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PRAGMATIC NECESSITY FOR BREACHING GRICEAN MAXIMS IN FICTION: TOWARDS A LITERARY PLOT THEORY

by

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ABSTRACT

Unlike in most literary studies involving the analysis of the Gricean Cooperative Principle, where the main thrust has been to expose where and how the Gricean maxims were violated, the focus in this study was to investigate the utility or functionality of breached maxims in fictional works. This novel approach, issuing from the presupposition that breached maxims add value to literature, warranted the speculation that it is necessary to breach Gricean maxims for the success of the literary plot. To prove such necessity, the researcher sampled three texts consisting of two novels and a play for in depth analysis. Using two theories (Relevance Theory (RT) and Pragma-crafting theory (PC), and methodologically applying Discourse Analysis (DA) and Conversation Analysis (CA), the researcher sought to establish the effect of breached maxims in the sampled texts.

Furthermore, the researcher utilised both quantitative and qualitative methods, even though the former was minimally applied. As expected for a study of this nature, the analysis was largely qualitative. Findings confirmed that breached maxims have the effect of generating literary content and hence are purposefully used to achieve literary creativity and convenience. This affirms the necessity of expediently breaching the maxims in the interest of the literary plot. In this regard, literary works have traditionally thrived on breached Gricean maxims, but the act of violating maxims has hardly been viewed in a positive light. Thus, this research partly fills the gap of articulating the efficacy of breached maxims in literary works, and ultimately proposes a literary plot theory premised on the efficacy of breached maxims.

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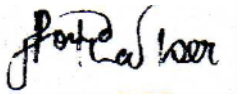
DECLARATION

I declare that “Pragmatic necessity for breaching Gricean maxims in fiction: Towards a literary plot theory” is my own work; that it has not been submitted for any degree or examination in any other university, and that all sources I have used or quoted have been indicated and acknowledged through complete references.

Jonathan Tserayi 30 August 2023

Signed 

Dr Sindiso Zhou, Supervisor

Signed 30 August 2023

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DEDICATION

To my parents, Rosemary and Zebedia, my first educators! If I have been able to see thus far, it is only because I stood on your shoulders. Thank you, mom and dad; I made it!

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CHAPTER ONE

INTRODUCTION TO THE STUDY

1.0 Introduction

As the trendsetter for this thesis, this chapter provides not only the roadmap but also the rationale for conducting the study within the specified context. A conceptual research framework is used in this study, as opposed to the empirical research approach. It involves the application of a linguistics concept, Paul Herbert Grice's Cooperative Principle (CP), to selected literary works, and thus categorically falls under applied linguistics. First, this chapter provides the background of the study, a study partly inspired by the researcher's prior study of Creative Writing at the master's degree level. The background is followed by the rationale and objectives, which focus on the necessity of the project and what it aims to achieve. After that, the scope and limitations are presented as a way of contextualising the study. Subsequently, the chapter unravels the significance of the study before presenting the research questions and the theoretical framework. This is followed by the presentation of the research design and definition of key terms and concepts, explaining their contextual application in this study. The chapter is concluded by an outline of the rest of the chapters and a chapter conclusion.

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1.1 Background of the study

The researcher, having studied Creative Writing and noticed the paucity of theory and teaching methods, has always been pre-occupied with the need to advance or at least propose a theory for writing creatively. However, with very little motivation from the field of Creative Writing itself (where the teachability of creativity is still questioned by

some scholars like Kureishi in Flood (2014), the researcher had to dig deeper and look elsewhere for a concrete base of the necessary scholarly substance. Within that maze, while teaching the Gricean Cooperative Principle to undergraduates, the researcher heuristically reckoned with the prescriptive nature of the maxims which is often disregarded by characters in literary works. More precisely, the Cooperative Principle consists of four maxims – maxim of quantity, maxim of quality, maxim of relation and maxim of manner – which are, observably and arguably, more disregarded in literary works than in real life. This contradictory aspect between Grice's Cooperative Principle and how fictional characters often breach the principle became the springboard of the study. In particular, the study was inspired by the amplified uncooperativeness of fictional characters in their contextual conversations.

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In brief, Grice's maxims, as a theory for effective discourse, are largely breached in fiction or in writing creatively. Thus, the researcher developed an intellectual desire to articulate the essential function of breaching Gricean maxims in literature. The researcher, having also studied philosophy, was critical of this interface of literature and linguistics as a potential base for theory. The researcher reckoned that if literary analysts have been able to work out that short stories, plays, and novels are hinged on a plot, there was room to visualise a theory for a plot. It follows that every fictional narrative has elements that contribute to the plot, and there is a possibility to theorise about them. Hence, for the purposes of this study, the researcher has chosen to theorise on the contribution of breached maxims to the plot.

1.2 Rationale and objectives of the study

Violations and floutings of Gricean maxims have been severally used to analyse literary works and films, but almost exclusively in the sense of identifying instances where characters breached the maxims and how they did so. For example, in their analyses of literary works, Augustinia and Ariyanti (2016), Wening (2017), and Ibraheem and Abbas (2016) prove that humour is one of the direct products of violating or flouting Gricean maxims. As a vital component of writing creatively, humour is a positive aspect of literature; it adds value to literary works by way of entertaining the readers. It follows that apart from following a storyline, readers of literature are partly kept going by the occasional, if not frequent, opportunities of amusement.

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From a literary analysis point of view, there are a few studies that have explicitly examined the reasons for breaching Gricean maxims (Okunienė, 2002; Al-Saedi, 2013; Noertjahjo, 2017). However, from a linguistics viewpoint, several studies, including Fahmi (2016) and Ngenget (2019), have explored the reasons for violating the maxims. These studies offer contextual explanations for breaching Gricean maxims. Drawing from the experience of reading literature, the researcher in the current study was prompted to postulate that the breaching of maxims in literary works is a means to the one end – satisfying the plot. Stated differently, the literary writer intentionally or unintentionally relies on the breaching of maxims to satisfy the demands of the plot.

The current study was aimed at establishing a link between the breached maxims and the plot of a literary work. Thus, the study envisioned the violations as the cause and

the plot as the overall effect. As concluded by Jafari (2013) that speakers tend to violate the maxims as a way of creating implicatures, it was important to closely examine the end to which the implicatures were created. Grice (1975) coined the term implicature in reference to hidden meanings of utterances. A pragmatic approach was utilised to examine and envisage plot as the result of implicatures.

Generally, the content of literary works is above the ordinary experiences of real life, or else it would not be worth reading. Given that implicatures are part and parcel of extraordinary language use, it is conceivable that a string of implicatures in a literary work makes the plot possible. In this regard, implicatures were considered central to the outcome of a plot. To this end, both creative writers and literary critics stand to benefit from a constant awareness of the relationship between implicatures and the plot.

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Beyond empowering writers and literary critics, the researcher hoped to concretely propose a theory for the plot, based on breached maxims. Grice's maxims have largely been restricted to linguistics at the level of analysing dialogue and seeking to flag off illogical or flawed contributions to conversations. Furthermore, existing studies on the maxims as applied to literature are limited to the aspect of how characters tend to violate the maxims.

Moreover, these studies have not gone beyond the length of journal articles; there are few, if any, published books on this matter. This study occupies a new niche as a lengthy examination of the utility of breached maxims in relation to the literary plot.

While the tendency of analysts has been to uphold the Cooperative Principle as prescribed by Grice, the current study sought to analytically expose the positive effects of breached maxims. The major objective, hence, was to unravel the benefits of subverting Gricean maxims for literary purposes.

1.3 Scope and limitations of the study

This study was based on three texts: *The Importance of Being Earnest* (Wilde, 1994, originally published in 1895), *Wide Sargasso Sea* (Rhys, 2001, originally published in 1966) and *Atonement* (McEwan, 2001). Although the study focused on three literary texts, highlighting the connection between breached maxims and the respective plots, there is an extent to which the findings are generalisable to similar works of the same genres. The researcher endeavoured for diversity in the choice of texts – they cover a span of three centuries, two continents and two genres. The study was limited to only three texts to enable the researcher to be exhaustive in analysing the relevant content. Crucially, it needs to be emphasised that as much as utterances were exhaustively analysed, it was not every character's utterance that was analysed. Only the relevant utterances were considered, and their relevance was based on the criteria of breaching the maxim(s) and the perceived breaches' influence on the literary plot.

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Even though Gricean maxims are largely applicable to direct utterances by interlocutors in a conversation, the researcher deemed it fit to include utterances attributed to characters by the author/writer. This technical extension was necessary because a fictional character's contributions are not limited to the utterances of that character. Since the writer is omniscient for the work s/he produces, s/he has the

obligation to align the characters' utterances to the plot. In brief, this study treated the utterances by a character in the same way it treated the utterances attributed to that character by the writer, since both sets of utterances have the same effect on the plot.

Theoretically, pragmatism was used to analyse the utterances. This is a relatively new adventure of using pragmatism, a practically oriented approach, to analyse literature, which, on the contrary, is artistic and imaginative in nature. The pragmatic theory has been dominantly used as a linguistic and/or philosophical approach aiming to provide practical solutions to affective matters, and not in the analysis of artistic work. However, Abbas (2012), Gunn (2014), Schneider, 2012 and Al-Hindawi and Saffah (2019) have not only convincingly argued that there is a pragmatic approach to literature, but they have also demonstrated how literary pragmatics works.

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Understandably, the practicality of using pragmatism to analyse literary works lies minimally in the fact that all elements in the literary work must hold up as parts of the overall plot. Hence, this study exclusively sought to reconcile utterances that breached Gricean maxims with the plot. A broader overview of pragmatism has been included below, under the Theoretical Framework in this chapter.

1.4 Significance of the study

The findings of this study are considered as instrumental for aspiring fiction writers, established authors and more so students who enroll for Creative Writing courses. In particular, the study offers a broader perspective of how violations of maxims relate to the overall plot. On a theoretical and more important level, Creative Writing

programmes world over have often been found wanting, lacking theory and sometimes having to fend off the vicious criticism that creativity is not teachable (Torrance & Torrance, 1973; Blythe & Sweet, 2008, Anae, 2014). Furthermore, the findings of this study provide essential pointers as to how creativity can be taught around violating Gricean maxims, and strongly suggest the specific way a creative writing theory can be designed in the limited scope of the literary plot. The study has also created a platform where researchers are likely to benefit from this unique investigation positing the violations of Gricean maxims as a necessity for the literary plot.

1.5 Research questions

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Although writers have traditionally produced literary works by initially formulating plots and then procedurally developing strings of events to fill the plots, there is arguably neither documented theoretical nor systematic approach that has been used to effectively determine the events. It has always been left to the fictional writer's ingenuity to choose the nature of events, their intensity, and timing. Admittedly, the writer's ability to get the balance of events in terms of aspects like credibility, necessity, context, and timing has a bearing on the success or failure of their work. Many aspiring and potential writers may not have that sense of balance in their writings, but it may not necessarily mean that they are poor storytellers. With guidance and calibration of the application of various writing aspects, potential writers can improve. This study was by no means a broad examination of different writing aspects but a concerted effort that focused on exposing how breached maxims contribute to the overall plot.

With full awareness of how the Gricean maxims sound prescriptive (Grice, 1975), the researcher sought a ground-breaking approach to the use of the maxims by taking interest, not in compliance with them but in instances where they were violated. This subversive approach constituted new grounds upon which the researcher was able to pose original questions that had not been asked prior to this study. In particular, the researcher took interest in revealing how the violated maxims are instrumental to the production of literary works. The questions raised in this research were as follows:

RQ1. In what ways is it necessary to contravene Gricean maxims to create substance for the literary plot?

RQ2. To what extent can a plot depend on the violation of Gricean maxims?

RQ3. In what ways is the subversion of Gricean maxims fundamentally constitutive of creativity?

RQ4. How pragmatic is the application of violated Gricean maxims to literary texts?

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1.6 Theoretical framework

There were many possible literary theories that could have been used by the researcher to explore the applicability of Gricean maxims to literature. However, since literary theories are the windows through which literary works are analysed, the theory had to suit the intended purposes for the study. As such, the researcher chose to use the pragmatic theory which specifically examines the practical consequences of breaching the maxims, linking them to the requirements of the literary plot. The choice of pragmatic theory was largely informed by Hussein (2006) who argues that attempting to analyse literary texts without the pragmatic theory is inherently problematic.

The pragmatic theory is concerned with the practicality of matters and thus has also earned itself an extension as the pragmatic theory of truth (Stanford Encyclopedia of Philosophy, 2019). Multiple elements of truth can be gleaned from any given literary work. For instance, Conway (1996) pragmatically portrays literary work as a mirror of society. Thus, when society sees itself as truly reflected in literary works, it can endeavour to transform itself from undesirable elements. However, this study was not fundamentally about how literature reflects societal truths; it was mainly about the coherence of the literary text because of the resonance between the breached maxims and the premeditated literary plot. In the analysis of breached Gricean maxims, the researcher was inevitably engaged in the process of establishing the truth value of a literary plot's dependence on the breached maxims. The pragmatic theory was used to evaluate the truth value of the connection between breached maxims and the literary plot.

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Since pragmatism is a sub-category of linguistics, its application to the study of literary plot was seen as a bridge between linguistics and literature. Ajtony (2014) contends that linguistics is key to the analysis of systematic language use in any text. This is complemented by Azevedo (2016) who presents literary linguistics as the interface between literature and linguistics, which is about language's contribution to the creation of certain effects. In closely examining the utterances from the three sampled texts, the researcher went further to explore the use of sub-categories of the pragmatic theory, such as the speech act theory (Baktir, 2012), performatives (Lauer, 2013), and implicatures (Grice, 1975). These sub-categories provided various angles from which

the researcher investigated the meanings and implications of utterances. Although the study did not delve into comprehensive comparisons of how the sub-categories fared separately in highlighting the relationship between breached maxims and the plot, it essentially exhibited their instrumentality. Hence, instead of determining which sub-category was most effective, it was about their complementary function to articulate the same result.

1.7 Research design

According to Sileyew (2019), the research design is a framework determined as suitable for a study. Such determination is made in view of a research design as a blueprint constituting "the outline of collection, measurement and analysis of data" (Akhtar, 2016: 68). Traditionally, the main purposes of research are exploratory, descriptive, and explanatory. Given the title of the current study, which probes the necessity of breaching Gricean maxims in fiction writing, it was expedient to adopt the explanatory approach. This approach's preoccupation with answering the question 'why' made it most appropriate for the study.

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Although largely qualitative in nature, the study also minimally used the quantitative method in the strictest sense of accounting for the extent to which the four Gricean maxims were relationally breached in the sampled texts. More importantly, the quantitative dimension enabled the researcher to obtain statistical measures which provided crucial insights for the qualitative analysis. The minimal but necessary use of the quantitative method made it unavoidable to embrace the mixed method approach for the study. Thus, both the qualitative and quantitative methods were utilised to

maximise the range of analysis and to facilitate a holistic approach to this study characterised by the interface between linguistics and literature.

Broadly, the researcher used the pragmatic theory to extrapolate meanings from the data set. Specifically, the Relevance Theory (RT) and the Pragma-crafting theory (PC) were the lenses through which the analyses were conducted. These pragmatic theories are fine-tuned to exhaustively examine statements, especially within their contextual application. While the RT is preoccupied with reconciling utterances to their contexts, the PC explores more of the creative ways in which communication is carried out, especially beyond that which is verbalised. These theories were complemented by the methods whose overview is provided below.

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In terms of methods, the researcher opted for discourse analysis (DA) and content analysis (CA). The researcher was quite aware of the limitations of both approaches. Some of the weaknesses that had to be negotiated include the sampled texts' exclusive viewpoints, and the lack of alternative methods with which comparisons could be made. However, the study capitalised on the strengths of these methods, examples of which are the availability of sources in publication and the reliability of these sources. Furthermore, the sources were viewed as authorities in themselves, as the prerogative to align the acts of violated maxims with the plot remained with the writers.

Data were collected from the three sampled literary works stretching over a period of three centuries. The data were collected selectively with a clear focus on those

instances where maxims were breached. More so, the researcher limited the data to only those utterances that had envisaged bearings on the plot. In practice, therefore, the utterances that qualified as both violations of maxims and violations with a bearing on the plot were relatively fewer than simply all violations in the sampled literary works. The limited number of utterances examined enabled the analysis to be rigorous.

Data analysis was initially conducted on two fronts – tabulated theoretical implications and methodological interpretations. Each block of tabulated theoretical implications and methodological interpretations was followed by an in-depth analysis extracting patterns and themes. Together, these patterns and themes led to more concrete conclusions based on repeated and/or outstanding phenomena in the sampled texts. The overall conclusion from the analysis drew on the textual similarities and differences in terms of how the Gricean maxims were breached, considering the frequency, intensity, and the overall contextual effect.

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1.8 Definition of terms and key constructs/concepts

Although some of the terms and constructs used in this study have conventional names, their contextual usage required explanation. More so, as this study was conceived as breaking new ground (of utilising subverted Gricean maxims for a literary plot theory), there was an even greater need to enunciate the application of terms and concepts. While some of the terms required definitions, others needed synonyms with which they would be used interchangeably, and some required shorter versions. The terms are outlined below.

1.8.1 Synonyms and/or short forms

Gricean conversational maxims – maxims

Literary plot – plot

Literature – literary works

Research – study

1.8.2 Constructs/concepts

Breaching

Breaching was especially adopted for this study as an umbrella term to represent a whole set of words used in linguistics to refer to the non-observance or contravention of Gricean maxims. Grice (1975) identifies five ways in which a speaker may fail to observe the maxims, namely violating, flouting, infringing, suspending, and opting out. For the purposes of this study, breaching and violating are used as synonyms to avoid monotony since breached maxims are central to the thesis. In addition, minimally, the word subverting was used as a synonym of breaching, with implications of rebellion against the prescriptive nature of Gricean maxims. The concept of breaching maxims is generously littered in this study, but it features prominently in Chapter 5, where data are presented and analysed.

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Cooperative Principle

The Cooperative Principle (CP) sums up Grice's four maxims and is, therefore, used in this study as a synonym for maxims. Grice (1975) states that one's contribution to the conversation should be contextually necessary and admissible to the engagement

as a Cooperative Principle. The four maxims of Quality, Quantity, Relation and Manner are discussed at length in Chapter 2 (Literature Review). It was the researcher's reckoning with the requirements of the CP that prompted this study, along with the fact that no research has attempted to utilise the non-observance of the CP. Chapter 2 has expanded on this intellectual gap of using violated maxims to the benefit of literature.

Creative Writing

Creative Writing (with capitalised initials) refers to the taught subject/discipline of writing creatively (specifically fiction writing) which qualifies as literature that stimulates the reader's mind in any way. By virtue of stimulating the reader's mind, the content would also qualify as extraordinary. The hallmark of writing creatively is perceived as the ability to evoke emotions resulting in such reactions as laughter, crying, fear, joy, hope or hopelessness. Creative Writing elements are mainly discussed in the last two chapters, in which data are presented and analysed, followed by the findings/results and conclusions. As a relatively new subject, especially in higher institutions of learning, Creative Writing is regarded, in this thesis, as the formalisation of the making of literature. Although fiction writers have been writing creatively from time immemorial, the discipline of teaching to write creatively is newer than most disciplines.

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Pragmatics

Pragmatics is a philosophical concept that originated from the United States of America in the 1870s, founded by Charles Sanders Peirce, William James, and John Dewey. Pragmatics is derived from pragma, which means action in Greek. It refers to

the ‘practical’, and as a theory for this study, it was instrumental in establishing the connection between violated maxims and the plot. Pragmatic theory is the lens through which the literary texts were scrutinised and is thus central in Chapter Three (Theoretical Framework). However, pragmatism is also featured in Chapter 2, in which vital sources for the theory are identified and explored.

1.9 Outline of chapters

Chapter One presented an introduction to the study. Subsequently, Chapter 2 provides a review of literature, with the breaching of maxims as a point of departure, as well as essential sources of theory and methodology. Various studies are explored around the violations of maxims, establishing the gaps that created a unique niche for the researcher in his quest for a literary theory. Chapter 3 is devoted to a comprehensive theoretical framework which formed the specific window through which the sampled texts were examined. As the theory in question, Pragmatism is sufficiently discussed. Chapter 4 provides the methodology; the practical means of determining the relevance of material from the texts are laid out. In Chapter 5, the collected data are presented, coded and analysed in greater detail, yielding pointers to the concrete results. Lastly, Chapter 6 presents the summary of findings/results, the basis on which the theory for plot is proposed in the recommendations section.

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1.10 Chapter Summary

This chapter provided a synopsis of the thesis, highlighting the main aspects of the study and how they were presented. In providing the brief overview, the chapter

outlined how the study contributes to the literature on violations of Gricean maxims. It has further provided the theory and methodology for the entire research and alluded to how data are presented leading to concrete findings that constitute new knowledge.

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CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

In this chapter, a wide range of literature is reviewed encompassing all relevant aspects of the scope of the thesis, namely literary pragmatism, breached Gricean maxims, the Cooperative Principle, and speech acts with their bearing on the literary plot. Doing so consisted of reviewing the title in terms of, on the one hand, the theoretical aspect of how pragmatism is applicable to literature and, on the other hand, reviewing literature of the plot-related themes of the sampled literary works. In particular, the researcher is informed by the observation that, "The aim of the literature review is to demonstrate that you are fully aware of what has been published about the topic you are investigating, so that you can conclude the review by identifying the 'research space' that your thesis intends to occupy" (Cahn & Barnard, 2012: 84). The literature review follows a rigorous approach to the selection and examination of literature, considering especially the broad areas of pragmatism in literature, the breaching of Gricean maxims, tenets of the literary plot, and literary creativity.

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Regarding the three sampled novels, the reviewed literature focuses on the major themes that informed and fed into the respective plot outcomes. The main theme explored in Wilde's *The Importance of Being Earnest* was falsehoods versus truth, while in Rhys' *Wide Sargasso Sea* it was madness in women, and in MacEwan's *Atonement* reparation for one's misdoings. This part of reviewing the sampled work thematically was extremely important to the overall research since it went beyond these sampled works to examine how the same themes occurred in other literary

works. Doing so enabled the researcher to establish some general patterns of breaching Gricean maxims in relation to textual themes.

To enhance clarity, this chapter took full advantage of the sub-categorisation of the specific fields to avoid random analysis of fields. This approach, though not a guarantee for the exhaustion of various subjects informing the study, was instrumental in ensuring that all the elements of the study were given attention. More importantly, in doing so the study aimed at filling the gap on establishing the necessity of breaching Gricean maxims in literature, and hence to articulate this necessity as a literary theory.

2.1 Pragmatic theory

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Charles Sanders Peirce is widely acclaimed as the father of pragmatism, but credit is also given to William James and John Dewey for diversified views and developments (Danielsen, 2013). As the window through which the sampled texts were analysed, the pragmatic theory deservedly received ample attention in this chapter. Given the wide range of literature on pragmatics, it became evident to the researcher that this theory is very broad owing to its origins in philosophy and linguistics. However, for the purposes of this study, the primary and fundamental application of pragmatics was the *implied* meaning of utterances as opposed to semantics (the *literal* meaning of utterances). As asserted by McNally (2013), semantics is about the conventional use of language as a referent, while pragmatics is the practical use of language within specific contexts. The contextual analysis of utterances was perceived as important for this study.

Several scholars have advanced the notion of the pragmatic theory of truth (Geyer, 1914; Misak, 2018; Capps, 2019), equating truth to that which is practical in a given situation. Following this notion, this study undertook to critically analyse characters' utterances, taking them as truths, insofar as they supported their overall literary plots. In other words, even when a character told a lie to another character, the whole act of lying would have been pragmatic (practical – true, as it were) if it was in the best interest of the plot. In this way, the pragmatic theory was applied in the strict sense of what is practical for the plot, and not necessarily in the broad sense of the universal truth. This specific conception of truth was especially espoused by William James who viewed truth in terms of utility (Capps, 2019). Although this study conveniently used the narrower pragmatic theory of truth, it largely remained rooted in the generic pragmatic theory.

2.2 Pragmatics in literature

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The noted increase of interest in pragmatics of literature has not only given impetus to the current study, but has also essentially given birth to journals, like *Language and Literature*, that justify the interface of linguistics and literature as '...legitimate and creative' (Ajtony, 2013: 257). Nonetheless, the existence of such studies as the one conducted by Gunn (2014), titled 'Is there a pragmatic approach to literature?' have raised questions, or at least created room for speculating, about the feasibility of combining literature and linguistics, which is the main occupation of stylistics. As well, a handful of studies (Abushihab, 2015; Jucker & Locher, 2017; Azevedo, 2016 & Van Dijk, 1978) have been put forward in the vein of explaining how elements of linguistics

can be used in literature, or simply how the two fields may be combined to a workable effect.

Furthermore, studies that proposed theoretical frameworks or models for pragmatic analysis, as exemplified by Emike (2015), Al-Hindawi and Mohammed (2018), and Al-Hindawi and Saffah (2019), have made it all too evident that the literature-linguistics interface belongs to the contemporary stream of studies. However, in general, the literary pragmatics window had already been opened by Levinson (1983) and Pratt (1977) who posit that pragmatics can be applied to any field that has to do with understanding utterances. Nevertheless, Jucker and Locher (2017) also weigh in, asking whether there is need for pragmatics of fiction, since pragmatics is normally associated with reality. While they acknowledge that from a strictly Relevance Theory there is necessity for pragmatics of fiction, they also note that several studies, including Wilson (2011) and Hum, Setiawan and Kurnia (2019) make provision for analysing fiction using the available pragmatic tools.

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The current study set out to expose and appreciate how literature has often benefitted from the contextual disregard of Gricean maxims in interactive fictional narratives. As such, it highlights and propounds the necessity of strategically violating the maxims as a fundamental element for literature fulfilling the literary plot. The application of Gricean maxims, and particularly the apparently deliberate non-observance of these, is a crucial linguistic feature that is utilised in this study to unravel writers' tendency in literature to rely on misleading communication to achieve their plots. The section below populates and reflects on such studies where the plot's outcomes were fundamentally

met at the expense of observing Gricean maxims. In other words, the following section dwells on the essence of breaching Gricean maxims with a vested interest in advancing the literary plot.

2.3 Literary violation of Gricean maxims

To begin with, the researcher in the current study notes that the word 'violation' was more often used than others in reference to the non-observance of Gricean maxims in the reviewed literature. While its application in the sub-heading is generally meant to semantically resonate with past studies, the current study adopts 'breaching' as an umbrella term for all forms of non-compliance with the maxims - violating, flouting, infringing, opting out, and suspending (Thomas, 1995). Therefore, 'breaching' and 'violation' are used interchangeably only to avoid monotony. Effectively, violation has been elevated to the same status as breaching, even though the latter is regarded as broader than the former.

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Before venturing deep into the non-observance of maxims, it is critical for this study to reckon with the stipulations of the maxims and the rationale for this. It follows that breaching and/or violation are terms heavily loaded with the opposition or negation of a proposed status. Thus, as a point of departure, the study briefly explores Grice's proposal known as the Cooperative Principle (CP). This consists of four categories, namely Quantity, Quality, Relation, and Manner. (Grice,1975). Understanding the CP first is fundamental to this study, which sought to examine the utility of uncooperativeness in discourse.

For each of the categories mentioned above, Grice offered maxims he believed to be in the best interest of any communicative event.

For Quantity:

1. Make your contribution as informative as required (for the current purposes of the exchange).

2. Do not make your contribution more informative than is required" (Grice, 1975: 45)

For Quality:

"Try to make your contribution one that is true," (Grice, 1975: 46) from which two specific maxims are derived:

1. Do not say what you believe to be false.
2. Do not say that for which you lack adequate evidence. The maxim of quality is generally regarded as the most important since its violation usually has a greater impact than the violation of the other maxims. The current study considered that, ordinarily and very often, literary characters engage in either deliberately falsifying information or offering information about matters about which they are not knowledgeable and thus misinforming. Either way, the misinformation is largely perceived as the reason for the resulting course of action by the misinformed characters. This action that is based on misinformation is deemed to have a direct impact on the literary plot.

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For Relation:

"Be relevant" (Grice, 1975:46). For this maxim, Grice's objective was for conversational parties to be economical with time and content. His inherent argument was with the implication that inasmuch as people are social beings, they cannot afford to interact without a goal. Therefore, every conversation was to be held in such a way that the parties involved referred to the same matter to avoid incongruence. Notably,

however, this study reckons that some literary characters tend to create numerous detours in speech as a way of misleading other characters. By being irrelevant in speech, the characters do not only add volume to literary works; they also contribute significantly to the course of the plot as their utterances influence others' decisions.

For Manner:

"Be perspicuous" (Grice, 1975: 46).

1. Avoid obscurity
2. Avoid ambiguity
3. Be brief
4. Be orderly

In this maxim, Grice advocated for clarity in communication through brevity and orderliness, failure of which one's utterances could be subjected to multiple interpretations. Specifically, Grice wanted to eliminate this room for multiple interpretations in conversational exchanges. However, in literature, the way a character says something often matters as much as what is said, if not more. Consequently, fictional characters' actions are often motivated by both utterances and the way the utterances are executed.

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From the onset, the researcher crucially noted that these maxims are largely prescriptive by nature, with the use of 'Do not...' and 'Be...' However, even with this prescriptive set of maxims, Grice did not claim to be the ultimate authority on language use. He was simply advancing a logical scheme through which conversing parties could make the best in their conversation. The CP was hugely premised on the

assumption that it is in every participant's interest to cooperate for the best outcomes in a discussion.

However, various commentaries have emerged about participants' lack of cooperation in conversations or discourses. Grice (1975) highlights that the breaching of one maxim would have a different effect from breaching another, saying longwindedness is conversation is likely less offensive than an outright intentional lie. King (2017) notes that interlocutors' intentional non-observance of the maxims amounts to flouting the maxims. The common factor for Grice and King is the awareness that both speakers and listeners are subconsciously engaged in the process of identifying violations of maxims in discourse.

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In the case of conversations in literary/fictional works, both speaker and listener are characters who, in their own rights as given by the writer, can question the validity of each other's statements. One character, for instance, may uncover the other's lies, which amounts to the breaching of the maxim of quality. However, beyond that there is also the writer-reader interface where Pratt (1977, cited in Pertiwi, 2013) remarks that the breaching of maxims is a writer's tool for entertaining their audience.

Furthermore, Pertiwi (2013) contends that flouting maxims has the effect of provoking readers' imagination because flouting gives rise to implicatures whose meanings can only be exposed through imaginative critical thinking. More recently, Al-Zubeiry (2020) echoes the same sentiment that breached maxims have an entertaining effect; however, his study was specifically about the production of humour through breaching

maxims. A few more studies have explored this element of humour as a product of breached maxims (Amianna & Putranti, 2017; Jafari, 2013; Wu & Chen, 2010).

Taking a different view from the studies cited above, Noertjahjo *et al.* (2017) point out that the violation of the maxim of quality is aimed at hiding the truth and/or saving one's face, as it were. These different scholarly assertions are, to say the least, indicating that maxims are not breached for a singular purpose; the ends for which maxims are breached are circumstantially varied. Nevertheless, all these scholars implicitly hint that the breaching of maxims, and especially the maxim of quality, is premeditated by the speaker whose objective may remain unknown to the listener(s).

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Researchers like Grice (1975), Levinson (1983), and Grundy (cited in Bedraoui, 2012) concur that the meeting point between a speaker's utterance and the meaning is critical. According to these, it should not be taken for granted that a speaker simply means what they say. Rather, by saying one thing, a speaker could mean something else. Grice (1975) termed this phenomenon 'implicature', and elsewhere it is termed 'conversational implicature' (Allott, 2018). It was derived from the word 'implicate' that issues from 'imply', the meaning of which is to indicate or suggest. Implicature, for Levinson (1983), makes provision for one to have a meaning beyond their literal words. With this crucial explanation it became all too evident that implicature was seen as a product of the potential gap between what is said and what is meant.

Linguistically, the plain meaning of an utterance (without interpretation) belongs to semantics, while the decoded meaning (with contextual interpretation) belongs to

pragmatics. This is echoed by Davies (2007) who states that pragmatics is based on the CP. To be pragmatic/practical, for the participants in a discourse, is to cooperate – for instance, aiming for truth and relevance. Therefore, the driving force behind the Gricean maxims was pragmatics (being practical). Grice was certainly concerned with the results that would obtain from the exchange of utterances within the immediate scheme of things – the here and now. Moreover, Grice assumed that the interlocutors were equal and neutral contributors to the discourse.

Literary analysis, however, has consistently shown that the writer is a manipulator of not only events but, more so, of characters, their intentions, actions, and their utterances. For instance, where characters have circumstantially told lies or given less information than is necessary, it is apparently to suit their individual purposes. However, primarily and ultimately, characters would have told lies, more apparently, as the writers' means to the realisation of their plots. Since the literary plot ideally preceded the details of the novel or play, the plot is therefore predetermined, and the characters and scenes must fit into the plot.

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In keeping with the idea of the predetermined plot – a framework for a novel or play's events – Lycan (2008) understands Grice's speaker-meaning as fundamentally driven by the 'communicative intention'. According to Lycan, individuals undertake to communicate with vested intentions aimed at shifting their audience's mindsets. Here, Lycan made it clear that individuals (fictional or real) often communicate with vested interests; they habitually engage in the process of influencing their audience. He

essentially discovered that, through speaking, individuals constantly aim to create certain mental states in their listeners.

From the sampled literary works, the researcher in the current study has noted that the main characters' ideas prevail regularly, regardless of other characters' opinions. Realistically, therefore, it is these main characters' communicative intention that facilitate the progress and success of the plot. However, the mere fact of bearing certain communicative intentions implies adopting specific positions on the part of the communicators. In summary then, the researcher in the current study inferred that the literary plot is the writer's adopted position, into which the characters must formulate their positions. Subsequently, the prevalence of the main characters' communicative intentions reflects their compliance/cooperation with the writer's position – the plot.

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Pragmatically, the idea of fictional characters cooperating with the plot is clearly ventilated by Verschueren (2000) who proposes the notion of 'pragmatic adaptation', following the observation that any form of language use involved continuous choice-making with the sole aim of accommodating specific communicative needs. These communicative needs are informed by the context, and hence the whole exercise of language use comes down to adapting to the context. Analogically, Verschueren (2000) likens language use to the process of adaptation in nature. In other words, he made the important discovery that language is not used anyhow; rather, language is used selectively to satisfy the needs of the user within specific parameters.

More so in fiction, it has thus far appeared as though language is used to meet the needs of the writer as premeditated for the plot of the story. Chen (2018) strongly endorses Verschueren's pragmatic adaptation theory, where both the speaker and the listener (un)consciously select linguistic possibilities in meaning-making. These linguistic choices that ultimately prevail in any given situation are, understandably, products of the various points of view held by participants in communication. Therefore, as noted by Chen (2018), people interpret a given context differently. From this conclusion by Chen, the researcher in the current study essentially observed that a context is not fixed in any given discourse; as the participants in communication make exchanges, they produce a revolving context and interpret it (potentially and severally in different ways, but) simultaneously and continuously.

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As cited by Zou (2010), Wang (2004) conceives 'perspective' as a spatio-visual concept in which objects are represented as they appear to the observer from their standpoint. Analytically, what Verschueren termed 'pragmatic adaptation' accommodates what Wang and Zou termed 'perspective taking' (Zou, 2010) in the minimal sense of utterances representing the utterers' best interests. Collectively, their studies resonated in emphasising that whatever is uttered in a discourse can only be uttered, not only from the point of view of the utterer, but also with the vested interests of the utterer. Wang (2004) also identifies the three factors that influence conversation participants' perspective taking, namely their awareness of varying perspectives, their ability to perceive things from others' standpoint and their personal motivation. In doing so, he concluded that motivation is the most essential factor. The three sampled literary texts, as discussed later in this chapter, consistently exhibited that characters

were often driven by their motivations. As such, their utterances would have had a lot to do with the intention of following through on their motivations.

Wang's (2004) concept of the interlocutor's awareness of varying perspectives as a tool for manipulating listeners was accommodative of many aspects, including the linearity of language as perceived by Saussure (1983). Accordingly, utterances are made in a linear pattern; once they are executed, they are not retrievable if they are not recorded. Thus, one of the various perspectives that speakers may take advantage of is that of knowing that their listeners were not present at the time certain information would have been given. Saussure's linearity of language implied that a speaker could tell lies about a specific matter bearing in mind that their listeners know nothing about it.

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However, pragmatic adaptation and perspective taking, as critically applied to the sampled texts, went beyond characters' motivations, suggesting the existence of an underlying greater force – the writer's motivation to satisfy the plot at any cost. Hence, for instance, when certain characters adamantly insist on something, it is primarily because the writer seeks to motivate them that way, even though their insistence also invariably serves their interests. Therefore, it is evident that the interests of characters in the sampled literary works are only secondary to the interests of the writer. Observably, the writers take backstage but pull the strings on the characters, feeding them with every motivation, action, inaction, and utterance.

In the same vein of pragmatic adaptation, Ambroise (2010) asserts that speech has the revolutionary effect of changing the course of events. In the sampled literary works, speech is specifically embodied by the characters. As enabled by the author or playwright the characters, like real people in the real world, adopt certain positions and communicate accordingly. Depending on the positions taken by some characters, certain utterances are either expected or unexpected from them, but at least justifiable – maybe not in their immediate contexts.

Nevertheless, these utterances are analytically sensible in the holistic scheme of things. This is conceivably the fundamental basis upon which van Dijk (1976) defines literature as a discourse that systematically tends to subvert Grice's Cooperative Principle and all the maxims. Analytically, literature's subversion of Gricean maxims reflects its interest in satisfying the writer or playwright's plot. Having established that literature has the tendency to subvert Gricean maxims to achieve its ends, this research turned to the 'speech acts' as conceivably the most important agent of change in discourse, fictional discourse included.

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2.4 Speech acts as pragmatic

For the purposes of this research, speech acts are considered in the restricted sense of constituting a focal point of the pragmatic approach to literature – the specific window through which pragmatics is utilised in analysing literary utterances. As such, this section defines speech acts and briefly unravels how they function in discourse. This was necessary for a better understanding of utterances by both narrators and fictional characters in the three sampled texts. However, it is necessary to begin by

clarifying the nominal aspect of ‘speech acts’ as applicable to the ‘written literary form.’ Admittedly, the term ‘speech acts’ has been widely used in reference to the analysis of spoken forms of communication, as implied by the term.

However, Drid (2018) notes the consensus among some linguists that the insights of speech acts are also applicable to the written form by virtue of a speech act being a language-based communication presented in various forms, including the written form. More precisely, Widdowson (1996) defines a speech act as the act of conveying information through language in the spoken or written mode. Horner (1981) also observes that the principles of speech acts apply in writing even though the writer carries the extra burden of establishing the required interface between the interlocutors.

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Understandably, Horner’s observation was cognisant of the fact that while the speaker is easily identifiable by their unique voice as well as the turn-taking aspect, the writer must be wary of indicating who does the speaking at any given point in a conversation. However, this general consent of the applicability of speech acts in writing, with or without provisions, has been the basis upon which several written works were analysed in terms of speech acts, and thus has justified the same trajectory in the current research. As observed by Landa (1992), what makes speech acts inherently implicit of action is their conception in intentionality. By making an utterance, be it in reality or fiction, a person or character contextually creates the burden of interpretation for their listeners or audience. More so in fiction, a genre aims at creating and sustaining a narrative, the readers have a duty to decode the intentions of the writer,

which are often disguised but implied in the characters' utterances. Pratt (1977) also argues that the similarities between conversational and fictional narratives qualify the latter as speech acts.

In the same vein, Landa (1992) concludes that even though an author's work happens to be fictive speech act, how he or she accomplishes the narrative is constituted by realistic speech act. By implication, Landa means that fictional characters, in their fictional space, cannot interact without imitating real life conversation. The speech act, as used either in reality or fiction, is practical and hence pragmatic in the sense of having a context as its base. Understandably, this context does not only comprise a common communicative ground for the parties involved but also determines the parameters for interaction.

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To put this into a clearer perspective, Miller (2005: 2) analytically notes that:

> The narrators and characters in a work of fiction may utter speech acts that are a form of doing things with words—promises, declarations, excuses, denials, acts of bearing witness, lies, decisions publicly attested, and the like. Such speech acts make up crucial moments in the narrator's or the characters' conduct of life.

By this, Miller implied that characters' utterances are not mere words; they accomplish certain, specific, and usually intended actions. The book *How to Do Things with Words* by Austin (1962) captures Austin's titular proposition that an utterance does indeed accomplish an action. Austin (1962) posits that performative statements constitute action, provided their felicity conditions are met.

However, Ambroise (2010: 9) observes that perception of speech acts has shifted from the 1950s' consideration of how the speech acts translated into action to how speech acts have increasingly progressed into constituting "non-explicit meaning." By the phrase 'non-explicit meaning', Ambroise meant that speech acts have evolved to mean that utterances nowadays almost always require interpretation as opposed to taking them literally. Nevertheless, for both the earlier and contemporary views of speech acts, utterances are understood to have a bearing on action. In this regard, speech acts have been widely discussed as pragmatic since they are fundamentally causative of action.

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The pragmatics of speech acts was affirmed in early studies by Austin (1962) and his student, Searle (1969), who hinted that every instance of utterance is a calculated, but sometimes perhaps unconscious, resort to words by the utterer whose intention is to achieve something. By going further to distinguish between the surface meaning and the underlying meaning of utterances, Searle (1975b) devised the notion of indirect speech acts. Searle's theory of indirect speech acts was later to form a bedrock for what Ambroise (2010) terms "non-explicit meaning." Understandably, for anything that a speaker conveys as non-explicit, the hearer had the task of deducing the meaning.

Although the speech act theory is much associated with Searle (1969) after he titled his book *Speech Acts*, it was Austin's (1962) ideas that Searle built on. Hence, the speech act took its roots from Austin's *How to do things with words.* Austin and Searle advance the view that speech acts are based on the presupposition of linguistic

institutional rules upon which illocutionary acts are performed. In other words, they contend that illocutionary acts are impossible without language rules. However, Searle (1983) further postulates that speech acts depend on the intention that is pre-conceived ahead of speech. In this vein, Searle posits that speech acts are explained in terms of the speaker's intention which precedes speech. In this framework, Searle highlights the speaker's intention as a causative factor for speech acts.

However, for Bach and Harnish (1979), speech acts are not mere products of the speaker's intention. Instead, Bach and Harnish posit that although speech acts ensued from the speaker's intention, they also considered the speaker's shared understanding with the listener. Thus, in Bach and Harnish's schemes, a speaker would not just set out to speak their intention; rather, what they speak is calculated and moderated against how they think the listener would react. This idea is also adopted by Vinokur (1989) who notes that in fulfilling the speech act, the speaker does not only aim to convey their intention but also to trigger or prompt specific action from the listener. This prompting effect was given credence by Oksana (2013) who call it "indirect speech act of inducement." Endorsing Bach and Harnish's (1979) theory, Vinokur (1989) and Oksana (2013) adopt the view that, beyond revealing the speaker's intention, speech acts serve the crucial purpose of influencing or enticing the listener.

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It is important to note that Oksana (2013) does not only point out that speech acts are meant to influence the listener; she also goes a step further to argue that they manipulate the listener. In doing so, she takes after Tarasov (1990) asserts that speech acts are not primarily about communication but about controlling the listener.

While Bach and Harnish's theory takes the participant (listener) into consideration in the sense of the speaker's awareness that they could not impose their views with no possibility of resistance from the listener, Oksana and Tarasov to a large extent perceive the listener as an object of manipulation. In this sense, Bach and Harnish (1979) echoes what Sbisa (2007: 463) would later call the "hearer's uptake," which is elaborated later in this chapter. Both studies by Sbisa and the pair of Bach and Harnish, contrary to those of Oksana and Tarasov, take cognisance of the hearer or listener's reasoning capacity and thus explore the dimension of the listener's reaction to speech acts.

While the speech act of manipulation, as conceived by Oksana (2013), could not have been devoid of persuasion, the extent to which it incorporated deception was unclear. However, McCornack (1992), following the provisions of Grice's (1975) 'conversational implicature', leads Jacobs (1996) to conclude that both persuasion and deception were based on the intentional flouting of Gricean maxims. Hence, in manipulating the hearer, the speaker breaches one or more of the Gricean maxims. Admittedly, the Gricean maxims were practical in the sense of eliminating ambiguity in conversations, and therefore pragmatic in saving time, ensuring clarity and economy with words. However, Tarasov, Oksana, MacCornack and Jacobs concurred on the systematic subversion of Gricean maxims through persuasion and deception. Doing so was conceivably pragmatic for the speaker to advance their disguised intentions with the listener.

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While Pertiwi (2013) is preoccupied with identifying the violation of maxims in sampled literary works, other researchers went beyond that. Several studies, including Al-Zubeiry (2020), Amianna and Putranti (2017), Augustinia and Ariyanti (2016) and Wening (2017) have been devoted to revealing how the breaching of Gricean maxims creates humour. Furthermore, other studies have implied the efficacy of breaching the maxims, not necessarily in literature only as demonstrated by Cropley, Kaufman and Cropley (2008), Gino and Ariely (2012), Jacobsen, Fosgaard and Pascual-Ezama (2017), Krakowiak and Tsay-Vogel (2013), McLaren (1993), Olsen (2015), Reeves-Evison (2016), and Walczyk, Runco, Tripp and Smith (2008). While all these scholars allude to the breaching of Gricean maxims as yielding positive results, none of them, nor has there been a study in the public domain that has explicitly indicated that the subversion of Gricean maxims has potential benefits for literary storytelling. Therefore, the researcher in the current study regarded the unarticulated link between subverted Gricean maxims and the literary plot as a gap to be filled. The researcher observed that fiction writers have the habit of using their characters to breach Gricean maxims in the interest of their literary plots and yet there is hardly any literature on the relationship between breached maxims and the literary plot.

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Although deception was identified as an ingredient of manipulation, several studies have shown that manipulation has the potential to yield positive benefits. For instance, de Saussure and Schulz (2005) argue that linguistics could benefit from the construction of a manipulative discourse. In the same vein, Van Dijk (2006a) endorse manipulation as a way of communicating and hence a common practice of controlling the listeners. Concurring with Van Dijk (2006a), Lillian (2008) concludes that those who end up being manipulated through speech acts are unaware of how language is

being deployed to interfere with their understanding. This is affirmed by Coons and Weber (2014) who note that manipulation is facilitated by the hearer's ignorance of the manipulation process. That is precisely why Lillian perceived the listener's unconsciousness of linguistic structures at play as the basis for their manipulation. Otherwise, listeners who are conscious of the underlying linguistic structures being employed by the speaker may not be manipulated.

However, Asya (2013) observes that if the listeners are unaware of how language is employed to manipulate them, manipulation remains a linguistic act with a capacity for creativity. Considering that manipulation was also understood as psychological in the sense of tampering with one's mental process without helping one's understanding (Faden & Beauchamp, 2014), the creativity that Asya alluded to can only be conceivable on the part of the speaker. In the literary context, the writer's deceptive thoughts as represented by influential characters are understood as the means of manipulation directed towards other unsuspecting characters. This was illustrated by Handelman (2009) who contend that manipulation is the act of indirectly interfering with the targeted person's decision-making process without their consent in doing so.

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Pointedly, Maillat and Oswald (2009) indicate that the key to psychological manipulation is constraining the hearer's ability to interpret by themselves. Admittedly, from a moral perspective, this manipulation of the hearer disadvantages them. However, from a literary point of view, it can be viewed as negative creativity, but all the same creativity that adds value to the literary plot. Thus, as far as Grice advocated

the observance of maxims, it was within the realm of reality; in fiction, the maxims can be breached to a creative, and thus beneficial effect.

Given that Grice's maxims were precisely fashioned with the intent to communicate plainly (avoiding ambiguity), deception would have been the last thing to be advocated by Grice in his maxims. By issuing the maxims almost as prescriptive, Grice was advocating for the pragmatic use of language. According to Grice, the more speakers used language directly and plainly, the more practical and hence pragmatic in the sense of being economic with words and lessening the burden of interpretation on the part of the hearers.

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However, as indicated above, where there is manipulation there is an element of deception, which entails breaching at least one Gricean maxim. Thus, in Asya's (2013) conception, manipulation potentially included elements like the intention to disadvantage the listener. Nevertheless, Asya maintained that the manipulated listener would not detect the manipulation at play owing to the speaker's use of masked linguistic data which is not easily differentiated from genuinely informational content. In this regard, the informational content is what ordinarily necessitates communication in the first place; it constitutes the basic information that should be conveyed to the listener. However, the manipulative speaker takes advantage by including deception as the means of conveying the information.

Admittedly, all instances of breaching Gricean maxims do not constitute the pragmatic use of language in the strictest sense of not using language plainly, not being

economical with words and not avoiding ambiguity. In this regard, creativity has been largely associated with the positive, and not so much with the negative. However, Walczyk *et al*. (2008) note that creativity comes in multiple forms, both positive and negative. With such studies as one by Cropley, Kaufman, and Cropley (2008), positing the notion of malevolent creativity, and one by McLaren (1993: 137) advancing the idea of "the dark side of creativity", which is magnified by Gino and Ariely (2012), it was necessary for the researcher in the current study to think of pragmatics beyond the Gricean maxims framework.

Informed by these studies, Walczyk *et al*. (2008) articulate the idea of malevolence and benevolence creativity, where the former can be exemplified by imagining that the coronavirus which resulted in the COVID-19 pandemic was created intentionally by a human being. Despite the devastation caused by the virus, there would still be a need to give credit to the person who would have masterminded it. Suffice to say, the person who would have manufactured the virus would have been negatively creative as acknowledged by James, Clark, and Cropazano (1999) that creativity consists of two trends – positive and negative.

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While negative creativity may have consequences that adversely affect people and the environment, using it in fiction may not have the same effect of negatively impacting people's lives. The three sampled texts for this study, for example, are littered with instances of negative creativity, and since they are fictional, they do not cause any harm in the real world. Instead, the literary negative creativity constitutes

the aesthetic value that is fittingly pragmatic in creative writing. Therefore, in this regard, negative creativity is arguably fundamental to them making of fiction.

In discussing indirect speech acts performed via conversational implicatures, Kravchenko (2017a) starts by quoting Searle (1979) who postulates that within an indirect speech act, the speaker conveys to the hearer not only what is uttered but also much more, depending on the interlocutors' shared background. This was critically important for the purposes of examining literary works since, in each of them, the narrators and characters jointly form a community of acquaintances with a relatively common background based on their interactions. Within this context of familiar participants, Kravchenko (2017b) notes that indirect speech acts constitute implicatures that are not articulated in utterances, in which the intended meaning differs from the direct meaning of the words used.

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Given that illocutionary force is the intention to deliver an utterance (Searle, 1975a), it is implicit that for almost everything that is said, there is the 'unsaid' that is implied. In Kravchenko's conception, this 'unsaid' is the intended (deeper) meaning as opposed to the surface/literal meaning which is often articulated in communication. Following this analytical approach, it is rational to conclude from the cited scholars that speech acts are conceived as the tip of an iceberg for the deeper meanings they carry and that even though they remain words, they constitute action.

Linking Grice's Conversational Implicature to speech acts, Kravchenko essentially uncovered how the flouting of Gricean maxims provokes the hearer to dig for deeper

meanings of utterances. For several linguists including Searle (1975), Grice (1975), and Kravchenko (2017a), the gap between what is said and what is meant is critical as implied in Grice's (1975) terminology of Conversational Implicature which points to something beyond the literal meaning. Adopting an explanatory stance, Kravchenko (2017b: 55) asserts that the breaching of Gricean maxims produces a "pragmatic trigger" where the addressee gets mentally switched on to search for the "covert, implied meaning". This is stated differently by Sbisa (2007) who notes that illocutionary acts characteristically have the effect of producing "the hearer's uptake". The reaction of one character to another's utterances, as is explored in the subsequent chapters of this research, was crucial for the ultimate outcomes of the literary works' respective plots. More so, and in particular, the reaction to breached Gricean maxims almost always fundamentally altered the course of proceedings.

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Hence in the analysis of the sampled literary texts, the researcher was especially alert, not only to the breaching of Gricean maxims but, equally important, to what was pragmatically triggered by the breaching of maxims. Thus, procedurally the researcher in the current study examined the instances surrounding the breaching of Gricean maxims with a special focus on the 'hearer's uptake.' More precisely, this hearer's uptake or pragmatic trigger, although widely understood and discussed as a product of Conversational Implicature, has hardly been examined as a reaction to the breaching of Gricean maxims. Therefore, this study sought to fill this gap of associating the hearer's uptake or pragmatic trigger with breached Gricean maxims. The gap was constituted by the presupposition that the hearer's uptake ought to be induced by that which the hearer deemed 'unusual' or generally 'questionable' and thus deserving attention, which includes instances of breached Gricean maxims.

2.5 Pragmatics of literary lies

Although many literary texts have thrived on lies told by their characters, literary analysts have placed great emphasis on exposing the who, what, how, where and when of the lies, though neglecting to address the why aspect, especially from a pragmatic point of view. In most cases, characters have been demonised and associated with evil when they told lies. Without contesting the fairness of the judgements levelled against the lying characters by literary analysts, the researcher's attention was drawn to Searle's (1983) distinction between 'representation' and 'communication' in terms of explaining intentionality. Accordingly, Searle thought of representation as corresponding to one's intentions (formulated ideas), while language was only necessary to communicate the ideas.

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In communicating, therefore, the speaker's intention implicitly remains the same as from the time of its formulation, but language can be used in various ways to disguise the intention. The gap between intention and ultimate meaning is created by representation as demonstrated by Rashid (2018) in her contention that successful communication involves the receiver's interpretation of the message coinciding with the intention of the sender. Furthermore, Rashid (2018: 5) notes that "manipulative intentions" could be elementary in how language is used to inform and communicate. In the same vein, de Jong (2011) submits that the interlocutor's intention ultimately forms the specific meaning of the speech act.

Both Rashid (2018) and de Jong (2011) state that as much as one may conceal their intention in a linguistic act, their subsequent actions can, and will often, give away their hidden intentions. This is later demonstrated in Chapter 5 (data presentation and analysis), especially through the character of Mr (Rochester) in the novel *Wide Sargasso Sea*. As much as Grice theoretically implied that the non-observance of maxims led to the ineffectiveness of communication, some researchers have explored the concept of manipulation which implies the breaching of the maxims (Jacobs, 1996; Van Dijk, 2006a; Lillian 2008; Maillat and Oswald, 2009; Oksana, 2013; Asya, 2013 and Tarasov, 1990). All these studies had one thing in common – the aspect of the speaker controlling the listener.

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It is critical to note that while Grice's maxims were in the interest of effective communication, the other researchers' interests were biased towards the communicator's intention. That is why these researchers do not directly oppose the maxims; otherwise, their opposition of the maxims is implied in their works. The sense in which these researchers explored manipulation made it possible for the researcher in the current study to deduce that the breaching of maxims in some literary works has yielded positive results. Given that the manipulated listener was almost always disadvantaged by virtue of not knowing the speaker's disguised intention, it is reasonable to conclude that, from a typically Gricean view of conversation, communication is compromised.

However, from a strictly literary point of view which goes beyond the pragmatics of speaker-listener dynamics, the reader is perceived as a beneficiary, provided they

understood the writer's schemes, including how the Gricean maxims were breached. This was succinctly captured by Bruce (1980) who warns that the inability to comprehend the writer/speaker's intentions is tantamount to compromised understanding at various levels. The implication is that once readers contextually understood the author, there was no problem. In fact, by comprehending the author's intentions, readers would regard themselves as empowered to keep reading with enthusiasm and to anticipate how stories would end.

As pointed out by Bystrov and Sabadash (2019), literary writers ingeniously provide their readers with a window through which they read the minds of the writers. By so doing, readers gain the leverage to comprehend how the writers use language. Such empowerment of readers by authors is what the researcher in the current study qualifies as pragmatic in the sense of captivating the readers and thus giving life to literary works.

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However, Bystrov and Sabadash are also quick to indicate that as much as writers allow readers to read their minds, they also exercise caution to create privacy for themselves. In a typical example, in which the writer would have been seen as a liar if she had used the narrative voice, Doris Lessing (2010) used her character, Susan, to speculate about her own condition. In doing so, Lessing avoided the commitment to her readers who would have questioned her credibility if she had used the narrative voice to say Susan was, for instance, mad (Bystrov & Sabadash, 2019). As Lessing's heroine speculated about her condition, the reader is compelled to attempt diagnosing her. Thus, by avoiding telling an outright lie (Mazzarella *et al*., 2018) and attributing

the speculative utterances to her main character, Lessing provokes emotions in her readers by drawing them into trying to determine Susan's condition.

While the readers were tasked with figuring out Susan's mental state, Lessing, as the author, who could have simply used the narrative voice to reveal Susan's state, withheld her judgement. According to Mahon (2016), Lessing's act of withholding information was tantamount to telling a lie. However, in her authorial schemes, it worked as a convenient intentional lie which produced the pragmatic effect of getting the readers to questioningly think about Susan's mental state. Hence, other than just reading and understanding, the readers would have been challenged to think and engage more meaningfully with the text (Connell, 2000) as though they existed in its context. Ultimately, Lessing's withholding of labelling Susan as mad was pragmatic in the sense that readers would be empowered to relate Susan's situation to those of real people in similar circumstances whom they can try to assist from an informed point of view.

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While Mahon (2016) would argue that Lessing thrived on withholding information and thus indirectly telling a lie, Moss (2001) note that Wilde's *The Importance of Being Earnest,* thrived on misinformation, pretense, deception, withholding the truth, dualism and the outright utterance of untruthful statements being typical examples. This is affirmed and illustrated by Jackson (2014) who notes that Lane and Algernon falsely claimed there had been no cucumbers at the market, Algernon created a fictitious Bunbury to avoid dinner with his aunt, and Gwendolen pretentiously extended

friendship to Cecily. Almost every character in this play had instances of misrepresenting the truth, if not telling outright lies.

Jackson (2014) goes as far as asserting that Wilde's success in representing so much deceit in such a short play was hinged on censuring the upper class of which the characters endeavoured to be models. In Jackson's understanding, Wilde reproached the English upper class by exposing its artificiality through characters' lies and deceptions. Ackroyd (2003) suggests that by exploiting characters' lies and deceptions, the Irishman, Wilde, held up a mirror to the English people to see their hypocrisy, not only in the context of *The Importance of being Earnest* but also of *The Picture of Dorian Gray*. In this regard, Wilde utilised the element of society's untruthfulness to criticise it as exemplified in the observation that the fictitious Bunbury's propensity for sickness was more of literary convenience for Algernon than it was probable (DeOrnellis, 2019). In this vein of reasoning, it was necessary for this study to establish why literary characters tend not only to lie, but also to do so at a scale that would be less credible in real life.

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Following the general principle of realism where fictional characters' conducts are presumably modeled after real people, it was obvious that fictional characters are imitative of real-life persons in telling lies. In other words, the lies told by fictional characters were perceived as part of the writers' ways of keeping up with credible characterisation, within the understanding that fictional characters must act in every way as real people to avoid appearing as caricatures. In brief, this study adopted the position that fictional characters lie as a writer's way of portraying reality.

Beyond the motivation to portray reality, Krakowiak and Tsay-Vogel (2015) claim that fictional writers intentionally attribute lies to their characters as a way of involving the social comparison theory on their readers.

In keeping with the social comparison theory, when the readers read about characters who tell lies, they compare themselves to the characters against whom they strive to do better. Literary works, as viewed by Krakowiak and Tsay-Vogel (2015) in this regard, would serve the pragmatic purpose of mirroring society and simultaneously provoking readers to revise their morals. Festinger (1954, cited in Krakowiak and Tsay-Vogel, 2015) asserts that people ordinarily compare themselves to others they perceive as similar to them. Thus, individuals feel consoled when they get the impression that they are better than those with whom they compare themselves. Therefore, Krakowiak and Tsay-Vogel understood that the readers who compared themselves to fictional characters and found themselves morally better would have had a sense of being morally vindicated.

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Despite the dynamic of readers getting the impression that they are morally better than some fictional characters, the fundamental question remains: Why do people lie in real life? – the answer to which is (by extension) applicable to fictional characters. A very interesting study titled “Why do we lie?” proposed six theories suggesting why people lie. In one of the theories, citing Shu *et al*. (2011), Jacobsen *et al*. (2017) conclude that behaving dishonestly is the root cause of moral disengagement, in which individuals conveniently excuse themselves from the standards by which they morally judge others.

Analytically, this ‘moral disengagement’ is what Hussein (2012) calls the ‘mask’, as he argues, in the case of *The Importance of Being Earnest*, that Jack used the mask as an excuse for telling lies and misbehaving in the process. Hussein implied that, without the ‘moral disengagement’ or the ‘mask’, Jack was not able to misbehave, nor was any other character in the play. In Hussein’s analysis, Jack engaged in moral disengagement as a way to misbehave. In the same vein, Hofmann (2018: 3) notes that people may undertake acts of “self-licensing or balancing”, in which they compensate for their altruistic deeds with selfish deeds. While Jack would have been a responsible man in the countryside, he would understandably pursue selfish ends in town. However, moral disengagement was also circumstantially used for altruistic ends as noted by Krakowiak and Tsay-Vogel (2013) that a doctor in the television show titled *House* habitually lied to his patients, only insofar as doing so was beneficial to the patients. Although both Jack and Dr House habitually lied for different reasons, their lies enabled the creators of their respective works to present consistently credible narratives.

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The aspect of moral disengagement or putting on a mask has been severally explored by different scholars from various angles. While Hussein (2012) calls it dualism, Hazra (2013) calls it double identity. The studies explored how some of Wilde’s characters regarded living double lives as a norm. More so, they even regaled themselves with shifting from one personality to the other as though it was possible to jump out of one’s skin and assume a different identity. Hazra was able to decipher that practising the “double life” was common during the time depicted in *The Importance of Being Earnest*, prompting Wilde to condemn the aristocracy associated with the late Victorian society as hypocritical (Hazra, 2013). By observing double life as a common feature

of the Victorian Age Englanders, Hazra appears to sharply differ with Hussein who contends that dualism is essentially constitutive of human nature. However, logically, Hazra's observation that associated the double life with the Victorian era does not necessarily mean the double life was an exclusive feature for the Victorians. Implicitly, while the Victorians' conduct was characterised by duality, Hazra's study does not purport to say the Victorians had the monopoly to this characteristic.

Inasmuch as Hazra's study was limited to the Victorian Age, Hussein sought to prove that duality was part and parcel of human nature. This position is also espoused by Becerra (2012) who construes identity as a social construct where the self takes shape in response to the social environment. Implicitly, the environment influences the individuals in society who, however, strive to maintain their uniqueness. In this regard, the occasional choices involved in the interchange between truth-telling and lying is fundamentally constitutive of the dynamism of the self. Nevertheless, individuals are products of society despite their freedom to exercise their choices. As such, it is consistent with nature for fictional characters to breach Gricean maxims, just as individuals in society also occasionally breach the maxims.

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Furthermore, moral disengagement has been explored from the point of view of its effect on the readers. According to Krakowiak and Tsay-Vogel (2013), Raney (2004), and Klimmt *et al*. (2006), moral disengagement, as exhibited by the fictional characters, makes them enjoyable by the readers. Hence, the current researcher deduced from Krakowiak and Tsay-Vogel (2015) that moral disengagement serves the double effect of allowing the writer to create radically immoral characters and that of entertaining the readers in the process.

Consistently, the literature reviewed in this section has demonstrated that little attention has been given to analysing fictional characters in the same manner societal members have been analysed, for instance, psychologically. The snippets of studies that have undertaken to analyse literary characters using the instruments generally applicable to real-life people have thus not only confirmed that art and reality mutually benefit from each other but also provided insights into the pragmatics of literary works. As such, the application of traditionally real-life theories to fictional works constituted a gap which this study sought to fill.

From a strictly fictional viewpoint, the 'double life' of characters was envisioned by Lahire and Wells (2010: 445) as a product of the larger "literary double life" of the writers themselves. Accordingly, writers' resort to such literary approaches as using pseudonyms played an influential role in inspiring some of them to think of characters thriving on double moral standards. Understandably, in the same manner the writers created new identities for themselves to enhance their marketability, they also envisioned success through the double moral standards of their characters.

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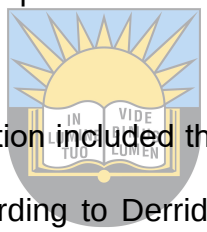
For the current study, it was critical to examine the extent to which duality was applicable to literature, since it is highly constitutive of telling lies and intentionally misrepresenting reality under natural social settings. In turn, lies and deception were essential to consider since they constitute a breach of the Gricean maxim of quality. Considering Hussein's proposition that duality is natural for humans, this study sought to establish if there was corroboration for this proposition. Provided it was natural for humans to lie, it would have been the basis to conclude that it was practically

necessary for fictional characters to lie too, since they are imitative of real people. The attempt to consider the necessity for humans to lie (and implicitly the necessity for fictional characters to lie), begged the question: What is to lie?

As cited by Gramigna (2013), St. Augustine of Hippo defines a lie as an untrue utterance intentionally aimed at deception. Deciphering St. Augustine's definition and expanding on it, Derrida (2002) posits that lying has a premeditated intention of deceiving one's audience. Lying, therefore, as contemplated by St. Augustine and Derrida, no matter how promptly it is carried out, is essentially premeditated deception; it is an act vested with the intention to deceive. However, it seemed as though Derrida was contradicting St. Augustine's requirement of a lie as inclusive of falsity.



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Even though St. Augustine's definition included the element of falsity, it conceptually laid emphasis on deception. According to Derrida who does not mute, but instead buttresses, the falsity factor in St. Augustine's definition, speaker's statement may not be deemed a lie even when it is false, provided the speaker believes it to be true. Captured succinctly by Derrida (2002), "One can speak falsely without lying, but one can also say what is true with the aim of deceiving someone, in other words, while lying. However, one does not lie if one believes what one says even if it is false." Conversely, Derrida would have said if one does not believe what one says, it amounts to a lie, even if it is true.

As highlighted earlier in the consideration of speech acts, and now in the definition of a lie, the speaker's intention is fundamental in every utterance. As noted by Ernst (2015), Mayella falsely implicated Tom Robinson of raping her in Lee's *To Kill a*

Mockingbird, not because it was true but because she was under duress from her racist father. By implication, Mayella did not execute her intention in telling the lies that she had been raped by Tom Robinson; instead, she was obliged to espouse her father's intention of securing the conviction of Tom, partly because he was a black man in a white supremacist society. Even though the lie was admitted as truth in the court of law, it remained a lie. Hence, Mayella deceived the court although it was not her intention to do so.

In Thomas Hardy's *The Mayor of Casterbridge*, Siuli (2017) notes that Henchard tried to prolong the lie that Elizabeth Jane had died by leaving Casterbridge to another district. Consequently, Henchard ended up dead owing to hunger strike, partly because he was too ashamed of his lie. Even though the intention of lying in both novels was invariably to deceive, the consequences were varied. In yet another classic novel, *Animal* Farm, by George Orwell, Onyemelukwe *et al*. (2014) observe that Napoleon with his think-tank and mouthpiece, Squealer, deliberately misled the other animals into believing that the pigs were acting in the best interest of all the animals, while they were reincarnating Mr Jones' totalitarian rule.

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While it was clear that the characters in these novels lied for various reasons, most of which were self-serving, the effects of their lies have been hardly considered in the strictly pragmatic sense. In other words, there is scarce literature suggesting that these lies had a positive effect. Instead, the majority of available literature has not only undertaken to uncover the specific strategies used to tell lies but also to castigate the liars. For instance, Mbon and Evayoulou (2019) explored Squealer's strategic use of ethos, logos, and pathos in *Animal Farm*, as mechanisms of

manipulation. Moreover, they labelled Squealer a “born liar” (Mbon & Evayoulou, 2019: 54), which makes it difficult for their readers to think positively about him. Their mentality is also fostered by Inch (2016) who suggests that Squealer’s name was indicative of his unreliability as a character. Despite the lack of logical connection between the name ‘Squealer’ and unreliability, Inch went ahead to associate the name with unreliability because Squealer had proven himself a proverbial dependable liar.

Another seemingly illogical conclusion was drawn by Mbon and Evayoulou (2019: 50) that Squealer’s name was “synonymous with betrayal”. The reviewed literature suggested that liars were not only analytically condemned but also given bad labels or, in the least, portrayed negatively. Following Zillmann’s (2000) observation that readers tend to form attitudes about characters by considering their actions and behaviours, Krakowiak and Tsay (2011) conclude that characters are generally likeable or dislikeable depending on their moral dispositions and actions.

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Nevertheless, Krakowiak and Tsay (2011) also admit that some readers may have a liking for certain characters despite their inclination to immoral acts, inclusive of telling lies. Their admission was strongly informed by their consideration of video game players’ tolerance of violence. They argue that as much as video game players distinguished between gaming and real-life situation (Klimmt *et al*., 2006), readers of fiction would also bear in mind that the immoral acts of characters would harm no one in reality. Thus, the limitation of the fictional characters’ lies to the fictional world was the premise on which the reader could tolerantly enjoy a character’s lies.

More so, this enjoyment was understandably dependent on the fact that fictional lies would not directly harm anyone in the real world (Krakowiak & Tsay, 2011). If anything, the lies harmed other fictional characters (but only fictionally) with whom readers could only empathise or sympathise. Following Krakowiak and Tsay's (2011) reasoning, the harm caused by fictional characters would only be imaginary since it happens in the context of imagined literary work. Therefore, the theory of moral disengagement, as applied by Raney (2004), Krakowiak and Tsay (2011), Krakowiak and Tsay-Vogel (2013), Shafer (2009), Tsay and Krakowiak (2011) and Hartmann and Vorderer (2010) was instrumental in these researchers' vindication of literary liars.

Beyond the aspect of moral disengagement on the part of the reader, Zunshine (2012) implicitly makes another crucial point towards the justification of literary lies. She noted that Lovelace, one of the characters in the novel *Clarissa,* was deemed misleading, not only to Clarissa but also to the readers. As observed by Zunshine (2012), Lovelace was apparently unaware that he was lying at certain points in the narrative. By saying this, Zunshine implies that the literary character, although capable of lying, is not omniscient; she alluded to the fact that it is the writer who retains the capacity for omniscience for a given literary work. It is also implied in Zunshine's observation that if characters were privy to all the dynamics surrounding their lies, then they would not be under the writer's control.

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Yet, as indicated by Krakowiak and Tsay-Vogel (2015), moral disengagement is only one of the means through which deceptive characters are enjoyed by the

readers. Krakowiak and Tsay-Vogel (2015) also identify transportation, identification, and suspense (all potentially inclusive of lies) as strategies at the writer's disposal in entertaining readers. Krakowiak and Tsay-Vogel's identification of moral disengagement as only one of the strategies for entertaining, which is accommodative of lies, meant that the lying character was not to be held accountable for their lies. Instead, even though the lies are attributed to a character who delivered them, they still remained the brainchild of the writer.

It was apparent from the standpoints of Siuli (2017), Onyemelukwe *et al*. (2014), Dawson (2013), and Zunshine (2012) that in telling lies, literary characters have the intention to deceive or conceal the truth, and by virtue of this intention they may not even realise their lies at the time they execute them. More so, these studies implied that although characters have the intention to disguise reality or mislead, they have no ultimate control over the direct results of their lies. Lu and Chang (2014) point out that individuals can engage in the process of self-deception before they deceive others. In fact, as noted by Trivers (2011), self-deception is motivated by the need to deceive others. Accordingly, one would undertake to convince himself/herself to subscribe to lies as truth with the aim of disguising their motives. However, most importantly, self-deception was construed as often beginning with pretence, which usually results in the self-deceiver's adoption of an "inappropriate doxastic attitude" (Wei, 2020: 1). Implicitly, the self-deceiver regards their beliefs as logical and therefore rational.

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Although these studies (Lu & Chang, 2014; Trivers, 2011; Wei, 2020) were based on real people's actions, their applicability to fictional settings had greater

probability, given the manipulative tendency of the fictional author. Complementing the idea that writers capitalise on manipulating both their characters and readers, Reeves-Evison (2016) argue that deception and fiction are ways of creating a world that is alternative to the existing one – 'world-making'. By this, Reeves-Evison means that writers constantly engage in subtle language use aimed at making their readers believe their narratives, and in so doing, they create new ways of seeing the world.

The notion of 'world-making' as practised by the writer was perceived from the literary pragmatics viewpoint and described as "how language is used in the production and consumption of literary texts" Mey (2011: 511). However, from the deceiver's point of view, 'world-making' has implications of presenting a make-believe to one's audience with the aim of achieving personal gains or averting outcomes that negatively affect the self (Ito *et al*., 2012). Hence, deception is almost always motivated by the pursuit of selfish ends. Implicitly, deception is fundamentally self-serving.

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For the purposes of this study, it was important to note that while literature on lies and deception is abounds in the fields of psychology, marketing, social and human communication, there has been few studies focusing on lies and deception in literature in terms of why characters tell lies. Instead, many literary analyses have exposed how characters engage in deception and the impact it had in their respective stories. As such, this study has had to depend heavily on psychological and marketing literature for the various reasons of telling lies. This was in the

understanding that literature, like any form of art, imitates nature as espoused by Aristotle, the ancient Greek philosopher (Aristotle, 2011; Şenol, 2014).

However, as noted by Reinhoud (2019), fiction represents reality, but there is an extent to which it departs from it, thus constituting a worldview parallel to that of reality – an alternative for the *status quo*. This was articulated more succinctly by Zunshine (2012) who contends that people read fiction because it engages the theory of mind in which readers gain knowledge and attain alternative meanings for prevailing circumstances. Since reading fiction adds value to people's lives in terms of improving their perception and insight into their affective lives, it was evident that fiction goes beyond being mimetic of reality as it helps in the effective handling of reality. In this vein, Wilde (1998) endorses the anti-mimesis that it is life that imitates art. The arguments of this contention of what imitates the other between life and art served to highlight that life and art complement each other. Thus, for the purposes of this study, the findings of the literature reviewed in this study were attributed to the fictional context even when they were based on reality.

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Conceivably, the relative lack of literature on lies and deception by fictional characters as compared to psychological analyses of lies and deception in real life was because there is hardly any means by which to scientifically collect data from fictional characters. It follows that fictional characters occupy a fictional space; even though they are immortal by virtue of the continual existence of the respective published works in which they are found, they only exist in the reader's mind. Unlike real people who can be subjected to psychoanalysis, fictional characters are muted as far as their accountability for lies is concerned. More precisely, Reinhoud (2019)

crucially notes that fiction may not be accountable for lying, since it does not claim to be at par with reality.

However, if, as noted above, people benefit from reading fiction, the lies in fictional narratives were eligibly analysable as if they were told in reality. More so, considering the scope of this study which focused on the necessity of breaching Gricean maxims in relation to the literary plot, there was no basis for distinguishing between a fictional character and a real person, since the fictional characters were presented within complete contexts that effectively represent reality. The literature reviewed confirmed that lies and deception on the part of the fictional character provided the writer with the much-needed convenience to effectively manoeuvre towards fulfilling their literary plot.

2.6 Pragmatics of female madness as a literary construct

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In much the same way as writers have empowered some of their characters to tell lies and determine the course of events in the process, they have also disempowered others by plunging them into madness. In this regard, Foucault (2015: 7) boldly uses the sub-heading “The Silence of the Mad” for one of his interviews with Jean Doat, in which he drew a sharp comparison between the mad (characters) as silenced in opposition to the ‘normal’ that are celebrated. Foucault’s observation of the silenced mad people was most probably informed by what Deacon (2008: 105) describes as “a condition of impossibility for thought”. Thus, with no possibility for thought, individuals who were perceived as mad were systematically silenced as implied by Foucault. This section reviewed literature on female characters who were portrayed as mad in fictional works.

The novel *Wide Sargasso Sea* by Jean Rhys was written as a response to Charlotte Brontë's *Jane Eyre.* Specifically, it was intended as a prequel whose main objective was to demystify the madness of the woman locked up in the attic. A good number of studies, inclusive of Herischian (2012), Chishti (2020), and Qian (2018), have explored the relationship between these two texts. By virtue of this, it was also inevitable to analyse *Wide Sargasso Sea* in conjunction with *Jane Eyre.* The current study took interest in madness of women as a literary theme which motivated Rhys to respond to *Jane Eyre.* In so doing, it examined the underlying causes of madness in relation to the Gricean cooperative principle. The critical point of departure was that Brontë's Bertha had no voice (Haner, 2016), whereas that of Rhys was not only outspoken (Qian, 2018; Chishti, 2020) but also played a significant narrative part which offered invaluable insights of her circumstances.

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To begin with, Peimanfard and Hanif (2016) rightly identify Antoinette (otherwise known as Bertha) as an outsider. They summarily conclude that Bertha was trapped between being English and West Indian and thus passing as a "target of hostile discrimination" (Peimanfard & Hanif 2016: 17). By this, Peimanfard and Hanif implied that she was already vulnerable before she entered a marriage. Her quest for a meaningful identity led her into mimicry as noted by Peimanfard and Hanif (2016) who suggest that her desire to do her hair in the same way Helene did hers had more to do with an identity crisis than anything else. Beyond the identity crisis, Antoinette was having to deal with what Rovera (2009) identifies as the trauma of childhood. As such, she needed nothing less than a supportive husband to acquire any sense of belonging; instead, as observed by Peimanfard and Hanif (2016), her

search for identity is complicated by Rochester's insistence in reducing into a sexual object. This is corroborated by Mardorossian (1999) who notes that Antoinette failed to recognise that her dressing came across to her husband as a representation of blackness and womanly immorality.

Implicitly, Rochester trivialised Antoinette's efforts at being the ideal wife for him and simultaneously undermined their marriage. In retrospect, Brontë's account of *Jane Eyre* as cited by Coon and Hassan (2015: 2) had Rochester accusatively reasoning that it was Bertha's sexual "excesses" that bred "the germs of insanity". Reading through such demonising calculations of Bertha in *Jane Eyre*, Rhys, as understood by Su (2015) and Haner (2016) gave a voice to Antoinette/Bertha in *Wide Sargasso Sea*.

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The voicelessness of Bertha in *Jane Eyre* was articulated by Qian (2018) who remarked that in the typical patriarchal society that constituted the novel's context, a woman was seen as less human in comparison to man. Qian's protracted account of the subjugation of women by men also identifies colonialism as a factor that equally contributed to Bertha's voicelessness. Beyond patriarchy and colonialism, Su (2015) argues, considering Gayatri Chakravorty Spivak's analysis, that *Jane Eyre* collapsed the margins separating humanity and animalism in portraying Bertha Mason as a way of justifying her imprisonment by Rochester. In other words, the novel created the impression that Bertha was behaving like an animal which needed to be controlled. The association of Bertha with animals is also echoed by Haner (2016) who argues that among other characters Bertha stood out as less human in *Jane Eyre.* Although Bertha was central to the novel, Qian (2018), Su (2015),

Spivak (1985), and Haner (2016) note her ironical situation of being denied human identity and yet being pivotal to the story.

Despite being white, the Bertha of *Jane Eyre* was deemed a "black-visaged character" (Meyer, 1996a: 48) owing to her rebelliousness. Implicitly, it was precisely that rebellion on the part of Bertha which constituted her blackness; her blackness was understood by Meyer as interiorly imagined from Rochester's point of view – a mental blackness quite opposed to her physical complexion. However, as lamented by Su (2015), Bertha was denied the opportunity to give her own account of the events. This reality was strongly challenged by Chesler (2005) with the inquiry seeking to know what constituted a woman's madness and who determined it. Bertha's voicelessness emanated from what Haner (2016: 180) called "power differential" based on "gender, class and wealth", of which Rochester was superior as compared to Bertha.

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Understandably, gender, class and wealth were the formidable combination that made up Rochester's power over Bertha. Hence, as read by Haner (2016), any form of challenge Bertha presented to Rochester was seen as a revolt threatening his power. In this regard, the imprisonment of Bertha was a fitting response from Rochester, who claimed she was mad as exhibited through her violent conduct (Su, 2015; Spivak, 1985). However, Haner (2016: 174) had to dig deeper beyond mere character analysis to conclude that Brontë apparently justified Bertha's confinement to salvage the plot of her novel. By making this assertion, Haner implied that Bertha's freedom threatened the novel's course in such a way that Brontë was bound by the narrative course to initiate and maintain Bertha's imprisonment.

Stated differently, it was practically necessary for Brontë's Bertha to be imprisoned and therefore also necessary to create credible reasons for her imprisonment.

To give a clearer account of Bertha's purported madness as a convenient reason for her confinement, the current research has had to rely on psychological studies. Flax (1990) draws his readers' attention to society's natural insistence on the separation between the normal and the abnormal, where the perceptibly normal constituted the norm while the abnormal amounted to deviance. Using this basic framework of normalcy and abnomalcy, Payne (1994) points to the labelling process as instrumental in society's conceptualisation of women. As applied by Payne, from a feminist viewpoint, this labelling process is seen as prescriptive of what women could and could not do. Bertha's violent behaviour, as noted by Su (2015) and Spivak (1985), for example, was unacceptable in the British society of her time, and therefore, considered abnormal.

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However, the violence exhibited by Bertha is explained by Richters (1991) as normal reaction to oppressive elements of one's affective situations. Thus, Richters' position would have, undoubtedly, been that Bertha was acting normal under the circumstances to which she was subjected. Richters' explanation would have been inspired by Frankl's (1984: 38) famous proclamation that, "An abnormal reaction to an abnormal situation is normal behaviour". Frankl himself quoted a statement he speculatively attributed to Lessing, whose gist was that certain incidents are bound to drive one crazy, unless one would already have been crazy. In view of this, Payne (1994) decries the socialisation of women into passivity and conformity, failure at which the women concerned would retaliate and earn themselves the label 'mad'.

As critically noted by Haner (2016) and supported through psychological studies, Bertha's freedom threatened the story line of *Jane Eyre.* However, her confinement could not have been without cause and thus Rochester claimed she was mad. In addition, as noted by Su (2015) that, throughout the novel, Bertha had no chance to redeem herself as the story was told from Rochester's point of view and that of Jane, who was in love with Rochester. Bertha's madness could have been and was most probably a narrative.

Moreover, Chesler (2005) fundamentally points out the unfairness of having a medically unqualified husband holding the privileges of determining his wife's madness. The studies reviewed so far made it abundantly clear that Bertha, whose mouth was metaphorically muzzled for the whole length of a novel almost 400 pages, was debatably mad on Rochester's terms, since her madness was hinged on the power of his manipulative spoken word (Barker 2000). Although an interpretive neurological study (Coon & Hassan, 2015) tried to frame Bertha as having been suffering from Huntington disease, it remained largely inconclusive in respect of not having all the total givens of Bertha, which medical practice would require to arrive at diagnosis. Nevertheless, theirs was a uniquely pragmatic study in the sense of analysing a literary character through the lenses of medical practice.

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Considering that Bertha was never certified as mad by a medical practitioner, the politicisation of insanity, as suggested by Shafer (2014) sounded credible for *Jane Eyre.* In his study, Shafer notes that Hamlet, as a character in *Hamlet*, flourished when he was mad. Furthermore, Shafer (2014) exposes madness in literary works as a socially constructed phenomenon capable of restricting and ostracising those

associated with it. In other words, Shafer contented that madness could be socially constructed for purposes of exerting control on characters. This is strongly supported by Chishti (2020) whose analysis is that Rochester did not only strategise to control Bertha but also to rebuff her. In Shafer and Chishti's view, it was through language by Rochester that Bertha was labelled mad. Once the belief of Bertha's madness was reinforced in *Jane Eyre*, it did not only appear true but also compatible with the whole narrative in which Rochester justified his act of imprisoning Bertha. However, Hall (2001) remarks that humanity often thinks it controls language, yet the opposite is true. Hall's remark was pragmatic in pointing out language usage as the ultimate controller in storytelling.

Following Hall's statement, if a character makes false claims about another character, they are bound to continue acting in ways that sustain the falsehoods. Ironically, the same is applicable to the writer who, despite having the ability to manipulate characters through language and thus moulding them anyway they like, may not easily undo a character once they are fully developed. Once Betha's madness was established in *Jane Eyre*, for example, it would have been difficult for Brontë to subsequently portray her as not mad.

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Pragmatically, it follows as observed by Kristeva that "linguistic changes constitute changes in the status of the subject" (Kristeva cited by Mcafee 2004: 14 -15). Considering, as noted by Chishti (2020), that Rochester's renaming of Antionette as Bertha in *Wide Sargasso Sea* was demonstrative of his hideous plot, it was inferable that Rochester intended to alter Antoinette's status. In line with Kristeva's observation, Haner (2016) analytically points out that Antoinette protested against

being renamed Bertha by Rochester, bearing in mind that the renaming would destroy her identity.

However, the renaming of Antoinette was only one of the ways through which Rochester labelled her, as Coon and Hassan (2015) highlight that she was identified as a lunatic of low intellect. Despite all the labels that Rochester used to re-image his wife, Coon and Hassan (2015: 1) acknowledge that Bertha initially behaved appropriately, and all the negative labels seemed to crop up later when Rochester knew his wife was from a family of “idiots and maniacs”. Based on these two extremes of behaving appropriately during courtship and suddenly progressing into lunacy soon after marriage, it is evident that Coon and Hassan’s study was dismissive of the coincidence of Bertha’s alleged madness soon after marriage. If anything, Bertha’s sudden turn to madness was less conceivable and more understandable in terms of Kristeva’s ‘linguistic changes’ as orchestrated by Rochester.

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As observed by Evangelista (2017), Rochester’s powerlessness within his own family prompted him to exercise dominance over Antoinette, thus exhibiting compensatory behaviour. Beyond this compensatory behaviour, however, was most likely a complexity of natural superiority that reigned in Rochester who nicknamed his wife ‘Marionette’, treating her as a doll, which was critically perceived as condescending and patronising (Evangelista, 2017; Hogan 2000; Peimanfard and Hanif, 2016). Clearly, from the point of view of the studies cited so far, Antoinette was never going to be an equal partner to Rochester, at least in Rochester’s mind. In contrast, O’Connor (1986) notes that Antoinette made

sacrifices to please him and lost her dignity in the process. Therefore, with such a mean attitude towards his wife, Rochester's motives in marriage were always going to be questionable.

As noted by Bidisha (2016), "Rochester received £30,000 for marrying Antoinette 'without question or condition', with no provision made for her, and she becomes wholly economically dependent on him." Given this sum of money he gained only for marrying Antoinette, it was easy to understand why Rochester called it a bargain and why Evangelista (2017) correctly evaluates his actions as a business transaction. Again, Evangelista (2017) observes that Rochester's cheating on Antoinette with the black servant, Amelie, was a betrayal most likely rooted in his lack of commitment to the marriage. In any case, the fact that Antoinette was, as noted by Bidisha (2016), 'dependent' on Rochester, made her powerless and vulnerable, and by cheating on her, Rochester was only exploiting this powerlessness. The extent to which Rochester wanted to make the most of an already vulnerable Bertha/Antoinette in both *Jane Eyre* and *Wide Sargasso Sea* turned him into a "greedy and sadistic" (Friedman, 1989:119) character.

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Bidisha (2016) accurately identifies *Wide Sargasso Sea* as a horror novel in which domestic cruelty reigned supreme. Although this cruelty did not manifest itself in the form of the increasingly common gender-based violence of physical attacks, Rochester made the most of his situation. Bidisha's labelling of Rochester as a psychopath was a critical insight for understanding Rochester as the character who psychologically projected his misdeeds on Antoinette as a way of avoiding confronting his shortcomings. In Rochester's mind, as figured out by Bidisha (2016),

Antoinette was conceivably a slut who behaved like no sane woman (Rhys, 2001). Such sentiments would have only gained impetus for Rochester after Amelie told him of the rumour that Antoinette had an incestuous relationship with Sandi, her half-brother.

Although Rhys provided no indubitable evidence for this supposed relationship, Rochester capitalised on it as the basis upon which he vindictively sought to punish Antoinette with a noted measure of sadism (Bidisha, 2016) with which he plottingly remarked that since she loved that place, he was determined to deprive her of it (Rhys, 2001). Rochester's fierce obsession with uprooting Antoinette was, analytically, madness in itself as he further intimated how he was going to keep her from the sun and deny her the freedom to dress up and smile at herself in the mirror (Rhys, 2001). As suggested by Rhys' narrative voice in the novel and analytically noted by Bidisha (2016) and Evangelista (2017), Antoinette's madness existed more in Rochester's mind than in reality.

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Given that the provisions of the English Law at that time were such that the husband was entitled to his wife's estate, Rochester married Antoinette with the full intention of benefiting from the financial package bequeathed to her wife (Savory, 1998). However, as an Englishman, he additionally had the expectation that Antoinette would behave like a typical Victorian woman – a submissive housewife. However, Antoinette, who was already battling with identity issues, had every reason to resist being colonised (Mzeil, 2013) by her husband and, therefore, would express her anger and dissatisfaction from time to time. It was partly this anger that manifested in violence which Rochester equated to madness, but the bigger picture as seen by

Loomba (2005) was such that colonialism was responsible for the psychical disorientation of the colonised.

Furthermore, this expression of anger and dissatisfaction is what Rochester misinterpreted as madness, because according to Gilbert and Gubar (2000), women in nineteenth century literature were viewed as monstrous if they failed to portray themselves as angels. Yet Rochester equally did not fulfil the gentlemanly expectations of an Englishman when he carelessly became intimate with Amelie. In fact, he did it with a vested intention of hurting his wife as his subject. Besides being seen as mad for failing to behave like an angel, Antoinette was fully immersed in a patriarchal society in which Chesler (1972) argues that men perceived women's verbal and physical retaliation as unmistakable madness and hence abandoned such women, labelling them 'crazy' or 'unfeminine.'

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Furthermore, patriarchy stereotypically associated women with madness if they did not conform to the prescribed gender role (Chesler, 1972). In keeping with psychoanalysis, the expectation for women to bottle up their anger and frustration meant that at some point they were bound to explode – venting it all out. This would have been the case with Antoinette, who could not bottle it anymore. Hence, she could not have escaped the label of madness. Above all else, the Victorian society viewed madness as a disease associated with femaleness (Gilbert & Gubar, 2000), which meant that Antoinette's madness was only natural. As though these grounds for qualifying as mad were not enough, Loomba (2005) notes that psychoanalytically, resistance to colonialism is branded as insanity. Antoinette, with all her circumstances, as gleaned from the reviewed literature was only susceptible

to madness. However, it was essential to note that this madness she got disposed to was societally induced madness and Rochester was its chief facilitator.

Admittedly, Antoinette had some formidable challenges with respect to identity (Yousef & Abu-Samra, 2017), but the madness with which she was associated was only a reaction to her being treated as a zombie as noted by Peimanfard and Hanif (2016). In fact, Bidisha (2017) strongly agrees with Evangelista (2017), Hogan (2000), and Peimanfard and Hanif (2016) that the extent of Antoinette's madness would have been proportional to how Rochester undermined and degraded her as a 'marionette' – a doll, a puppet. Considering, on the contrary, the effort made by Antoinette to please Rochester in a bid to make her marriage work, a few studies have suggested that Antoinette lost her identity by going all out to please Rochester. One such study observed that after taking over Antoinette's fortune, Rochester ultimately colonised her by denying her a voice and her name (Opreanu, 2005) as Antionette ended up complaining about the absence of a mirror on which she wanted to see her reflection (Rhys, 2001). This utterance was in keeping with Rochester's intention of making Antoinette an objectified 'other', as explained by Mezei (1987) and Opreanu (2005).

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By posing as a lover when he was essentially a coloniser, Rochester betrayed his wife as elaborately substantiated by Gruesser (2003). By denying her access to her beloved environment, in which she grew up, the people she was close to and to herself, Rochester created the perfect conditions for mental instability for his wife who already had a compromised identity. In so doing, he advanced the impression of a confined insane woman with no capacity to prove her sanity (Opreanu, 2005).

Although most of the literature available on Rochester's conduct and intentions made it clear that he was a heartless sadist, decidedly not motivated by the marital cause and not deserving of Antoinette's love, little focus has been given to the analysis of conversational exchanges between him and his wife.

The current study has, thus, undertaken a painstaking exercise of tracking these exchanges and/or significant utterances, reckoning with their implications in relation to the Gricean Cooperative Principle. However, by implication, Rochester's objectives were exposed as driven by financial gains and the need to assert dominance as a way of compensating for what he experienced in his dysfunctional family. In exerting his dominance and meeting with resistance, Rochester found it all too convenient to pronounce Antoinette as mad. In a study dedicated to the madness of women within the context of the English culture, Showalter (1985) unapologetically notes that life stories of talented women who experienced mental breakdowns implied that insanity is the ultimate cost that female artists are often compelled to pay for practising their ingenuity within a patriarchal environment.

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As opposed to the Victorian society's disposition of viewing madness in women as a natural phenomenon, many women were subjected to conditions and circumstances in which mental breakdown was inescapable, especially when they realistically questioned and challenged men's superiority. Hence most of the brilliant women of the time sought refuge in artistic expression as exemplified by the Brontë sisters who had an above average education. In so doing, they would portray their deep-seated feelings using their characters, making it all too obvious that their portrayal of madness was usually instant and subjective (Goodman, 1996).

While Brontë's *Jane Eyre* went as far as exposing the injustice done to women through the character of Bertha, Rhys' *Wide Sargasso Sea* sought to reveal that the major problem with this injustice lied in the cultural stereotypes. Their combined efforts in these two classical novels have become cornerstones for the emancipation of women with their exposure of the fallacies that were embedded in cultural practices which not only associated women with madness but also made them prone to madness. Procedurally, hence, this study took a keen interest in collecting and analysing those data which contributed to the madness of the female characters, considering the extent to which characters violated Gricean maxims in ways that propelled the madness.

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Although the focus remained on Bertha's madness in both *Jane Eyre* and in *Wide Sargasso Sea*, this study considered the fact that women's madness was ubiquitous prior to, and in part of, the 20th century but especially during the Victorian age. Even within *Wide Sargasso Sea*, Antoinette was not the only woman associated with madness. In fact, part of the reason Antoinette often went into a rage was that Rochester was so bent on destroying the bond between Antoinette and her mother, Annette, whom he condemned as mad. As noted by Opreanu (2005), there was a striking resemblance between Antoinette's circumstances and those of her mother, especially that Annette's demise foretold Antoinette's synonymous destiny. Both were married to Englishmen who arguably drove them into madness. In particular, Mzeil (2013) observes that Rochester did not only seek to create a chasm between Antoinette and her mother; but he also drove her off from the place to which she was attached.

Beyond ostracising her, Rochester went on to vilify his wife in a manner consistent with Gilbert and Gubar's analysis that men's hatred of women has traditionally manifested itself in the abasement of women (Gilbert & Gubar, 2000). Therefore, understood in a larger context, Alexander Cosway, Mr Mason and Rochester were within the provisions of history in letting down their wives. The vilification of women is corroborated by Chesler (1997) who notes that going into the end of nineteenth century and the rest of the twentieth century, the portraits of madness by psychiatrists and novelists alike were dominantly of women. Generally, too, this study took note of the reality that these portraits were mostly by men, meaning that the women mostly remained as the silent portraits. This had a significant bearing on the breaching of Gricean maxims, considering that men almost had an uncontested platform on which to present their imagery of women.

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The climax of the vilification of Bertha in both *Jane Eyre* and *Wide Sargasso Sea* was the confinement in the attic. According to the reviewed literature, this form of isolation was not unique to these novels. The story titled 'The Yellow Wallpaper' by Gilman (1980), first published in 1892, had its narrator confined in a room she disliked. Similarly, Esther in *The Bell Jar* by Plath (1971) was institutionalised after attempting suicide, as if institutionalisation was a guarantee for making her less suicidal. It is revelatory to note that Europeans considered locking away people with signs of madness as a civilised approach to contain the Caribbeans that exhibited madness (Olinder, 1984).

Overall, isolation and madness in women was apparently the norm rather than the exception, as evidenced by Charles Dickens' Miss Havisham retreating into a solitary room, years after being jilted but still adorned in a wedding dress (Dickens, 1996). On the face value, this conceivably civilised approach of isolating mad people would have exonerated Rochester's action of eventually locking up Antoinette; even Jane in *Jane Eyre* was locked up in the red-room for her erratic behaviour.

However, a critical consideration of Rochester's intentions was instrumental in determining whether he meant well by locking up his wife. The remark by Rochester that everything was exaggerated in reference to what nature looked like in Jamaica was accurately decoded by Savory (1998) who posits that nature was analogical to Antoinette. In the same manner Rochester lacked the sense of control over nature, he also felt he did not have control over Antoinette.

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To gain this control, Rochester systematically worked on inducing madness in Antoinette by engaging in a variety of actions that Antoinette would vehemently react against. For instance, he starved her of sex, implying that she was deviant with such suggestive remarks that she was fond of moaning while giving herself (supposedly in the sexual act) like a mad woman (Rhys, 2001). According to Foucault (1978), confining people who were deemed mentally ill was used as means to silence those who manifested dissent to the socially acceptable. Furthermore, Rochester capitalised on the unverified claims of Antoinette's promiscuity by Daniel Cosway, coupled with Rochester's unfounded accusations

that she thirsted for men other than her husband (Rhys, 2001) to build the narrative of Antoinette's unfaithfulness and excessive, insatiable drive for sex.

Moving from a point where he stripped her of her name to renaming her Bertha and undermining her as marionette and ultimately labelling her as a sex maniac, Rochester apparently had a clear vilification strategy for driving Antoinette into isolation. This desire for sex exhibited by Antoinette gave Rochester the leverage to label her as morally mad (Olaussen, 1992). As deciphered by Campbell (1982), once he had dismissed Christophine, Rochester proceeded to create the make-believe that Antoinette was mad as a convenient reason for locking her away. Rochester's calculative behaviour showed that he did not enter the marriage in good faith. Since he understood the arrangement between him and Antoinette as a 'bargain', it is inferable that he was not prepared to lose, and for him to benefit from it all, he was supposed to exercise power over Anotinette.

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Deprived of her name and identity (Mzeil, 2013), it was reasonable for Antoinette to revolt. However, to make matters worse, she was deprived of her conjugal rights by a husband who decidedly declared that he had no wish to touch her (Rhys, 2001), Antoinette was driven into desperation. Ironically, while Rochester implied that he was morally righteous, he went on to have an affair with Amelie within Antionette's hearing distance in the same house. His expression of disgust at Daniel's claims of Antoinette's promiscuity while he went ahead to disregard his marital vows exposed him as pretentious of an ideal Englishman.

As rightly observed by Jackson and Jones (1998), Rochester allowed his desire for power to override both his Englishness and his marital vows by sleeping with a native girl, which was common practice for colonisers in asserting their patriarchal authority. The implicit hypocrisy of Rochester's immorality, coupled with his expression of disgust towards his wife, lent itself to Gricean uncooperativeness for lack of truthfulness, as explored in detail later in this study.

2.7 Pragmatics of Reparation in Literature

In considering this sub-heading, the researcher in the current study was aware of the abundance of cases in literary works where characters committed acts whose consequences had negative repercussions on others but ended up trying to make amends. While this phenomenon of atoning for the wrongs done is common, it was regarded questionable in fictional works by the researcher in the current study. In the novel titled *Atonement*, McEwan used Briony Tallis to highlight the dilemma of a writer trying to exonerate their own character whom they would have led into transgression in the first place. Accordingly, Briony questioned the plausibility of earning forgiveness when she was also acting as the judge (Chakraborty, 2018). In citing this, Chakraborty implicitly questioned the morality of a writer fashioning an offensive character whom he ends up forgiving. In any case, some studies (Buss, 1980; Thornton, 2018) have suggested that guilt and atonement should be handled privately by individuals, as opposed to how Briony's narrative was orchestrated as an act of repentance.

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Given the entirety of Briony's act of reparation, this study was specifically interested in a retrospective engagement of considering if her atonement was proportional to

her violation of the Gricean maxim of quality. Establishing this connection between cause and effect, in turn, was critical for determining the necessity of breaching the maxim, since the novel's dynamism was premised on Briony's atonement as noted by Jie (2020), who states that the entire novel was premised on her wrongdoing and is supported by Ying (2020) who indicates that Briony's initial lie resulted in the subsequent proceeding in the narrative.

More insightfully, Ying (2020) remarks that Briony dedicated her whole life to the documentation of her reparation, an act that can be perceived as atonement in itself, besides the writing practice being generally understood as therapeutic. Likewise, in other texts considered in this review, the focus was on the acts of reparation by characters after they violated one Gricean maxim or another. This translated into character redemption in terms of creative writing, where the writers concerned in the reviewed literature had the obligation to redeem their characters from their transgressions by taking them through acts of atonement.

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According to Ying (2020), the thirteen-year-old Briony justified herself for telling the lie that got Robbie arrested, since she thought that he was endangering Cecilia's life. To Briony's immature perception, it had seemed as though Robbie was attacking Cecilia, given the events at the pool and in the home library in conjunction with the unintended message of the letter to Cecilia, which she intercepted and read.

Therefore, by implicating him as a rapist, with little concern about the certainty of it, Briony wanted to achieve the victimisation of Robbie regardless of the

consequences. Understandably, in 1935 when Robbie was arrested, her revenge was accomplished against him since, as a teenager, she believed that Robbie humiliated her sister, thus justifying her revenge on him. (Ying, 2020). However, it was important to reckon with the dissenting view that Briony's claim that she witnessed Robbie attacking Lola might have been what she regarded as the truth (Green, 2010). This opposing view that appeared to exonerate Briony by asserting that she had no intention to deceive begged the question: Why then did she end up feeling guilty, let alone perceiving the need for atonement? It would have been more justifiable to say Briony was unconscious of her propensity for revenge on behalf of her sister.

As an adult, however, Briony reflectively realised her mistakes and became remorseful for her impulsivity in her youthful days (Ying, 2020). However, the damage had already been done because Briony revealed that Robbie died of septicemia and Cecilia died from a bomb attack in 1940 (McEwan, 2001). Against this tragic background of what transpired, McEwan's Briony still penned numerous pages to create a fictional reunion of Robbie and Cecilia. Giving continuity to Robbie and Cecilia and allowing them to fictionally fulfill their would-have-been union is what Briony regarded as the climax of her atonement.

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Although her act of atonement may not have raised questions regarding her sincerity, at least it was severally questioned in terms of its sufficiency. For instance, Garcia (2016), while partially exonerating Briony for allowing a fictional happy ending to Robbie and Cecilia, still questioned the appeal to others' feelings as justification for Briony's sins. Analytically it was evident that Briony, having ruined

Robbie's future and implicitly condemned him to die through the act of lying (Ying, 2020), could not sufficiently repay for her transgression.

Hence, for Briony to have posed as she did, as someone who had completely made up for her fault by giving Robbie and Cecilia a happy ending was far from enough. Ying (2020) goes as far as castigating her as the creator of Robbie's demise, who was arguably beyond redemption. These are fitting remarks, given the extent to which Robbie suffered through imprisonment and later during the war while he also endured the pain of being separated from his loved one. By placing her beyond redemption, Ying meant that Briony could never reasonably atone for her faults.

Another question that was raised by analysts was in line with the metafictional nature of the novel *Atonement*. While Briony was primarily McEwan's character, she also was a novelist who subtly took over from McEwan in fabricating Robbie and Cecilia's destinies. That being the case, Garcia (2016) scoffs at the idea of Briony trying to atone for her sin in a narrative where she also assumed the role of God. The same question was posed by Childs (2006) who disputed the possibility of one achieving atonement using their own standards of understanding and morality. In a nutshell, at least according to Ying (2020), Garcia (2016) and Childs (2006), Briony could not achieve atonement because she assumed the role of creator without relinquishing the ordinary character's role.

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However, there is an extent to which Briony was analytically seen to be making amends for her wrongdoing. For example, the fact that Briony ended up working as a nurse was accurately perceived by Abdel-Moety (2018) as a pragmatic move to

debase her from her upper middle-class status. Precisely, this debasement was regarded as part and parcel of Briony's atonement as she was now being of service to the sick, a task which was usually undertaken by those of the lower class. This idea was echoed by Thornton (2018) who remarks that in the context of *Atonement* the act of atoning was not for the upper classes. In this vein, then, it was supposedly a huge statement of atonement for Briony to have taken up a lowly occupation.

However, Thornton (2018) holds a different opinion, implying that Briony's actions were pretentious, adding that Briony's impending death in the closing stages of the novel was not good enough as a gesture of atonement for her wrongdoing. This view is aligned to that of Jie (2020) who has concluded that without Briony' s crime, the novel would not have been possible; her imaginative writing which collapsed the border between reality and fiction only did justice to literary creativity. Considering Robbie and Cecilia's suffering because of another character's mere indulgence in writing apparently left Briony in a metafictionally irredeemable position. Had she remained on the same level as the other characters, without assuming the authorial omnipotence and omniscience, readers would have had more reasons to sympathise or empathise with her.

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To make matters worse, Briony held it secret until the very last pages of the novel when she confessed that the happy ending to Robbie and Cecilia's relationship was fabricated. This withholding of truth constituted another deception which, when coupled with her lie that drove the novel for the whole length, made her discordant with atonement. As Jie (2020) rightly identifies McEwan's writing style as deceptive in *Atonement*, the probability of Briony deputising McEwan in the narrative voice

without deceiving, and intentionally so, was always slim. Interpretively, Briony made errors in judgement regarding Robbie and Cecilia's affair but going all the way to pretend that the couple had a happy ending in a fictional narrative is what most critiques find inadmissible for atonement.

In *Atonement*, there was no shade of doubt that Briony extensively breached the maxim of quality and that she gradually realised her fault for which she clearly was remorseful. However, her attempt at atonement raised many questions as demonstrated in most of the reviewed literature that argued against the eligibility of Briony for atonement owing to her God-like position. However, for purposes of this study, it was important to note that the novel in question had an outstanding reception as a metafictional masterpiece. As such, the novel, as a unit, still made it possible to answer affirmatively the question of whether it is necessary to breach Gricean maxims for the sake of a literary plot.

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2.8 Gaps in the literature

To begin with, the application of Gricean maxims in literature has, so far, been limited to accounting for how the maxims are breached and how they are breached by which characters. In this regard, Gricean maxims have been minimally used to analyse fictional works. The major gap in the literature is the unarticulated link between subverted Gricean maxims and the literary plot. In particular, the subverted maxims have great potential of generating substance and creativity for the writer by changing the dynamics of characters' relationships and interactions. Another gap in the literature is that of exploring the extent of the hearer's uptake of a speaker's message, particularly in instances where the speaker breaches the Gricean

maxims. To the extent that the hearer accepts a message with breached maxims, the hearer is misled by the speaker.

Given that there is no actual harm on the part of the fictional character who is fictionally disadvantaged by another character's act of breaching a maxim, the current researcher regarded the breaching of maxims as constitutive of creativity. In this way, this study fills in the gap of a treating the breaching of Gricean maxims in a positive light as applied to literary works. This novel approach of highlighting the efficacy of breached maxims breaks new ground in terms of dismissing the negativity associated with breaching Gricean maxims.

2.9 Chapter Summary

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This chapter adopted an all-encompassing approach to reviewing literature in terms of considering all the intrinsic aspects of the thesis. Procedurally, it began by exploring pragmatics in general and then moved on to analyse how pragmatics is applied to literature. More importantly, it has reviewed pragmatics in the context of Gricean maxims and the Cooperative Principle. Although most of the studies cited in this review were based on real life situations in the various fields like psychology, communication and marketing, their findings could be extended to fictional situations based on the famous Aristotelean mimesis philosophy that "Art imitates life" and the anti-mimesis notion posed by Oscar Wilde that "Life imitates art."

After the review of pragmatics and Gricean maxims in relation to literature, attention was given to the sampled literary texts for this study in terms of the effect of breaching the maxims and the general effect it had on the respective plots. Although

not claiming to be exhaustive, this literature review, which drew from both extremely old and new sources, was substantial enough to form the bedrock for the examination of how breached Gricean maxims play an essential role in the overall outcome of the plot.

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CHAPTER 3

THEORETICAL FRAMEWORK

3.0 Introduction

This chapter presents the two theories used in the study. It explores the fundamentals of each theory and their applicability to textual analysis as used in the study. Procedurally, this chapter begins with a broad overview of the pragmatic theory. Afterwards, it identifies the Relevance and Pragma-Crafting Theories as the best tools for analysing the sampled texts. The explication of these theories partly includes justifications for their choice and unpacking the applicability of their specific components to the sampled texts. Implicitly, the exploration of the theories provides pointers as to how the research questions would be answered. In this regard, it is important to re-state the research questions. The research questions were:

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RQ1. In what ways is it necessary to contravene Gricean maxims to create substance for the literary plot?

RQ2. To what extent can a plot depend on the violation of Gricean maxims?

RQ3. In what ways is the subversion of Gricean maxims fundamentally constitutive of creativity?

RQ4. How pragmatic is the application of violated Gricean maxims to literary texts?

According to Grant and Osanloo (2014: 13), a theoretical framework is the “blueprint” for an academic project. Therefore, unavoidably, the theoretical framework has a bearing on all decisions undertaken in the study in which it is employed (Mertens, 1998). Implicitly, the theoretical framework formed a guide for the study by determining

the kind of questions to be asked and how to answer them, how to collect and interpret data, and how to answer the research questions. Analogically, the theoretical framework constituted a window through which the study was conducted. Given the focus of the study on the pragmatic necessity for breaching Gricean maxims, it was all too apparent that a pragmatic theory would be the most suitable tool to use for the project. Since its inception, pragmatics has generated several theories. The often-called classical pragmatists, Charles Sanders Peirce, William James, and John Dewey have Pragmatic Theories of Truth credited to their names.

Subsequently, other theories like the Gricean Cooperative Principle, Speech Act Theory, Relevance Theory and, more recently the Pragma-Crafting Theory have emerged. Although Grice's Cooperative Principle has been widely used to examine literary works, it was deemed inappropriate for this study for two reasons. First, the current study sought to subvert the Cooperative Principle; using the same principle would have resulted in conflict of interests. Secondly, the study focused on the efficacy of uncooperativeness, which is the opposite of the principle.

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3.1 Pragmatic Theory Overview

Before delving into aspects of the pragmatic theory, it was necessary to trace the origins of anything classified as pragmatic and to draw linkages of these descriptions with the study. Charles Sanders Peirce (1839–1914) is credited with coining the term pragmatics, the idea of which was adopted and advanced by his colleague, William James (1842–1910) (Legg, 2008). These pragmatists were pre-occupied with the exploration of meaning and truth. However, for Peirce, what constituted the essence

of pragmatics was the measure for establishing the meaning of a hypothesis as determined by its contextual implications (Legg, 2008). In this vein, pragmatics – broadly speaking – became associated with the 'contextually practical'. Practicality, according to Dewey (1908), consisted of the correspondence of an idea to a fact/reality to which it referred, which amounted to 'truth'. This was conceivably the basis for the pragmatic theories of truth (Capps, 2019).

3.1.1 Neo-pragmatic theories of truth

Peirce, James and Dewey's accounts of pragmatic theories of truth were deemed classical in comparison to subsequent neo-pragmatic theories (Capps, 2019). The point of departure for neo-pragmatics was the discontent with correspondence theories. However, not all opponents of correspondence theories were in consensus. Resultantly, splinter neo-pragmatic theories emerged based on rejecting representationalism (Rorty, 1979). In particular, Rorty's preferred view of relativism was criticised as the reduction of truth to whatever the audience would rather hear (Baghramian, 2004).

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As much as classical pragmatic theories of truth were overly scientific, the neo-pragmatic ones were analytically less rational and subjective (Capps, 2019). In addition, while the earlier pragmatists were preoccupied with defining truth, the latter placed emphasis on the function of truth (Capps, 2017). Inadvertently, the neo-pragmatic theories apparently broadened pragmatics beyond truth. In that vein, the current researcher settled for the use of the Relevance and Pragma-Crafting theories

as they are important in the understanding of the pragmatic necessity of breaching maxims.

3.2 Relevance Theory

As developed by Sperber and Wilson (1995), the relevance theory is intended to interpret utterances realistically from a psychological point of view (Hall, 2018). This is in keeping with Kerlinger's (1986) definition of a theory as a combination of related concepts, designations, and suggestions offering a methodical interpretation of a given experience. There is hardly any way one can present a systematic view of phenomena without realistically interpreting it. At the heart of the relevance theory is the contention that interlocutors do not speak arbitrarily; rather, what and how they choose to speak (as opposed to what they do not) is vested with communication intent. In other words, all utterances are perceptibly constructed towards achieving a certain effect, which implies the importance of the listeners' uptake. From a functional point of view, "speakers present their utterances as optimally relevant to their audience" (Yus, 2006). By implication, interlocutors almost always have vested interests; their utterances are meant to create a narrative, irrespective of it being true or false.

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Although the relevance theory was developed from Grice's Cooperative Principle, it sharply diverged from the principle. While the Gricean principle assumes that it is in the interest of both the speaker and the listener to understand the same thing from what is said, the relevant theory focused more on the speaker and their relevance in line with achieving specific responses from the listeners (Hall, 2018). Furthermore, as earlier alluded to (that speakers do not speak arbitrarily), speaking becomes more of an act of art. Hall (2018) contends that, with respect to the relevance theory, a speaker

is under obligation to shape their utterances in a manner that influences their hearers to make specific interpretations. Such interpretations have to satisfy the initial communication intention held by the speaker. This is just one aspect of the relevance theory, that of the speaker trying to influence their listeners to see reality from their (speaker's) point of view.

The other aspect of the relevance theory that is important in this study has to do with the listener's response. As indicated earlier that the relevance theory aims to provide a psychological interpretation of utterances (Hall, 2018), it is critical to note that the theory also has a bearing on the cognitive function of the listener. Hence, as the interlocutor speaks, the listener tries to spare themselves the mental burden of processing everything they hear by selecting that which is relevant in their individual, subjective assessment of the text (Yus, 2006). Implicitly, both the speaker and the listener engage in the process of filtering information from utterances.

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As much as everything uttered by the speaker is important from their point of view, the listener is at liberty to determine what is relevant to them. It follows that the listener, at any given point, has preconceived ideas and assumptions which they use to process incoming stimuli (utterances and extra-linguistic cues) (Wilson & Sperber, 2002a). Therefore, the relevance theory can be seen as consisting of filters erected by both the speaker and the listener. Imaginably, while the speaker filters to let in what enhances their narrative, the listener filters out what is inconsistent with their knowledge and therefore, safeguarding their beliefs. However, since the initiative is with the speaker and given that interlocutors do not speak arbitrarily, listeners are, by

and large, bound to treat what they hear as optimally relevant (Hall, 2018) until they prove it otherwise.

With the background knowledge articulated above, it is essential to unpack how the relevance theory addresses the research questions. The first research question has to do with the manner in which Gricean maxims can be breached or disregarded to achieve substance for a literary plot. Since the speaker's objective is that of advancing their intentions, it is plausible for them to undermine anything that stands in the way of their objective. More so, knowing that they are not under duress to observe Gricean maxims in ordinary conversations, speakers usually use the convenience of breaching the maxims. In this way, they act in accordance with the relevance theory of going all out to create a narrative that suits their own ends.

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Regarding the extent to which a literary plot can depend on breached Gricean maxims, two factors would be considered. First, the four maxims have different implications, and so do the violations. For instance, breaching the maxim of quality would have far-reaching implications as compared to breaching the maxim of quantity, manner, or relation. Therefore, theoretically, the more a character breaches the maxim of quality, the more substance they generate. Secondly, the context of the literary work always has a bearing on the momentum of the plot. Generally, the violation of Gricean maxims, for instance in a war situation, is expected to create more urgency than when the maxims are breached at a house party. Provided a writer can create and sustain the relevant dynamics among the characters in a literary work, the plot supposedly remains afloat.

For more clarity on the applicability of the relevant theory, it is expedient to further explore its tenets and to specifically determine those that would be instrumental to the current study. As outlined by Wilson and Sperber (1994), the relevance theory consists of the code model of communication; the inferential account of communication, cognition; relevance, communication; the principle of relevance, and pragmatics and relevance. However, it is the two principles of relevance that shoot into prominence in both the formulation of the theory and the subsequent analyses and interpretations. Sperber and Wilson (1995) make the following claims about cognition and communication from which the two principles are derived:

Cognitive Principle of Relevance – "Human cognition tends to be geared to the maximisation of relevance" (Sperber & Wilson, 1995: 260)

Communicative Principle of Relevance – "Every act of ostensive communication communicates a presumption of its own optimal relevance" (Sperber & Wilson, 1995: 260).

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Since these principles are the foundation of the relevance theory, it is important to explore them separately to establish their significance with particular reference to the pragmatic relevance of breaching Gricean maxims.

3.2.1 Cognitive Principle of Relevance

In brief, the cognitive principle of relevance advances the position that the human psychological inclination is to extract the maximum benefit from any stimulus. The complexity of communication from the cognitive principle of relevance's viewpoint is

such that while the speaker advances their agenda (of presenting a presumably credible narrative), the listener tries to absorb what they hear for their own good. This has prompted the conclusion that humans seek to obtain the most benefit from every stimulus “that they possess” (Al-Hindawi & Abdulmajeed, 2017: 14). The phrase ‘that they possess’ serves to emphasise that listeners make efforts to grasp and internalise what is uttered by interlocutors.

Since the listener stands to benefit from what they hear, it is almost always in their best interest to listen actively, or at least not to switch off. Thus, according to Al-Hindawi and Abdulmajeed (2017), the relevance theory is grounded on the listener’s assumption that all utterances from the interlocutor are relevant. However, in the end, not everything that listeners hear will have a bearing on them. As alluded to above, listeners engage in the process of filtering information to determine what they eventually hold as relevant. This is summed up by Wilson and Sperber (2002a) who contend that humans’ perceptual system tends to sift out relevant stimuli, while the memorising system activates possibly relevant assumptions, and the inferential system is impulsively tuned to process the assumptions constructively. These three dimensions of cognition (perception, memory, and inference) are implicitly at play, instantly processing information as it comes in. Their co-operation determines what eventually remains relevant. As confirmed from a psychological perspective, the human brain selects and gives attention to specific utterances at the expense of others, just as the interlocutor speaks (Solso *et al*., 2008).

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Beyond the naturalness of selective listening, some studies have suggested that students stand to benefit from learning the art of selective listening, as exemplified by Takidze (2016). While Wilson and Sperber (2002a) suggest that the human mind naturally determines what individuals treat as relevant, Takidze (2016) advocates for further training of the mind to refine its sense of relevance. It is essential to note that the idea of selective listening has not only prevailed in the linguistics field; it has also been advanced in clinical neurophysiology, for example, by Alho *et al*. (1987) who studied it considering potential results from specific events. Collectively, these studies do not only affirm the natural tendency of the human mind of listening selectively; they also critically explore the benefits of selective listening.

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Therefore, from an interdisciplinary perspective, it is evident that even though it is in the best interest of individuals to absorb everything presented to them, their minds are wired with the discretion to filter information (stimuli) contextually. This was corroborated by Silveira and Ibaños (2014) from a marketing perspective. They conclude that it is not through encoding and decoding that communication takes place; rather, communication results from the provision of circumstantial contextual pointers to construct the anticipated and intended reasoning of the interlocutor. The same idea is articulated by Becker (2014) who contends that Paul Grice and those who took after him considered it inadequate for utterance meaning to be achieved through semantical decoding. Instead, they regarded the combination of the utterance and the context as a pointer to the communicative intention. Thus, in communicating, an interlocutor does more than just sending a message; they send a message vested with their intentions. In doing so, the interlocutor packages their message in a manner that is maximally relevant for their purposes.

Understandably, the provision of ‘contextual clues’ by the interlocutor evokes the semantics-pragmatics distinction. While speakers can employ words in their literal sense (semantics), they can also use them suggestively (pragmatically). The observation by Silveira and Ibaños (2014) that speakers use ‘contextual cues’ in their utterances to achieve their goals is critical in the analysis of populated utterances from the sampled texts.

It follows that while listeners make every effort to sift through what they hear to retain what they consider relevant, the speaker implicitly tries to ensure that their audience tows a specific line in receiving their message. That effort, which manifests itself in the particular ‘contextual cues’ utilised by the speaker is fundamental to this study.

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Theoretically, if the speaker manages to frame a phenomenon as relevant to the listener, the phenomenon becomes relevant to the listener within their context, even though it may not constitute the truth for the speaker. Stated differently, a speaker can afford to mislead a listener by telling lies, which nevertheless advance their intentions. As much as the cognitive principle is characterised by the maximisation of relevance, it is important to note that relevance itself is subject to relativity. Ultimately, the relevance of whatever is considered relevant applies not universally, but to individuals. Relevance is also relative in terms of the intensity or severity of the phenomenon deemed relevant. Deductively, in the case under spotlight in this study – of breaching Gricean maxims – it can be presumed that the more breached the maxims are, the more relevant the themes encapsulated in the breaching of the maxims are to the

story. More so, the more a character breaches the maxims, the more relevant that character is for the plot.

Becker (2014) observes that even though Grice advocates for relevance in a speaker's utterances, he does not explore the idea as much as Wilson and Sperber do. Grice's scheme of the maxims is decidedly aimed at eliminating deception in communication. As such, the maxims are modelled on the principle of truth; for Grice, speaking untruthfully, renders the utterance irrelevant. In contrast, the relevance theory, as propounded by Wilson and Sperber and interpreted by Becker (2014), is not guided by truth-telling. Becker's reading of Wilson and Sperber is such that truth does not amount to a factual representation of the world out there, but to a set of viewpoints aligned to the believers of specific phenomena.

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Analytically, Becker holds that truth is not factual; rather, it is what *justifiably* represents the world out there. Hence, as long as someone can justify their position about a given scenario, their position remains true unless it is proven otherwise by other justifications. In other words, a justified proposition remains relevant up to a point where it is rationally refuted. While this may sound generally philosophical and particularly logical, the application of the relevance theory is practiced daily by ordinary people, irrespective of their education level. Suffice to say, what people consider relevant is what they believe for any given scenario. Interlocutors can only do so much to instil relevance in their listeners as submitted by McDonald (2020) that uptake is the listener's detection of what is intended by the speaker. Implicitly, without the listener's recognition of the intended message, there is no uptake; listeners do not place relevance on what their minds do not grasp. The success of the act to which the

speaker refers depends on the listener's recognition of the speaker's intention (McDonald, 2020).

Considering the remarks above, the relevance theory enables the researcher to explore the discourses involving different fictional characters in different settings. It is an appropriate tool for unravelling the extent to which speakers' utterances have a bearing on listeners. Hypothetically, the extent to which listeners regard utterances as relevant may determine the extent to which interlocutors influence the overall outcome of the literary stories. Inferably, what is relevant to the characters in the bigger scheme of things would also be relevant to the literary plot. In this way, the relevant theory challenges the traditional approach to fiction, where writers are taught or expected to devise a plot and to subsequently animate it with characters' actions. At the same time, the theory offers an alternative approach to writing fiction – that of the writer concentrating on creating what the characters say and do, even within the framework of a preconceived setting. From a relevance theory perspective, it is the characters' input that determines the specific outcomes.

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Given the title of the current study, which proposes the violation of Gricean maxims to achieve content for the plot, the relevance theory is instrumental in interpreting how the tensions arising from breached maxims affect the pace of the stories and emotional dispositions of characters. In so doing, the relevance theory is used as a window ushering in the light for a clear sight of the implications of the research questions. In particular, the relevance theory is solid ground for addressing the second and third research questions regarding the extent of the plot's dependence on, and the possibility of creativity from, breached maxims.

For clarity's sake, it is important to sum up by recollecting that the cognitive principle of relevance is based on perception, memory, and inference. These brain functions are responsible for collecting, processing and making judgements about stimuli. Anything that impresses on the human mind (including, and most often, utterances) is subjected to judgement, in terms of its importance. In Wilson and Sperber's concepts, this importance is called relevance, the basis on which the relevance theory is built. The judgement exercised by the mind means that not everything perceived is processed; individuals' minds selectively process what individuals consider relevant. To put it succinctly, individuals maximise relevance by minimising what their minds process. By filtering in what is eventually processed, the mind disposes of that which is deemed irrelevant. In this way, it can afford the maximum attention to the relevant matters.

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However, the relevance theory also considers that, in processing a stimulus, the mind also relies on memory, which provides for associations. Thus, the maximisation of relevance essentially has to do with the inference (Wilson & Sperber, 2004), in which an input/stimulus is processed comparatively, associatively, and/or in relation to existing knowledge. Wilson (2011), presumably from many years of engaging with the relevance theory since she co-founded it with Sperber in 1986, draws attention to the significance of inference to the theory.

Not only does Wilson highlight the position of relevance theorists that the understanding of utterances requires processes that are inferentially purposive and

solely applicable to communication (Wilson, 2011), she also points out that understanding utterances is not just a matter of using common-sense to make inferences but making inferences about the speaker's intended meaning. Her italics, understandably for emphasis' sake, make it abundantly clear that listeners have the burden of figuring out the intended meaning besides making their own interpretations. Wilson's point strongly reflects the semantics-pragmatics interface, where decoding can only afford semantical meaning to the listener; pragmatic meaning would require a contextual (accounting for all total givens) conceptualisation of an utterance. Wilson saw the role of pragmatics as that of establishing how hearers contextually deduce what is intended by the speaker (Wilson, 2011). Inference is thus arrived at through the clues offered in the contextual progression of an utterance. To this effect, Wilson coined the term "mindread" (Wilson, 2011: 210) in reference to the inferential process by which individuals determine the relevance of utterances.

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At this point in the discussion, it is fundamental to articulate how the relevance theory provides a pragmatic approach to the analysis of sampled texts. This requires a recap of the process by which utterances, or part of utterances, become relevant or irrelevant to listeners. To begin with, it is assumed that all speakers regard their utterances as relevant. Upon hearing an utterance, a listener, driven by the need to maximise relevance, also assumes it is relevant until proven otherwise through selective listening. The mental mechanism, as provided by evolution, filters in the relevant and keeps out the irrelevant. The process by which the mind determines what is relevant constitutes the jurisdiction of pragmatics because it involves the listener's adoption of the speaker's idea, regardless of its truth value.

Overall, what is pivotal to the cognitive principle of relevance is the observation that the human mind is constantly subjected to the pressure of selecting what is relevant and has, therefore, developed a coping mechanism that focuses attention on the most relevant stimulus at any given point (Wilson, 2009). Having treated the cognitive principle of relevance, it is necessary to turn to the communicative principle of relevance.

3.2.2 Communicative Principle of Relevance

Three preliminary remarks are essential for this principle. First, Wilson and Sperber (2004) declare that this principle, combined with 'optimal relevance', makes up the fundamental elements of relevance-theoretic pragmatics. Secondly, optimal relevance is based on two conditions, namely "(a) The ostensive stimulus is relevant enough to be worth the audience's processing effort, and (b) It is the most relevant one compatible with communicator's abilities and preferences" (Wilson & Sperber, 2004: 612).

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Thirdly, the meaning of the communicative principle of relevance provided earlier includes the phrase 'ostensive communication', which warrants a definition. Ostensive communication, as applied by Wilson and Sperber (2004), refers to demonstrative stimulus that is implicit in the sense of not being verbalised, as opposed to being explicit (verbalised). As much as ostensive communication is through action, it is purposely aimed at directing or guiding the audience to the interlocutor's meaning.

Wilson and Sperber (2004) refer to the phenomenon of interlocutors purposefully leading their listeners to their intended meanings as ostensive-inferential communication. Accordingly, ostensive-inferential communication consists of two parts, namely "a. *The informative intention*: The intention to inform an audience of something.

b. *The communicative intention*: The intention to inform the audience of one's informative intention" (Wilson & Sperber, 2004: 611).

The distinction between these may remain vague without exemplification because they are both stages of communication. Moreover, they are, in most cases, performed non-verbally. Hence, the following example may serve to clarify matters. A beggar sitting on the pavement, singing, and strumming on a guitar operates on the first stage of ostensive-inferential communication, informing passers-by of his plight. However, at a point when he touches a passer-by's hand and looks pleadingly into their face while holding out a cup with a few coins, he has now entered the second stage of communicative intention. The difference between the two stages is that in the first, the communicator can be easily mistaken to mean something other than their intention, but in the second stage, the informative intention makes it abundantly clear that they desperately need help. In this example, on stage one, the singing beggar can be mistaken for someone whose intention is to entertain the public. However, it is highly unlikely that a passer-by can mistake a beggar for anything else when he touches their hand while holding out a cup with coins.

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According to Wilson and Sperber (2004: 628), when the action of a communicator becomes overt as in the second stage, it is not only the notion of “manifestness” that is at play, but also that of “mutual manifestness”. While manifestness refers to the audience’s recognition of what is intended, mutual manifestness is denotative of both the communicator and the audience operating on the same wavelength in understanding the intended communication. This, mutual manifestness is much more refined than manifestness. Yet, even with mutual manifestness, there is no guarantee of eliminating all ambiguity in communication. Moreover, in the example of a beggar given above, the absence of vocal communication does not help the situation. Instead, it has the potential to distort the intended communication, since it is ordinarily strange for a stranger to prefer communicating non-verbal if they were not dumb. It is important to realise that the Gricean Co-operative Principle (CP) was intended to curb ambiguity in communication, and it is largely assumed that verbal communication was the most superior among other forms of communication.

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If the prevalence of ambiguity in verbal communication prompted Grice to suggest the maxims with a debatably prescriptive tone, there is every reason to believe that ambiguity in non-verbal communication is even widespread. In addition, considering that Wilson and Sperber (1995) single out relevance from the four Gricean maxims, and yet it generated and continues to generate content and controversy, it means that communication is more complex than could be imagined. In other terms, communication is aimed at the listener understanding the intended meaning of the interlocutor’s utterance. Often, that does not happen and that would have been one of the reasons Wilson and Sperber (1995) do not advance Grice’s proposition of insisting that it is in the best interest of speaker and listener to be co-operative in conversation

(Grice, 1975). They understandably concentrate on what is relevant to individuals engaged in communication because, at any rate, the co-operative principle cannot escape the criticism of compromising autonomy.

The prescriptive tone of the co-operative principle is such that interlocutors would feel obliged to observe the maxims. Yet Grice developed the CP from the observation that conversation participants normally exercise some form of co-operation without which conversations would be meaningless. While this observation was extremely important and true, Grice would have done well to indicate that the co-operation that obtains between conversers is *natural* for the purposes of conversation. To understand the degree to which Grice regarded the co-operation as natural, it is crucial to reckon with the assertion that;

> Our talk exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did. They are characteristically, to some degree at least, cooperative efforts; and each participant recognizes in them, to some extent, a common purpose or set of purposes, or at least a mutually accepted direction. (Grice, 1975: 45.)

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The three qualifiers used by Grice in the second sentence – “to some degree at least”, “to some extent”, and “at least” – are indicative of his awareness of the minimal cooperation that should foster meaningful conversations. That he used three qualifiers in one sentence goes further to show that he was abundantly aware of the existence of natural cooperation for the sake of conversation. The fundamental question at this juncture would be: If nature already had the solution

(minimal cooperation) for conversations to run, why has Grice proposed the Cooperative Principle? The answer to this question would relate to the reason Wilson and Sperber (1995) break away from Grice's CP despite its influence on the relevance theory. While Grice recognises the prevalence of natural cooperation in conversations, he apparently does not realise it is purely for the sake of the conversation and not for the sake of the conversers. Grice should have taken note that participants in conversations are self-regulating in their exercise of natural cooperation. His 'prescription' of the CP is, therefore, over and above what is already provided by nature.

However, the most critical point about the CP is that it largely assumes that it is in the interest of speaker and listener to cooperate in a way suggestive of aiming to achieve a singular objective. This assumption constitutes Wilson and Sperber's (1986/95) point of departure from Grice. For Wilson and Sperber (1995), there is nothing to suggest that the speaker and the listener should have the same goals. Contrary to the CP, the relevance theory emphasises the individuals' considerations of utterances. Such considerations, suggest that Wilson and Sperber were not only cognisant, but also accommodative of the often-different intentions held by individuals in conversations. As such, their concern shifted from the Gricean perspective of reinforcing what was already provided by nature (minimal cooperation in conversations).

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The relevance theory concentrates on the listener's uptake of utterances, while assuming that the speaker regards everything they say as important. Since the

interlocutor already regards the full range of their utterance as relevant, the listener (aiming to maximise relevance from speaker's utterance) undertakes to actively scout for relevance. In Wilson and Sperber's words:

> Utterances raise expectations of relevance not because speakers are expected to obey a Cooperative Principle and maxims or some other communicative convention, but because the search for relevance is a basic feature of human cognition, which communicators may exploit. (Wilson & Sperber, 2004: 608)

Thus, when listeners pay attention to speakers, it is not because they are under duress to cooperate for the goodness of the conversation. Rather, Wilson and Sperber implied that, by paying attention, listeners primarily want to extract what is relevant for their purposes. In this way, the Cooperative Principle is rendered redundant in the sense that naturally people in conversation exercise minimal cooperation (for their exchanges to remain compatible), beyond which they are not bound in the manner suggested by the Gricean Cooperative Principle.

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As much as the Gricean maxims have been rightly defended as "not proscriptive" (Olsen, 2015: 2), they naturally sound prescriptive. While they are not binding, they seem vested with authority, and yet they have not been adopted by any state or community as law. Understandably, the Cooperative Principle was meant to be a guideline for speakers not to mislead each other but left it open as a universal guideline for people in conversation. This is perhaps the biggest criticism that could be levelled against Grice's Cooperative Principle, that it commits the fallacy of

attributing to the whole what applies to the part. It follows that the Cooperative Principle applies only in circumstances where interlocutors are strictly required not to mislead each other. However, in justifying his Cooperative Principle, Grice advance the view that:

> …observance of the Cooperative Principle…is reasonable (rational)… anyone who cares about the goals that are central to conversation/communication… must be expected to have an interest…in participation in talk exchanges that will be profitable only on the assumption that they are conducted in general accordance with the Cooperative Principle and the maxims. (Grice 1989a: 29-30)

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It is important to take Grice's implications into account. By portraying the Cooperative Principle as reasonable or rational, he implied that anyone who does not observe it is not reasonable or rational. Grice also worked on the assumption that interlocutors care "about the goals… central to conversation/communication". Wilson and Sperber's (1995) relevance theory questions Grice's reference to 'goals…central to conversation/communication' as either too vague (lacking specificity), or too subjective (subject to individuals).

Moreover, it may not follow that what is central to a conversation is relevant to all the interlocutors in a conversation. Therefore, it is quite possible that what is relevant to the conversation may not be relevant to one or more participants in the conversation. More tellingly, Grice exposed himself as having offered an exhaustive blueprint for conversations with the claim that profitability in communication was

attained only via the observance of the Cooperative Principle. This implicit universalisation of the Cooperative Principle does a disservice to the principle which would be best applied to specific circumstances. Even beyond linguistics, the Cooperative Principle has been interpreted as intentionally universal from an intercultural communication perspective (Piskorska, 2017). In contrast, the relevance theory does not consider the input in conversation as central; instead, it focuses on individuals' judgement of the input.

Analytically, Grice's Cooperative Principle would have fared well with a qualifier that restricts its function to the interlocutor's avoidance of misleading utterances. While the Gricean maxims act as a guide for avoiding misleading utterances in restricted conversational circumstances, the relevance theory takes the universal approach of listeners embracing all utterances and sifting them for relevance. Even before applying the relevance theory to the sampled texts, it is important to recall that ordinarily literary composition applies an inherent rule requiring the writer to be economical with words. Although not a hard and fast rule, writers are always conscious of including what is necessary in conveying their messages. Moreover, the cost of printing and the readers' appreciation of brevity are additional factors always prompting writers to dwell on what is relevant. Therefore, the relevance of matters in texts can be worked out deductively, starting from the writer who regards all their writing as relevant.

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Subsequently, within literary texts, the speakers presumably place absolute relevance in their utterances. Lastly, however, the listeners in those texts selectively

determine the relevance of the information they receive. Technically, the relevance of the content of literary texts consists of three layers – writer's relevance, speaker's relevance and listener's relevance. While all these three layers of relevance co-exist in a literary work, it is the combined relevant matters for characters that determine the outcome of stories. It follows that characters interchangeably assume the roles of speakers and listeners in literary texts, just as in ordinary real life.

Practically, the relevance theory is only applicable to the last two layers of speaker and listener, and not the writer who is not a participant in the literary story. The ultimate question would be: To what extent do the listeners (audience) regard what they receive from speakers (informers) as relevant? Again, this question absolutely assumes that speakers always take their utterances as relevant. The extent of listeners' consideration of utterances as relevant goes a long way in answering the second research question of this study, which is, 'To what extent can a plot depend on the violation of Gricean maxims?' Theoretically, when characters speak in such a way as to breach Gricean maxims, their listeners regard their utterances as either relevant or irrelevant, or partly relevant and partly irrelevant. The extent to which the speakers' utterances are considered relevant by the listeners is the extent to which the speakers influence the direction of the story.

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Bearing in mind that the input is always relevant from the point of view of the interlocutor, the theorists asserted that the relevance of an input is determined by the extent to which it produces "positive cognitive effect" (Wilson & Sperber, 2004: 608), where 'positive cognitive effect' refers to significant difference to the

individual's perception. Accordingly, inputs that make positive impressions are regarded as relevant, irrespective of their truth value. What matters is that they have the capacity for positive cognitive effects.

Furthermore, the degree of the positive cognitive effect determines the degree of relevance (Wilson & Sperber, 2004). However, the relevance theory holds that the amount of processing effort for any input is indirectly proportional to the relevance of that input. Implicitly, an input that requires little effort for processing is automatically more relevant, while that which requires great effort is less relevant. The criteria for determining an input's relevance presented above is arguably the anchor of the relevance theory, if not the hallmark. It constitutes the character of everything and anything that is ultimately deemed relevant. As such, it deserves the researcher's attention because it has a bearing on how the sampled utterances are analysed. The first criterion of an input's relevance that yields a positive cognitive effect applies to individuals and not to everyone who is subjected to the input. Stated differently, two listeners may listen to a speaker but only one may take the speech as relevant.

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More so, the listener who judges the input as relevant may not find relevance in the entire speech but in parts of it. Wilson and Sperber (2004) categorically state that relevance is about the extent or degree to which matters are applicable. Degree, as implied in the relevance theory, has connotations of the relativity alluded to earlier in this chapter. It refers to the extent to which entire utterances are relevant, of which some inputs may have a large percentage of relevance as compared to others. In

addition, the relativity aspect applies in terms of different persons getting affected differently by the same input; an input that is relevant for one may not be relevant for another.

The second criterion of relevance as determined by the degree of input's positivity on one's cognition also reflects relativity. The more the positive impression resulting from conversational inputs, the more the inputs are regarded as relevant. To a less extent, in this regard, the relevant theory draws a parallel with what Sbisa (2007: 463) calls the "hearer's uptake", which is an effect of the illocutionary act. Consequently, an illocutionary act consists of an utterance that prompts the hearer to act on the utterance. Implicitly, the hearer's uptake is broader than what the relevance theory caters for (positive cognitive effect). Therefore, by virtue of resulting only from positive cognitive effects, relevance is relative.

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Like the first two criteria, the third one is also characterised by relativity; the more the processing effort is required for an input, the less relevant the input. It can thus be concluded that the relevance theory places emphasis on relativity in terms of applicability to individuals, the degree of cognitive positivity yielded by an input and the amount of processing effort required for an input. Therefore, the relevance theory conceptually avoids generalising by erecting parameters and measures that guide its function. By so doing, the theory avoids the prescriptive approach; the parameters and measures can be used as checks and balances in the application of the theory. In this way, the theory is conceivably methodical, self-regulating, and transparent in determining what is relevant. Overall, the theory reflects Kerlinger's (1986) perception

of theory as a tool that empowers the researcher to make predictions which, in turn, trigger questions aimed at verification. With this in mind, it is necessary to recall and consider the research questions for the current study.

The point of departure for the current study was speculative; the researcher suggested that there could be some benefits in breaching Gricean maxims. In so doing, the researcher predicted that breached maxims have the potential for not only generating content for a literary plot, but also for generating creative content. Therefore, in answering the first research question (In what ways is it necessary to contravene Gricean maxims to create substance for the literary plot?), the researcher drew on the relevance theory to examine the utterances and conduct of characters in the sampled works. Particularly, the researcher explored what is regarded as relevant by the characters and the extent to which relevant matters combine for the overall relevance to the respective literary plots.

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The answer to the second research question (To what extent can a plot depend on the violation of Gricean maxims?) largely hinged on how the first question was answered. The specific ways in which characters contravene Gricean maxims would normally determine the degree of the contravention. Provided the prediction that the breached maxims generate literary content is proven right, the severity (frequency and consistency) of maxims violation would drive the plot. The third question (In what ways is the subversion of Gricean maxims fundamentally constitutive of creativity?) strongly assumed and, therefore, predicted that breached maxims have a potential for creativity.

If the researcher can, with the use of the relevance theory, establish the ways in which characters contravene Gricean maxims for literary substance, then there would be potential for creativity. However, the researcher was conscious of the logical deduction that the generation of literary content may not necessarily amount to creativity. As derived from breached maxims, creativity may occur by way of characters' departure from the norm, the expected, the ordinary. Such departures, whether occasional or frequent, raised some tension which is traditionally established as a necessary ingredient for literary works.

The fourth question (How pragmatic is the application of violated Gricean maxims to literary texts?) may be afforded a dualistic answer. First, as already established in the literature review that art imitates reality, it was worthwhile to experiment with breached Gricean maxims in the same manner literature has been analysed in terms of the un-breached maxims. Secondly, with the relevance theory, the researcher is well-equipped to qualitatively determine the effectiveness of violated maxims in the sampled works.

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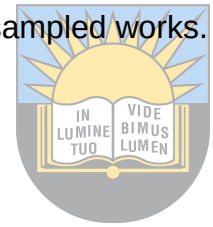
3.2.3 Summary of Relevance Theory

To briefly sum up on the relevance theory before delving into the pragma-crafting theory, the researcher reckoned that the relevance theory is two-legged – consisting of the cognitive principle of relevance and the communicative principle of relevance. The cognitive principle places emphasis on the listener's effort of maximising

relevance from the speaker's input. In doing so, the listener engages in selective listening to minimise the processing effort. The communicative principle takes congisance of the importance of ostensive communication (communication implied in action) as fundamental in every communication act.

Not surprisingly, Wilson and Sperber (2004) regard this principle as the core of theoretic-relevance pragmatics. It encompasses matters beyond that which is articulated by word of mouth, giving a holistic account of the speaker's communication. At this point, attention was shifted to the pragma-crafting theory ahead of a subsequent recourse to the exploration of how it combines with the relevance theory as an appropriate tool for analysing the sampled works.



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3.3. Pragma-crafting Theory

3.3.0 Introduction

The Pragma-crafting theory is recent (Acheoah, 2015); however, it is clearly an extension of Mey's (2001) Pragmatic Act theory, and it is very clear in its intention of analysing discourse. The researcher in the current study took a keen interest in this theory because of its holistic approach to the analysis of communicative acts. Owing to its recency, there is little literature of both commentary and application. Therefore, the exploration of this theory would largely depend on the critical considerations of the primary source, to some extent, as informed by Mey (2001). Overall, however, the theory was chosen on its own merits.

3.3.1 Pragma-crafting Theory Overview

As alluded to, in the preceding introduction, the pragma-crafting theory was inspired by Mey's Pragmatic Act theory. More accurately, it is posited as "…an improvement and an extension" of Mey's Pragmatic theory (Acheoah & Gbenga, 2016:1), which in turn has benefitted from the earlier classical theories from Austin (1962), Searle (1969), Grice (1975), Saddock (1974) and Bach and Harnish (1979). Beyond the article in which the theory was proposed, there is one articles exploring the strengths and weaknesses of the theory (Acheoah & Gbenga, 2016), another one that advances a theory hinging on the pragma-crafting theory (Acheoah, 2016), as well as another one that uses the pragma-crafting theory in reflecting on Bach and Harnish's pragmatic theory (Acheoah & Olaleye, 2017). Other than that, there are remnants of citations of the theory. The dissection and unpacking of the theory would have to largely depend on the interpretation of the primary source. Moreover, much of what is known of the theory is also attributed to the proponent/theorist, Acheoah. While this may seemingly lend less credibility to the theory, the dearth of literature that attempts to discredit it, so far, is a good indication of its potency.

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Considering that the theory has been in the public domain for only a few years, the assumption is that researchers and other theorists have, at least, not found it wanting. With this supposition, it would be only a matter of time before it is widely used in studies. However, the researcher in the current study also endorses the theory by choosing it in conjunction with the relevance theory. Rather than resorting to the use

of two theories with widespread application in existing literature, the researcher envisaged that the relatively new pragma-crafting theory would enrich the current study with a new perspective. Judging from its assigned purpose of explaining discourse from a wide-ranging and consolidative viewpoint (Acheaoh, 2015), the theory makes a claim for utilising a holistic approach to the analysis of literature. More appealingly, it was proposed as a theoretical framework for analysing discourse. These two attributes qualify the theory as most appropriate for the study's purposes; merit was prioritised over widespread usage and/or popularity of theory.

However, the most significant factor contributing to the choice of this relatively new theory also happened to be the reason Acheaoh founded it. To capture this reason in its entirety, the following extract from the theory's introduction is necessary:

> Pragmatic theoretical frameworks attempt to explain what the speaker means by performing linguistic, extra-linguistic and psychological acts in discourse. However, what a speaker means transcends sentence meaning. For this reason, existing theoretical frameworks do not resolve the controversy over 'sentence non-literality' and 'semantic underdetermination'. (Acheoah, 2015: 21)

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Implicitly, Acheaoh founded this theory to address 'sentence non-literality' and 'semantic underdetermination' in discourse. The extent to which these aspects are addressed in his theory should manifest the shortfalls of the other theoretical frameworks. In doing so, the theory should also prove that indeed the other theories provide the gap he claimed to exist before the introduction of the pragma-crafting theory. Henceforth, attention is given to the specific features of the pragma-crafting

theory. Reportedly, the theory consists of two “super-ordinate concepts” (Acheoah, 2015: 21), namely ‘event’ and ‘text’. While event is constituted by “interactive and non-interactive participants” (Acheoah, 2015: 21), text is made up of “setting, theme and p-crafting features” (Acheoah, 2015: 21).

Understandably, Acheoah’s super-ordinate concepts are derived from Mey’s super-ordinate notion of pragmeme, based on “…‘activity’ and ‘textual’ components of discourse” Acheaoh, 2015: 22). It was in this vein that Acheaoh coined the term pragma-crafting, positing it as a theory in reference to the practical discourse strategies employed by interlocutors in communicative events. Differently stated, the means used by participants in conversations are pragmatic (practical) enough to be viewed as an art, a craft. In particular, Acheaoh contends that utterances are products aimed at intentionally forming patterns in conversational exchanges. The theoretical implication of this statement is that utterances in conversation do not occur arbitrarily; instead, whenever they occur, they are patterned and driven after specific goals. To achieve this, Acheaoh portrays his p-crafting notion as a super-ordinate phenomenon facilitated by communication acts and communication features that are respectively classified under event and text.

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3.3.2 Fundamentals of Pragma-crafting theory

Conceivably involving “illocrafting, uptake and sequel”, the “P-crafting is a super-ordinate pragmatic act which produces linguistic and extra-linguistic elements of communication” (Acheaoh, 2015: 22). While communication acts consist of three major categories of text, namely linguistic acts, extra-linguistic acts and psychological

acts, communication features are a range of elements inclusive of indexicals, shared contextual knowledge, geoimplicatures and operative language. Systematically, the three major categories of text are the domains of p-crafting, while the p-crafting features make up a body of tools for interpreting these categories, even though setting and theme can also serve as tools for the same purpose.

P-crafting

This is a super-ordinate umbrella term for systematic communication governed by rules. It encompasses the pragmatics of language in use in conjunction with non-linguistic features.

Event

Event is constituted by participants who are either interactive or non-interactive. While the interactive participants perform linguistic, extra-linguistic and/or psychological acts, non-interactive participants affect the discourse through their presence. Hence, as much as non-interactive participants may not actively contribute to a conversation, they partly determine its input and outcome.

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Text

Consisting of theme, setting and p-crafting features, text makes provision for capturing the dynamics of communication through p-crafting features. This involves the interactive participants' engagement in linguistic, extra-linguistic and psychological acts.

Interactive participant

A participant in discourse who contributes through linguistic, extra-linguistic and psychological acts. They demonstrate pragmatic awareness through the generation

and negotiation of meaning. By distinguishing between an interactive and a non-interactive participant in a communicative event, the pragma-crafting theory makes provision for determining the extent to which these participants can contribute. More so, this provision facilitates the analysis of participants' contributions since their distinction lends itself to the explicit (for interactive) – implicit (for non-interactive) dichotomy. Accordingly, interactive participants are the ones who are most expected to breach the Gricean maxims.

Non-interactive participant

A participant who, despite their presence in a communicative event, does not actively contribute to the discourse. Rather, their contribution is by way of their presence to the communicative event. For instance, the presence of an adult among teenagers may have an influence on not only their word choice in conversations, but also on whether they tell lies. It follows that if the teenagers view the adult as a moral authority, it would not be in their best interest to tell lies in the presence of the adult. Hence, the pragma-crafting theory introduces a uniquely novel idea of identifying the non-interactive participant whose contribution would have been largely ignored in the preceding theories whose focus lies on utterances.

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In the same manner that a non-interactive participant does not use utterances, those involved in conversational exchanges also exercise turn-taking. To some extent, therefore, when a participant gives others a chance to speak, they momentarily assume the position of a non-interactive participant. Beyond that, especially with respect to the analysis of literary works, the theory is instrumental for instances where, for one reason or another, a character would resort to silence, not because they have

nothing to say. Characters may maintain silence in a communicative event, for example, because they do not want to incriminate themselves. Under such circumstances, it can be inferred that their silence amounts to withholding information about which analysts can speculate. In any case, withholding information is debatably a lie which violates the maxim of quality.

Setting

Setting is the environment made up of the macro and micro-contexts. The setting has a bearing on the way participants engage in discourse. It follows that what interlocutors say is always carefully chosen (tailor-made) for the context of the conversations. In other words, speakers are at liberty to say what they say under specific circumstances, only because those circumstances are accommodative of their utterances. Otherwise, when placed in different circumstances, their utterances would be different. The setting, therefore, as crucially observed in the pragma-crafting theory, makes utterances circumstantially related. Setting in the traditional sense of fiction has much to do with the physical environment; it does not account for the total givens like characters' psychological dispositions. By making use of the macro and micro contexts, Acheaoh's (2015) theory provides for an in depth analysis of the various dynamics at play in characters' utterances.

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Theme

Theme is representative of the message of the text, and a text may have more than one theme. Themes are manifested when communicative acts interact with p-crafting features. The theory's recognition of theme and setting, which are traditional aspects of literary works, makes it appropriate for the current study seeking to evaluate the efficacy of breached maxims in fiction. In particular, theme has a significant bearing

on the current study because the message of a text can be unveiled through identifying the ends to which breached Gricean maxims are used. Admittedly, in all the three sampled literary works, the prevalent themes are not only characterised by breached maxims; other factors also significantly contribute to the themes. However, a deliberate consideration of theme as a product of violated maxims constitutes pragmatics in the sense of applying Grice's Cooperative Principle uncooperatively.

P-crafting features

These are arguably the most outstanding elements that characterise the pragma-crafting theory. Nominally, they are inclusive of:

> indexicals (INDXL); shared macro-knowledge (SMK); shared contextual knowledge (SCK); shared knowledge of emergent context (SKEC) geoimplicatures (G); linguistic implicature (LI); behavioural implicature (BI), contextual presupposition (CP); pragmadeviant (PD), object referred (OR) and operative language (OL). (Acheaoh, 2015: 25)

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In simple terms, the p-crafting features comprise the glue that binds the various facets providing for understanding language in use, beyond the literal meaning of words. They consider, for instance, the degree of familiarity between interlocutors – considering how much is known in common by conversers. Shared knowledge determines the level of assumed background information with which speakers operate in utterances. However, these features are not only applicable to utterances; they also permeate the whole communicative event. For instance, in the case of a non-interactive participant, it has already been noted that their presence has an effect on the discourse. At any given point in a communicative event, some p-crafting features are at play within the framework of linguistic, extra-

linguistic and psychological acts. Therefore, p-crafting features are instrumental for individuals who creatively use them in the communicative event in ways that enable them to express themselves optimally.

Ordinarily, communication is based on the interlocutors' knowledge of one language. All utterances in Japanese, for instance, would be incomprehensible for a South African who has never learnt Japanese. Hence, a common ground is a fundamental principle of communication. Acheaoh, however, went beyond the provisions of language to explicatively show, through the identification of p-crafting features, that communication is much more than utterances. Thus, the common usage of language as that which is spoken is rather an impoverished, reductionist notion from the pragma-crafting theory viewpoint. Sign-language is a manifestly clear example of how communication takes place without utterances. Besides the established use of sign-language (which in fact has varieties), there are other means of communication. For example, Gregersen's (2007) study, illustrating how non-verbal communication plays a fundamental role in teaching a second language, implicitly endorses Acheaoh's (2015) pragma-crafting theory.

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Not only is it feasible and necessary to use other means of communication when language is not readily disposable to persons involved in a discourse; but also, p-crafting features can empower individuals to be creative in communication. In contrast to the tendency of reducing communication to language, Gregersen (2007) points out that kinesics (gesturing) is an under-utilised means of communication. Implicitly, there is a wide range of what can be communicated non-verbally;

conversely, verbal communication can be misleading through ambiguity and other linguistic aspects such as sarcasm. Without the ability to infer, interlocutors would be at a loss in terms of how much information they could exchange.

Although much of what is articulated through utterances is mostly direct in various communicative events, inference (INFR), as highlighted in the pragma-crafting theory, is an absolute necessity in discourse. Acheaoh would have been inspired by Bach and Harnish's (1979) pragmatic theory which is rooted in inference and intention. Besides that, Acheaoh's theory is strongly supported by Mazzarella's (2014: 71) who refuted the "accessibility-based approaches to pragmatics". Accordingly, the accessibility-based approaches propounded by Recanati (2002; 2004) and Mazzone (2009; 2011) are dismissive of inference in the framework of pragmatics.

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However, a simple test of language in use like Joe answering, "My dog is sick" when asked "Aren't we going out tonight?" reveals that, without inference, one may not understand that Joe is not inclined to going out. As well, without inference, Joe would be more likely understood as being irrelevant by not making direct reference to going out for the evening. In that vein, Acheaoh (2015) intimates that inference is about constructing rational conclusions using the given information under specific circumstances.

The current study stands to benefit from the application of inference to the strategically extracted excerpts of the sampled texts. It follows that in most

instances, characters intentionally breach Gricean maxims to achieve their goals. In doing so, they often undertake to conceal their intentions. Therefore, inference is necessary on the part of the listeners and readers alike. More so, inference is indispensable for the researcher in answering the research questions in this study. Methodologically, inferential analysis was key in establishing consistent trends of characters' violation of the maxims. These trends, in turn, formed the basis for answering the research questions. Hence, inference is not only essential as a theoretical tool, but also as a methodological approach informed by theory.

Among the p-crafting features are three which also imply inference, namely shared contextual knowledge (SCK), shared macro-knowledge (SMK) and shared knowledge of emergent context (SKEC). This group of features with the common element of shared knowledge between interlocutors is based on speakers' implication of those aspects of common knowledge. The listeners, under such circumstances, would have to deductively work out the meaning of utterances through inference based on shared knowledge.

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As implied theoretically, participants in discourse ought to have a certain level of comprehension of the elements (linguistic, extra-linguistic and psychological) used in conveying information. Their comfortability with these elements and the extent to which they share knowledge determine their competence in communication in any given communicative event. Admittedly, shared or mutual knowledge may not be an exclusive aspect of the pragma-crafting theory as it has been explored elsewhere (Gundel, 1985; Lee, 2001); it is a typical pragmatic aspect. However, the

pragma-crafting theory crucially distinguishes between SCK, SMK and SKEC. These distinctions are instrumental in closely examining characters' utterances from the sampled works.

The rest of p-crafting features – linguistic acts, extra-linguistic acts and psychological acts – are mainly evolved from pre-existing theories. For example, linguistic acts like the speech act takes its root from Austin (1962) Bach and Harnish (1979). Extra-linguistic acts emanating from cultural background, race, gender and other sociolinguistic variables have been articulated by Oloruntoba-Oju (1999), while semiotics have been explored by Barthes (1967) and Hawkes (1977). The latter went as far as positing that there is a language implied in "gesture, posture, clothing, hairstyle, perfume, accent, social context" (Hawkes, 1977: 125).

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Understandably, this is the holistic approach adopted by Acheaoh, for the pragma-crafting theory, of viewing every contextual element in the communicative event as constitutive of some language. Little is said about psychological acts as p-crafting features; they are "different emotions expressed through linguistic and extra-linguistic acts" (Acheoah, 2015: 27). Since emotions are abstract, they can only find expression through actions and speech.

3.3.3 Summary of the Pragma-crafting theory

Overall, the pragma-crafting theory is set apart from the preceding pragmatic theories by most of the p-crafting features, which enable analysts of discourse to

attribute the various dynamics of communication to specific corresponding features. Otherwise, Acheaoh acknowledges the other features like linguistic acts, extra-linguistic acts and psychological acts as having been identified in pre-existing theories. His acknowledgment and utilisation of these features go to the effect of confirming them as indispensable in pragmatics. Furthermore, the common features in pre-existing theories and the pragma-crafting theory justify the latter as falling within the mainstream of pragmatic theories.

While proposing his theory, Acheaoh considered it necessary to demonstrate how it would be applied to the analysis of literary works. Although theories ordinarily contain snippet examples of their application, the pragma-crafting theory comes with a lengthy sample analysis focusing on the micro-structure of a playlet manuscript. This sample analysis shows the exact elements that analysts should consider and how they should be dissected to obtain conclusive results. In this way, the pragma-crafting theory is, undoubtedly, scientific in approach. The sample also serves the double role of affirming the theory and illustrating the method.

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Beyond that, the sample analysis, by virtue of bringing theory and method together, gives credence to the relatedness/interconnectedness of theory and method (Layder, 1988). For the researcher in the current study, Acheaoh's inclusion of the sample analysis in his theory is not only convenient in the sense of the theoretical framework preceding the methodology chapter; but also, even without the proximal effect, theory and methodology should complement each other for coherence.

Procedurally, the application of the pragma-crafting theory to utterances begins with the identification of the utterances whose meanings and implications are to be explored. These utterances are then coded to avoid repeating them verbatim. As demonstrated in the pragma-crafting theory analysis, all forms of communication have aspects rooted within the three frames of linguistic, extra-linguistic and psychological acts. The interpretation of utterances, which involves inference, is facilitated by the identification of the p-crafting features at play in the communicative event. Precisely, it is the p-crafting features that shed light on the utterances by highlighting their contextual implications.

3.4 Applicability of Relevance and Pragma-crafting Theories

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While justifications for the use of the Relevance and Pragma-crafting Theories have been drawn separately, it does not follow that they would automatically combine well in the analysis of utterances from the sampled texts. Each theory may be appropriate for purposes within its own provisions that may not complement those of another theory. Moreover, one theory's provisions may potentially contradict those of another. In this light, it is imperative to summarise the main features of the two theories and establish their compatibility.

Perhaps the most appropriate starting point in merging the two theories into a single tool for analysing utterances is the consideration of what they set out to achieve. While the relevance theory targeted a credible psychological account of utterance interpretation, the pragma-crafting theory goes beyond the sentential meaning to establish the extra-sentential meaning. In this regard, both theories have a vested

interest in the background processes of what is uttered by the speaker. These background processes, though not explicit in the utterances, have a fundamental bearing on what speakers say and how it is understood by the listeners. Therefore, these processes take place in the minds of the participants in a discourse. It is important to emphasise, especially from the pragma-crafting theory's viewpoint, that even the non-interactive participant has influence on discourse. Both theories are cognisant of the existence of at least two participants in a communicative event.

Schematically, the relevance theory consists of the speaker who exercises verbal economy by carefully choosing what goes into their utterance to make the listener believe them. At the same time, the listener exercises verbal economy by systematically selecting what is worth their attention. For both speaker and listener, this verbal economy is what constitutes relevance. In the same vein, the speaker, in the pragma-crafting theory, engages in selecting appropriate linguistic structures before making an utterance, while the listener selects inferential tools to deduce the interlocutor's meaning (Acheaoh & Gbenga, 2016). Where Wilson and Sperber spoke in terms of the account of inference in communication (1994), Acheaoh (2015) identifies inference as the anchoring p-crafting feature whose main basis is the shared knowledge for interlocutors.

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With this strong sense of the importance of inference, the relevance and pragma-crafting theories work deductively with the givens to establish the meanings of utterances. These theories' orientation is such that utterances are only the tip of an iceberg that remains largely submerged. As such, the theories are psychological in

approach; taking interest in what happens in the speaker's and the listener's mind as they interact. In this respect, meanings of utterances are not limited to semantics (literal words); they are obtained through pragmatics (practical consideration of all contextual elements of the communicative event).

The common features in both theories provide evidence that the theories, at least, echo each other's principles. By virtue of sharing a significant number of elements, the theories also affirm each other. Furthermore, their ability to address the same communicative elements attests to their compatibility. However, it is also crucial to establish the sense in which they complement one another to ensure that they are not unnecessarily playing a duplicate role for a singular task.

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From the onset, Acheaoh (2015) contends that the pragma-crafting theory was meant to address the gap of 'sentence non-literality' and 'semantic underdetermination' that was obtaining in the pre-existing pragmatic theories. Although most of the pragmatic theories predating Acheaoh's implicitly acknowledge this gap, the p-crafting features of the pragma-crafting theory practically served the purpose of exposing the underlying elements of 'sentence non-literality' and 'semantic underdetermination.' In this way, the pragma-crafting theory added value to the relevance theory, and thus complemented it.

Yet another aspect of the pragma-crafting theory that complements the relevance theory is the one alluded to – of presenting a comprehensive sample analysis. Although Wilson and Sperber (1995) also illustrate how relevance is deduced, they

do so with less tabulation, targeting only subtasks of the comprehension process. Acheaoh's tabulation, however, is holistic, aiming to demonstrate the instrumentality of p-crafting features in deriving meaning from the three frames of linguistic, extra-linguistic and psychological acts. In many ways, Acheaoh's theory is an extension of the pragmatic theories that precede the pragma-crafting theory. At several points within his theory, Acheaoh acknowledges the contribution of other theorists to his project. Without claiming to be exhaustive, Acheaoh adopts a holistic approach to the pragmatic analysis of communicative events.

On one hand, a unique aspect of the relevance theory is that of upholding only the maxim of relation, placing more emphasis on the extent to which utterances are deemed relevant in communicative events. On the other hand, the pragma-crafting theory evolved from Mey's (2001) pragmatic theory and was also informed by a host of early pragmatic theories. Therefore, both theories fall within the mainstream of pragmatic theories. This chapter has not only identified and discussed the appropriateness of these two theories, it has also provided a protracted explication of their instrumentality in deciphering meanings of utterances within their contexts. Beyond that, the pragma-crafting theory provided a sample for analysing characters' utterances. In this way, exploring the two theories paved way into the ensuing methodology chapter of this study.

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In view of the dynamism and evolution of the theories discussed above, it is important to note that pragmatics has been, and continues to be utilised to examine various phenomena. Within the provisions of the relevance theory, Jagoe and Wharton (2021), for example, have considered the use of non-verbal behaviours as

communication initiatives in persons affected by stroke aphasia. In the same vein of medical impairment, Williams (2021) has considered the repercussions of studies proposing that autistic persons are not exclusively to blame for the breakdown of communication when they interact with non-autistic persons. Using the Pragma-crafting theory, Mohamed (2020) has reviewed some of President Alsisi's speeches and interviews, conclusively emphasising that meaning is often hidden in utterances. Thus, the relevance and pragma-crafting theories are contemporary facets of pragmatics that continue to shed light on various communicative issues.

3.5 Chapter Summary

Considering the range of pragmatic theories to date, the two theories chosen for this study are relatively newer than the majority. In particular, the pragma-crafting theory is the latest that was envisioned to fill some gaps noted in the pre-existing theories. Their recency makes them more appropriate for the current research since theories can become outdated or simply overtaken by new ones. Both theories are strongly psychological in approach, aiming to make meaning of utterances by considering what impinges the mental states of the interlocutors in discourse. In particular, the relevance theory considers the communication intent of speakers as well as the extent of the listeners' uptake.

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Also, the two theories are cognisant of how interlocutors carefully package their utterances, avoiding arbitrariness in doing so. The avoidance of arbitrary utterances in the first place is what makes the whole speech act pragmatic. These theories are constructed with the conviction that speakers' utterances are meant to be practical

in the sense of producing certain effects in their listeners. In this sense, they both utilised, at least to some extent, Austin's (1962) illocutionary act of doing things by saying.

Another shared trait between the relevance and pragma-crafting theories is their deep-rootedness in preceding theories. The relevance theory was developed from Grice's Cooperative Principle, even though it diverged significantly from the principle. In its divergence, the relevance theory exposed the weaknesses of the Cooperative Principle, chief of which is that its maxims are prescriptive and yet devoid of binding powers. Furthermore, the relevance theory dismissed the other three maxims of quality, quantity and manner as unnecessary, since interlocutors already exercise the minimum cooperation necessary for a coherent conversation.

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CHAPTER FOUR

METHODOLOGY

4.0 Introduction

The previous chapter presented the two theories used in this study – relevance theory and pragma-crafting theory – indicating that they are both pragmatic theories. Its focus was on the underlying assumptions regarding pragmatics, and particularly the applicability of these theories to the data from the sampled texts. This chapter outlines the overall design of the research methodology followed and the instruments utilised to collect relevant data. Focus is also placed on the sampling, data analysis and data interpretation strategies applied, as well as on validity and reliability issues. The chapter incorporates the multifaceted aspects that denote the methodological approaches and techniques that facilitate an adequate response to the research questions. The presentation of the methodological procedures utilised by the researcher provides a systematic and deliberate understanding of the basis and direction of the study.

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Considering that this is desktop research which could not benefit from personal interactivity, the methodological approaches for establishing pragmatic values in the sampled texts has to be varied. Variability of methods in this regard is necessary in the sense of making them representatives of participants from which data would have been obtained. However, the methods used in processing the sampled statements are always going to adopt the analytic style, given the inevitability of the interpretative approach to literary works.

4.1Scope of Research

As highlighted earlier, the present research sought to address the following:

RQ1. In what ways is it necessary to contravene Gricean maxims to create substance for the literary plot?

RQ2. To what extent can a plot depend on the violation of Gricean maxims?

RQ3. In what ways is the subversion of Gricean maxims fundamentally constitutive of creativity?

RQ4. How pragmatic is the application of violated Gricean maxims to literary texts?

Research objectives

The researcher had the following three main objectives in carrying out this research:

- To determine if breaching Gricean maxims is indispensable in fiction writing.
- To establish whether creativity is a product of breaching Gricean maxims.
- To propose a theory for the literary plot based on breached Gricean maxims.

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Before delving into the specific methodologies employed in this research, the subsequent section outlined the essence of methodology to research.

4.2 Research Design

This research, like most studies conducted in the vast field of social sciences, was dominantly and almost entirely qualitative. However, there is a minimal extent to which collected data were quantitatively analysed. The account of the frequency at which each maxim was breached in the sampled texts enabled the researcher to statistically

quantify the violations committed by the characters. Such quantification provided insights into the more substantial qualitative analysis. Hence, it was important to briefly provide an overview description of qualitative research here. According to Mohajan (2018), qualitative research is naturally inductive, where observations lead to generalised conclusions. More fundamental to qualitative research is the collection of non-numerical data, which is analysed to assess the extent of the prevalence of given phenomena captured within that data. Hence, in brief, qualitative research is concerned with the extent of the applicability of a phenomenon.

As much as the theory/theories constitute the lens through which a study is conducted, it is the methodology that makes provision for the specific procedures involved in examining phenomena. Implicitly, there may be no examination where there is no problem; hence, research begins with the identification of problems, which necessitates the search for appropriate solutions. However, as noted by Goddard and Melville (2001), gathering information is not enough; the researcher must systematically apply the gathered information in answering questions. Since this research seeks an in-depth understanding of sampled utterances made by fictional characters, the research methodologies would be largely qualitative as opposed to being quantitative. In this vein, the sampling of the utterances or statements contributing to different phenomena was not meant to be exhaustive of the full range occurring in each text; rather, the sampling approach was to pick the most significant utterances and statements in terms of their severity in breaching the Gricean Maxims.

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The two methodologies adopted for this research are discourse analysis and conversation analysis. Their varied approaches were vital in ensuring the diversity necessary for examining characters' statements from different viewpoints. More so, they enabled the researcher to use the multiple method approach in the interest of credibility, validity and reliability (Denzin, 1970; Alexander *et al*., 2008). Although reference to multiple method is sometimes used to account for the collective use of qualitative and quantitative methods, it was used in this research in much the same way as the triangulation of various methods aimed at convergence (Carter *et al*., 2014; Eisner, 1991). The combination of multiple methods may be problematic in the sense of determining the extent to which each method is used. In this regard, a research design is necessary to guide the researcher.

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Research design, as used in the current study, refers to the plan by which the processes of data collection, measurement and analysis were conducted (Akthar, 2016). Accordingly, the researcher used purposive sampling, both in the selection of the three sampled texts and in sifting the most appropriate statements/utterances from these texts. The purposively sampled data were theoretically and methodologically examined to determine their contextual meanings. Subsequently, the meanings of the collective statements/utterances were analytically used to infer broader meanings through the identification of patterns and themes. Thereafter, thematic conclusions were drawn as generalisations for specific phenomena.

As envisaged by Lavrakas (2008), a research design structurally directs the researcher from the conception of the research questions, and postulations, leading

to data collection and presenting the findings. This definition is complemented by Durrheim (2004) who describes a research design as a framework strategically intended to facilitate the transition from questioning to executing the research plan. The overall idea of a research design takes into consideration the problem predetermined by the researcher, with specific focus on the gap(s) to be addressed, which comprise the springboard for the research questions. In view of answering the research questions, strategic data collection is then conducted in line with the questions, followed by the analysis, leading to findings. Research design is, therefore, fundamentally about the procedural approach to research; a framework within which the research is conducted.

4.3 Research Process

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While acknowledging the centrality of research method to this chapter, the researcher in the current study reckons with the possibility of conflict, especially in the current study where two methods are used. Even though some methods may overlap or complement one another to the effect of their cooperation, it is critical to secure a methodological common ground which forms the channel for the research. This channel comprises the research process to which all the methods are subjected; the research process directs the study.

For the purposes of this study, the inductive approach was adopted as the research process. This approach was preferred in consideration of the study's hypothetical title advancing the necessity for breaching Gricean maxims to achieve creativity. More so, the approach was considered most appropriate owing to its characteristics of seeking

knowledge, examining phenomena through the analysis of collected data and devising new theory as groundbreaking knowledge (Park, Bahrudin & Han, 2020). As opposed to the deductive approach that procedurally retests existing theories or models, the inductive approach aims to develop new theories (Elo & Kyngäs, 2008; Streefkerk, 2019).

Although this study is based on Grice's Cooperative Principle comprised of the four maxims, it is important to bear in mind that it is hinged on the premise of breached Gricean maxims, as opposed to observed maxims. Ultimately, this study theoretically subverts the Gricean maxims and capitalises on the productivity of uncooperativeness in discourse. Below is an illustration of not only the steps involved in the inductive approach, but also how it contrasts with the deductive approach.

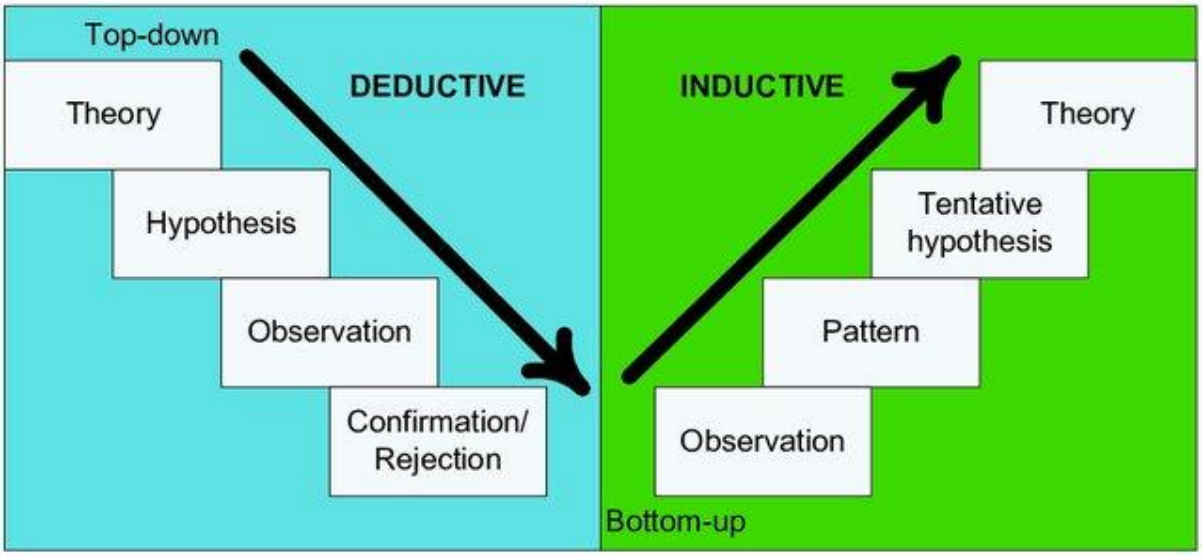

Figure 4.1: *Deductive vs Inductive Approach (Adapted from Burney & Saleem 2008)*

Accordingly, the inductive approach allows the current researcher to observe instances of breached maxims, figure out the patterns involved, formulate tentative

hypotheses and to propose an appropriate theory based on that sequential phenomena.

4.4 Units of analysis and data analysis techniques

The units of analysis in this study are the literary texts titled *Atonement* by Ian McEwan, *Wide Sargasso Sea* by Jean Rhys and *The Importance of Being Earnest* by Oscar Wilde. Systematically, in all the three sampled texts, the researcher set out to collect statements/utterances that breached Gricean maxims, primarily from characters but also statements/utterances attributed to the characters by the narrative voice. However, not every statement/utterance that contravened a maxim or maxims was relevant for the purposes of this research. Precisely, it was only those statements that violated one or more Gricean maxims and had implications for the research questions that qualified for the data set. In this regard, utterances were purposively sampled with respect to context.

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Furthermore, the statements/utterances were ultimately qualified by their effects. For instance, some characters might have reacted with suspicion to a lie by one character. The way they would have questioned the validity of that character's claim would not only reinforce that the maxim of quality was breached, but also indicate the extent to which it was breached. Hence, it was not only about collecting accounts of instances where the maxims were breached; technically, it was also about obtaining a qualitative measure of the degree to which a maxim was breached.

Procedurally, the researcher read, categorised, analysed and coded sampled utterances from the selected texts. In addition, to preserve data in its concentrated form as obtained from texts, the researcher opted to present all the raw data on appendices. Accordingly, all data from *Atonement* were tabulated in Appendix A, while Appendix B showed the data set from *Wide Sargasso Sea*, and Appendix C is constituted by data from *The Importance of Being Earnest.* The coding facilitated making references to the sampled utterances.

4.5 Multiple Methods

With the concurrent use of discourse analysis and conversation analysis, this research adopted the multiple method approach. According to Alexander *et al*. (2008), the use of more than one method in a study is regarded as traditional in social sciences. These qualitative methods complement each other in a way that allowed for a more comprehensive analysis of the sampled statements/utterances. Their findings were further complemented by the initial, but very limited qualitative analysis of data from the sampled texts. Attention was thus turned to the two methods to explore their applicability to the analysis of sampled utterances, starting with discourse analysis.

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4.5.1 Discourse Analysis

Discourse analysis (hereafter DA) is a very broad theory and/or method that has inspired the production of several handbooks, examples of which are Van Dijk (1985), Gee and Handford (2012) and Hyland, Paltridge, and Wong (2021). For the purposes of this study, discourse analysis was employed as a method. Gee and Handford (2012:

1) define discourse analysis as “the study of language in use”. The implication is that DA is differentiated from the simple study of language by focusing on the circumstances in which it is used.

Further clarity on DA is offered by Drid (2010: 21) who distinguishes between “the formal approach and the functional approach” to language, of which the latter applies to DA. In other words, DA is about the function of language in instances of its use. Hence, DA is only applicable within a specific context. Over and above the sentence’s grammatical meaning, what matters is the circumstances eliciting that sentence, as opposed to any other. In this regard, an utterance or statement carries partial meaning; more than anything else, it is only a pointer to the intended meaning of the speaker. In keeping with Schiffrin’s (2006: 170) definition of DA as “the study of language use above and beyond the sentence”, the researcher must transcend the semantic meaning of utterances/statements to attain their pragmatic meaning.

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Herein, the reiteration of pragmatic as meaning ‘practical’ was vital in view of what constitutes pragmatics. Understandably, the formal use of language (semantics), is devoid of context. However, the functional use of language (pragmatics) inevitably requires the context, without which it falls back into semantics. This begs the questions: What brings about the pragmatics? How is language used practically? Rather inadvertently, Park, Bahrudin and Han (2020) answer these questions in the process of identifying DA as more appropriate for analyses of a text which are bound to differ with respect to variations in political, environmental, historical and cultural settings.

Implicitly, the moment a text refers to a political or historical era, its readers would interpret it in terms of the common practices during that era. Methodologically, DA was indispensable in examining the three sampled literary works, especially in terms of the analysis of socio-cultural practices and environmental factors. However, before exploring more of DA as a method, attention is given to its broadness to narrow its scope for the purposes of this study.

One of the foremost difficulties with DA is whether it is distinguishable from pragmatics. Earlier on, DA was defined as the study of language in use (Gee & Handford, 2012), and yet the same definition is sometimes given to pragmatics (Levinson, 1983). To this end, Brinton (2001) admits that matters of DA and pragmatics overlap, despite offering a faint distinction of equating DA to conversational analysis and pragmatics to speech act theory. In any case, both DA and pragmatics are concerned with the analysis of language in use. For this study, DA and pragmatics roughly assume the same function. More conveniently, DA, as a pragmatic approach, makes for a more appropriate method for the study grounded in pragmatics. However, the resonance between DA and pragmatics does not narrow the scope of DA; if anything, it further broadens it.

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To establish a narrowed focus in which DA would be used as part and parcel of methodology in this study, it is essential to note that DA is interdisciplinary in nature (Johnstone, 2002; Drid, 2010). As such, it generally caters for studies from various fields, examples of which are linguistics, education, anthropology, psychology and

cultural studies. Nevertheless, the common ground for using DA is acquiantence with general linguistics. The linguistic element cutting across these various fields forms the initial grounds for justifying the use of DA in this study in which linguistics tools are applied to literary works. As much as linguistics and literature are commonly housed in universities' English departments, the application of linguistics theories to literature has been lagging behind, if not barely existent. This is evidenced by Maingueneau's (2010: 147) acknowledgement in the 21st Century that literary discourse analysis "is a new approach to literature". More so, the paucity of literature on linguistics concepts applied to literary works makes a huge contrast to how linguistics has been liberally employed in other fields like psychology.

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The irony of linguistics and literature sharing the same corridors and yet having minimal interaction constitutes a huge methodological gap in terms of literary analysis. Using DA as a new approach to literature will fill this gap as envisioned by Drid (2010: 25) who argues for the application of DA in "domains that involve language use as a central component". In brief, nearly every instance of language use is examinable through DA. What further justifies the use of DA is the seriousness or lack of seriousness in the instances of language use, as pointed out by Drid (2010). Arguably, as established in the second chapter of this study, literary works constitute serious discourse based on their ability to influence society in much the same way they are influenced by society. Having narrowed the scope of DA, justifying its applicability to literary works, the discussion now turns to DA as methodology.

Although it was hinted earlier on that methodology facilitates proceedings in conducting research, its overall function still needs to be articulated. Considering the current study of analysing texts, the necessity for a methodical approach may not be obvious without insightful justifications such as the one offered by Angermuller (2014) that texts do not consist of perfect ideas; they are perfected through contextual reading, as the reader makes associations between what is in print and their experiences and/or imaginations. The implication of these assertions is that, in reading and analysing texts, one has to bear in mind their inadequacies/shortcomings, or at least potential, in conveying their intended messages. Methodology, in examining texts, partly serves as a pointing finger to the text's inadequacies, of which the reader has the duty to complete. Thus, methodology consists of procedures and/or steps for conducting research, and DA is not an exception in this regard. According to the procedure proposed by Angermuller (2014), the researcher begins by constituting the corpus, then carries out the analysis and concludes by presenting the results. A discussion of these steps was necessary to clarify the instrumentality of DA in extracting meaning from a text.

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By constituting the corpus, Angermuller (2014), meant determining the content of what should be scrutinised/analysed. As a requirement for discoursal investigation, a corpus with an exhaustively analysable text must be constituted. The implication of a fully analysable text is that of brevity and conciseness. Considering the breadth or volume of the three sampled literary texts for this study, it was vital to devise a criterion for constituting a concise corpus. To do this, the researcher bore in mind the title of the research focusing on whether it was necessary to breach Gricean maxims to achieve literary creativity.

Thus, the corpus was constituted through the explorative sifting out of utterances and statements relating to Gricean uncooperativeness. For this reason, utterances and statements were selected with little regard, if any, of their coherence when put together. The corpus for this study consisted of far smaller parts of the sampled texts that contribute to the violation of Gricean maxims to a creative effect. While the whole sampled texts constituted the broader source of data, the selected statements and/or utterances by characters and narrators made up the flashpoints, the collection of which built up the corpus.

Having outlined the nature of corpus and how it is constituted, it was important to distinguish it from corpus linguistics. As enunciated by Kennedy (2001: 2816), corpus linguistics has to do with the compilation and analysis of data from texts exhibiting the "nature, structure, and use of languages". Corpus linguistics is, therefore, a holistic approach to texts, examining every element prevalent in a text to establish how it contributes in language's meaning-making. At the heart of corpus linguistics is the intention to dissect texts and systematically expose their constitutive elements, which would then shed light on patterns of language usage. In this regard, corpus linguistics is exhaustive in its examination of texts.

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Owing to its exhaustive approach, corpus linguistics has enlisted the convenience of computerised analysis, based on programmes that can be fed with large bodies of information to obtain analytical results (Kennedy, 2001; Weisser, 2016). Computer-based analyses of corpora has enabled researchers to engage more in quantitative

approaches to linguistics (Kennedy, 2001), since computers are not only automated to pick multiple elements, but also to statistically quantify them. However, as noted by Widdowson (2000), computers are incapable of producing ethnographic linguistic accounts because ethnography involves personal interaction. Insofar as computerised automated data analysis advances the accumulation of quantitative data, it falls short of providing qualitative data. Therefore, in the interest of qualitative analysis, the research relied on the researcher's interpretation of data.

At this juncture, it is critical to categorically state that although elements of corpus in DA can be subjected to corpus linguistics, DA's corpus has well-defined limits as determined by the scope of the envisaged angle of the DA. Understandably, these limits are set by the researcher in consideration of what they seek to prove or disprove. While corpus linguistics constitutes the broad analysis of language in text, the constitution of corpus, as employed in DA, assumes a specifically streamlined approach aligned with specific objectives. In Crystal's (1991) view, these objectives are equivalent to the propositions about language in use. The current study postulated that breached Gricean maxims are potentially constitutive of literary creativity. It was, therefore, incumbent upon the corpus constituted for this study to provide evidence (or fail to do so) that breached maxims produce elements of creativity.

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To sum up how the corpus for this study would be created, the researcher followed Angermuller's (2014: 58) vision of a corpus as made up of "interdiscursive fragments – ensembles of utterances which reach out into different regions of the discursive space". Thus, the corpus consisted of phrases, sentences and even paragraphs,

however, widely separated by vast parts of the sampled texts and yet bound together by Gricean uncooperative tendencies.

Pursuant to the constitution of the corpus, analysis is carried out. A fundamental aspect in analysisng the corpus is that a corpus is relevant when it provides answers to specific questions (Kennedy, 2001). This implies that, in the process of constituting the corpus, the researcher was guided by the research questions. Otherwise, all corpora in the strictly DA conception would not make sense if they were not guided by research questions. Moreover, any corpus not guided by research questions would remain as equally broad as the whole source of data, which would constitute a departure from the narrowing approach that is central to DA corpus.

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For the purposes of this study, critical discourse analysis (CDA) was adopted with the awareness that CDA techniques vary. Given the nature of the study, CDA drew on pragmatics and the analysis of speech acts as suggested by Flowerdew (2012). In particular, pragmatics was utilised in the sense of questioning the practical value of utterances and statements within their contexts. Doing so afforded the researcher the leverage to make critical interpretations revelatory of new meanings.

After carrying out the analysis, the last step, proposed by Angermuller (2014), is presenting the results. Bearing in mind that the objective of DA is to explore the link between texts and contexts is essential in presenting results effectively. For texts are only representations whose meanings are limited when they are devoid of contexts. Thus, while readers take interest in textual meaning, DA analysts are concerned with the ‘how’, the procedure by which meaning is obtained. As a scientific method of

inquiry, DA takes cognisance of how text without context has a symbolic nature accommodative of liberal interpretation (Angermuller, 2014). To limit this freedom, the presentation of results should be characterised by textual meaning as derived from specific contexts. In this regard, DA is ultimately hinged on the contextual examination of texts.

While DA is instrumental in analysing participants' inputs from within their contexts, it has its own limitations. For instance, there is no express application of DA to texts; the researcher has the obligation to identify and justify the specific manner in which DA is aligned to the topic and research questions. DA is a vast concept that is applicable to a variety of disciplines; therefore, the sense in which it is applied in every instance has to be justified and qualified. More so, the texts need to be carefully selected with respect to the research objectives. Another limitation of DA is that since it is "…largely a qualitative method, the reliability and validity of the analyses cannot be ascertained in exactly the same way as in quantitative approaches" (Aydin-Düzgit & Rumelili, 2018). The same criticism goes for the following conversation analysis method.

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4.5.2 Conversation Analysis

As construed by Hoey and Kendrick (2017), Conversation Analysis (CA) inductively and qualitatively examines societal communicative exchanges. The choice of conversation analysis as component of the multiple method was not only influenced by its inductive approach, which fits squarely into the overall inductive research process selected for this study. Neither did its qualitative method play a leading role in the researcher's selection process. Rather, the foremost factor for its selection was

its strength in micro-analysis. Besides that, conversational analysis offers a sense of immediacy for analyses of conversational exchanges, which are usually guided by the principle of turn-taking. As such, the method can afford the researcher some insights associated with the close examination of interlocutors' textual exchanges.

To establish the relevance of conversational analysis for this study, it is essential to briefly explore its purpose. Sidnell (2013) observes that the conversation analyst procedurally collects various occurrences of similar instances to determine the core factor in them, thus regarding it as generic. Accordingly, the whole purpose of collecting data or building up a corpus from the sampled texts is to observe and document the emerging trends and patterns. These trends and patterns make up the generic fibre of what runs through a given text with respect to specific matters, like a character's attitude towards another character. While this inductive approach involves comprehensive collection of data for different phenomena to yield results, the conclusions it leads to have a high reliability rate. It follows that although the conversation analysis method does not use quantitative means (accumulative statistical accounts from data), the comprehensive nature of data collection makes up for the quantitative aspect in this qualitative approach.

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Characteristically, the conversational analysis (CA) method is exploratory, qualitatively-oriented and ethnomethodologically focused (Albert, 2017). With respect to ethnomethodology, it is of utmost importance to note that while conversations supposedly influence the social order, they are also initially bound by it. Interlocutors have the obligation to conform to their pre-existing social orders. Hence, conversations

may be presumed to be freely performed by individuals according to their intentions. Otherwise, speakers enjoy only so much independence in their utterances, beyond which they have to conform to societal expectations, or risk exposing themselves as deviants. As a method, CA explores that space between the individual's freedom in speech and compliance to social norms. In this vein, Hoey and Kendrick (2017) categorically declares the consistent exhibition of order as CA's fundamental principle.

Order, as vastly exemplified by the social aspect of turn-taking (Sacks, Schegloff, & Jefferson, 1974; de Ruiter, Mitterer, & Enfield, 2006) forms the norm that is used by CA analysts as the yardstick for speakers' compliance. The norm, in turn, consists of a range of elements including language, culture and the relational understanding of participants in the conversation (Hoey & Hendrick, 2017). In this way, the norm also constitutes the context. However, it is important to note that CA adopts a watertight framework of context. Accordingly, CA creates an emic view of context by identifying the aspects of the larger context that are important to the participants in discourse at a given time (Seedhouse, 2007). Stated differently, CA applies the process of elimination to the larger context to determine its streamlined context in view of the conversation participant's perceptions. What matters to the participants would be incorporated into the analyst's conversational context.

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Conversely, what does not matter to the participants would not be part of the analyst's context. In this way, CA as a methodology, has its roots in, and complements, the relevance theory. Therefore, context in CA is not applied in the ordinary sense; while it involves what is implied in the ordinary sense of the word, it narrows its focus on

interactants' interests and views (Pattemore, 2006). For, while the ordinary context is so big, the interactants may focus on just a few aspects of it that are relevant for their purposes.

As a qualitative method, CA adopts the mainstream notion of qualitative research in which vast empirical research dismisses the necessity of quantitative methods in producing reliable results on matters of social interaction (Hoey & Kendrick, 2017). In principle, CA researchers prioritise the identification, description and understanding of phenomena in question ahead of accounting for its frequency. Doing so is a cautionary approach cognisant of how statistics can misrepresent the phenomena. Although there are other CA studies initially conducted qualitatively but incorporating quantitative methods, it was for the purpose of augmenting the qualitative method (Stivers, 2015). While not radically departing from the quantitative approach, the CA method is more naturally qualitative than quantitative.

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The question of validity is recurrent wherever there is no quantification, since it is commonly believed that what is backed up statistically is scientifically true. CA's non-reliance on quantification means it has to prove validity in alternative ways. One of the usual routes for qualitative proof of validity is via epistemology. As a branch of philosophy specialising in knowledge, epistemological CA draws on ethnomethodology with the view that social scientists have the duty to analytically penetrate individuals' common-sense, interpretating their circumstances using their discretion (Seedhouse, 2007). Implicitly, the validity of social scientists' findings in qualitative research are largely based on their professional qualification, since what

they examine require more of qualification than quantification. Thus, CA depends on the analyst's linguistic competency in gathering prevalent patterns in communicative situations Albert, 2017). Inevitably, social scientists assume the role of qualifiers in making interpretations.

However, to ensure that their practice remains scientific, social scientists cannot afford being simple gatekeepers for what is admissible and what is not; essentially, they are duty-bound to justify their interpretations. More precisely, researchers utilising the qualitative method must ensure reliability and validity by setting up verification procedures (Bashir, Afzal & Azeem, 2008). Overall, CA is not dismissive of quantification; rather, the major concern for conversational analysts is that quantification has the potential for substituting analysis (Schegloff, 1993), of which it should not. Central to the CA methodology is the investigation of participants' utterances as informed by, and influencing, social constructs.

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Implicitly, conversations cannot be divorced from social constructs; to a large extent, conversations are dependent on social constructs. It follows that language has influence on culture as much as culture has a bearing on language (Tucker, 1973; Cooper & Spolsky, 1991; Mitchell & Myles, 2004). In this regard, the CA context is constituted by the total factors prevalent in the duration of the conversation, but minus everything irrelevant to the participants. Ultimately, CA investigates social constructs, the trends that members of society uphold (or denounce) through linguistic endorsements. For this reason, it is important to reiterate the major premise of the relevance theory that interlocutors do not just say anything in conversations; rather,

they tend to be economical with words, saying only what they perceive as relevant. Precisely, CA takes the approach that participants, at almost any given point in conversation, either support or undermine a specific cause. As posited by Seedhouse (2007), CA regards social constructs as elements that can be opted in or out by participants in a conversation. As an inductive methodology, CA undertakes to uncover not only what is talked in or out; it also unravels how interactants talk social constructs in or out. To understand what individuals talk in and/or out of social constructs, CA analysts engage in the examination of finer details of utterances, bearing in mind that speakers only say that which they consider relevant. Conversational exchanges are regarded as a tip of an iceberg capable of revealing a bigger phenomenon – of the interactants' thoughts, convictions and doubts. Over time, mindsets become the bedrock for cultural norms.

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Thus, the bigger picture of culture is examinable through CA since its small elements can shed light on its central social matters Antaki, 2011). For the purposes of this study, CA was therefore instrumental in the sense of providing insights into the prevalent cultural traits reflected by conversational exchanges. For instance, gendered speech patterns were crucial in revealing the sampled literary texts characters' attitudes as informed and backed up by culture. In turn, attitudes revealed patterns that were essential for determining the norms that may otherwise appear odd under the scrutiny of contemporary society. Hence, CA methodologically facilitated the uncovering of textual meaning through the consideration of context.

Some of the limitations of CA include its narrow focus on conversations as nominally implied. While this method was squarely suited for analysing one of the sampled texts (play) it was always going to have limited use for the other two texts (novels), of which the researcher had to improvise to get the best out of it. Since conversations are used sparingly in novels in the strict sense of dialogue, the researcher had to incorporate parts of the narrative voice representative of characters' thoughts and attribute them to the characters. This improvisation afforded the researcher more substantial data for analysis. Otherwise, a strict consideration of conversations among characters would have radically minimised the application of CA. Yet another weakness of CA as a method is its underlying assumption that all social dynamics are based on conversations. In natural human interactions, conversations are only part of the social dynamic; there are many other forms of communication outside of conversation. In this regard, the other two methods supplemented for the limitation of CA.

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Perhaps the biggest weakness of CA is that its findings cannot be easily generalised (Walsh, Morton & O'Keefe, 2011). The CA results for a given novel are specific to the contexts prevailing in that novel. Therefore, as a method, CA lacks the capacity for generalisability. However, CA was indispensable for this study for its major strength of capturing the participants' spoken words. The collection and inclusion of verbatim utterances in the data does not only enhance credibility; arguing based on the exact words said by a character is easier than arguing on the basis of reported speech.

Having provided an overview of the three methods used in this study, it was expedient to briefly discuss how data collection was accomplished. Although the research

process streamlined all the three methods as categorically inductive in approach, their data collection means were not necessarily the same.

4.6 Data Collection

While conversation analysis seemingly adopted a holistic approach, on face value, of considering the full range of interactions in a text, its scope of data collection was narrowed by the question: In what terms is the text being analysed? It follows that not every instance of breached Gricean maxim qualified as relevant data for the research; only those instances that advanced the literary plot's cause were admissible. This question inevitably points to the research questions of the study as the guiding principles. Accordingly, data were gathered from the sampled texts in view of responding to the research questions. Implicitly, anything within the sampled texts not aligned with answering the research questions was not of interest to the researcher. Hence, data were collected from the three texts (2 novels and a play) based on their relevance to the research questions.

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For the discourse analysis, the criterion for collecting data was equally restricting as that of conversation analysis. However, for discourse analysis, the researcher was more explicit in its requirement for a corpus. As noted above in section 4.4.2, DA heavily depends on the relevance theory, considering not everything in a given context, but only that which matters to the discourse. In this regard, discourse is about upholding certain values and playing down others. Ultimately, it is about what the participants subscribe to, and what not.

Regarding CA, emphasis is placed on what the interactants of the conversation consider as valuable. While several elements may be contextually relevant to the conversation, it is the participants' views that need close examination. Hence, CA prioritises the 'what' as determined by the participants. For all the three methods adopted for this study, data collection is therefore, not random; data are collected strategically in line with answering the research questions, especially that the sources of data in this study are secondary (published material).

As much as secondary data collection is characterised by reviewing pre-determined information, the researcher still needs to proceed methodically and procedurally to ensure scientific credibility (Johnston, 2014). However, a unique characteristic of secondary data collection is that the researcher unavoidably ends up with data that is raw in one sense, and not raw in another. The data remains raw, insofar as it is obtained from an independent source (a text in which characters are supposedly independent), and the data are not raw to the extent that the researcher determines its appropriateness in answering the research questions. It follows that, in primary data collection, it is the interviewee, for instance, who responds directly to the questions posed by the researcher, but in secondary data collection, the researcher gleans the data from a multitude of utterances in a text.

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Although secondary data are pre-determined or fixed, the process of collecting it is laborious in the sense that the whole text in which it is found would have been meant for purposes other than those of the researcher's study (Johnston, 2014). For

example, novels and plays are primarily written as portraits of social life. Therefore, the researcher has to sift through loads of information to identify the data relevant for their specific study. In this respect, secondary data collection is more demanding than primary data collection, in which respondents provide straightforward answers to research questions. In collecting secondary data, the researcher actively engages in inferential reading and interpretation of utterances and statements, which they qualify as relevant or irrelevant data. The former constitutes the data for the research, or the corpus in terms of DA.

4.7 Sampling

Sampling refers to the determination of the representative population in a study. Whereas primary research involves direct interactions with participants, secondary research is based on existing literature. The nature of the current study does not allow for direct interaction with participants, since in the case of novels and plays, the participants happen to be the fictional characters. In this regard, the sampled texts for in this research were *Atonement*, a novel written by Ian McEwan, Wide *Sargasso Sea*, a novel written by Jean Rhys and *The Importance of Being Earnest*, a play written by Oscar Wilde. These texts were purposively sampled as opposed to being randomly sampled. The major influence in selecting these texts was the perceived intensity and/or frequency of breached maxims, which facilitated the investigation of the current research.

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Although it was not totally unthinkable to take some characters of a literary work as a sample and leaving out others, the best approach was the holistic one of considering

all characters in a chosen text. Thus, the researcher considered every character's contribution to the narrative, determining its relevance in terms of how it contravened the maxims. More so, the contravention was This decision was taken with the hindsight that the analysis of literature ordinarily reveals that characters are best understood in relation to their fellow textual characters.

However, sampling still requires a criterion through which one text is chosen over the others. For the purposes of this study, the researcher was guided by the title of the study and the research questions in selecting the texts. The foremost qualifying factor for texts was the prevalence of breached Gricean maxims, either in terms of intensity or frequency. Therefore, the researcher used the non-probability (non-random) sampling technique (Laher & Botha, 2012) in the strict sense of selecting texts whose majority or main characters were given to violating Gricean maxims. As much as fictional characters could not indicate their availability and consent to participate in the study, the researcher opted them in by virtue of their hosting texts' availability in the public domain.

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Another criterion that was applied in identifying the three sampled texts is the projected size of this study; characters of three literary texts constituted a handful whose utterances and actions provide a substantial amount of data for analysis. While acknowledging that there are plenty of other texts that could have been suitable samples for this, the researcher settled for *Atonement*, authored by McEwan, *Wide Sargasso Sea,* by Rhys and *The Importance of Being Earnest,* by Wilde.

Apart from leaving a deep impression on the researcher, these texts have been primary sources for courses taken by the researcher in previous studies. In this regard, the researcher also utilised convenience sampling in the strict sense of the availability and accessibility (Wienclaw, 2019) of these texts as previously studied works. The prior in-depth study of these texts was instrumental in analysing them in this study. Hence, the researcher used both purposive and convenience sampling. However, these sampling methods were employed hierarchically, with the purposive sampling prioritised over the convenience sampling.

4.8 Data Analysis

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The nature of the study (desktop research) allowed for the use of only one source of data, namely textual data, even though the sampled texts were varied. As alluded to in the preceding section, the readily available data from secondary sources requires rigorous screening to determine the data set relevant for the study. Data analysis, therefore, was applied only to the data collected and deemed relevant for the study – the corpus. Despite the relevance of the data, the analysis required a systematic approach to ensure the optimum utilisation of the data for plausible findings. In view of this, the researcher adopted the step-by-step qualitative data analysis procedure by Gibson and O'Connor (2017).

Accordingly, the first step was to organise the data systematically in line with answering the research questions as suggested by Miles and Huberman (1994). The second step of finding and organising ideas and concepts involved grouping ideas thematically and identifying recurrent patterns and trends in anticipation of establishing

their underlying meanings. The third step was that of building over-arching themes in the data, which are gateways to understanding the characters' attitudes and dispositions. Step four was about ensuring validity and reliability in the data analysis and findings. This involved testing emergent findings and postulations. The last step was to find possible and plausible justifications for the findings. The five steps are illustrated below:

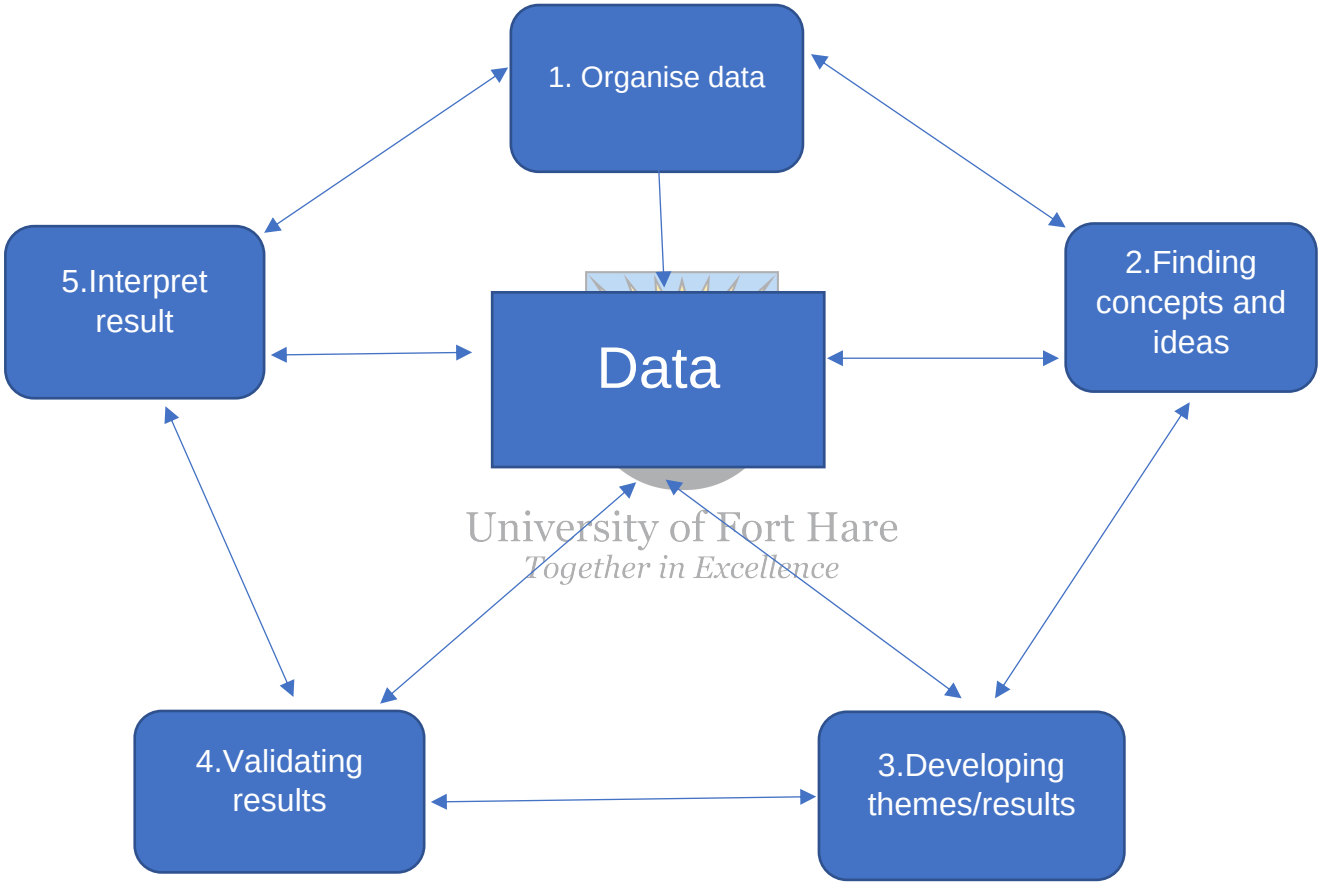

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Figure 4.2: *Adopted from FAO SSA Data Management and Analysis Training*

4.9 Validity and Reliability of Study

For most researchers, validity and reliability are inseparable, even though they are "separate concepts" (Mentz & Botha, 2012: 80); one is hardly discussed without the other. And in the same way they are inseparable from each other, they are

indispensable for research. Brink (1993) notes that validity and reliability are fundamental elements of research. Their function is to provide the researcher an introspective view of their research, ensuring its objectivity by minimising or eliminating researcher effects.

Although validity and reliability are indispensable in doing research, many researchers prefer using their alternative referent terms like truth value, credibility, applicability, trustworthiness, consistency and confirmability (Brink, 1993; Noble & Smith, 2015). Hence, when validity and reliability are not specifically mentioned in influential research, they are implied. The following sub-sections define validity and reliability in view of their instrumentality to this research.

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4.9.1 Validity

Validity in scientific research is about the truthfulness of the researcher's findings (Le Comple & Goetz, 1982). While the truth value in quantitative research is easy to determine, given the statistical information, the same may not apply for qualitative research. In qualitative research, the truth value is expressed in terms of the extent or degree of applicability for a phenomenon. In Bashir, Afzam and Azeem's (2008) definition, validity is the degree to which data are regarded as believable and worth of trusting, as well as defendable when interrogated. These researchers' use of words in bold face, for emphasis, points to the objectivity of the scientific process through which results are obtained. The plausibility, credibility, trustworthiness and defensibility of research findings give validity to the study.

To ensure validity, the present researcher used a multiple method approach consisting of discourse analysis and conversation analysis, complemented by the thick description of contextual issues as they unfolded among characters. Since the multiple method approach has been discussed above, focus is now turned to thick description.

4.9.1.1 Thick Description

According to Clark and Chevrette (2017), Clifford Geertz, who is credited for adopting the term 'thick description' applied it in the ethnographic sense of the researcher immersing themselves in a culture to acquire contextual social meanings of their subjects' actions and utterances. Implicitly, this ethnographic approach involved recordings of the exact words accompanying specific actions. Only after describing actions and contextual utterances, was the researcher able to interpretively extract social meanings of different phenomena.

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Analogically, the researcher in the current study undertook to immerse himself in the contexts of the sampled two novels and the play. By quoting relevant characters' utterances and paying attention to the narrative voice in the literary works, the researcher was able to engage in a thick description of the social issues as they unfolded. Thick description thus earned its name from the detailed examination of cultural traits that enabled researchers to formulate generalisable theoretical frameworks. In the same manner, the detailed examination of characters' actions and verbatim utterances by researcher in the current study enabled him to theorise based on prevalent patterns.

4.9.2 Reliability

This refers to the consistency of a method or scientific approach to a problem in producing the same results over time (Brink, 1993). However, this definition is only a general guide to reliability because Mentz and Botha (2012) argue, and reasonably so, that there is no way an instrument can be totally consistent for each instance of its application. Variations are bound to arise owing to the varying dispositions of the participants in a study. Mentz and Botha's argument was especially important for the current study, in which characters' utterances and actions could not be predicted because of the shifts in moods and other circumstantial factors. For this reason, they suggest four types of reliability, namely inter-rater, test-retest, parallel forms and internal consistency (Mentz & Botha, 2012). For the purposes of the current study, the inter-rater and test-retest reliabilities were instrumental in assessing the attitudes and dispositions of characters from the sampled works.

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4.9 Chapter Summary

This chapter has presented a methodological framework consisting of discourse analysis and conversation analysis as the main methods, complemented by thick description. After the general remarks introducing methodology, the research design and research process were expounded in view of the nature of the current study (secondary research, also known as desktop research). Subsequently, the multiple method concept was used to introduce the viability of applying two methods to the phenomena under study.

As much as each method was particularly chosen for some specific strengths, its inherent weaknesses were acknowledged. The varied methods served to complement one another, as well as to lend credibility to the study in terms of the similitude of their findings. Since the study operationalised three methods, it was important to identify and explain how data were sampled, collected and analysed. Lastly, the chapter addressed the issue of validity and reliability which is fundamental to every scientific research.

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CHAPTER FIVE

DATA PRESENTATION AND ANALYSIS

5.0 Introduction

The previous chapter presented the research methodology, identifying the specific criteria used to collect relevant data. In this regard, attention was given to aspects like sampling, data analysis and the interpretation strategies applied. This chapter presents and analyses the data, not only with justifications for the data's relevance, but also analytically proving the validity. Focus is directed on the data's theoretical implications and methodological interpretations, enabling the researcher to establish patterns and themes from which conclusions would be drawn. As such, it is important to restate the research questions as follows:

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RQ1. In what ways is it necessary to contravene Gricean maxims to create substance for the literary plot?

RQ2. To what extent can a plot depend on the violation of Gricean maxims?

RQ3. In what ways is the subversion of Gricean maxims fundamentally constitutive of creativity?

RQ4. How pragmatic is the application of violated Gricean maxims to literary texts?

5.1 Chapter Overview

In making provisions for gathering data from the sample texts, Chapter Four of this thesis (Methodology) referred to this chapter in which data were systematically presented and analysed. The transition from Chapter Four to Chapter Fivemarks a

turning point where all the theoretical and methodological aspects begin to take effect as the researcher shifts focus onto the data collected from the three sampled texts. In this way, the data constitute a solid base upon which the research questions are answered as construed by Mentz and Botha (2012) that data collection serves the purpose of enabling the researcher to arrive at substantiated conclusions in view of a matter under investigation.

The systematic presentation and analysis of data herein is in keeping with the elements that have been explored and established as relevant in the methodology chapter; in the interest of continuity, coherence and cohesion, this chapter was always guided by Chapter 4. As hinted in Chapter 4 that validity in qualitative investigation of phenomena is difficult to establish owing to lack of statistical quantification, the presentation and analysis of data could not be exclusively qualitative. Hence, while the analysis of data was largely qualitative, a preliminary quantitative presentation of data was essential for an overview snippet of quantifiable elements in relation to the breaching of Gricean maxims. Therefore, the researcher deemed it fit to begin with the brief quantitative aspect before delving deep into the elaborate, mainstream qualitative analysis.

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In the qualitative data presentation and analysis section, the researcher made close reference to the research process in Chapter 4, whose approach is inductive as opposed to deductive. In summary, the data set comprised the researcher's observation of Gricean maxims breached to the literary creative effects. Subsequently, the researcher construed a pattern leading to a tentative proposition, which formed a

springboard for proposing a theory. The two methods proposed for this research (Discourse Analysis and Conversation Analysis) were key in unlocking the underlying intended meanings of statements that breached Gricean maxims. Although a major part of this chapter utilised qualitative methods to determine the meanings of statements making up the data, there was a minimal way in which data were interpreted quantitatively. Provisionally, this minimal quantitative interpretation of data represented a general picture of how the whole data set breached the Gricean maxims. In this way, starting with the application of the quantitative method was the gateway to the application of the qualitative method for more specific results on specific statements. Categorically, therefore, this chapter was grounded on two overarching sections – quantitative analysis and qualitative analysis. As such, it was appropriate to explicitly provide an overview of the mixed methods.

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5.2 Mixed methods

The notion of mixed methods has been widely documented in view of utilising both quantitative and qualitative methods in a single study. Consequently, models of combining these methods have been developed (Mayring *et al.*, 2007; Mayring, 2001) but have never evolved into any integrated theory that concretely, or concisely reflect the synthesis of quantitative and qualitative approaches. Instead, even the advocacy for triangulating quantitative and qualitative approaches highlighted the necessity of emphasising the distinct criteria employed by these approaches (Mayring, 2014). Thus, for the purposes of this study, the idea of mixed methods was minimally applied in the sense of quantitative and qualitative methods complementing each other, especially in terms of making the most of their advantages.

5.3 Quantitative Analysis

Given that the quantitative method was not central to the investigations in this research, it was important to justify its use. More so, it was critical to validate its use, ahead of the application of the qualitative method, which constitutes the main part of the data presentation and analysis. First, the quantitative method presents a broader picture of the data set, providing pointers to the researcher for areas/aspects on which to concentrate for answers, even beyond the quantitative analysis. Secondly, its dependence on statistics has been proven to eliminate the researcher's biases (Mohajan, 2020; Johnson & Onwuegbuzie, 2004). It follows that reliability and validity almost always come to question in qualitative studies, whose results often get criticised as opinionated (Noble & Smith, 2015).

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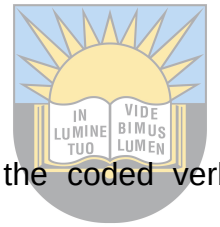
Therefore, prioritising the quantitative approach ahead of the qualitative approach conceptually provided the researcher with a general buffer against personal bias. Thirdly, the application of both quantitative and qualitative methods in this study offered the researcher a broader, and therefore better, understanding of the issues under examination, following the advocacy to exploit the complementarity that obtains between the two methods (Ary *et al*., 2010).

5.3.1 Coding

To quantitatively present the data set for each of the three texts, it was necessary to code the utterances to establish the frequency at which the maxims were breached.

For consistency's sake, the coding applied in this quantitative analysis of the statements from the three sampled texts were the same as those subsequently applied in the qualitative analysis. Above all, the purpose of coding was to facilitate the accessibility of, and ease of reference to, each piece of the dataset in the analysis process (Roberts, Dowell & Nie, 2019). Since the data were not obtained from either face-to-face interviews or responses to questionnaires but sifted from the three sampled texts based on their perceived violation of Gricean maxims, it was necessary to present every fragment of the data set. To facilitate this presentation, the researcher tabulated the data in the appendices A, B and C, following the advice that the inclusion of raw data in appendices is good practice (University of Southern California, 2022; Sacred Heart University, n.d.)



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Accordingly, Appendix A shows the coded verbatim statements (with the page numbers on which they occur) from the novel *Atonement*, where 'U' represents Utterance, 'A' stands for *Atonement*, and the accompanying number shows the sequence in which the utterance appears in the text. At the end of each utterance/statement there is a page number on which the utterance appears in the versions of the texts used by the researcher. For example, the code UA4 is representative of the fourth utterance (sequence of appearance in the text) considered a violation of a Gricean maxim in *Atonement.* The asterisks in respective columns are indicative of the breached maxims. For appendix B, the letter 'U' stands for Utterance, while 'W' represents the text *Wide Sargasso Sea.* As in the case of *Atonement* above, the number that accompanies UW shows the sequence of the coded utterance. For instance, UW1 is the code for the first utterance that breaches a Gricean maxim in *Wide Sargasso Sea*. Similarly, in the case of *The Importance of Being Earnest,* the

text is represented by the letter ‘E’. For example, the code UE8 represents the eighth utterance in *The Importance of Being Earnest.*

5.3.2 Quantitative representation of breached maxims in Atonement

As stated in the previous chapter, quantitative analysis is minimally applicable to this largely qualitative study. Precisely, the quantitative data presented were constituted by the frequency of breached Gricean maxims in each of the sampled texts. From the tabulated Appendix A, the maxims were breached as follows:

Quantity X19 translating into 24%

Quality X32 translating into 41%

Relation X23 translating into 29%

Manner X5 translating into 6%

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In total, the maxims were breached 79 times, according to the data collected. Figure 5.1 below is a pie chart illustrating the frequency at which each maxim was breached.

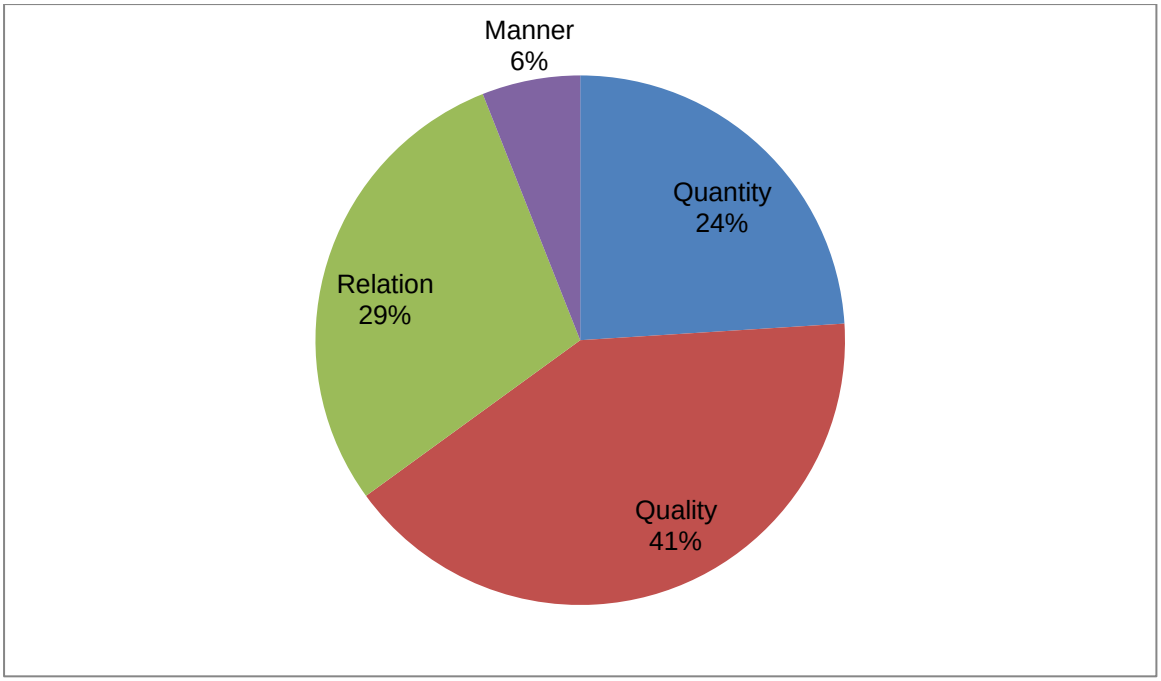

Figure 5.1: Relational frequency of breached maxims in *Atonement*

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As alluded to earlier on, the quantitative analysis is limited to the exposition of the frequency at which the maxims were breached. Hence, quantitatively, the researcher had only a broad picture showing that the maxim of quality was breached more often than the rest, at the rate of 41%, followed by the maxim of relation at the rate of 29%, then the maxim of quantity at 24%, and lastly the maxim of manner at 6%. Before interpreting the dominant prevalence of the breached maxim of quality in *Atonement*, it was important to consider the quantitative rate at which the maxims were breached in the other two sampled text. Hence, Appendix B shows the prevalence of breached maxims in the novel *Wide Sargasso Sea* (WSS).

5.3.3 Quantitative representation of breached maxims in Wide Sargasso Sea

The following values were obtained from the tabulated Appendix B:

Quantity X2 translating into 5%

Quality X16 translating into 39%

Relation X16 translating into 39%

Manner X7 translating into 17%

Figure 5.2 below illustrates the frequency at which the maxims were breached in the collected data from *Wide Sargasso Sea*.

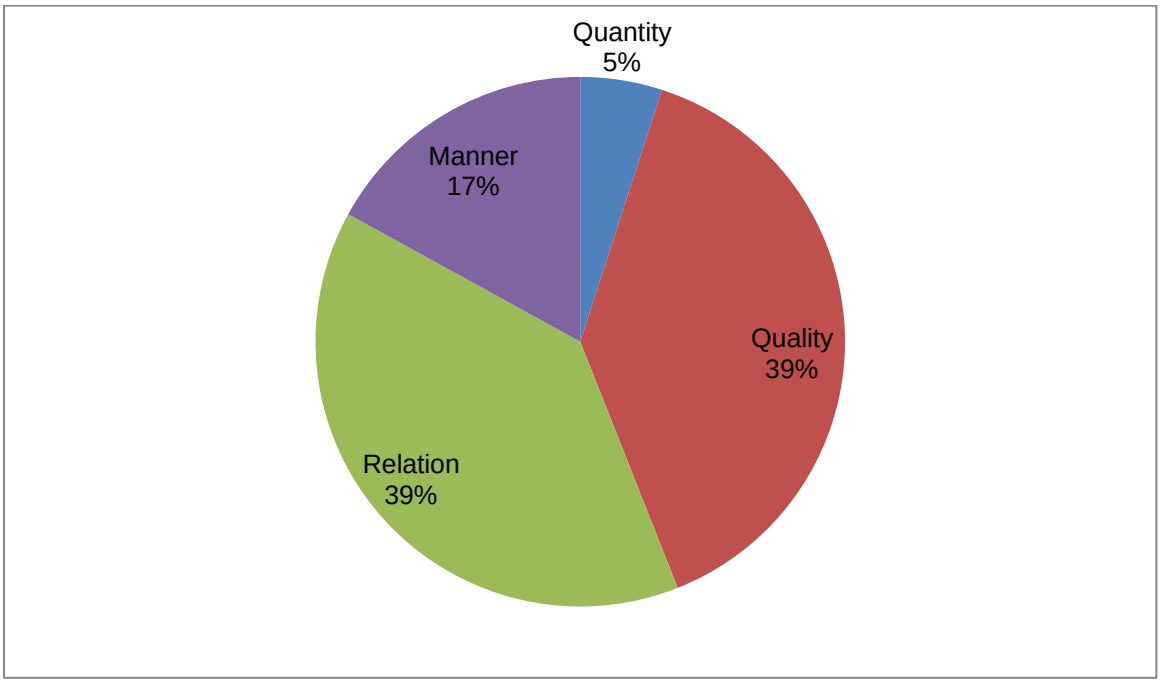

Figure 5.2: Relational frequency of **b**reached maxims in *Wide Sargasso Sea*

According to the data set as provided in Appendix B, the maxims of quality and relation were equally breached at the rate of 39% in *Wide Sargasso Sea.* While the maxim of manner was also significantly breached at the rate of 17% of the data set, the maxim of quantity was minimally breached at the rate of 5%. Again, it was expedient not to overly discuss these statistics before establishing the rate at which the maxims were breached in the last text. Therefore, at this juncture the researcher considered how

the maxims were breached in *The Importance of Being Earnest* (IBE) as illustrated in Appendix C.

5.3.4 Quantitative representation of breached maxims in The Importance of Being Earnest

The following values were obtained from the tabulated Appendix C:

Quantity X2 translating into 3%

Quality X34 translating into 50%

Relation X24 translating into 35%

Manner X8 translating into 12%

Accordingly, Figure 5.3 bellow illustrated the frequency at which the maxims were breached based on the data set obtained from the IBE.

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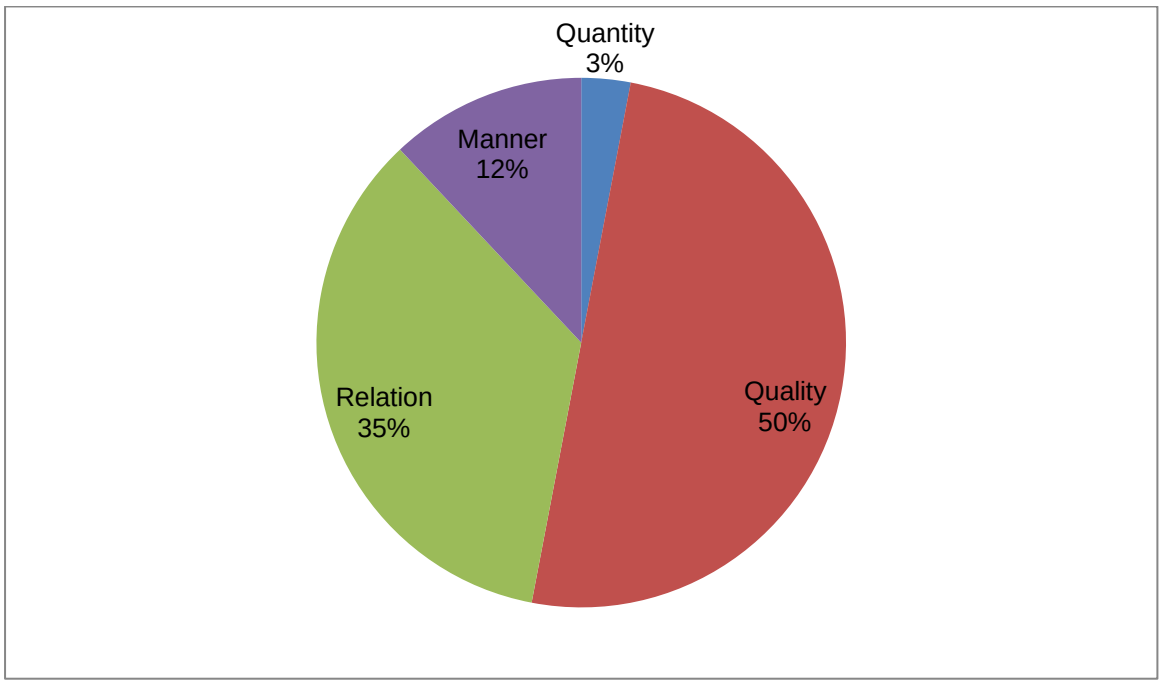

Figure 5.3: Relational frequency of breached maxims in *The Importance of Being Earnest*

Notably, the frequency at which the maxim of quality was breached (50%) is substantially higher than the rate at which other maxims were breached. Significantly, the second highest breached maxim of relation (35%) stands at a remarkably lower rate compared to the frequency at which the maxim of quality was breached. Another expressive indicator is the 3% prevalence rate at which the maxim of quantity was breached; not only is it the lowest for this text but also for WSS. It was thus imperative for the researcher to extrapolate meaning from these statistics produced by the collective data sets of the three texts.

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As indicated in the methodology chapter, the research was largely qualitative but also minimally quantitative. The instances of violation of maxims in each of the three sampled texts made up the statistics that facilitated quantitative analysis. To quickly gain an insight of the bigger picture, the researcher initially sought to establish the overall prevalence rate at which each of the maxims were breached in the three texts combined. For example, the maxim of quality was breached 24 times in *Atonement,* while the maxim of relation was breached 29 times in the same novel. Accounting for all the instances in which the Gricean maxims were breached in the sampled texts, the following results were obtained as illustrated in Table 1 below:

Table 1: Collective account of breached maxims in the sampled texts

Text	Quantity	Quality	Relation	Manner
Atonement	24	41	29	6
Wide Sargasso Sea	5	39	39	17
The Importance of Being Earnest	3	50	35	12
TOTAL	32	130	103	35

Table 1 indicates that the percentages for each maxim were as follows:

Quantity 32, translating into an overall 11%

Quality 127, translating into an overall 43%

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Relation 103, translating into an overall 34%

Manner 35, translating into an overall 12%

The broader picture revealed that although all the four maxims were breached in all the three sampled texts, it was the maxim of quality that was predominantly breached at the overall rate of 43%, followed by the maxim of relation at 34%, then the maxim of manner at 12%, and the least breached maxim was that of quantity at the rate of 11%. The high prevalence of breaching the maxim of quality in all the three sampled texts is consistent with the observation made in Chapter 3 (Theoretical Framework)

that “the more a character breaches the maxim of quality, the more substance they generate from the disparity that obtains between reality and its representation.”

Literary writers have often benefited from creating circumstances where some of their characters thrive on lies, or half-truths, withholding the truth and deceptions, while they keep their readers truthfully informed through the narrative voice or other means. The gap between what readers know and what some characters are oblivious of is partly what keeps the readers going right to the end of many texts. Inherently, this gap is created by breaching the maxim of quality, and hence the high rate at which it was breached at least in the sampled literary works.

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For the maxim of quantity, it is in the interest of every composer of a literary text not to overload their text with unnecessary information; brevity/conciseness is also appreciated by the readers as it enhances clarity. The maxim of manner also scored relatively lower than those of quality and relation – obtaining a 12% prevalence rate, which is almost the same as that of quantity. While many literary writers, from time to time, undertake to reveal the manner in which their characters convey information, their preoccupation lies with the characters’ interactive content itself. To this end, it is the maxims of quality and relation that are mostly breached, not only in fictional works but also in real life situations. In keeping with the fundamental question discussed in Chapter 2 of whether art imitates life or the other way round, the high rate at which the maxims of quality and relation are breached in the three texts is a true reflection of the relationship between art and real life. Inferentially, the high statistics for breached

maxims of quality and relation are indicative of the great extent to which the sampled texts are realistic.

Understandably, it is the question of credibility that lies at the heart of fiction; a work of fiction is as good as it is believable because without believability, it has insignificant value. Overall, the statistics confirmed that the sampled utterances are a true reflection of how people communicate in everyday circumstances. Nevertheless, many of the utterances did not constitute truth (as evidenced by the 43% overall prevalence of the breached maxim of quality in the three sampled texts) but were all the same important for their respective texts' narratives. Confronted by these statistics, the researcher reckoned a throwback effect going as far as Chapter 3 of this thesis (Theoretical Framework), in which Becker (2014) was cited contending that truth is not factual, but it is that which *justifiably* represents the world. Interpretively, the relevance theory upholds that the high prevalence of breached maxim of quality in the three sampled texts was justifiable under the circumstances of creating these fictional works.

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However, these statistics have severe limitations in the sense of merely indicating the rate at which each maxim was breached in the sampled texts. At best, they answer the question 'what' and remain blind sighted to the 'how', and more so, the 'why'. Hence, these statistics represented the minimal way in which the data set from the three texts could be quantified. Bearing in mind this limitation of a quantitative approach to the analysis of data, the researcher turned to qualitative methods of extracting meaning from the data.

5.4 Qualitative Analysis

By nature, qualitative data analysis is preoccupied with unraveling the underlying meanings of raw data by systematically identifying “patterns, trends, themes and categories” (Ngulube, 2015: 131) from which the researcher can make interpretations. Since the complete data set from all three sampled texts had already been coded in the quantitative analysis section above, it was convenient to continue using the same codes for easy reference.

Accordingly, the researcher treated the breached maxims as broad categories into which utterances fell, irrespective of the sampled text from which they originated. For instance, the overall highest prevalence of the breached maxim of quality in the three sampled texts (as concluded in the quantitative analysis above) was obtained collectively by considering the rate at which the maxim of quality was breached across the three texts. In turn, these four broad categories of maxims created room for technically collapsing the boundaries between the three texts, paving way for themes derived from the entire data set. More so, the critical consideration of narrators’ and characters’ utterances formed the basis for envisioning their motives, which are building blocks for themes.

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As much as the preceding chapter (Methodology) guided and directed the overall analysis of the data, it was important to reiterate the point made under section 4.4.1. that content analysis constitutes very broad concepts. As such, it was necessary to narrow down the scope of analysis in this thesis. To achieve this, the researcher made recourse to Chapter 3 (Theoretical framework), bearing in mind that the two theories

provided specific examples of data analysis. By so doing, the application of the theories to the data was instrumental in exposing the intended (pragmatic) meanings of the texts, as opposed to the surface (semantic) meanings.

Procedurally, the researcher initiated the analysis through the established Relevance Theory (RT) and Pragma-crafting theories' (PC) framework and then reinforce the findings with specific elements of the two methods (Discourse Analysis and Conversation Analysis). For clarity's sake, the researcher provided brief introductions or made references to the theoretical analyses and applications of the methods as and when they would follow. Furthermore, in the interest of close references that accommodate multiple tools of analysis, the raw data, initially presented in Appendix A, B and C, were analytically tabulated in blocks of mostly six coded utterances.

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Nevertheless, the data sets from the three sampled texts were not analysed randomly; the same order as in the appendices was followed, starting with the data set from *Atonement*, then *Wide Sargasso Sea* and lastly *The Importance of Being Earnest*. Henceforth, the researcher began with the tabulation of coded utterances in conjunction with their theoretical implications and methodological interpretations. The tabulated contents were, nevertheless, not exhaustive of the implications of the utterances; rather, they were meant as a summary of the application of the theories and methodologies. Hence, it was expedient to follow up each table with more concrete analysis aimed at establishing contextual themes and patterns from the tabulated blocks of utterances. Linguistically, statements in a discourse do not stand in isolation; a text stands as a unit because it consists of coherent statements

(Bamberg, 1983). Therefore, the researcher also considered how utterances were linked to produce coherent discourses in the sampled texts. For the sake of brevity in the tables, the following abbreviations were used for the corresponding elements:

RT – Relevance Theory

PC – Pragma-Crafting Theory

DA – Discourse Analysis

CA – Conversation Analysis

5.4.1 Interpretive Analysis of Data from Atonement

Table 2: Analyses of utterances UA1-UA6

Utterance	Theoretical Implications	Methodological Interpretations
UA1	Briony's inflexibility made her unyielding to situations that required compromises. She violated the maxim of relation. According to the RT, she rendered herself irrelevant by expecting other characters to fit into her schemes.	Interpretively, according to DA's characteristic of language being constructive of human experiences (Price, 1999), Briony's rigidity implied that to the extent that she would not accommodate others' views, she would impose her worldview on others.
UA2	Based on the RT, Briony's obsession with perfection in a human world created some wild expectations in her mind. She risked the absurdity of either having everything her own way or being	Provisions of both DA's contextual sensitivity (González-Fernández, 2022) and CA's element of turn-taking posit human interaction as a give and take exercise involving compromises. However, Briony was bent on dictating what the

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	constantly disappointed, thus being irrelevant in society.	world around her was supposed to be.
UA3	Briony's misunderstanding of the situation led her to a wrong conclusion in view of the RT. The narrator's use of indirect speech as provided by the PC suggests Briony believed Robbie had extraordinary power over Cecilia. Furthermore, for Briony, her age (13 years old) was an extra-linguistic variable, according to PC, that blocked her comprehension of the relationship between Robbie and Cecilia.	DA's interpretive stance (Tracy, 2020) is instrumental in showing that Briony was working on assumptions since she did not talk to either Cecilia or Robbie to confirm her suspicions about Robbie's extraordinary power over Cecilia. In the absence of Briony's verbal inquiry, CA's aspect of conversational exchange becomes automatically inapplicable.
UA4	According to the RT, the narrator was building up the narrative of Briony as a creator for his convenience.	From a DA perspective of social construction of reality (Molzahn et al., 2020), Briony had not proven to be the prolific writer that the narrator implied she was.
UA5	Through the lenses of the RT, the narrator justified an unjust act and, in the process, breached the maxims of quality and relation.	In view of DA's emphasis on the unsaid (Wang, 2021), Briony unreasonably justified herself for opening her sister's letter and thus acted selfishly.
UA6	Invading Briony's mind, the narrator suggested on her behalf that there was a malevolent force at play from which Cecilia was supposed to be defended. In keeping with the RT, the supposition of the existence of a malicious force made it necessary,	DA's power of representation (Apsari et al., 2022) suggests Briony was being paranoid and therefore came to the conclusion that there was a force at play, which was not logical. If anything, Briony

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	for Briony to envisage the need to defend her sister.	was just perturbed by the content of the letter.

Remarkably, UA1 and UA2 occurred at the preliminary stage of *Atonement*. As such, they were effectively introductory to the character of Briony who, as a 13-year-old girl, was too methodical for her age. Her insistence on having things in a specific order was the basis of her expectation for the other characters to behave according to her approved standards. Invariably to her, as a creator, whatever did not have her approval would upset her world order, and therefore required her to correct it. Such a stance adopted by a mere teenager came with a huge responsibility, which would have been best left to an adult. Admittedly, as a writer, Briony had the prerogative to control proceedings, but only as far as her fictional work was concerned. However, her failure to distinguish between fiction and reality placed her in a mind frame where she thought she could control all social proceedings around her. Thematically, she unknowingly harboured and nurtured a manipulative tendency from this frame of mind.

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Against this background, UA3 and UA4 explicitly addressed the issue of power. While UA3 questioned Robbie's authority over Cecilia, UA4 suggested that Briony had lost her potency. By virtue of this contrast, Robbie automatically emerged as Briony's competitor. More so, in Briony's mind, Robbie was a growing threat to her sister, since she did not understand the budding romantic relationship between her sister and Robbie. To regain her power, Briony rather unconsciously set out to pull down Robbie because, within the provisions of both DA and CA, the researcher figured out she did not pronounce her hatred of Robbie.

Specifically, from a CA perspective, Briony fell short of articulating her hatred of Robbie, and yet given how she later incriminated him, it was clear she hated him. This was in keeping with her manipulative tendency identified as thematic in the preceding paragraph. From the onset, there was a clear pattern of Briony unconsciously rating her creative power against that of people in real life. As such, when Robbie appeared to exercise power over Cecilia, she immediately viewed him as her competitor.

Although Briony appeared to know that it was wrong to open Cecilia's letter in UA5, she went ahead, not only because it was important for her to know everything but also, more importantly, because it was a way of regaining power over Robbie. She figured that knowing the contents of the letter from Robbie would provide her access into Robbie's mind and thus empower her. Unsurprisingly, Briony began to associate the letter with a malevolent force after reading it (UA6), even though the objective application of DA to the letter was far from such a conclusion. If anything, Robbie's letter was just consistent with the wording of a love-smitten young man to the object of his love.

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The act of opening Cecilia's letter, coupled with Briony's association of the letter with a malevolent force, confirmed the progression of her manipulative nature. Hence, the researcher concluded that the theme of manipulation stands out in UA1 to UA6. Typical from a DA perspective, Briony's manipulative tendencies began from merely expressing her wish to have a specific order of her preference but quickly evolved to the point she took drastic measures to control the situation around her by intercepting

a letter, the reading of which led her into making irrational conclusions. Evidence from the text revealed that Briony's manipulation did not end there but grew with the progress of the novel as documented in the following tables and analyses.

Table 3: Analyses of utterances UA7-UA12

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UA7	In keeping with the PC's extra-linguistic act, the encoder is a teenager who is already biased against Robbie. More importantly, in line with the PC's psychological act, Briony expressed disgust directed towards Robbie. Overall, by so doing, she positioned Robbie as a bad person, according to the RT by resolving not to forgive him.	In terms of DA's interpretive stance (Digby et al., 2010), the encoder's claims were baseless because she was clueless about the love affair between Robbie and Cecilia. Therefore, her conclusion was not only illogical but also absurd.
UA8	Aligned with the PC's psychological act, Briony expressed disappointment with her cousin, Lola, who did not back up her claim right away. She also expressed disgust by labelling Robbie as a maniac. Her speech act, in terms of the RT, aimed to highlight Robbie as the perpetrator.	In view of DA's social construction of reality, Briony's prejudice against Robbie was abundantly clear. Therefore, her conclusion could not have been objective. Furthermore, she violated the CA expected approach to dialogue by compelling Lola to confirm that Robbie was the perpetrator.

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UA9	In terms of the RT, Briony chose to depart from the truth to create the narrative that Robbie was not as good as he seemed. According to the PC, Briony performed the psychological acts of disapproval and disappointment in evaluating Robbie.	Analyses from the perspectives of DA's view of language as action and CA's element of domineering in dialogue indicated that Briony's speech act and psychological act were meant to compulsively convince Lola that Robbie was the perpetrator.
UA10	Extra-linguistically, according to the PC, Briony aged 13, could not figure out any other reason for Robbie and Cecilia standing face-to-face earlier that day in the library, except that that they had been fighting. Briony also expressed the psychological acts of shock and triumph, since she thought she was the one who had stopped the 'fight'. However, in view of the RT, her perception was misguided.	In terms of DA's interpretive stance, it was crystal clear that Briony's failure to decode the meaning of the scene in the library led her to a regrettably wrong conclusion that Robbie and Cecilia had been fighting.
UA11	By asking a question and answering it herself before Lola could respond, Briony reinforced her narrative of incriminating Robbie as per the RT analysis.	Although DA's micro-level analysis clearly showed that Briony had no evidence for her claim, it was clearer from a CA point of view that Briony was pretending to genuinely seek Lola's opinion and yet shutting her down, and thus arm-twisting her into accepting her own conclusion.

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UA12	Both of Briony's linguistic act (persuading) and psychological act (daring), according to the PC, are meant to eliminate the possibility of Robbie as not being the perpetrator. In view of the RT, Briony continued to portray Robbie as a bad person.	According to DA's micro-level analysis and CA, Briony was desperate to get Lola to approve of her judgement, irrespective of its merits.

Although UA7 is a narrative statement, it is attributable to Briony in a way consistent with the author of *Atonement* reading her mind. Hence, it can easily be converted into Briony's direct speech as in "I can never forgive Robbie his disgusting mind." Suffice to say, Briony spoke indirectly through the narrative voice. Essential, above all, is the readers' knowledge that Briony did not take kindly of Robbie. Her vow to never forgive Robbie had connotations of the anger springing from her imagination of losing the power to create in general, but specifically losing power to Robbie who seemed to have an extraordinary hold on Cecilia.

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In verbally attacking Robbie in his absence, Briony momentarily blackmailed Lola, labeling her indecisive stance as appalling (UA8). Subsequently, Briony forcefully suggested that Robbie was a maniac. Within the provisions of DA, Lola hardly had an option other than accepting that Robbie was a maniac if she was to distance herself from being appalling. Again, in this regard, Briony's linguistic act manipulated Lola to accept that Robbie was a maniac, or at least not to disagree with her. Furthermore, in UA9 Briony ironically appealed to several years in which Robbie had supposedly deceived them.

Considering she was only thirteen, it was unlikely from a DA point of view, that she had had reasoning capacity for long. Hence, as a linguistic act within the provisions of PC, her appeal to many years is also to be read as a hyperbole aimed at tarnishing Robbie's image. From a CA point of view, Briony was not only imposing on Lola; she was also domineering in a manner that reduced Lola into a mere listener. Analytically, their conversational imbalance was such that Briony was literally exercising power over Lola as suggested by Müllerová (2017). Under normal circumstances, a conversation should be balanced, and thus severally punctuated by turn-taking. In addition, from a DA perspective, power is one's ability to sway another person's conduct (Chiang, 2015), usually in favour of the views of one who exercises the power in discourse. Judging from the exchanges between Briony and Lola, it was clear that the latter was powerless despite being older. Yet another extra-linguistic act that was at play was that of the host (Briony) versus the visitor (Lola), of which the latter was in a weaker position to offer decisive judgement about Robbie's character.

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Briony's obsession with power was echoed by the narrative voice in UA10, where she figured out (wrongly so) that it was her presence that had stopped what she imagined as a fight between Robbie and Cecilia. The power discourse, although ultimately manifested in one's influence over others, begins with what one believes. Since Briony believed it was her mere presence that stopped the fight, she relied on that extra-linguistic act according to PC, to conclude that she had power over Robbie and Cecilia, at least in that library scene. It was that power of conviction that played out soon after

Lola was raped, where Briony asked Lola to reveal who had done it, and yet rushed to conclude that she had seen ‘him’ (UA11).

Implicitly, Briony convinced herself that she had seen the culprit before Lola could answer her. In doing so, Briony must have probably engaged in self-deception as discussed in the literature review in line with Lu and Chang’s (2014) theory of deception. To think that Briony’s conviction purely stemmed from what she had really seen was doubtable because if she had seen him (Robbie as she claimed later) there would have been no reason to ask Lola.

Moreover, her statement that she saw ‘him’ without mentioning the name was strategically meant to draw Lola into agreeing with her first before revealing the name. Hence, it would have been difficult for Lola to backtrack upon hearing the name if she was not in agreement with Briony. Evidently, Briony was not only continuing to manipulate Lola but also exercising power by leaving little to no room for the shell-shocked Lola to speak. As per the PC, and particularly linguistic acts, Briony used language to place Robbie at the crime scene. Briony’s reinforcement of her claim, accompanied by a question tag, in UA12 rendered Lola powerless to dispute. Instead, even before the name was mentioned, Lola yielded to Briony’s pressure and confirmed that it was ‘him' who had raped her. Ordinarily, ‘him’ is a pronoun that refers to any male figure, and hence Lola could not have said it was not ‘him’ when it was a male figure who had violated her. However, to Briony there was only one ‘him’ who could be associated with malice – Robbie. In this way, Briony framed Robbie from a DA point of view.

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Having established that Robbie was her competitor, Briony began to exhibit a pattern of demonising him. More so, she demonised him irrationally, without any evidence. If anything, she maliciously demonised Robbie to gain power over him. To demonise Robbie without tangible evidence, Briony had to engage in self-deception by way of starting to accept the lies she made up about Robbie. To facilitate this acceptance, Briony repeatedly uttered statements that implicated Robbie, and thus psychologically convinced herself with a lie.

Thematically, Briony aggressively engaged in manipulation. Not only did she twist reality by falsely incrimination Robbie; she also blackmailed Lola into collaborating her claims about Robbie as the rapist. Understandably, at the back of her mind, she was writing a script in which her accusation of Robbie would be taken up by everyone, starting with Lola, to the effect of his villanisation. Moreover, the villanisation of Robbie was supposed to cast Briony as the hero, especially that she was the one who would have identified him as the culprit.

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Table 4: Analyses of utterances UA13-UA18

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UA13	Through the lenses of the RT, the weak response that Lola gave after many seconds is indicative of how Briony was compelling her to confirm what	From a DA's interpretive stance and CA point of view, the researcher picked up some hesitancy and lack of enthusiasm on Lola's part in agreeing with

	she was not sure of; Briony was forcing her perception on Lola who would have remained silent to indicate her uncertainty about the perpetrator. From a PC perspective, the extra-linguistic act of speaking weakly and submissively after many seconds indicates her lack of conviction.	Briony. In particular, the slow response, which is not expected in dialogue, was indicative of Lola's reluctance in agreeing with Briony.
UA14	In her untiring effort to make her narrative appealing to Lola, Briony beggingly and yet excitedly encouraged Lola to repeat the statement that it was him. This way, according to the RT, Briony reinforced her incrimination of Robbie in a manner that seemed to vacillate between informing and questioning, and yet it was more of the former she did. Briony's psychological act of excitement, in keeping with PC, makes it too obvious that she was happy to hear Lola collaborating her claim.	DA aspect of understanding communication practices reveals that Briony is struggling to authenticate her narrative. The act of whispering, for instance, is nothing less than an emotional appeal to Lola. The tone shifting involved in whispering is meant to bowl Lola into a position of undoubtedly incriminating Robbie, after she has unconvincingly stated once that it was him.
UA15	Once again, the linguistic act, within the framework of PC, comes to the fore as Briony used the pronoun him several times before this point where she explicitly mentioned	In view of DA's social construction of reality and CA, the use of the question tag is ordinarily read as a challenge for the hearer to agree with the interlocutor, or else they would have the burden of

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	Robbie. Precisely, Briony used language in such a way that she left no room for Lola to answer in any way that was not affirmative. In addition, from the PC's extra-linguistic act, Briony's status as the host and helper at this point gave her the upper hand over Lola.	disproving the utterance. Furthermore, in view of CA, the fact that Briony used the pronoun 'him' a few times before referring to Robbie renders her claim illogical because normally pronouns are preceded by proper nouns in narratives, and not the other way round.
UA16	With the benefit of the narrative voice, the researcher was privileged to read the conflict that momentarily raged in Briony's mind. As much as she wanted to extend the narrative that Robbie was a maniac, her conscience restrained her. Implicitly, in terms of the RT, she was at pains to make relevant that which was not relevant. Furthermore, Lola's silence at a critical point of identifying her defiler stood in contradiction with Briony's claim, or at least she doubted it. Unlike previously when she had incriminated Robbie questioningly, this time Briony decidedly made it sound factual because she was convinced Lola was never going to contradict her.	While the primary issue was that of identifying the culprit in the aftermath of Lola's ordeal, Briony had another hidden agenda of exercising power. Since she was with Lola, it meant that Lola was also her victim; hence she bullied her into accepting her claim about Robbie. Analytically, in terms of DA's of power of representation and CA, the primary issue of identifying the culprit was eclipsed by Briony's hunger for exercising power. Even Briony herself had to convince herself that Robbie was the culprit, only because she was desperate to have power over him.

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UA17	Through fabrication and repetition, Briony has managed to create a narrative that she also forces on Lola. As viewed through the lenses of the RT, Briony's line of thought was fallacious because truth is not constituted by what one fabricates and chooses to believe.	Given that Briony was in conversation with Lola, the way she said Robbie this time was like a rubber stamp shutting out Lola from thinking of anyone else except Robbie as the perpetrator. Both DA and CA imply the active interaction of participants, but unfortunately Briony sought to silence Lola, thereby giving herself the privilege to determine and name the perpetrator.
UA18	Besides the linguistic act (PC) of declaring that Briony saw him, Lola's extra-linguistic act (PC) of eventually facing Lola was a critical indicator of what was happening prior to this point. In the Western culture, two people engaged in dialogue should almost always look into each other's face, failure of which is associated with telling lies. Hence, Lola's earlier admission that it was him was most likely a lie. Her linguistic act 'You saw him' collaborated that her earlier agreement with Briony was a lie, as she was now distancing herself from having seen Robbie.	From a DA's perspective of power of representation and CA point of view, Lola's statement showed that she was noncommittal to Briony's conclusion about the culprit. Although she was submissive, Lola salvaged some sense of authority to declare that it was Briony who saw him, therefore implicitly refusing to own up to the act of seeing Robbie.

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To begin with, in this block of utterances (UA13 -UA18), it is important to note that Lola spoke twice in only UA13 and in UA18, as compared to Briony who spoke four times in UA14 to UA17. Quantitatively, for this block, Lola spoke about half the time that Briony spoke. More significantly, although Lola answered affirmatively in UA13, thereby incriminating Robbie, she distanced herself from having seen him in UA18. Although the act of distancing herself from seeing Robbie may not be read as Lola's self-contradiction, given her statement in UA13, the application of DA and CA revealed her lack of resolve; either she was suffering from indecision, or she was simply noncommittal.

Furthermore, the fact that she later stated that it was Briony who saw him, moments after she had agreed with Briony that it was him, is suggestive of her agreement having been out of compulsion. In a way, Lola's last statement in UA18 reversed her agreement with Briony. Simultaneously, there was a strong extra-linguistic dynamic at play. Being a visitor to Briony's family home, Lola most likely considered it rude to directly contradict her. Moreover, it was Briony who had come to her help at this point, and thus Lola felt like she owed her allegiance.

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Based on DA and CA, Briony's reaction of excitement in UA14 was a revelatory gesture and coincidentally a psychological act, according to PC. It was revelatory in the sense that Briony had heard what she wanted to hear from Lola. And as though Lola's agreement was not enough, Briony asked Lola again to identify the perpetrator. Either upon realising that Lola was not going to answer, or because of excitement, Briony seized the opportunity to reinforce her claim in UA15. However, she shrewdly

did so by using a question tag, which turned out as a veiled challenge, daring Lola to dispute her claim, since she knew that Lola was in a weak position to disagree with her.

Yet, also linguistically, the use of a question tag invariably points to the uncertainty of the interlocutor who uses it; a question tag serves the purpose of soliciting affirmation. Hence, from a DA point of view, Briony was struggling to authenticate her claim that Robbie was the perpetrator. Pursuant to the tagged question, Lola's extra-linguistic acts of not answering and not moving in UA16 were symbolic of neither agreeing nor disagreeing with Briony. With Lola's neutrality firmly established, Briony saw an opportunity to categorically identify Robbie as the culprit in UA16 and UA17. Overall, Briony's resolve, as rated against Lola's noncommittal stance about seeing Robbie, sealed the narrative that it was Robbie who raped Lola.

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In view of the research problem of whether it is necessary to breach Gricean maxims in literature, Briony's stance of taking advantage of Lola's indecision is affirmative. She seized the opportunity to breach the maxim of quality, given that the darkness of the night could not have allowed her to clearly see that Robbie was the perpetrator. In doing so, Briony's action of telling a lie had a bearing on all the four research questions, especially the first one which probes the specific ways in which it is necessary to breach Gricean maxims for the sake of generating literary substance. After telling that lie, which she subsequently maintained even as a witness to the police, Briony continued to sustain her position of vilifying Robbie until he was incarcerated.

Furthermore, from a DA perspective, Briony was desperate to convince Lola that Robbie was the perpetrator. On the one hand, as evidenced by repetitive statements implicating Robbie and extra-linguistic acts like whispering, Briony's efforts were bent on coaxing Lola into believing her claim. On the other hand, Lola's general quietude and almost reluctance to answer questions, let alone agreeing with Briony, were abundantly clear signs that, for some reason, Lola preferred not to name anyone as the perpetrator.

By virtue of her preference for silence, it cannot be ruled out that she could have known that the perpetrator was someone other than Robbie but had neither the audacity nor the power to challenge Briony's claim. Ultimately, it was more about power than it was about identifying the real culprit and ensuring justice was served. Once again, the theme of manipulation was strongly manifested as Briony continued to dictate to Lola and yet pretending to treat her as an equal partner in conversation.

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Table 5: Analyses of utterances UA19-UA24

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UA19	Upon realising that Lola was dissociating herself with seeing Robbie, Briony resorted to a lengthy linguistic act about how she had witnessed Robbie facing Cecilia in the library, of which	From both the CA perspectives, Briony was appealing to an earlier supposedly wrongdoing on the part of Robbie to advance the narrative that he was the culprit in the rape scene. Her reasoning was fallacious because it does not follow that when one does

	she totally misinterpreted the scene, according to the RT.	something wrong, every other wrongdoing is attributed to them. In any case, Briony had misread the library scene.
UA20	To directly counteract Lola's uncertainty about Robbie as the perpetrator, Briony assertively declared she had no doubts she had seen Robbie. However, she did so in a cryptic linguistic act that referred to the general (that she could see) and to the future (with the use of 'will'), suggesting she had made up her mind to report Robbie as the perpetrator.	According to DA's characteristic of critical examination and CA, there is a gap between Briony still questioning Lola and yet speaking of possibilities ('I can') as reality. Despite the doubt expressed by Lola, Briony decidedly sought to incriminate Robbie. It is important to note that at this point, Briony had long decided to testify against Robbie; therefore, at this point she was only informing Lola about what she was going to do.
UA21	Both Briony's interpretation of past events and connections with the present were misguided. According to the RT, all events were conveniently lined up in support of her claim. However, the most critical factor was that the extra-linguistic act of her tender age interfered with her understanding of the library scene.	In keeping with DA's tenet of power of representation, Briony set out to heavily influence the world around her as a writer who had no distinct boundaries between fiction and reality. Hence, as much as she could turn and twist anything in fiction, she figured she could also control life events. In this vein, she proceeded by making decisions and first and subsequently trying to reconcile herself with them.
UA22	With her desire for power overshadowing her reasoning, Briony convinced only herself	Ahead of testifying against Robbie, Briony had to entertain the idea that Robbie was the

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	that Robbie was the culprit, and with this conviction she designed her own truth according to the RT.	culprit as a way of lessening her mental burden of telling lies. It appeared to her the more she repeated an idea, the more it constituted truth. In addition, as per DA's principle of power of represetnation, Briony was entangled in her desire for power and thus could not think clearly.
UA23	The key to this utterance is the illogicality implied in the truth instructing one's eyes, according to the RT. Normally, it is from the perception of sight and other senses that one deduces what is true. In this case, Briony's prejudice 'instructed' her sight. Hence, she was biased in her conviction.	In CA and DA's power of representation perspectives, it is possible for one to advance a proposition from an uninformed point of view and thus not providing evidence, like Briony did. She kept on saying she saw him but did not provide any descriptive detail of the person she had seen, meaning that it could have been anybody other than Robbie.
UA24	As much as her conscience confronted her, Briony lacked the willpower to alter her evidence; she was inclined to be carried by the momentum of her lies because that was easier than to tell the truth. In this way, she upheld the relevance of her lies at the expense of Robbie's innocence.	From a DA perspective of power of representation, Briony cared more about being consistent in her testimony than doing the right thing. Arguably, Briony became aware of the gravity of her testimony, but she was determined not to undo the narrative she had built for those few days. If anything, she would consider it as a costly weakness to withdraw her evidence because

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		doing so would exonerate Robbie and automatically restore his power which Briony did not understand.

Briony's reference to the library scene was not simply informational; beyond informing, it was meant to portray her as a better judge of Robbie's character as compared to Lola who was unaware of the library scene and, above all, a visitor. Thus, again Briony's appeal to Lola's ignorance was a way of elevating herself as the moral judge of Robbie's character. However, more significantly, Briony's act of positioning herself as the knower and Lola as the ignorant was aimed at dismissing the benefit of doubt that Lola had about Robbie. By bringing the library scene to Lola's attention, Briony discredited whatever little autonomy Lola would have had in judging Robbie's character.

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In keeping with DA and CA, Briony disarmed Lola by appealing to her ignorance and therefore exercised power over her. To complement her misguided linguistic act, Briony also evoked psychological acts of disgust and shock in portraying Robbie's conduct. Altogether, Briony's acts were meant to make it practically impossible for Lola to imagine anything good about Robbie, let alone to defend him.

Furthermore, the reference to the library scene, coupled with the statements that "The man's a maniac" (McEwan, 2001: 119) and "He's deceived us for years" (McEwan, 2001: 120) exhibit a pattern of Briony going back in time to both specific and general elements, however unverified, about which Lola was oblivious. Briony's appeal to

Lola's ignorance about claims that were supposedly factual was meant to authenticate her submission that it was Robbie who had raped Lola.

With the helpless Lola shattered by her ordeal and relatively strange to her environment, she was out of her depth to salvage Robbie's character; Briony capitalised on the fragility of her cousin to determine what would happen next. In terms of DA, the library scene and the disappearance of the two boys that led to Lola's rape were completely unrelated. However, Briony conveniently made connections in which, at the back of her mind, Robbie was the orchestrator behind these events. Therefore, even without thinking of her as a malicious schemer, Briony could not avoid falling into the absurdity of being blindfolded by her preconceived ideas about Robbie. Hence, when the narrator observed that "The truth instructed her eyes" (McEwan, 2001:169), it was an outright indication that Briony had predetermined who she would see at a crime scene – Robbie. In addition, in line with DA, it was dark enough for Lola not to make out who violated her, even though the person had come into contact with her, but Briony who had just seen a disappearing figure claimed she saw Robbie. Based on Briony's predetermination, the theme of manipulation became even more prominent as the driving force in her mind.

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Driven by the insatiate need to manipulate events to attain specific outcomes, as the omniscient fiction writer controls their characters, Briony could not resist what she thought of as the creative force that made it necessary to incriminate Robbie. Therefore, as much as she might have been tempted to withdraw her evidence, as hinted by the narrator, it was fundamental for her to suppress her conscience for the

good of her creative project. Again, Briony's inability to distinguish between fiction and reality, as influenced by her tender age, was a critical sociolinguistic variable that hindered her from making the right judgement. Analytically, Briony prioritised convenience over her moral disposition.

Table 6: Analyses of utterances UA25-UA30

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UA25	In terms of the RT, it was necessary for Briony to ward off any notion that contradicted her fabricated knowledge. Apparently, there was no better way to do it than to impose it upon her mind by repeating her testimony.	In keeping with DA's characteristic of language as action, Briony intentionally brought upon herself some blinkers to keep focused on the goal of ending what she supposed was Robbie's mysterious power.
UA26	When Lola came close to confronting Briony just before this utterance, Briony felt her project was under threat. Therefore, her response was both dismissive of, and an attack on, Lola. In terms of the RT, Briony was duty-bound to repair the damage caused by Lola's insinuation that Robbie was not	Within the confines of both DA's view of power as representation and CA, Briony did not only undermine Lola's proposition; she also ridiculed Lola to dissuade her from exonerating Robbie.

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	the likely perpetrator. Given the sociolinguistic variable of their relationship (host and visitor), it was easy for Briony to speak authoritatively, and even derisively to Lola.	
UA27	Against the backdrop of longing for the inspector's forgiveness, Briony ironically pressed on with her testimony. However, the tension she felt inside was such that she just broke down when her mother caressed her. According to the RT, she was only trying to maintain her position during her interrogation, but she could not contain the pressure and hence she broke down. The psychological act of breaking down (PC) was questionable, given that she was not directly affected by the rape. If anything, she was supposed to feel relieved after letting out what she deemed as the truth.	Inasmuch as Briony portrayed herself as righting what was wrong, DA's micro-level analysis makes it clear that her need for forgiveness implies she was guilty. Consistently too, the act of crying was evidence for her guilt. However, the inspector and Briony's mother might have thought she was crying because the interrogation was just unbearable. Clearly, Briony benefitted from childhood innocence while she advanced her fabricated truth.
UA28	Confronted by a full house seeking answers, Briony was not about to fail at that point when she had been labouring to make Lola believe her about Robbie. Her predetermination was the source of her	In view of DA's characteristic of micro-level analysis, it was expedient for Briony to overlook how she had gotten to this point. What mattered was that she was perfectly positioned to incriminate Robbie since she was the one who found

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	persuasion, and of course she took advantage of her hidden intentions of unjustly 'crucifying' Robbie. According to the RT, she had come too far to falter at this point. If anything, the stage was set for her to shine.	Lola at the spot of her victimisation. Given the overall circumstances that placed her at the centre of critical events and her creative fantasy, Briony viewed herself as an authority upon which others should depend.
UA29	Briony's linguistic act (PC) gave her away as having prefigured the victimisation of Robbie. More tellingly, according to the RT, Briony evaded the question and opted to answer another question that had not been posed to her.	Briony's evasion of the question was a clear sign that she had a hidden agenda. In view of DA's aspect of language as constructive, she went ahead to provide a conclusion when the inspector was asking for a premise. Her utterance in this regard confirms that she had installed herself as the judge instead of remaining a witness.
UA30	Reminded of the question, Briony had no choice except to answer affirmatively to sustain her narrative. Given she had broken down the last time she was confronted with the same question, her answer this time was more perfunctory than rational, more about avoiding contradicting herself, which was necessary in view of the RT.	In light of DA's micro-level analysis, Briony's affirmation can be read as nothing but an effort to save her face after responding to a question that was not asked. Furthermore, in keeping with CA, Briony's response could hardly have been otherwise because she was responding to a closed question which required a 'yes' or 'no' for an answer, yet a 'no' was no longer an option since it would have meant she was backtracking.

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Despite everything going according to plan for Briony, the little girl was overwhelmed by the reality she set out to treat as fictional. In particular, nothing would have prepared her for the interrogation, which was always pushing her out of her fictional world and into the real world. Although she was steadfast in maintaining that Robbie was the perpetrator, the repetitive and persistent questioning weighed on her conscience in a manner that left her in need of damage control. Thus, she hung onto what she believed she knew – of course having convinced herself that her fabricated claim constituted the truth.

From a DA standpoint, there was a gap between planning and execution. Briony's determination to bring down Robbie was not going to be stopped by anything as evidenced by her insistence in trying to convince Lola that Robbie was the perpetrator. However, her scheming and determination were not enough when she was confronted with questions. Imaginably, Briony hardly imagined that the police would want to verify her testimony. As such, the interrogation caught her unawares, and her breaking down was ample evidence that the questioning stretched her closer to her conscience from which she had always endeavoured to run away in sustaining her creative project.

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Although she barely passed the interrogation test, the psychological act of being distraught, in view of the PC, gave her away as untruthful. However, she remained covered, in terms of DA, in the sense that the PC's sociolinguistic variable of her relationship to the inspector would not have only placed her in an inferior position; as a child, it was expected that she would not be comfortable with a police officer focusing

on her, out of all the people who were present. In any case, just having a policeman in the home would have been traumatising for Briony.

Even her act of answering to a question that was not asked would have been a reflection of being shocked by police presence at home. In any case, children ordinarily associate police officers with punitive action as concluded by Powell, Skouteris and Murfett (2008). Hence, to Briony, the persistent questioning would have most likely appeared like she was turning out to be a police victim. In light of the PC theory, Briony could have broken down in expression of the psychological act of fear.

However, it cannot be ruled out that Briony's crying could have been a defense mechanism she perceived as an escape route from the unbearable questioning that would have been haunting her conscience. Supposing this was the case, Briony had not only lost her childhood innocence by telling a lie in the first place but was also scheming like an adult as hinted by Talwar and Crossman (2012) that children's ability to lie is relative to their cognitive abilities. Given that Briony was able to put together a story at the age of thirteen, it was evident that she had developed the cognitive sophistication fitting for adults. In this vein, it would have been part of Briony's game plan to cry during the interrogation, to bring it to an end. More so, her breaking down could have been part and parcel of her creative project, all of which would have reinforced the theme of manipulation. By feigning psychological trauma through crying, Briony arguably avoided further questioning, which could have exposed her as lying.

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Table 7: Analyses of utterances UA31-UA37

Utterance	Theoretical Implications	Methodological Interpretations
A31	With the inspector's insistence on having Briony to confirm if he saw Robbie, Briony had to make or break in terms of RT, of which she maintained her stance for the sake of convenience.	Through the lenses of DA's element of language as constructive, Briony had come too far to change her stance. If she had decided to alter her testimony at this point, her sanity would have been questioned. To her, at this point, it was a matter of choosing consistency.
UA32	If there was no one implicating Robbie, he would have been in the same position as Danny Hardman, or any other man. However, in terms of the RT, the narrative voice echoes Briony's biased view, in which victim: every man, including Danny Hardman, was innocent except Robbie.	In view of DA's interpretive stance, it was difficult for the inspector to disbelieve Briony who claimed to be an eyewitness, even though the text did not entertain the questioning of Lola who was the
UA33	After working so hard to convince herself, Lola, the inspector, and everyone present that Robbie was the perpetrator, Briony needed further self-assurances that she had done the right thing. Hence, it was necessary, in light of the RT, to keep telling	As per DA's tenet of power and ideology, Briony was feeding her decadence to keep her conscience suppressed.

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	herself that Robbie was a deceiver.	
UA34	With respect to the RT, Briony could feel the awkwardness of situation but all that mattered to her was advancing her narrative. Analogically, it was like she had won in an ugly manner. In terms of the PC, she even experienced the psychological act of triumph.	In view of DA's micro-levvel analysis, Briony's means were enough to achieve her intended end. Her sense of achievement overrode her sense of guilt.
UA35	In terms of the RT, Briony had achieved success but the means she used gave her no sense of satisfaction.	As much as celebration is associated with success, there was hardly anything to celebrate for Briony because she had not won fairly against Robbie.
UA36	In keeping with the RT, Briony took to feeding her mind with the sight of a handcuffed Robbie as justification for her testimony. The psychological act (PC) of being horrified was a pretentious gesture; a make-believe act to justify her wrongdoing.	DA's facet of micro-level analysis makes it probable that Briony was psychologically projecting her guilt on Robbie as a way of cleansing herself and thus finding peace with her testimony.
UA37	Against the backdrop of Briony who dishonestly triumphed against Robbie, the narrative voice sounded a balanced perspective, however pointing to the necessity of her	Apart from Briony claiming that she saw Robbie, there was no evidence that it was him. In fact, according to DA's characteristic of micro-level analysis, not enough

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	testimony to the story/text as per the RT.	was done to establish Robbie's innocence or guilt.

The block of statements in Table 7 above blended Briony's viewpoint with the narrative voice in a way that permitted the narrator to invade her sentiments and yet maintaining the necessary balance for an alternative view. The writer demonstrated in this block of utterances that even though a character can manipulate situations, they still fall short of omniscience (Zunshine, 2012) as illustrated earlier on in the literature review chapter of this thesis.

In view of DA, the one-sided interrogation, centred on Briony (excluding Robbie, the purported culprit and Lola, the victim), produced an unbalanced result of upholding Briony's testimony as truthful. Furthermore, the imbalance was exposed by the absurdity of undermining Robbie's dutifulness in bringing back Lola's brothers. Robbie's role in rescuing the boys, coupled with the glaring omission of Lola's testimony and Robbie who was hardly questioned about the crime, strongly reflected the concept of the 'unsaid' discussed in the literature review in relation to performing an illocutionary act. Implicitly, in the absence of Lola's testimony and Robbie's defense, Briony's make-believe of Robbie as the guilty party was mistaken for the truth.

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Despite securing Robbie's conviction, Briony was not at peace. As much as she entertained a sense of victory, her success was also ironically unclear to her, and thus not worth celebrating. As evidenced by the narrative statement in UA35, which was

strongly attributed to her, Briony was caught in between the feeling of success and lack of success. In this regard, she demonstrated the 'double life' envisioned by Hazra (2013) as discussed in the literature review. She doubled up in the sense that, on the one hand, she was bent on exercising power over Robbie and hence she did not mind using malicious means. On the other hand, her conscience denied her any sense of fulfilment to the extent that Robbie's faltering, which she had wanted so much and planned, fell short of giving her joy. Thematically, therefore, Briony was entangled between good and evil, even though the latter had an upper hand at that stage of the text. Once Robbie was incarcerated, the adult Briony spent her life trying to make up for the evil she committed of giving false testimony against an innocent man.

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Furthermore, there is a longstanding pattern that manifested itself from the moment Briony started to perceive Robbie as a rival in terms of power. However, in this block of utterances, this pattern of the narrative vacillating between the condemnation of Robbie (mainly through Briony herself) and the exoneration of Robbie (through the subtle narrative voice) is highlighted by the sharp contrast between, for example, UA36 and UA37. Insofar as Briony appealed to the psychological act of being disgusted (pretentiously so) by Robbie whom she incriminated, the narrative voice condemned her testimony as that of a "silly, hysterical little girl" (McEwan, 2001: 209). As the rest of the story unfolded, Briony's victory over Robbie was short-lived by her gradual realisation that she had made a profound mistake of collapsing the boundaries between fiction writing and reality. Admittedly, she prevailed over Robbie through her testimony, but she was never at peace afterwards as she tried to spend the rest of her life atoning for her wrongdoing, and hence the title of the text, *Atonement.* Instead of

gaining traction for her victory, Briony was overtaken by regrets as she witnessed the impact of her lie, years after she had told it.

5.4.2 Interpretive Analysis of Data from Wide Sargasso Sea

Table 8: Analyses of utterances UW1-UW6

Utterance	Theoretical Implications	Methodological Interpretations
UW1	Reducing Antoinette into a hat was, in terms of the RT, a way of making her worthless, less human, and therefore not deserving of a wife. Antoinette's husband was disconcerted by her eyes – a psychological act (PC) bordering on saying she was repulsive, yet he was not forced to marry her.	From a DA aspect of language as constructive point of view, Mr Rochester was making a dramatic and cynical U-turn on his marriage.
UW2	In comparison to his wife, Amelie was likable and delightful. Hence, according to the RT, it was necessary for him to flirt with her because of her good qualities. However, his psychological act (PC) of guilt made him ashamed of disrespecting his marriage.	DA's principle of language as constructive would have it that the rate at which Mr Rochester drew a sharp contrast between his wife and Amelie is evidence that he married for convenience's sake, or at least he was not committed to the marriage.
UW3	Against the backdrop that he married out of volition, getting annoyed by the pleading of his wife makes little sense. If	Using DA's interpretive stance Mr Rochester's claim that his wife was a stranger was an absurd

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	anything, he would entertain her pleading, but his perception of the marriage was more of a monetary arrangement which, in terms of the RT, made it necessary to marry her.	remark meant to distance her from him.
UW4	Part of Mr Rochester acknowledged Antoinette's beauty, but since he married with an ulterior motive, her beauty seemed not to count, according to the RT. His linguistic act (PC) of seeing Antoinette's beauty only through others' eyes betrays him as insincere.	Although Mr Rochester acknowledged Antoinette's beauty, he also quickly invalidated it with "And yet…", which implied anything but negativity about her, if not dissatisfaction, or even downright hatred.
UW5	In view of the RT, Mr Rochester gave himself away as more interested in a transaction than a relationship by using the language of business.	In keeping with DA's aspect of power and ideology, Mr Rochester's mind would have been embroiled in the financial gains from his association with Antoinette, since his was an arranged marriage from the beginning.
UW6	According to the RT, Mr Rochester's symbolism of death imagined under different circumstances probably pointed to his wish for Antoinette to die. His poetic last part is a linguistic act (PC) of romanticising Antoinette's death, which means he wished her away.	At this point, it is clear, in terms of DA's facet of language as constructive that Mr Rochester contemplated Antoinette's death as he talked about it as though it were adorable. Furthermore, his contemplation was not merely wishful thinking; consciously or unconsciously, his actions were

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		metaphorically aimed at draining his wife's life out of her.

It is important to note that Mr Rochester was not identified as such in *Wide Sargasso Sea*; he was only referred to as 'Mr', 'the man', 'husband' to Antoinette. However, since *Wide Sargasso Sea* is decidedly a prequel to Brontë's *Jane Eyre*, 'Mr' is understood to be the reincarnation of Mr Rochester in *Jane Eyre*. What is outstanding in the block of utterances above is that while Mr Rochester was at pains to show his misgivings about his wife, there is no instance where he lamented along the lines of some love lost. In keeping with DA, his lack of regret for love lost strongly suggests his love never existed for Antoinette. Moreover, the sharp contrast he drew between her wife, whom he objectified as a hat, and Amelie, a servant girl with whom he flirted and slept, goes to show that his marriage had very little value, if any, to him.

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In theory, therefore, his act of pronouncing the marriage vows would have been a linguistic representation meant to disguise his intention as discussed about intentionality in the literature review of this study. More precisely, Rashid (2018) shed light on representation by implying that there was no successful communication between Mr Rochester and Antoinette when he pronounced the marriage vows. While she would have understood that he was committing to loving her, he arguably used language to disguise his intention of accessing the financial benefit that came with marrying her.

Hence, although Mr Rochester managed to conceal his intention through language use in his avowed matrimonial promise to Antoinette, his subsequent actions of speaking lowly of, and objectifying her while flirtingly regaling himself on Amelie exposed him as initially untruthful. According to Rashid (2018), Mr Rochester harboured manipulative intentions aimed at accruing financial gains. Once he had secured the money that fell to him by virtue of marrying Antoinette, he began to treat her not only as an object but also increasingly as an obstacle that he wished away.

Consistently, in these utterances, Mr Rochester exhibited a pattern of lacking commitment to his wife. Not only did he despise her; he also could not hide his inclination towards the servant girl, Amelie. Beyond that, he was only willing to trust his wife on the condition that she trusted him in much the same way as in a business transaction. Hence, his relationship with Antoinette was more of an arrangement than a commitment based on love. Above all, he wished his wife away by imagining her dying under different circumstances, which suggests he preferred her dead. At any rate, he preferred to distance himself from his wife, which makes his initial intentions with here questionable.

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Thematically, Mr Rochester pretended to fulfil his duties as a husband and yet he distanced himself from his wife. He treated her as an estranged wife who was to blame for her estrangement. However, attitudinally it was clear that he was holding back his love for her – if at all it existed – treating her as less of a wife. His disposition towards his wife makes it probable that it was him who was estranged from his wife, especially given the efforts made by Antoinette to get through to him. However, it is not deniable

that Antoinette herself could have been estranged because she felt unloved. Either way, the two were increasingly alienated from each other. Interestingly, from a DA point of view, Antoinette never vilified her husband; instead, it was him who took every opportunity to bad-mouth her.

Table 9: Analyses of utterances UW7-UW12

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UW7	Despite marrying her, Mr Rochester confessed to not loving Antoinette. In terms of the RT, there was a mismatch in the action of marrying without love for the married subject. His psychological feeling (PC) of estrangement from his wife was testimonial to a love that never existed.	In view of DA's element of power and ideology, there is no suggestion in the text that prior to this point, Mr Rochester sincerely loved his wife, and that there was a specific turning point, where he started to dislike her. Instead, as he confessed it, far from loving her, he lusted for her.
UW8	Wanting to spite Antoinette after flirting with her husband, Amelie resorted to name calling. With respect to the RT, Amelie was in no position to judge Antoinette, let alone labelling her.	Informed by DA's element of micro-level analysis, the researcher concluded that Amelie's audacity to insult Antoinette was only consistent with a jealous woman contesting for a man. More so, as a servant, Amelie would have had no leverage to look down upon Antoinette if she had not been

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		empowered by Mr Rochester advances on her.
UW9	By this utterance, Mr Rochester implied that Antoinette's rationality was getting out of control. In light of the RT, he metaphorically painted Antoinette in black and inversely implied that he was rational himself.	According to DA's characteristic of language as constructive, Mr Rochester's suggestion here that Antoinette was deliberately being unreasonable contradicted his stronger claim elsewhere in the text that Antoinette was mad.
UW10	Again, Mr Rochester unconsciously confessed that he associated Antoinette with madness by labelling her Bertha (the namesake of the mad woman in *Jane Eyre*, which is the sequel to *Wide Sargasso Sea*). Analytically, in terms of the RT, he was being irrational and unfair in associating his wife with unproven madness.	In keeping with marrying Antoinette for monetary gains, DA's element of language as constructive made the provision that Mr Rochester had to justify doing away with her without losing the money. In terms of CA, Mr Rochester also appeared to enjoy hurting Antoinette by repeatedly calling her Bertha against her wish. In fact, being negatively labelled was Antoinette's root cause of actions that bordered on madness.
UW11	The psychological act (PC) of satisfaction after sleeping with Amelie further distanced Mr Rochester in a way that suggested he never loved her from the onset. However, with respect to the RT, he felt guilty for dishonouring his	With the little information provided in the text, Amelie would not have been strikingly beautiful to Mr Rochester. Going all the way to have an affair with her was, in view of DA's micro-level analysis, either his pursuit of selfish desires or purely intended to hurt and

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	matrimonial promise with Antoinette.	destroy his wife who was already at breaking point.
UW12	Contrary to his feeling of satisfaction with Amelie, Mr Rochester implied that he could have been lonely or unhappy if his wife had returned. He further implied that being alone in nature was better than being with his wife. Which made it plausible, in terms of the RT, that he regarded his wife as an intolerable nuisance.	In terms of DA's micro-level analysis, Mr Rochester did not only dislike Antoinette but also portrayed her as a liability with which he could do without.

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In this block of utterances, it is abundantly clear that Mr Rochester was never in love with Antoinette, or at least his confession about not loving her confirmed that he disliked her. In sharp contrast, he showed affection for Amelie, at least in the events leading up to sleeping with her. Considering that Amelie was just a servant girl, and that Mr Rochester's influence and position allowed him to seduce anyone of a higher status, it was most probable that his ending up with Amelie was intended to hurt his wife by reducing her to the level of a servant girl, and even worse.

Furthermore, when asked by his wife why he was bent on calling her Bertha, Mr Rochester told the lie that that was the name he liked on her; in reality, he associated that name with madness. Although *Wide Sargasso Sea* was published more than a century (1966) after Charlotte Brontë's *Jane Eyre* (2006), it was clearly intended as a prequel to *Jane Eyre*; Jean Rhys penned *Wide Sargasso Sea* primarily to explain

Bertha's insanity in *Jane Eyre* through the character of Antoinette. Hence, Mr Rochester's reference to Antoinette as Bertha associatively implied that his wife was insane, like Bertha Antoinetta Mason in *Jane Eyre*. Beyond this implication, the dramatic effect of drawing some pleasure from offending his wife reflected Pertiwi's (2013) observation, discussed in the literature review, that the violation of maxims partly serves to entertain the readers. However, as also observed in the literature review, breaching the maxim of quality serves the purpose of hiding the truth (Noertjahjo *et al.* (2017) as demonstrated by Mr Rochester in associating his wife with madness while pretending to like the name Bertha.

As a pattern, Mr Rochester's tendency of distancing himself from his wife morphed into his reluctance to acknowledge her as his lover. At the climax of this reluctance, he confessed that he did not love Antoinette as he negatively but subtly labelled her as Bertha. With some veiled desperation to dissociate with Antoinette, Mr Rochester associated himself with Amelie, the servant girl, who abhorrently referred to Antoinette as a white cockroach who bought a young man. The least he required from Antoinette was for her to promise to be reasonable; beyond that, he wanted nothing to do with her.

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Ironically, it was Mr Rochester himself who was proving unreasonable by finding sexual gratification out of wedlock, and thus one wonders what standard of reasonableness he was using. Analytically, Mr Rochester was deeply embroiled in moral disengagement, as discussed in the literature review (Jacobsen *et al*., 2017), by excusing himself from his immorality while maintaining high expectations of Antoinette.

Moreover, it was not clear what Mr Rochester meant by ‘reasonable’. Suffice to say, for a man who was already involved with Amelie, Mr Rochester was predisposed to perceive his wife as unreasonable.

Thematically, Mr Rochester entertained a sense of expedience, coupled with indifference, towards his wife and his marriage. In this regard, his marriage turned out to be a mere arrangement primarily held together by his financial benefits. If he had not been entitled to the money that came with Antoinette as a marital package, he would have imaginably filed for a divorce, or he would not have married Antoinette in the first place. However, he did not consider divorce as an option since marital detachment from Antoinette would have contextually exposed him as a man who married for money. All the same, the confession that he did not love Antoinette begs the question: At what point did his love for her come to an end? This confession, coupled with his claim that Antoinette was a stranger to him, is evidence that he was sticking in the marriage for the sake of monetary convenience. As such, he regarded the marriage as an arrangement he was supposed to manage as he demonstrated earlier on in UW5, and now in UW9. Implicitly, at this point, he was prepared to tolerate Antoinette as an entity inseparable from the marital arrangement benefits.

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Table 10: Analyses of utterances UW13-UW18

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UW13	From the RT perspective, Mr Rochester was bent on objectifying his wife. Seemingly,	Although he was talking about a serious incident in his relationship, in view of DA’s micro-level analysis,

	at this point, it did not bother him that his relationship with her had deteriorated to a point where she threatened to harm him.	Mr Rochester appeared to draw some pleasure from Antoinette's desperation.
UW14	Analytically, in terms of the RT, Antoinette would not have required any cure if her husband had not pushed her to the edge of madness. Therefore, his claim that Christophine made her worse was irrelevant. His linguistic act, according to PC, was meant to disguise the truth.	In terms of DA's facet of language as constructive, Mr Rochester was shifting the blame onto Christophine; he was responsible for Antoinette's near madness condition.
UW15	Again, Mr Rochester's linguistic act (PC) was strategic to disguise the truth that he has driven Antoinette into a psychologically bad space.	In view of DA's element of language as constructive, Mr Rochester's speculative statement was consistent with pretense since he was deliberately but secretly driving his wife into madness.
UW16	Again, pretending to care about his wife, Mr Rochester, according to the RT, continued to blame Christophine for Antoinette's delirium. His linguistic act, as per the PC, was intended to camouflage him as an innocent, caring and even protective husband.	In terms of DA's facet of language as constructive, Mr Rochester's dismissal of Christophine was strategically meant to isolate Antoinette so he could plunge her further into madness, with no one to save her.
UW17	More than ever, Mr Rochester's linguistic act (PC) exposed him at this point as intentionally masterminding and orchestrating	After dismissing Christophine from attending to Antoinette, Mr Rochester further planned to isolate her in confinement, with the service

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	his wife's madness. Analytically, his secretive approach at a time he should have been seeking help for his wife indicates that he was scheming to disadvantage her for his gains.	of people he would pay to keep quiet about his wife's situation. In view of DA's element of micro-level analysis, he was deliberately crafting a specific outcome – Antoinette's madness.
UW18	In terms of the RT, Mr Rochester sought to justify himself for treating his wife unfairly by imagining her doing things he had not witnessed her doing. In particular, his linguistic act (PC) of soliloquising was meant to convince himself that isolating and confining his wife was a suitable punishment.	Mr Rochester is the first one to pronounce the madness he created in his wife which, according to DA's tenet of language as constructive, goes to show that the madness was more of a narrative than it was a reality. In addition, it is remarkably questionable that he was the only one who pronounced her mad.

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From this block of utterances, it was abundantly clear that Mr Rochester used deception and pretence to disguise his intentions. In particular, he framed Antoinette as a mad woman as evidenced by him being the only person in the entire text who claimed she was mad. Analytically, Antoinette's madness could have existed only in his mind. Admittedly, Antoinette was gravely disturbed and was nowhere near stability. However, she was arguably behaving normally under the circumstances she was subjected to by her husband – of blaming her for everything wrong, refusing to notice and acknowledge her as his wife and having an extra-marital affair under her nose, but above all calling her by the name of Bertha despite her disapproval. Her normalcy would have been supported by Richters (1991) in the same vein as Bertha's madness was deemed normal in Brontë's *Jane Eyre.* As noted in the literature review and

captured succinctly in Frankl's (1984: 38) words, "An abnormal reaction to an abnormal situation is normal behaviour." Antoinette's madness to which Mr Rochester alluded was only a normal reaction to her situation.

Conveniently though, Mr Rochester found it easy to claim that Antoinette was mad for two reasons. First, he wanted and wished her mad. Secondly, Antoinette was acting out as she was supposed to – like one with a broken spirit, given how she had been disappointed and hurt by her husband. To the extent that Mr Rochester's claim of his wife's madness seemed true, Antoinette was deeply devasted by being mistreated by someone who was supposed to love and care for her. Consequently, the characterisation of both Mr Rochester and Antoinette appeared and sounded so real from the reader's perspective at this juncture, thereby reflecting the Aristotelean mimesis philosophy briefly explored in the literature review that art imitates life.

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Without much effort, the researcher could perceive the pattern of Mr Rochester shifting the blame onto Christophine and irrationally demonising Antoinette. Repeatedly, as evidenced in UW14 - UW16, Mr Rochester blamed Christophine for Antoinette's 'madness', even though it was his disposition and attitude that pushed her to the edge of insanity. Although Antoinette had been driven by desperation to engage Christophine to charm Mr Rochester back to her with her *obeah* (Caribbean creaolised sorcery), there was nothing to suggest Christophine did more damage to Antoinette. In fact, Mr Rochester's acknowledgement that Christophine tried to cure Antoinette served as an admission that Antoinette had been compromised but fell short of blaming himself as the cause of her mental instability. While shifting the blame onto

Christophine, Mr Rochester simultaneously guilt-tripped her as a way of severing her ties with Antoinette whom he pretended to protect as a supposedly caring husband.

Thematically, Mr Rochester went all out to isolate Antoinette. Apparently, it was not enough for him to dismantle the bond between Antoinette and Christophine by ordering the latter to leave and not return; he alluded to hiring servants, mainly to look after Antoinette but on the condition that they were going to be discreet about her condition. Instead of seeking medical attention for his wife, Mr Rochester maliciously resorted to isolating her. In the same manner he set out to manage his marital arrangement, he also planned to manage his mentally imbalanced wife by placing her out of reach of the public. Succeeding in isolating Antoinette in confinement would have imaginably given Mr Rochester a sense of accomplishment; he would have enjoyed the semblances of her non-existence as evidenced by his symbolic watching of Antoinette dying many times in UW6. Since he wished her away through natural means (preferably through death), the most he could do in the interim was to minimise interactions with her by keeping her in isolation under the pretext that she was mad.

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Probably realising that the allegation of Antoinette's madness was too thin to justify her isolation, Mr Rochester either consciously or unconsciously took up Daniel Cosway's claim that Antoinette had a sexual affair with her half-brother, Sandi Cosway. The way he described how Antoinette would seduce a man, linking the act to madness in UW18, suggested that he believed she was morally loose and insane as insinuated by Daniel Cosway. To him, the combination of immorality and insanity had enough weight to justify the isolation of Antoinette in confinement. Psychologically,

he had to deceive himself first that Antoinette was immoral and insane before articulating it as explored in the literature review (Lu & Chang, 2014), following Trivers' (2011) that self-deception is motivated by the need to deceive others. Beyond that Mr Rochester was being creative in the strict sense that his deception created an alternative world to reality as discussed in the literature review that deception and fiction comprise forms of world-making (Reeves-Evison, 2016).

Analytically, since he had the motive to selfishly reap financial benefits from his marital arrangement, Mr Rochester had to creatively find justifications for doing away with Antoinette. However, in the absence of any blemish on Antoinette, Mr Rochester took the initiative to dishonestly tarnish her as proposed by Gino and Ariely (2012) that creative thinking is related to dishonesty. Arguably, Mr Rochester was dishonest from the onset, and he remained as such to the end.

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Table 11: Analyses of utterances UW19-UW24

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UW19	(RT) Mr Rochester's disparaging labelling of his wife were meant to distance himself from her. Clearly, he disowned her and yet made it no secret that he would confine her. His linguistic act (PC) gave him away as neither a loving	(DA's facet of language as constructive) Instead of appreciating his wife, Mr Rochester was intentionally vindictive towards her. (CA) The least he could have done after declaring he did not want her was to abstain from hurting her, yet he revealed his intention to

	husband nor a partner who cherished his wife's freedom.	restrain her from loving anyone else.
UW20	(RT) While systematically and maliciously alienating his wife from the things she liked, Mr Rochester pretended to care for her. (PC) However, his oxymoronic linguistic act that seemingly expressed affection and abhorrence at the same time – "my lunatic" – suggests his mental state could have been more compromised than that of his wife. (RT) His obsession with his wife's madness suggests that he viewed her madness as the ideal he was determined to create.	(DA's element of micro-level analysis) Rather than seeking to please his wife, Mr Rochester sought to thwart her. Furthermore, his claim of ownership over Antoinette had nothing to do with affection as he showed no compassion for his supposedly mad wife; instead, he owned her as a piece of property, which he could hold on to or dispense with as he wished.
UW21	(RT) Besides dissociating his wife with anything valuable like warmth and sweetness, Mr Rochester continued to refer to her as an object. More so, he treated her as his toy, which of course he liked to think of as lifeless. (PC) The linguistic act of calling her a doll imaginably cushioned his conscience from dealing with his injustices against his wife.	(DA's aspect of micro-level analysis) The way Antoinette progressively became worthless to her husband lacks justification in the text. Calling his wife a doll was a blatant contention that she was incomparably inferior to him, and therefore not worthy of a wife. Furthermore, he dehumanised her by denying her a meaningful voice, claiming her voice was indifferent.

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UW22	(RT) No amount of emotion shown by Antoinette was going to change Mr Rochester's attitude and disposition towards her. To him, she was a puppet to be toyed with, and even when she smiled, it was a doll's smile he saw on her. (PC) His linguistic act of appealing to a sorrowful biblical figure shows that he had a fixed, decidedly negative perception of wife.	(DA's facet of micro-level analysis) Although Mr Rochester could still notice positive gestures on his wife, like a smile, they all amounted to negativity in the end because he did not warm up to her to show mutual feelings. Instead, he sought to condemn each one of her demeanours. Given the scarcity of occasions on which Mr Rochester had complemented his wife in the text, it raises the question whether he had loved her from the onset.
UW23	(RT) A confession of hatred for his wife was enough to suggest he had an ulterior motive in marrying her. However, associating her with magic was downright malicious. (PC) Mr Rochester's poetic linguistic act of claiming that his wife represented a treasure he had lost before finding it was meant for the readers to sympathise with him and to blame Antoinette.	(DA's aspect of language as constructive) The claim that Antoinette belonged to the magic was a way of tarnishing her image since her husband could not prove her association with the magic. Despite his negative portrayals of his wife, Mr Rochester mockingly hinted at Antoinette's beauty, seeking to subvert it into ugliness.
UW24	(RT) As much as Mr Rochester was bent on authenticating his narrative of a mad wife, the rate at which she acted like mad was not good enough for him. Hence, he imaginably	(DA's aspect of power and ideology) Wishing his wife to be locked away as opposed to making efforts for her to get better strongly suggests that Mr Rochester had always been scheming to get her

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	accelerated it by previewing his wife in a completely mad state and deserving of confinement. (PC) His linguistic act of wishing her madness to worsen speaks to his malice in marrying her.	into that state. Moreover, his constantly judgemental remarks towards her indicate that he was setting her up for failure in marrying her.

While Mr Rochester's falsifications about his wife seemed premeditated, especially in this block of utterances, his occasional reference to her as beautiful makes it questionable that he disliked her from the onset. On the one hand, he would go to the extremes of likening her to a doll and denying her a voice, but on the other hand he would claim ownership of her as "my lunatic". As observed by Lu and Chang (2014) and highlighted in the literature review, engaging in deceiving others may require the deceiver to deceive themselves first. Accordingly, through the repetitive negative labelling of Antoinette, Mr Rochester engaged in self-deception to create the image of his wife as a mad woman. While self-deception has the capacity to shield the liar from exhibiting signs of guilt (Chance & Norton, 2015), in this case, Mr Rochester's guilt was not completely concealed. More so, it was his verbal cues that gave him away as guilty. His occasional, even apparently sarcastic reference to Antoinette's beauty, coupled with such ironic endearments like "my lunatic" were traces of guilt for his unfair treatment of his wife.

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Analytically, the traces of guilt exhibited by Mr Rochester through his references to Antoinette's positive attributes are consistent with Siuli's (2017) hint that he may not have realised that he was lying. As such, lying can be a complex psychological process

from which the liar can build “positive illusions” (Chance & Norton, 2015: 104), and thus altering their perception of the truth. Apparently, therefore, the extent to which a liar manages to convince himself/herself, in the process of self-deception, is relative to the extent to which they can deceive their audience.

Bearing this in mind, it was important to focus on the credibility of Mr Rochester’s allegations of his wife’s madness. In all fairness, the labels he attached to her wife, like ‘doll’, ‘belonging to the magic’ and ‘lunatic’, were disproportionate and rather exaggerated in comparison to the reality on the ground. They were conceivably representative of his wishful thinking, which however did not amount to the truth. For example, considering that he was the only one who repeatedly claimed that his wife was mad in the text, his allegation must have been a result of self-deception.

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Simultaneously, as an act of moral disengagement, Mr Rochester’s self-deception served the purpose of “reconstructing the conduct” (Tillman *et al*., 2018) of speaking lowly of his wife as moral. His unpleasant remarks about his wife were meant to normalise the audience’s perception of Antoinette as irrational and ultimately as mad. Beyond Mr Rochester’s self-deception, there is a critical element of the writer of the text exercising moral disengagement (Krakowiak & Tsay-Vogel, 2015) as noted in the literature review. Accordingly, the writer manipulated Mr Rochester to morally disengage and go to the extremes of vilifying his wife just to achieve an entertaining effect. Certainly, the writer, Jean Rhys, created tension by having a husband repeatedly demeaning his wife.

The theme of isolating his wife that emerged in UW13 – UW18 quickly adopted aspects of Mr Rochester's intention to tantalise Antoinette in UW19 and UW20 as he vowed to ensure she would see no other man, nor the place she loved. However, vengeance dramatically took over as Mr Rochester reverted to the portrayal of his wife as a doll, given how he came across as disappointed by a supposedly immoral wife who had failed to disclose her hereditary mental illness that was alleged by Daniel Cosway. By resorting to vengeance, Mr Rochester ironically portrayed himself as the prejudiced party, the offended, the short-changed and the disadvantaged. By so doing, he made it appear justifiable to seek closure through enforcing the isolation and confinement of his wife. Yet, from a DA point of view, it was Mr Rochester who orchestrated his wife's madness, with a veiled intention of remaining as the sole financial beneficiary of his marital arrangement.

IN LUMINE TUO VIDE BIMUS LUMEN
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5.4.3 Interpretive Analysis of Data from The Importance of Being Earnest

Table 12: Analyses of utterances UE1-UE6

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UE1	(RT) To disguise his intention to propose to Gwendolen, Jack claimed he came to town for pleasure. (PC) The linguistic act of repetition appeared as though it served the purpose of emphasis, yet Jack was struggling to make his response sound credible.	(DA's element of language as constructive) As shown in this instance, Jack was bent on telling lies to achieve his personal ends, regardless of the ultimate implications. He also committed a fallacy by claiming that nothing else should bring one to town except pleasure.

UE2	(RT) When confronted by Algernon for lying, Jack was dismissive as he unreasonably accused Algernon of being unromantic. (PC) The linguistic act of expressing surprise at Algernon's judgement came off as implying that he was unstylish or backward.	(DA's aspect of micro-level analysis) Jack's untruthfulness was exposed by the disparity between his claim of coming to town for pleasure and his later confession that he had come to propose to Gwendolen. (CA) Upon realising that he had been exposed as lying, Jack responded irrelevantly to Algernon just to dismiss him.
UE3	(RT) The gap between theory and practice was manifested with Algernon stopping Jack from eating the cucumbers and yet he was eating them.	(CA) and (DA's element of language as constructive) Hypocrisy, as practiced by Algernon, in this instance, typically constitutes a lie.
UE4	(RT) Through pretense, Jack lied that he did not know Cecily. (PC) The linguistic act of not only denying knowledge of someone under his custody but also totally denying knowing anybody by the name of Cecily was a desperate attempt to authenticate his lie.	(DA's tenet of language as constructive) By telling a blatant lie, Jack was being deliberately dishonest, which indicates that he would go to any lengths to things his way. Doing so meant that he disregarded his conscience and sacrificed morality.
UE5	(RT) Realising that he had been cornered about Cecily, Jack resorted to telling another lie. (PC) The lack of an apology for having told a lie, coupled with no sense of regret, made it appear as though lying was the norm rather than the exception.	(DA's tenet of language as constructive) Telling the truth was not an option that came easily for Jack, who told another lie even when he was given a second chance to tell the truth. (CA) Apparently, Jack did not take his conversation with Algernon

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		seriously, but adopted a jocular attitude, which is consistent with drama.
UE6	(RT) Although the ridiculous argument about Jack's name was dramatic, it rendered the confusion characteristic of lies.	(CA) and (DA's aspect of micro-level analysis) This argument either portrayed Jack as an untrustworthy character, or Algernon as a misleading character. Either way, none of them would be credible at this point.

Understandably, drama thrives on extraordinary features, which sometimes involve a sense of exaggeration, or departure from reality. In this block of utterances, Jack's falsifications dominated his conversation with Algernon. Within those few utterances, Jack was not truthful about his purpose for coming to town, denied the knowledge of Cecily and more importantly denied that his name was Ernest. Although it is natural for people engaged in dialogue to disagree, it sounded ridiculous, if not absurd, for Jack's name to be a bone of contention. Nevertheless, Jack's lies confirmed the observation in the reviewed literature that utterances are invariably made from the utterer's point of view and are prompted by their vested interests (Wang 2004; Zou, 2010; Chen, 2018).

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Essentially, in representing their interests, utterers tend to disregard the hearers' interests, and thus may often engage in deception. More precisely, in lying and therefore deceiving, the primary and pragmatic intention of the liar is, as observed by Reeves-Evison (2016), to create a worldview other than the conventional one. Hence,

Jack's deceptions in the form of lies created an alternative reality to which he wanted Algernon to conform. In this vein, Reinhoud's (2019) insight highlighted in the literature review of this study that while fiction represents reality, it also departs from it, is strongly vindicated. Jack represented reality by telling lies, because in real life people occasionally, if not regularly, tell lies. However, he departed from reality in the sense that, in this instance, his utterances were contradictory to the reality as known by Algernon.

Beyond the relationship between reality and fiction, Oscar Wilde created a perfect example in which the social comparison theory (Krakowiak & Tsay-Vogel, 2015) is applicable as explored earlier on in literature review. Accordingly, readers take the behaviour of characters as reflections of their own personalities. Given the rate at which Jack lied in utterances UE1-UE6, most readers would be tempted to think of themselves as morally better than Jack, who seemingly cared less, even when proven that he was lying.

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Jack and Algernon, as representatives of their contemporary Victorian society, exhibited a pattern of moral decadence as they gave the impression that lying was the norm, rather than the exception. None of them was ashamed of telling lies, even when their lies were exposed. With both Jack and Algernon trying to outwit each other with various forms of deception the themes of selfish pursuits and deception are clearly established from the onset.

Table 13: Analyses of utterances UE7-UE12

Utterance	Theoretical Implications	Methodological Interpretations
UE7	(RT) Jack created convenience for himself at the expense of others. (PC) The changing of Jack's name depending on place exposes Jack's intention to conceal his identity.	(DA's facet of micro-level analysis) Under normal circumstances, a fictional character, just like a real person, cannot afford to have multiple names depending on where they happen to be. Doing so has implications of deception.
UE8	(RT) Instead of admitting how members of his society have become untruthful, Algernon explained away their untruthfulness with lame justifications.	(DA's facet of micro-level analyis) When society fails to live up to a standard, it tends to lower the standard to make it live up to them.
UE9	(RT) Algernon realises that he and Jack have failed to keep up with truth and therefore he seeks to normalise their deceptions. (PC) Through a linguistic act, Algernon is undermining the norm and elevating the unconventional.	(DA's principle of language as constructive) Realising that Jack was using the same pattern of deception as his, Algernon connived with Jack to justify their lies.
UE10	(RT) Having detected that Jack was a schemer, Algernon conditionally offers to help Jack. In doing so, he is utterly absorbed in the pursuit of his own interest of dining at Willis's. (PC) By beginning with offering a favour to Jack, Algernon makes it appear as though doing	(DA's element of micro-level analysis) As much as Jack and Algernon were schemers who thrived on deception, Algernon took advantage of Jack by offering to help him conditionally.

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	so was more important than dining at Willis's, yet to him it did not matter if Jack had a chance to propose to Gwen; what mattered to him was dining at Willis's.	
UE11	(RT) Algernon evaded Lady Bracknell's speculative remark by disregarding and subtly altering it. (PC) Through the manipulation of language, Algernon wanted his aunt to believe that she had been answered.	(DA's facet of micro-level analysis) By answering to what his aunt had not speculated, Algernon was avoiding accountability. (CA) Although Algernon's response created humour, it compromised the integrity of the conversation because it did not relate to his aunt's speculative remark.
UE12	(RT) In the interest of collaborating his employer's narrative, Lane sees it necessary to tell a lie. (PC) The linguistic act of exaggerating that there were no cucumbers even for ready money was meant for Algernon's aunt to believe that cucumbers were not available in the market.	(DA's aspect of language as constructive) Lane opted to protect his employer at the expense of telling the truth. In doing so, Lane must have been motivated by the need to keep his job; otherwise, if he had contradicted Algernon he could have been dismissed or punished.

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Observably, lying has a dramatic effect, especially when the reader is kept in the loop about the characters' deceptions. However, changing names based on one's geographic location has far-reaching implications, which may even prompt the reader

to question the writer's characterisation. Providentially, however, the whole play gravitated towards exposing Jack's identity.

Remarkably, it was not Jack alone who was bent on falsifying information. Knowing that he had not been at his best behaviour, Algernon deliberately converted his aunt's remark to one about his feelings, which was irrelevant to her aunt. Nevertheless, he wanted his aunt to believe that he had effectively responded to her inquest. Fortunately, Lady Bracknell read the discrepancy between her inquiry and Algernon's answer. Unlike in many cases where deception is successfully carried out on the grounds that the listeners become unaware of the speaker's use of language to manipulate them (Van Dijk, 2006a; Lillian, 2008; Asya, 2013, Coons & Webber, 2014), Lady Bracknell was alert to how Algernon tried to linguistically evade her question.

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Without Lady Bracknell's objection to Algernon's response, some readers may not easily detect Algernon's deliberate evasion of her question. By allowing Lady Bracknell to detect Algernon's deceptive response, Wilde exposed their society's propensity to deception as hinted in the literature review that Wilde was intent on criticising the English upper class for its artificial tendencies (Jackson, 2014). Being part and parcel of the generally deceptive upper class, Lady Bracknell was highly alert to the possibility of being deceived and therefore she easily picked up Algernon's attempt to deceive her as soon as it occurred.

However, in the case of Lane collaborating Algernon's lie that there were no cucumbers in the market, Lady Bracknell could not have detected the lie because the

claim was not entirely hinged on the use of language. If anything, language was only used as a referent to Lane's act of going to the market to buy cucumbers, of which there were only two possibilities – either the cucumbers were available on the market, or they were not. Since she had not been to the market, Lady Bracknell was in a weak position to verify Lane's claim about the unavailability of cucumbers, and thus she could not dispute what Lane said.

Yet, Lane's linguistic manipulation did not end with a simple claim that there were no cucumbers in the market; he lamentably decried the purported unavailability of cucumbers by offering the unwarranted explanation "Not even for ready money" (Wilde, 1994: 15). By so doing, Lane made it sound as though it were quite regrettable that Lady Bracknell had been deprived of her favourite food by the cucumber traders. His confidence in telling this blatant lie had the benefit of the linearity of language (de Saussure, 2014), which made Jack and Algernon's earlier references to cucumbers unavailable to Lady Bracknell. The linearity of language is such that when something is uttered and not recorded, those who are not present at that moment of the utterance cannot be privy to it.

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If Lady Bracknell had been present when Jack and Algernon were talking about cucumbers, Lane would not have had the room to linguistically manipulate her into believing that there were no cucumbers in the market. Besides the fact that she would have heard Jack and Algernon arguing about eating the cucumbers, Lady Bracknell would have also seen the cucumbers. Hence, in this case, the linearity of language

(whereby Jack and Algernon's earlier dialogue about cucumbers was no longer available) disguised the truth from Lady Bracknell.

The pattern of normalising lies emerges in this block of utterances. Seemingly, most of the characters at this point (Jack, Algernon and Lane) were not only comfortable with telling lies but also ready to defend them, and thus authenticate them for their selfish benefits. In the same vein of normalising lies, this block of utterances thematically highlights the collusion not only between Jack and Algernon, but also between Algernon and Lane. As though it were not enough to tell lies as individuals, Jack and Algernon cooperatively planned to make each other's lies admissible, while Lane undertook to cover up for his employer (Algernon) who had finished the cucumbers specially intended for Lady Bracknell. Hence, Jack, Algernon and Lane reinforced deception through collusion.

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Table 14: Analyses of utterances UE13 - UE18

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UE13	(RT) To make the unavailability of cucumbers indubitable, Algernon reinforced Lane's claim by pretending to be concerned. (PC) His appeal to the psychological act of distress was meant to rouse pity from his aunt.	(DA's aspect of language as constructive) Algernon substituted the real issue of his aunt being deprived of the cucumbers and stole the attention by claiming to be distressed.
UE14	(RT) Algernon created Bunbury for the convenience of avoiding	(DA's element of micro-level analysis) Realising that his aunt

	his aunt's company. (PC) Through a linguistic act, Algernon was able to present a make-believe of the existence of Bunbury who never existed in reality.	believed that he was distressed over the unavailability of cucumbers, Algernon figured he could also mislead his aunt to believe in the existence of a made-up Bunbury. The ability to convince his aunt that there were no cucumbers in the market presented Algernon the possibility of creating a fictitious Bunbury.
UE15	(RT) While Gwendolen did not verbally dispute to her mother's proposal to accompany her, her action of not following her mother contradicted her emphatic agreement. In so doing, she opted for the convenience of not arguing with her mother and simultaneously not cooperating with her. (PC) Linguistically, Gwendolen created a gap between her commitment and her action.	(DA's element of micro-level analysis) By avoiding confrontation by way of agreeing with her mother, Gwen managed to put her mother off-guard. Imaginably, if Gwendolen had objected to accompanying her mother, Lady Bracknell would have pestered her to do so as a matter of obedience.
UE16	(RT) To avoid appearing as impressionable, Gwendolen makes it as though she had contemplated loving someone called Ernest. (PC) Linguistically justifying her choice of the name Ernest, Gwendolen fallaciously associated it with confidence.	(DA's facet of language as constructive) In revealing that she had always wanted to love someone called Ernest, Gwendolen gave herself away as idealistic in the sense of falling in love with a name instead of a person. Gwendolen's appeal to destiny was meant to make it appear as though it was inevitable

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		for her to have a relationship with Jack.
UE17	(RT) In a more dramatic than realistic manner, Lady Bracknell sarcastically disapproved of Jack as Gwendolen's suitor. (PC) Lady Bracknell's linguistic act made it as though Jack stood a chance with Gwendolen, but she was just being diplomatic in her conditional disapproval of Jack.	(DA's aspect of interpretive stance) Insofar as Lady Bracknell appeared sympathetic towards Jack, she mocked him for the misfortune of not knowing his parents and systematically ruled him out as Gwendolen's suitor because it is not up to any child to produce a parent if they have never known one.
UE18	(RT) Miss Prism's defense of Jack implies that Jack has given her the impression that he is a responsible person. (PC) The image held by Miss Prism of Jack is partly because Jack himself linguistically portrayed himself as a responsible person.	(DA's facet of micro-level analysis) Considering how Jack poses as Ernest and pretends to have an invalid brother, he deceptively lived a double life.

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This block of utterances highlights the characters' calculative tendencies of departing from the truth and therefore compromising reality. With the help of Lane, Algernon did not only create the impression that there were no cucumbers in the market, but also made it impossible for his aunt to fathom that there had been cucumbers in the house some moments before she arrived with Gwendolen. Furthermore, Algernon counteracted the reality of an impending dinner with her aunt by creating a fictitious friend who supposedly needed his help. When her mother ordered her to accompany her, Gwendolen agreed to follow her but did not do so.

Upon encountering Jack (who went by the name Ernest in town), Gwendolen confessed that she had pondered the idea of marrying someone called Ernest, but it was all evident that she was engrossed in fantasy. As noted in the literature review that self-deception is necessary for one to attain enough conviction to deceive others (Trivers, 2011), Gwendolen fantasised about having contemplated herself in a relationship with Ernest. By so doing, she disguised the fact that she was just infatuated upon seeing Jack.

Against the naturally unfolding courtship between Jack and Gwendolen, Lady Bracknell disqualified Jack as a suitor on the grounds that he did not have a known parent. However, given how Lady Bracknell had disapproved of, for example, Jack owning a house on the "unfashionable side" (Wilde, 1994: 21) of Belgrave Square, and not knowing Jack's tenant, Lady Bloxham, her major reservations about him were related to his status and wealth. Hence, Lady Bracknell's displeasure about Jack not knowing his parentage largely appears as a scapegoat meant to disguise the motive of monetary gains and status she hoped to secure from Gwendolen's marriage.

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Despite his routine visits to town on the pretext of attending to his sick brother, Jack did not have a sick brother as he made Miss Prism to believe. In this vein, it has emerged in the literature review that deception is a form of world-making (Reeves-Evison, 2016). Deception by way of creating an invalid brother enabled Jack to feed his habit of escaping into town at his convenience. Furthermore, Jack created a situation where he was viewed as a responsible man who was weighed down by his brother's needs. In this way, Jack used the sensitivity of being burdened by his brother

to rouse sympathy in Miss Prism as observed by Hankiss (1980) that deceivers strategically direct their target audience's attention to very sensitive matters as a way to acquire relevance. The sensitivity of Jack sacrificing his time to care for his invalid brother was such that he deserved to be pitied and praised at the same time. With such benevolent attention given to him, Jack was the last person to be suspected of telling lies.

This block of utterances shows the pattern of characters going all out to convince their listeners, despite their engagement in deceptions. Besides colluding with Lane to give the impression that there were no cucumbers in the market, Algernon went on to create a Bunbury, whom he used as an excuse for not attending dinner with Lady Bracknell. Gwendolen's unwavering consent to accompany her mother into the music-room was enough for Lady Bracknell to believe that she would do so although she did not.

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Thematically, all the characters except Miss Prism, exhibited pretence as a form of deception. While Algernon appealed to the psychological acts of distress and boredom to convince his aunt, Gwendolen convinced her mother by offering her no resistance. Furthermore, Gwendolen most probably pretended that she had always loved someone called Ernest as a way of concealing that she was infatuated by Jack. On her part, Lady Bracknell pretended that Jack stood a chance with Gwendolen on the condition of producing one parent, yet she had already disapproved of him in other aspects related to his social status. Ironically only Miss Prism, who was not pretending in this block of utterances, was under the false impression that Jack would not engage in selfish merriment.

Table 15: Analyses of utterances UE19 – UE24

Utterance	Theoretical Implications	Methodological Interpretations
UE19	(RT) With the intention to avoid a German lesson, Cecily resorted to the convenience of lying that Miss Prism had a headache as a way of getting her to take a walk with Dr Chasuble in the park. (PC) Cecily's hyperbolic claim makes it apparent that she is taking advantage of Miss Prism's fondness of Dr Chasuble's company.	(DA's facet of language as constructive) In making the wild claim that Miss Prism had a headache, Cecily exploited the mutual affection between Miss Prism and Dr Chasuble.
UE20	(RT) The stark contrast between Jack's frequent visit to town for pleasure and how Dr Chasuble thinks he is a responsible person makes it obvious that Jack portrayed himself as an honourable character. More so, Chasuble's comparison of Jack to his invalid brother makes it clear that Jack has deceived him.	(DA's aspect of micro-level analysis) Cecily is not the only one who had a wrong impression of Jack's character; Chasuble too thought Jack is very responsible and yet he disguised his true self by creating a contrastingly inept fictitious brother.
UE21	(RT) To satisfy her fondness for Chasuble, Miss Prism falsely corroborated Cecily's remark that she is having a headache and hence could do with a walk.	(DA's facet of language as constructive) It is apparent that the norm for all the characters in this play, especially in this scene, is to endeavour for their selfish needs. However, when they seem to run out of justifications for their desired course of action, they tend

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		to resort to dramatic means, like Cecily claiming that Miss Prism is having a headache.
UE22	(RT) In the same way Jack created an invalid fictitious brother, he used the convenience of claiming that he is dead when it suited him. (PC) The extra-linguistic act of shaking his head is meant to heighten his audience's attention, while the linguistic act in "Quite dead" served the purpose of emphasis aimed at reinforcing his claim.	(DA's element of micro-level analysis) Both the claims of the existence of an irresponsible brother and his death took an emotional toll on Jack's audience in a way that placed attention on him as a subject of sympathy.
UE23	(RT) By stating that his brother died abroad, Jack meant to avoid questions around burial arrangements. (PC) The linguistic act of including a telegram (common means of communication), the manager of the Grand Hotel (a well-known establishment) and a severe chill (credible cause of death) served the purpose of authenticating his claim.	(DA's facet of micro-level analysis) As much as it is easy for Jack to claim he has an irresponsible brother, it requires rationality to do away with the fictitious character who has not met his audience.
UE24	(RT) To assume the identity of Ernest, Jack used the convenience of asking Dr Chasuble him to christen him as such. (PC) However, the linguistic act of adding that he could only be christened if Dr Chasuble had nothing better to do gave him away as not wanting to be christened	(DA's aspect of micro-level analysis) The inherent contradiction is expressing a desire to be christened that very afternoon and the afterthought suggesting that the christening is not an urgent matter betrays Jack as one who places no value in the

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	for the right reasons. If being christened is important, he should beg Dr Chasuble.	christening ritual; he wants to do it just for the sake of Gwendolen.

This block of utterances confirms the observation in the literature review that deception is driven by the motive to serve the self (Ito, Abe, Fujii *et al*., 2012). In view of the laws of nature which uphold the survival of the fittest, creating and safeguarding advantages for oneself can be read as human nature. However, the issues at hand in this block of utterances do not determine survival. For instance, attending or not attending a German lesson would not have been a matter of life or death for Cecily. Hence, her concerted effort in avoiding the lesson is simply self-serving in the strictest sense of pursuing selfish interests. To achieve her goal, Cecily had to breach the maxim of quality by stating what Cohen (2019) terms 'the untruth' that Miss Prism is having a headache. In so doing, she also tactfully diverted attention away from herself to Miss Prism; the claim that Miss Prism had a headache meant that her wellbeing is to be prioritised over and above having a German lesson.

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Presumably, Miss Prism may not have wanted to embarrass Cecily for telling a lie about her, and thus avoided contradicting her claim. Above all, it is apparent that in corroborating Cecily's assertion, she felt obliged to follow her inclination to take a walk with Dr Chasuble. Ultimately, her corroboration of Cecily's claim had nothing to do with Cecily's need of improving her German; instead, it had everything to do with her benefit of enjoying the company of Dr Chasuble in the park. Analytically, although Miss Prism could read Cecily's lie, she used it to her advantage.

While Cecily needed to divert attention from herself to avoid the German lesson, Jack needed to attract attention by drawing sympathy from his audience in conveying the news of his dead brother. By deflecting attention from his supposedly dead brother onto himself, Jack manipulated his audience from focusing on his supposedly deceased brother. Essentially, therefore, deception also occurs in the form of re-directing the audience's focus from the contextually primary issues onto secondary issues (Cohen, 2019). However, as implied by Siuli (2017), in re-directing the audience's focus, one may only determine the subject of focus but may not control the audience's reaction to the new subject. This is evidenced by how Jack struggles to explain the death of his brother. More precisely, he is bent on explaining it away.

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Although everyone knew Jack's brother as living an irresponsible life, Jack is still expected to be distressed by his death but apparently, he is the least concerned. Dramatically, it is only his regalia that is consistent with mourning; otherwise, he would cherish it if everyone stops talking about his supposedly dead brother. The way he answers questions about his 'late brother' is dismissively suggestive of quietening those who question him. For instance, in response to Dr Chasuble's inquiry about the burial at his farm, Jack postulated that his brother had expressed a wish to be buried in Paris. Instead of expressing the desire to preside over the interment of his 'late brother', Jack distanced himself by claiming that it is his brother's wish to be buried in Paris, where he died. Conveniently, the physical distance between Jack's residence and Paris is meant to discourage his audience from entertaining the idea of attending the funeral and thus to quickly forget about Jack's dead brother. After this conversation, Jack requested Dr Chasuble to christen him, only because he wanted to take up the name Ernest, about which Gwendolen is obsessed. Analytically, Jack

would stop at nothing to make up for his deficiencies; he creatively sought to acquire the name Ernest through a christening ceremony.

The theme of deception in this block of utterances is complemented by a pattern of characters deflecting attention for their own good. Cecily, for example, deflected attention from her German lesson onto Miss Prism whom she claimed to be having a headache. Miss Prism, in turn, deflected the attention away from her unfounded headache onto taking a walk with Dr Chasuble. Above all, Jack claimed his brother had died in Paris and expressed a desire to be buried there, thus deflecting attention from the need to make burial arrangements.

Table 16: Analyses of utterances UE25 – UE30

Utterance	Theoretical Implications	Methodological Interpretations
UE25	(RT) Within a short time of meeting Algernon (who is disguising himself as Ernest), Cecily is already speaking highly of him to justify how she has fallen for him at first sight. The sharp contrast she draws between him and his friend, Bunbury, is aimed at highlighting that Algernon is the ideal suitor any young lady could wish for. (PC) Cecily's play on opposites – pleasure	(DA's element of micro-level analysis) To some extent, courtship is based on the degree to which a man is responsible, not only for his own affairs, but also those of others. Hence, by claiming to take care of an invalid friend, Algernon juxtaposed his image against that of an invalid friend to appear a good suitor for Cecily.

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	and pain – is a poetic appeal to her listeners who are meant to appreciate Algernon's dutifulness, and thus to approve of him courting her.	
UE26	(RT) Like Cecily who falsely claimed that Miss Prism had a headache, Jack made up Algernon's call to town. The longer Algernon stayed, the more he contradicted Jack's story of a dead brother.	(DA's element of language as constructive) By asking Merriman to order a dog-cart, Jack portrayed himself as responsible for, and sensitive to, his visitors' needs. However, his underlying motive in doing so is to get rid of Algernon.
UE27	(RT) In the same vein as Gwendolen revealed that she is destined to love someone called Ernest, Cecily claimed she had been engaged to Algernon. For their convenience, Gwendolen and Cecily would not wait for the men to propose; their presumptuousness superseded the men's proposals, rendering them unnecessary. (PC) The linguistic act of mentioning a lengthy period of three months is a pointer to Algernon that she is extremely content with him.	(DA's aspect of micro-level analysis) Like Gwendolen, Cecily exhibits that she is desperate to start a relationship. Her forwardness undermines the expectation that Algernon (the man) is supposed to propose to her.
UE 28	(RT) To justify her choice of Algernon, Cecily irrationally argued that a person who is	(DA's facet of interpretive stance) The inherent contradiction in Cecily concluding that Algernon is

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	often a subject of discussion is attractive.	attractive, even before seeing him, and judging herself as foolishly falling in love with Algernon points to her desperation for a suitor.
UE29	(RT) Gwendolen's fondness of Cecily went only as far as she did not know that Cecily is Mr Worthing's ward. She liked Cecily on the condition that she did not threaten her relationship with Jack.	(DA's tenet of language as constructive) Gwendolen's confession that she preferred Jack's ward to be older and less attractive than Cecily makes it improbable that she genuinely liked Cecily from the onset. Effectively, Gwendolen reveals that Cecily is a source of undesirable competition.
UE30	(RT) Having known that Cecily is Jack's ward, Gwendolen revokes her first impression of Cecily as likeable and labels her as false and deceitful.	(DA's facet of micro-level analysis) Analytically, Gwendolen implies that Cecily is deceptively posing as Jack's ward but otherwise very intent on having a relationship with him. Her claim that she is never deceived is accusatory, bordering on implying that Cecily is up to seducing Jack.

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This block of utterances exhibits a consistent pattern of characters' falsification of reality. Invariably, all the characters involved in this block of utterances engaged in altering reality to suit their selfish ends. To radically reconstruct reality in the manner they did, the characters employed the concept of 'moral disengagement' as articulated by Jacobsen *et al*. (2017) and discussed in the literature review, whereby individuals excuse themselves from the moral rules they considered binding to others. For instance, Cecily suddenly began to see good in Algernon, only because he claimed to

take care of his invalid friend, Bunbury. In doing so, she licensed herself to apply double standards on Algernon and Bunbury.

Considering she hardly knows either Algernon or Bunbury, it is unfair for her to believe Algernon's allegations about Bunbury whom she has not seen. Since reality has it that there is never a Bunbury, Cecily would condemn Algernon if she makes efforts to verify his claims about Bunbury. Instead, she morally disengages in view of Algernon, simply because she falls in love with him at first sight. The same moral disengagement goes for Miss Prism, Dr Chasuble and Cecily, who all presume that Jack has a brother whom they condemn as irresponsible while they think of Jack as responsible.

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Furthermore, Cecily admits that she foolishly judged Algernon as attractive on the basis that he is often the subject of discussion from the time she knew of him as Jack's irresponsible brother. Understandably, her admission of foolishness obtains from how she reconciles the irresponsibility of Jack's brother with his attractiveness. Implicitly, Cecily has to morally disengage to think of Jack's irresponsible brother as attractive. Stated otherwise, Cecily excuses herself from condemning Jack's brother because she is in love with the ideal of a man who is constantly the subject of discussion.

While Jack wanted Algernon to stop pretending to be his brother, Jack himself is not ready to stop pretending that his brother is dead. Given that both Jack and Algernon are lying, neither of them is morally fit to call the other to order. However, Jack morally disengages by instructing Merriman to order a dog-cart to take Algernon back to town.

Through moral disengagement, Jack overlooks his own shortcoming and focuses on rectifying that of Algernon, which is arguably less distressing than his. Without justifying Algernon's lie, it is only fair to say it is subordinate to that of Jack since it is an extension of Jack's initial lie. Nevertheless, Jack morally disengages to dismiss his offense while magnifying that of Algernon, probably because he has the leverage of his home advantage. Similarly, Algernon also morally disengages at his house in town when he prohibits Jack from eating the cucumbers purportedly reserved for Lady Bracknell, which he eats himself.

The pursuit of selfish gains also manifested itself in Gwendolen who initially thought of Cecily as likable but had to revise her stance after knowing that she is Jack's ward. By labelling Cecily as 'false and deceitful', Gwendolen morally disengaged from her initial judgement of her as likable because she had learnt that Cecily was not related to Jack; hence, Cecily was his potential suitor and therefore a potential competitor with her. At a point when she was fond of Cecily, Gwendolen was morally engaged (assuming Cecily was related to Jack), but when Cecily revealed that she was Jack's ward (a potential competitor for Jack) Gwendolen morally disengaged and labelled her false and deceitful. Ironically, by labelling Cecily, Gwendolen was false and deceitful herself because she suddenly contradicted her initial impression of Cecily for no reason except that Cecily was unrelated to Jack, and thus posed a threat to her relationship with Jack.

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Thematically, the pursuit of selfish interests led the characters to disregard reality and to contextually manipulate situations to suit their needs. Not only did the characters

disregard reality; they also distorted it by altering it to their selfish ends. Consistently, however, the alteration, and even contradiction of reality, produced creativity on the part of the writer as the determiner of the characters' actions. Such negative creativity, as discussed in the literature review in line with breaching Gricean maxims, is fundamental to not only *The Importance of Being Earnest*, but also to the other two sampled texts.

Table 17: Analyses of utterances UE31 – UE38

Utterance	**Theoretical Implications**	**Methodological Interpretations**
UE31	(RT) Describing Algernon's eating of muffins as 'heartless' had nothing to do with his character; rather, it was Jack's way of discouraging Algernon from eating the muffins. (PC) The linguistic act of portraying Algernon as 'heartless' was an emotional blackmail tactic aimed at eliminating Algernon as a competitor for muffins.	(DA's aspect of micro-level analysis) In the same way Jack had been denied the cucumbers by Algernon, he wanted to deny him the muffins. Both of them, however, denied each other in subtle ways, avoiding being explicit about it. However, their common goal was to avoid sharing food by using the home advantage.
UE32	(RT) Without explicitly saying so, Jack affirmed that he was entitled to the muffins as the owner of the place, as opposed to Algernon who was visiting. (PC) The linguistic act of emphasising with 'own' was meant to distance Algernon from the muffins.	(DA's element of language as action) More than it was an act of informing, Jack's utterance was a revenge in view of how Algernon had prohibited him from eating the cucumbers.

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UE33	(RT) Given how both Gwendolen and Cecily had been impatient for Jack and Algernon to propose to them, it was ironic that they could have made a pact not to speak first. In retrospect, the way Gwendolen hastened to confront Mr Worthing as soon as he appeared makes it probable that her request for them not to speak first was meant to create room for herself to speak ahead of Cecily.	(DA's facet of micro-level analysis) Gwendolen and Cecily's enthusiasm to find out the truth about Ernest could not have allowed them to wait for the men to break the silence. Against their curiosity, their agreement was aimed at practicing the decency expected of ladies. However, Gwendolen appeared to have a hidden motive since she broke the silence at first sight of Mr Worthing. (CA) For her selfish ends, Gwendolen betrayed Cecily by speaking first. More so, she was hypocritical for not observing her proposal.
UE34	(RT) As much as Cecily did not believe Algernon, she cherished his response because Algernon flattered her. (PC) Still feeling betrayed by Gwendolen who spoke first despite proposing not to, Cecily could not hold back the linguistic act of spiting Gwendolen by speaking favourably of Algernon.	(DA's element of language as constructive) Insofar as they were supposed to be a team in confronting Algernon and Jack, Gwendolen and Cecily's coalition quickly crumbled as Cecily could not pass the opportunity of regaling herself with Algernon's flattery. (CA) Cecily ceased the opportunity to revenge after Gwendolen had broken her promise not to speak first.
UE35	(RT) Trying to salvage her alliance with Cecily, Gwendolen partly pretended to support her	(DA's element of interpretive stance) In confronting their supposedly common rival,

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	sentiment but also subtly ridiculed her for prioritising style (manner) over sincerity (morality).	Gwendolen and Cecily soon could not figure out if they still stood together because of the altercation they had had, and each of them was inclined to maintain advantage over the other.
UE36	(RT) Lady Bracknell immediately revised her disposition towards Algernon courting Cecily upon hearing that Cecily owned a substantial amount of money. However, she tried to disguise that her revised disposition was financially motivated by pretending that she had not looked at her, and yet she implied that she had not deemed Cecily worth noticing. Even when she talked of Cecily's 'solid qualities' without naming them, it should be understood she was metaphorically referring to her financial standings because she only began to hold Cecily in high esteem after learning about her fortune. (PC) The linguistic act of saying '…seems to me a most attractive young lady…' was a refusal to associate Cecily with physical beauty; to her, she was only attractive as a moneyed person.	(DA's aspect of interpretive stance) From the moment she cast eyes on Cecily, Lady Bracknell was looking down on Cecily and thus disapproving of her relationship with Algernon. Her attitude towards her suddenly changed upon the revelation that Cecily had a fortune. Clearly, Lady Bracknell acknowledged that she had underestimated Cecily's potential since she saw nothing in her physical appearance (to which she referred as 'surfaces') that suggested she was rich.

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UE37	(RT) Since she learnt that Cecily was rich, Lady Bracknell was intent on hastening her marriage with Algernon. Doing so was the guaranteed way of associatively gaining access to her money. Ironically, for her as an elder, she renounced the essence of engagement, which is to know each other's character before marriage. Her only motive in doing so was to ensure the marital association with the rich Cecily before any possible fall out between her and Algernon.	(DA's facet of micro-level analysis) Lady Bracknell radically compromised the value of engagement. Given her way, she could have done without it in the case of Cecily and Algernon, whom she would have preferred to get married right away. Unfortunately, her inclination to a quick marriage was not for the mutual benefit of Cecily and Algernon. Even Algernon who stood to benefit financially would have had no guaranteed emotional and social benefits in a rushed marriage. What was fundamental to Lady Bracknell was to secure the association with a rich person.
UE38	(RT) Unashamedly, Lady Bracknell continued to talk of Cecily as attractive but in the sense that she was attracted by her money. By mentioning the increase in Cecily's property, she implied that Cecily's attractiveness would grow relatively to hear wealth.	(DA's element of interpretive stance) Lady Bracknell epitomised the hollowness of the upper class, which viewed people in terms of riches and possessions. The same Cecily she had regarded as a *persona non grata* and thus unworthy of Algernon suddenly grabbed her attention when she knew of her financial status. Instead of talking about the joys of marriage, she was preoccupied with, and obsessed in Cecily's fortune.

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Apart from the dominant theme of characters pursuing their selfish needs, there is another trend manifested especially in this block of utterances. The characters' willingness to displace or distort reality shows that they would go to any length to have things their way. With such a disposition, characters easily compromised or sacrificed societal values to the extent of arguably turning the norm into the exception. For instance, Jack who was supposed to be charitable to his visitor, Algernon, could only think of how to get back at him for prohibiting him from eating cucumbers. Not only did Jack discourage Algernon from eating the muffins; he also labelled him as 'heartless'. Furthermore, Jack was unwelcoming by needlessly reminding Algernon that they were in his garden. For being denied cucumbers, Jack ended up being uncharitable, unwelcoming, and blackmailing Algernon. Essential for this thesis is that Jack selfishly breached the maxim of quality by calling Algernon 'heartless', just as Algernon had earlier on told him that the cucumbers (which he ate and finished) were reserved for Lady Bracknell. Both of them told lies, and thus breached the maxim of quality.

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In another scenario, Gwendolen suggested that she and Cecily would not speak first in establishing the identity of Ernest. However, Gwendolen herself breached the maxim of quality by speaking first. Although it is arguable that despite being committed to not breaking the silence, she was overwhelmed by the urge to confront Algernon, it is also credible that she never committed to her proposal of not speaking first. As the proposer, she was more expected to abide by her proposition than Cecily was; it is most likely that she selfishly and untruthfully made the proposal as a way of creating an opportunity to confront Algernon before Cecily could do so.

Feeling betrayed by Gwendolen who spoke first despite proposing not to, Cecily chose to be amused by the way Algernon responded, even though she did not believe him. Vested with the intentions of spiting Gwendolen and advancing her relationship with Algernon, Cecily sacrificed the truth that Algernon's response was not convincing. In a subtle retaliation to Cecily's deliberate departure from truth, Gwendolen saved her face by pretending to go along with Cecily and yet simultaneously criticising her.

However, the ultimate exhibition of selfishness was demonstrated by Lady Bracknell who, despite being the elder, proved that she was motivated by Cecily's money to see her in a positive light. Her avoidance of the word 'beautiful' in describing Cecily in preference of 'attractive', which is more suitable for describing the opposite sex, shows that she was metaphorically referring to Cecily's money more than to Cecily herself. More so, her sudden shift of disposition towards Cecily upon learning that she had a fortune makes it abundantly clear that she breached the maxim of quality by describing Cecily as attractive. Without money, Cecily would have remained plain and unnoticeable to Lady Bracknell.

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Overall, the characters in *The Importance of Being Earnest* consistently cared less about moral values, having set out to pursue selfish ends. As a collection of individuals representative or imitative of, and inspired by, the upper-class values, they threatened to collapse the core of their society as they acted against the observation that behaving morally is pivotal to cooperative social life (Hofmann *et al*., 2018). At the climax of their pursuit of selfish ends, what mattered was gaining advantage for the self, with little or no regard for how that advantage was gained. Embroiled in this blind pursuit of selfish

ends, most of the characters thematically evidenced the loss of morality, especially through telling lies, which constitute the breaching of the maxim of quality.

5.5 Summation of patterns and themes in the three sampled texts

Overall, several patterns have been observed in the three sampled texts, confirming the findings of the reviewed studies. At the tender age of thirteen, the main character in *Atonement*, Briony, manifested a lack of understanding of the relationship between her sister, Cecilia and Robbie. Consistently, she interpreted the scenes she witnessed of Robbie and Cecilia's encounters as all constituting an attack on Cecilia. By mistaking the courtship between Robbie and Cecilia as the former's attempt to hurt her sister, Briony started to think of Cecilia as powerless and needing some defence against Robbie. Also frustrated by the failure of her play, in which her cousins showed no interest, Briony felt that she was losing her creative power.

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To reclaim her creative power, Briony figured it was expedient to compete for power against Robbie, and thus to determine the narrative around her. In doing so, she was unconscious of how she was collapsing the borders between fiction and reality. Having commuted reality into fiction, the only thing that mattered to Briony was to exercise her authorial power, not in fiction but in determining what happened around her. With that mindset of manipulating events around her and targeting to win against Robbie, the straying of her twin cousins that led to the rape of Lola, presented itself as a convenient occasion for her to unleash the ultimate blow on Robbie. Although her conscience restrained her, she pressed on with her accusation of Robbie as the rapist, and thus she regarded his incarceration as her victory. Briony's consistent pattern of mentally

jumping out of reality and regarding her environment as fictional enabled her to press on with the victimisation of Robbie.

The dominant theme of manipulation in *Atonement*, is supported by the substantial prevalence of the breaching of the maxim of quality at the rate of 41% (as shown in Table 1), in comparison to the rates at which other maxims were breached (24% for the maxim of quantity, 29% for the maxim of relation and 6% for the maxim of manner). As the main contributor to the breaching of the maxim of quality, Briony demonstrated that speech acts are aimed at influencing and controlling the listener (Tarasov, 1990; Oksana, 2013). Everyone, including the police officers equipped with expertise in interrogating, ended up believing a thirteen-year-old girl's false testimony that it was Robbie who raped Lola.

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In *Wide Sargasso Sea*, Mr Rochester exhibited a dominant pattern of lampooning his wife, making it strangely ironic that he went ahead to marry her in the first place. However, in the bigger scheme of things, it was apparent that he never loved Antoinette; he merely acted according to his monetary motive, the pursuit of which was tied to Antoinette. Having married her primarily for monetary purposes, Mr Rochester apparently never tried to love Antoinette; instead, he sought justifications for his misgivings against her. Nevertheless, he consistently showed that he was not honest in his criticism of Antoinette because he often committed the fallacy of *ad hominem* by calling her such names as 'doll', 'marionette' and 'Bertha' (which was not her name, but the name he associated with madness). By associatively making overtures aimed at reinforcing the narrative that Antoinette was mad, Mr Rochester

showed that he had a hidden agenda. Otherwise, it would be in the interest of anyone to portray their spouse as normal, and/or even to conceal their abnomalcy.

As noted earlier, apart from the embittered Daniel Cosway, it was only Mr Rochester who advanced the narrative that Antoinette was mad. From DA perspective, Mr Rochester gave himself away by claiming Antoinette was mad while he was the one desperately driving her out of sanity through his (in)actions and attitude. Even as an average spouse, Mr Rochester was supposed to have the best interest for his wife, but he went all out to vilify her. Instead of seeking treatment for her since he concluded that she was mad, Mr Rochester embarked on a drive to confine his wife, and thus to orchestrate the similitude of her non-existence. The inconsistency between his allegations and his actions makes it most probable that he acted out of malice.

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Hence, the main theme in this text is the pretence evidenced by Mr Rochester's malicious intention to isolate his wife on the pretext of her madness. Calling her names and objectifying her, for example, as a 'tricorne hat' were palpable signs that Mr Rochester did not regard his wife as a fellow human worth of dignity, and less so as his equal partner. To him, she was a dispensable, rather regrettable object that stood as a nuisance in the face of his monetary gains. Otherwise, the objectification and lampooning of a spouse to whom he was committed would have been absurdly senseless. Since putting his wife away into solitary confinement was always going to come with a burden for his conscience, Mr Rochester had to find the means to justify his actions. Thus, he did not only treat Antoinette badly but also engaged in an extra-

marital affair with Amelie as a way of reducing her to a level lower than that of a servant girl.

Above all, for Mr Rochester to adjust to this radical undertaking, he had to cultivate a mindset in which he was convinced that his wife was mad. To succeed at this, he engaged in self-deception as a stepping stone, the leverage of which would allow him to deceive others as highlighted in the literature review through Trivers (2011) and Lu and Chang (2014). All his allegations of Antoinette's madness attest to the conviction he had built over time – of a mad wife.

Admittedly, Antoinette was behaving like a lunatic, only because her husband was treating her with contempt. As argued by Frankl (1984), Antoinette's behaviour would have been normal under the abnormal circumstances to which she was subjected by her husband. Therefore, Mr Rochester's intention to deceive does not pass the bar of reason since he also intentionally drove his wife to the edge of madness. Without denying the possibility of lunacy on the part of Antoinette, as alleged by Daniel Cosway that it ran in her family, there is hardly anything in the text to suggest that she was naturally mad. Instead, her desperate attempts to bring back her husband to her suggest that she was far from madness but reasonably exasperated.

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Therefore, the present researcher submits that Antoinette's madness existed only in Mr Rochester's mind; first, because he was the only one in the text who proclaimed it with a vested monetary interest, and secondly, because he maliciously portrayed Antoinette's exasperation as lunacy. Since Mr Rochester was primarily driven by a

monetary motive, he would have arguably but unconsciously cultivated an “addictive desire” (Park, 2021: 436) to see Antoinette getting mad. Thus, through desire, Mr Rochester mentally actualised Antoinette’s madness.

Given the overarching theme of pretence, on which the whole baseless narrative of Antoinette’s madness was premised, it is not surprising that the maxims of quality and relation were equally breached at a significant rate of 39%. As much as Mr Rochester’s allegations of Antoinette’s madness were unfounded (violating the maxim of quality), they also did not reflect the reality on the ground (violating the maxim of relation). He told and sustained the lie that Antoinette was mad; through self-deception, he created a mismatch between reality and his utterances. As the mainstay methodology, DA proved indispensable in unravelling Mr Rochester’s deep-seated intentions and how he set out to execute them.

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In *The Importance of Being Earnest* the characters’ propensity to deceive makes it appear as though deception was the norm rather than the exception among the English upper class. As pointed out by Jackson (2014), the success of this text is largely premised on how Wilde censured the English upper class for being unrealistic in the sense of pretending to live up to high standards. To make up for their shortcomings, the characters would deceptively cover up with utterances, most of which were lies aimed at sprucing up their images. As a result, they almost always ended up engrossed in the pursuit of selfish interests, stopping at nothing to achieve their goals. However, in the process, they compromised their morals as evidenced by the numerous lies in the text.

While humour is central to drama, there are several ways to achieve it. However, the humour in *The Importance of Being Earnest* is almost entirely based on the characters' lies, laden with the intention to deceive. As a recurrent phenomenon, deception in this text rendered the characters prone to dualism or the double identity (Fridel, 2014; Hussein, 2012; Hazra, 2013). At the climax of this dualism or double identity, Wilde's characters struggled with the expectation of moral actions from others on the one hand, and the failure to meet the same moral standards on the other. In this regard, Wilde's characters often drifted into moral disengagement to cope with the two extremes of undermining moral values and wanting to be seen as observing them.

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For Wilde, moral disengagement served two purposes. First, he used it to mould characters who could occupy those two extremes of wanting to hold others morally accountable, yet they often excused themselves from behaving morally. Secondly, creating morally disengaging characters has the effect of entertaining the readers as submitted by Raney (2004), Klimmt *et al*. (2006) and Krakowiak and Tsay-Vogel (2013). According to these studies, moral disengagement produces a dramatic effect, where characters appear to condemn themselves with their hypocrisy. For instance, Algernon was at pains to forbid Jack from eating the cucumbers he claimed were specially ordered for Lady Bracknell, but he went on to finish them.

Since nearly every significant character engaged in deception at one point or another, it translated into the high rate of breaching the maxim of quality as shown in Table 1 above. Accordingly, the maxim of quality was breached at the rate of 50%, followed

by the maxim of relation at 35%. Implicitly, the deception that prevailed mainly through lies was the main underlying substance of the play. Coincidentally, Jackson (2014) points out that Wilde's play deliberately targeted exposing the artificiality and pretentiousness of the English upper class. Although people occasionally tell lies in real life, the glaring 50% rate at which the maxim of quality was breached indicates how Wilde was emotionally invested in exposing the moral decadence of the Victorian English. As an Irishman under the oppression of the English (Ackroyd, 2003), Wilde chose drama as the appropriate genre that allowed him the excesses of exaggeration; otherwise, people do not ordinarily lie at the rate portrayed by Wilde. The use of drama also allowed Wilde to create coincidences that conveniently accommodated the contextually riveting deceptions.

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Altogether, the sampled texts are littered with evidence of characters engaging in deception, manipulation and outright lies with the aim of achieving specific goals. The major characters in these texts are typical exemplifiers of these elements. In *Atonement*, Briony told a life-changing lie that ruined not only Robbie and Cecilia's budding relationship but also their lives. She too, spent the rest of her life trying to atone for her wrongdoing. In *Wide Sargasso Sea*, Mr Rochester narratively tried to manipulate his audience into believing that his wife was mad. However, DA makes it abundantly clear that his desperation at proving Antoinette's madness was vested with selfish interests. In *The Importance of Being Earnest*, Jack and Algernon tried to deceptively change their names. Although the discovery of the truth was both embarrassing and chastising, their deceptions were creatively pivotal to the play.

Analytically, the breaching of maxims in the sampled texts is not accidental; the writers deliberately created the characters who violated the Gricean maxims to fulfill their overall literary plots. In this regard, the literary plot is like a plan of a building, the execution of which can only be accomplished with some physical materials like bricks, mortar and roofing materials. Thus, the characters are materially useful for the writer to meet the literary plot's requirements. Specifically, their actions and utterances are tailor-made to animate the plot in the same way building materials give physical existence to a building plan.

Analogically, the characters' breach of maxims is paralleled by, for example, the cutting down of trees for roofing beams. Agreeably and from an environmental point of view, cutting down trees is destruction of vegetation. However, from a construction and human nurturance point of view, cutting down trees is regarded as utilitarian. Just as the beams and bricks that are obtained at the expense of the environment combine to make an exquisite building, literary characters (laden with their flaws of breaching maxims) also pragmatically beautify literary works.

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While it would have been ideal to present the data by picking exemplary statements from the sampled texts to explain, demonstrate and/or highlight certain elements in the analysis, the researcher deemed it fit to give attention to every utterance from the texts. Doing so was mainly motivated by the fact that the data sets were not obtained from responses to any questions as in interviews or surveys. Instead, the data sets were obtained by identifying instances where Gricean maxims were breached in the sampled text. By virtue of not answering the same questions (as in participants

responding to questionnaires) the parameters in which the textual characters were subjected varied in every instance. In this regard, every utterance that was deemed a breach of the maxim(s) deserved to be treated uniquely and hence analysed, not independently of other utterances, but sufficiently.

Procedurally, the researcher grouped the coded utterances into manageable blocks for analysis (mostly 6 utterances per block). These coded utterances were initially analysed in terms of their theoretical implications and methodological interpretations. Subsequently, the researcher followed each block of coded utterances with an overall analysis to highlight how the fictional characters demonstrated some specific elements discussed in the literature review. Doing so did not only ensure that the analysis attempted to be exhaustive, but also holistic in the sense of integrating all the preceding chapters (Introduction, Literature Review, Theoretical Framework and Methodology).

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Several patterns and themes were detected in the three samples texts, all relating to either manipulation, deception, or blatant lies. The endemic prevalence of these patterns and themes is consistent with the breaching of mostly the maxims of quality and relation as initially indicated in the quantitative analysis. Accordingly, the overall rates at which the maxims of quality and relation were breached in the three sampled texts were 43% and 34%, respectively. Although not all literary writers thrive on falsifications and withholdings of the truth as typified in the sampled texts, they nevertheless capitalise on formulating blind spots for some of their characters, which they exploit while making their readers privy to critical information. Some of these blind

spots are constituted by the concept of the ‘unsaid’, which was discussed in the literature review in view of Kravchenko’s (2017a) understanding of the intended but not articulated. As exhibited in the sampled texts, characters occasionally indulge themselves by making utterances that are devoid of the intended meaning; very often under such circumstances, the opposite of what they say is true. Hence, within Kravchenko’s (2017a) discussion of indirect speech acts, the intended (but often unsaid) has a deeper meaning than the uttered, which has a surface/shallow meaning.

5.6 Chapter Summary

This chapter started by drawing attention to the applicability of both the quantitative and qualitative approaches to the analysis of data. Having acknowledged the limitation of quantitative analysis for this research, the researcher applied it to obtain a statistical overview of the frequency at which the Gricean maxims were breached in the sampled texts. The quantitative statistical overview provided insights that connotatively informed the subsequent, extensive qualitative analysis. The full sets of raw data from the three sampled texts were primarily presented in the form of appendices A, B, and C. Within these tabulated appendices, the data were coded to facilitate references to specific utterances from the sampled texts.

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With examples from the sampled texts, the researcher in the current study has demonstrated how breaching Gricean maxims does not only serve the purposes of the literary plot through decisive actions of characters, but also constitutes creativity by way of manipulative speech acts influencing those actions. More so, the researcher has highlighted the concept of negative creativity (discussed in the literature review),

which is central to the literary plot, especially in the sampled texts and many other literary works. As much as breaching Gricean maxims often constitutes morally unacceptable communicative behaviour in real life, it constitutes creativity in writing fiction, as would be explored further in the ensuing chapter that includes the research findings and results.

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CHAPTER SIX

SUMMARY OF FINDINGS

6.0 Introduction

This final chapter consists of three main components, namely the findings/results, conclusions, and recommendations. Considering that data analysis was aimed at deciphering the underlying meanings of utterances, the preceding chapter has already severally alluded to the results/findings, the summary of which is provided here. Subsequently, the researcher drew conclusions from the results/findings with close references to how the research questions were implicitly answered within the provisions of the protracted data analysis. Over and above drawing conclusions from the results/findings, the conclusions also served as direct responses to the research questions. In turn, the range of conclusions was integral in determining the recommendations, based on the perceived outcomes in relation to the research questions. Hence, procedurally, the researcher considered the results/findings first.

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6.1 Results/findings

From both the quantitative and qualitative perspectives, all the sampled utterances proved as true reflections of how people communicate in everyday life. More so, the current study specifically proved that the maxims of quality and relation were breached more often in the sampled texts, at the respective rates of 43% and 34%, compared to the maxims of quantity and manner, which were breached at the overall rates of 11% and 12%, respectively.

6.1.1 Art imitates reality

Establishing these quantitative results from the onset was important for generating insights into the interlocutors' tendencies in breaching Gricean maxims. Since all the sampled utterances were taken from fictional works, the statistics also served the purpose of proving the credibility of the characters, which was measured through their utterances and actions attributed to them. The qualitative application of psychological, marketing and other studies to the characters of the sampled texts revealed that their actions and utterances were expected under the circumstances, or at least justifiable from their perspectives. In this regard, it was clear that art (fiction writing) imitates reality as originally claimed by Aristotle (2011) and backed up by Şenol (2014).

6.1.2 Truth is relative

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Although most of the analyses carried out in the preceding chapter led to the conclusion that characters almost always premeditated the violation of maxims, their actions were supposedly carried out for good reasons. From their points of view, characters who breached Gricean maxims had justifications for doing so. In this regard, they are vindicated by Becker (2014), who argues against truth as being factual, but that which is justifiable. This stance is aligned with the notion of the relativity of truth (Hautamäki, 2020), which has been philosophically debated over time. In the strictest sense of relativity, truth is subjective as evidenced by the characters in the sampled works who, in breaching the maxims, tried to justify themselves even when their actions were extremely selfish. Overall, the characters' violation of maxims was often motivated by their preference of expediency over

communal interests; they violated the maxims in the interest of what was convenient to them.

6.1.3 Pragmatics of self-service

Prompted by convenience on their part, the characters who breached the maxims viewed it as their prerogative to say or do anything necessary for their own good. Such necessity for individuals was exposed through the lenses of the Relevance Theory as self-serving and opposed to utilitarianism. Ultimately, every character who breached a maxim would have had a reason for doing so, and the reason would have been initially, if not only, relevant for their purposes. In this vein of relevance, the characters considered their utterances and actions as practical, at least in the sense of serving their interests.

6.1.4 Manipulation as indispensable for literary plot

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Bearing in mind that there is an omniscient writer behind every fictional character, it was also established in this study that the character's actions and utterances do not only serve the character's interests, but more so, when considering the breaching of maxims, the character ultimately serves the interests of the writer who has absolute control over what transpires in the text. More precisely and more practically, the character is like a puppet that simply conforms to the puppeteer's initiatives.

In this regard, a fictional text is multi-layered; while characters try to manipulate each other in conversations (Tarasov, 1990; Handelman, 2009; Maillat & Oswald, 2009; Oksana, 2013; Asya, 2013; Faden & Beauchamp, 2014) they are manipulated by the

writer, who also manipulates the reader. Both the manipulation of one character by another and the manipulation of the reader by the writer involve the listener/hearer/reader's unawareness of the manipulation process (Coons & Weber, 2014). Therefore, manipulation emerged as a practical tool for the writer to advance a certain narrative that fulfills their plot.

6.1.5 Creativity as a product of breached maxims

Ordinarily, manipulation is a morally negative undertaking, the curbing of which would have prompted Grice to erect the co-operative principle consisting of the four maxims. Hence, it became clear in this study that manipulation inevitably involves the subversion of Gricean maxims. While the results of breaching Gricean maxims in real life have a high likelihood of the manipulator disadvantaging others, in the fictional world, the manipulator only disadvantages a fictional character who, in essence, does not exist. Precisely, the fictional character can only suffer a fictional disadvantage, which has no bearing on morality.

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Thus, applied to fiction, manipulation does not disadvantage anyone since both the manipulator and the manipulated remain fictional entities, incapable of suffering as real people do. The establishment of no moral harm involved in fiction made it feasible for the researcher to argue for creativity as a product of breaching the maxims. Stated differently, since fictional characters are incapable of suffering moral harm as real people do, the dynamic content generated from the breached maxims was regarded by the current researcher as an element of creativity on the part of the writer.

6.1.6 Productivity in subverting Gricean maxims

Without breached maxims, the sampled texts would not have turned out the way they did. More critically, there would have been no data set for this thesis if the texts were devoid of breached maxims. Considering, for instance, that the entire 60 pages of *The Importance of Being Earnest* are littered with 38 instances of identified breached maxims (as in the data set, Appendix 3), it is appropriate to say that Wilde thrived on breaching the maxims. Very often, one instance of a breached maxim would have a bearing on the other. For example, when Algernon lied to his aunt, Lady Bracknell, that there had been no cucumbers in the market, his servant, Lane, was drawn into corroborating his lie, which reinforced the false narrative that the market was out of cucumbers. In this way, Wilde used Lane's inferiority to Algernon (master-servant relationship, an extra-linguistic act according to the Pragma-Crafting theory) to arm twist Lane into violating the maxim of quality.

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Falsifications, withholding of truth and everything opposed to truth constituted 50% of breached maxims in *The Importance of Being Earnest*, as shown in Figure 3. In *Atonement*, the whole content of over 300 pages was hinged on the one lie (breaching of the maxim of quality) told by a 13-year-old girl, Briony. Likewise, in *Wide Sargasso Sea*, Jean Rhys generated much content from Mr Rochester's effort to justify his claim that his wife, Antoinette, was mad. Given how the researcher in the current study has argued, with the support of existing studies, that Antoinette was not mad but reasonably exasperated, the lies told by Mr Rochester primarily served the purpose of creating content for the text. In sum, the generous inclusion of instances where

maxims were breached in the sampled texts was strategically and fundamentally aimed at creating entertaining content.

6.1.7 Pragmatic creation of convenience for literary plot

Above all, the unencumbered breaching of maxims in the sampled texts was essentially at the service of the literary plot. As noted in the preceding chapter, the rate at which characters told lies in *The Importance of Being Earnest*, for example, was exaggeratively inconsistent with real life situations. Although exaggeration is typical of drama, there is a sense in which exaggerating through lies came across as art departing from reality, and thus contradicting the mimesis notion (reviewed in Chapter 2) of art imitating life.

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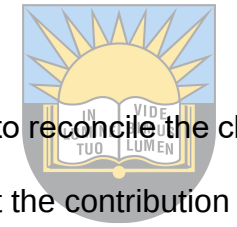
Considering that the artist (writer) is often conveniently served by the mimesis approach, the questionable proportion of exaggeration in *The Importance of Being Earnest* was purposively used to expose the artificiality of the English upper class by an oppressed Irishman (Wilde, the playwright). Wilde's agenda was decidedly one of highlighting the pretences accommodated in the English culture that was deemed superior to his Irish culture. To achieve his goal, Wilde conveniently maximised on exploiting the one weakness he found with the English people – of pretences sustained through lies. In this way, Wilde salvaged his literary plot with a little sacrifice of realism. Overall, in one way or the other, the writers of the sampled texts utilised the pragmatic creation of convenience for their literary plots.

6.2 Conclusions

Before venturing into the conclusions that specifically determine the extent to which the research questions were answered, it is important to begin with a few penultimate remarks. The literary plot is analogically a skeleton covered by the flesh whose substance is the characters' overall input through utterances, actions and inactions. While the plot holds together all the elements of a text, it is the conduct and disposition of the characters that determine the progression of narratives from the beginning to the end. As such, the success of literary texts depends on the relationship between the plot and characters' input, which are intricately woven to the extent that one cannot exist without the other.



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Therefore, the role of the writer is to reconcile the characters' input with the plot. More precisely, writers must ensure that the contribution of the characters should serve the plot's interests since the former are flexible and the latter is rigid. While writers create both the plot and the characters, they are ironically bound by the plot, but not the characters. The rigidity of the plot leaves the characters at the mercy of the writers, as exemplified by Mr Rochester in *Wide Sargasso Sea*, who maintained the irrational and unjustified claim that his wife was mad. Likewise, in *Atonement*, Briony pressed on with the accusation of Robbie as the rapist, despite her conscience raising a warning flag. Caught in between the rigid plot and the flexible characters, the writer can only bend the latter to conform to the former as suggested earlier that the writer manipulates character. Doing so often results in characters who, while realistic for the most part, sometimes become irrationally fixed on certain ideas and actions. To say the least, writers often resort to sprucing up the plot at the expense of the characters.

Their concerted efforts to preserve the plot occasionally generate the characters' contravention of the Gricean maxims. With that said, concrete conclusions were drawn in response to the research questions of the study.

6.2.1 Conclusions in view of RQ1

The first research question sought to establish the ways in which it is necessary to contravene Gricean maxims to create substance for the literary plot. First and foremost, the writers tend to apportion certain strengths – real or imaginary – to certain characters, from which they subsequently create weaknesses to expose the characters' imperfections. In *Atonement*, this was perfectly exemplified by Briony who was initially portrayed as having the power to create as a writer but ended up collapsing the boundaries between fiction and reality to the effect of wrongly, wilfully and maliciously accusing Robbie of raping her cousin, Lola. Her creative power as a writer turned her into a vindictive teenager, who mistakenly saw Robbie as her competitor for influence over her sister, Cecilia.

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In *The Importance of Being Earnest*, Jack was initially portrayed as a very responsible gentleman who took care of his irresponsible brother. However, as events unfolded, this brother turned out to be non-existent, which ironically turned Jack into an irresponsible liar. In brief, writers often endow characters with certain strengths as strategic means of masterminding their downfall. In doing so, they exploit the sharp contrast between strengths and weaknesses by manipulating their characters to breach Gricean maxims.

To achieve the contrast between a supposedly good or perfect character and the manifestation of their imperfections, it is necessary for them to breach Gricean maxims, which compromises their dignity. From a moral perspective to which fiction writing looks up, following the notion that art imitates life, the naturally intolerable breaching of the Gricean maxims makes it relevant to question the motives behind the non-observance of the maxims. Consequently, the characters who breach the maxims make protracted efforts to justify themselves, thereby creating substance for the plot. More precisely, it is the writer who generates substance through the characters' speech acts. Alternatively, the writer makes submissions on behalf of the characters to justify their positions, convictions, utterances and actions.

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Secondly, writers occasionally or systematically create characters with shortcomings and thus harbouring the propensity for breaching the maxims. For example, in *The Importance of Being Earnest*, nearly all the characters' pursuits of selfish interests made them appear incomplete, irrational and inconsiderate. Such an image for a character makes it easy for them to breach the maxims. Moreover, as exemplified by Jack, who lied to Algernon that he did not know anyone by the name of Cecily, such characters would not have a sense of remorse when their violations of maxims are exposed. Instead, they continue to act as though they have done nothing wrong, thereby showing an inclination to normalise the breach of the maxims. The rate at which the maxim of quality was breached in *The Importance of Being Earnest* (50% of instances of all breached maxims in the text) goes to show that the characters regarded telling lies as more of a norm rather than the exception. However, in the case

of this text, it must be noted that it belongs to the genre of drama, which is more permissive of exaggeration than prose.

Thirdly, characterisation on the part of the writer includes creating strong motives for their characters. By virtue of this, characters almost always stop at nothing to satisfy these motives. In *Wide Sargasso Sea*, for example, Mr Rochester arguably married Antoinette for the wrong reason – money. Without the entitlement to the fortune inherited by Antoinette, he would have had no other motive to marry her, at least according to the text. Even after marrying her, he mistreated her in a way that was inconsistent with loving her.

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Moreover, he desperately advanced the narrative that she was mad as much as his wife was desperate to get along with him. In the absence of valid reasons for mistreating his wife, Mr Rochester created some by way of breaching the maxims, especially that of quality, as he falsely claimed that Antoinette was mad. Likewise in *Atonement*, Briony's strong motive to exercise power over Robbie was such that she dismissed all restraint from her conscience in falsely implicating him as the rapist. The underlying factor is that the character's motive must be strong enough to overrule the necessity of observing the maxims.

6.2.2 Conclusions in view of RQ2

From a quantitative point of view, the statistics as shown in Table 1 (Chapter 5) reveal that a plot can heavily depend on the violation of Gricean maxims, particularly the

maxims of quality and relation. Overall, the maxims of quality and relation were respectively breached at the rates of 43% and 34% in all the three sampled texts. Considering, for instance, that 38 instances of breached maxims were identified in a 60-paged play, *The Importance of Being Earnest*, it means that on average, no more than two pages went without a breached maxim (specifically, 60÷38 means a maxim was breached within every space of 1.57 pages). At this rate, the narrative is literally littered with breached maxims. Consistent with drama, the rate at which the maxims were breached in this text also reflects the element of exaggeration.

Although the rate at which maxims were breached in both *Atonement* and *Wide Sargasso Sea* may not match that of *The Importance of Being Earnest*, the texts still thrived on the non-observance of Grice's co-operative principle. For more than 300 pages, McEwan, in *Atonement*, was able to sustain a narrative hinged on the one major violation of the maxim of quality. The same applies to *Wide Sargasso Sea*, a text aimed at exposing Mr Rochester as a liar who was intent on driving his wife into madness. With no shade of doubt, a plot can depend heavily on the violation of Gricean maxims.

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As evidenced in *Atonement*, the violations do not necessarily have to be numerous; one major violation of the maxim of quality was severally splintered into multiple violations as Briony protractedly vilified and eventually condemned Robbie. Likewise, Mr Rochester, in *Wide Sargasso Sea*, windingly built up the narrative that his wife was mad. Strategically, both Mr Rochester and Briony initially convinced themselves that their lies constituted truths, and subsequently sustained their lies through the

repetition. The instances of breached maxims also almost always give rise to tension, not only in the sampled texts, but also in various literary texts. As a product of breached maxims, tension is an important ingredient for narrative impetus.

Conversations involving breached maxims are often loaded with either justifications from the characters who breach the maxims or expressions of suspicion from the hearers of breached maxims, who may not afford to listen unquestioningly. The exchanges between characters who breach the maxims and those listening to them often amount to considerable content that beefs up the plot. For example, when Algernon was asked by Lady Bracknell if he had been behaving well, in *The Importance of Being Earnest*, he answered that he was feeling well. Unfortunately, for him, Lady Bracknell realised that he was trying to dodge her question and reminded him that she was interested in his behaviour, but not his feelings. In that play, this was just one of the many instances where characters' violation of maxims was questioned by other characters or the narrative voice. Since the breaching of maxims generates narrative substance, the plot can highly depend on the violation of Gricean maxims.

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6.2.3 Conclusions in view of RQ3

While subverting Gricean maxims in real life almost always involves acts of immorality, it constitutes creativity in fiction in the sense that it provokes readers to think about moral issues, and sometimes to compare themselves with fictional characters. As noted above, the characters' conversations surrounding breached maxims make up substantial content in literary texts. In the process of trying to justify lies, for instance,

a lying character occasionally gets confronted by another who is privy to the truth about the subject in discussion.

In *Wide Sargasso Sea*, for instance, when Mr Rochester scapegoated Christophine as ruining Antoinette with alcohol, she rebuffed his allegation with the counterargument that Antoinette was in a bad state because Mr Rochester made her unhappy. The contestation between Mr Rochester and Christophine about Antoinette's mental instability covers quite a few pages in *Wide Sargasso Sea*, making it evident that the latter was not ready to accept the former's violation of the maxim of quality. Upon realising that Christophine was reading through his lies, Mr Rochester dismissed her and vowed that she would never see Antoinette again. In saying that, he pretended to care for, and protect Antoinette, but simultaneously exposed himself as laden with the intention to isolate his wife.

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Within the single linguistic act of vowing to prevent Christophine from seeing Antoinette, Mr Rochester implicitly unravelled the three dynamics of scheming against his wife, pretence to care and intention to isolate. If he had not initially lied and subsequently sensed that Christophine was not buying his lies, he would not have had the need to engage in these three dynamics. Hence, his initial lie was pivotal to the introduction of these secondary dynamics, which constitute creativity.

Breaching maxims also has the potential to create vacuums, which must be filled to level the playing field, as it were. For example, in *The Importance of Being Earnest*, Jack blatantly denied that he was called Ernest despite Algernon knowing him by that name. However, he could not simply maintain that he was not called Ernest without

offering an alternative name. Hence, he told Algernon that he was called Jack. Even if he had not had the name Jack, which he was known by in the countryside, he would still have identified himself by another name. Doing so would have meant that he was required to be creative in coming up with an alternative name. Besides, the whole arrangement of calling himself Jack in the countryside and Ernest in town (and not wishing to be known by both names at any given instance) constituted a disguise which amounted to the breach of the maxim of quality.

In *Atonement*, Briony created a vacuum by initially referring to Lola's rapist as 'him', without mentioning a name. By repeatedly using this pronoun prior to providing a name, she positioned herself as the knower of the rapist. However, to Lola, it remained unclear as to whom Briony was referring; Briony created a vacuum in Lola's mind, which only suggested a male figure. To fill this vacuum, Briony eventually, and conveniently for her purposes, identified Robbie as the rapist. The act of falsely and verbally placing Robbie at the rape scene constituted creativity, let alone the act of linguistically convincing Lola to believe her allegation. Although it was negative creativity in the sense of landing Robbie in prison, it was all the same creativity because she held out with her allegation until she saw the downfall of her perceived competitor. Time and again, characters create vacuums in their speech acts, the filling of which constitutes creativity.

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Apart from creating vacuums and strategically filling them, characters also engage in supplanting reality with alternatives they make up by breaching maxims. The linguistic displacement of reality is often directed at other unsuspecting characters whom the

interlocutor aims to convince. A typical example of supplanting reality is that of Algernon introducing himself to Cecily as Ernest in *The Importance of Being Earnest*. In doing so, he masqueraded as Jack's brother and avoided telling the truth that he was merely a friend of Jack, since they knew each other as such before the revelation that they were brothers. Pretending to be Jack's brother gave him more leverage for visiting his home, even without prior notice, than it would have given him as a friend of Jack.

Every instance of breaching the maxim of quality involves not only supplanting reality but also negating it, and to some extent, concealing it. The negation of reality can either be active or inactive. Actively, one would have to advance one's claim against other characters' disputes on a particular matter. In this instance, Algernon did not have to actively argue that his name was Ernest; since he was a total stranger to Cecily, he could not have been known by the name of Algernon to her. The ways in which a character negates or conceals reality are expressly non-observant of the maxim of quality, and the extent to which they succeed in supplanting reality is the extent to which they are creative. Without raising any suspicion, Algernon introduced himself as Ernest to Cecily; his success in doing so was hinged on pretence. In the same manner, Mr Rochester pretended to be morally upright in condemning Antoinette as immoral in *Wide Sargasso Sea*, yet he unashamedly engaged in an extramarital affair with the servant girl, Amelie (Rashid, 2021). Pretense is just one way of supplanting reality.

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In *Atonement*, Briony blackmailed Lola into corroborating that Robbie was the rapist. Otherwise, without threatening to label Lola as naïve about Robbie's character, Briony would not have easily arm-twisted her. Likewise, in *The Importance of Being Earnest*, Algernon arm-twisted Lane into corroborating that there had been no cucumbers in the market, just by asking him why he had not served cucumber sandwiches. Since Lane knew that Algernon himself had finished the cucumber sandwiches, he was in a weak position to report that his master, Algernon, had eaten the cucumbers. Otherwise, it was going to jeorpadise his relationship with Algernon, if not his job. Through blackmailing, Lane was forced to lie, and thus create alternative content to the reality that there had been cucumbers, not only in the market but also in the house. Without blackmailing, both Lola and Lane would not have corroborated in the violation of the maxim of quality. Therefore, blackmailing is one way through which the subversion of Gricean maxims constitutes creativity.

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Other than breaching the maxim of quality, characters also occasionally make efforts to cover up, and thus violating the maxim of quantity. Briony, for instance, uttered several speculative statements to Lola, building the narrative that Robbie was the rapist. If she had been sure that Robbie was the rapist, she should have stated it right away in a few words, rather than windingly and even questioningly implicating him. Thus, occasionally, characters resort to saying more than is necessary as a way of disguising their intentions. Such covering up, which often culminates into a reconfiguring of reality, is facilitated by breaching the maxim(s) of quantity and/or manner.

Another way in which writers utilise the breach of maxims to achieve creativity is through the creation of extreme characters. While in *The Importance of Being Earnest*, most of the characters were prone to lying, Mr Rochester in *Wide Sargasso Sea* was narcissistic in wanting to isolate his wife. Briony, on her part in *Atonement*, was obsessed with exercising power over Robbie, as a writer does to a fictional character. In retrospect, Robbie was not a fictional character to Briony, but a fellow community member whom she did not create. Hence, her obsession with play writing blinded her to the extent of failing to distinguish between real people and fictional characters (Nakajima, 2013). In particular, her obsession with controlling Robbie compelled her to treat him as a fictional character (Matthews, 2017), with whom she could dispense as she pleased.

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Scapegoating, creating vacuums and subsequently filling them, supplanting reality, blackmailing and covering up are some of the pragmatic ways used by writers to subvert Gricean maxims to achieve creativity. Fundamental to all these ways of subverting the maxims is that the interlocutor linguistically manipulates their listeners/hearers. Invariably, manipulation involves the use of masked linguistic data (Asya, 2013), aimed at achieving specific outcomes in favour of the interlocutor. In this regard, Handelman (2009) clarifies that manipulation is the speaker's indirect interference with the listener's decision-making process. Overall, the breaching of Gricean maxims in fiction is usually to the advantage of the interlocutor, and at the expense of the listening characters. However, since fictional characters can only suffer imaginary moral harm, breaching the maxims in fiction has the positive effect of yielding creativity for the writer.

6.2.4 Conclusions in view of RQ4

Given that the brief answer to RQ2 is that the plot can depend on violated Gricean maxims to a great extent, the application of violated maxims to literary texts cannot be doubted. However, the pragmatic application of violated maxims to texts needs to be explicitly summarised here. As noted above, the three sampled texts are generously bestowed with breached Gricean maxims. In addition, as observed above, *The Importance of Being Earnest* is, more accurately, littered with violated maxims (averaging a breached maxim for every 1.57 pages). For this reason, it is irrefutable that Wilde relied heavily on the breached maxims, consciously or unconsciously, and intentionally or unintentionally.

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Although Ackroyd (2003) and Jackson (2014) point out that Wilde intentionally breached the maxims in this text to criticise his oppressors (the English people), it cannot be assumed that the use of breached maxims was entirely about criticism. Beyond merely criticising, the use of violated maxims was convenient for Wilde since it was habitual for the English upper class to breach the maxims. Wilde did not just set out to criticise the English people randomly; rather, he picked on their erratic observance of Gricean maxims as a practical point of reference. The practicality of using breached maxims was complemented by the genre of drama, which allows for ample exaggeration. Thus, in terms of the context, genre, and more so, the frequency of breached maxims, *The Importance of Being Earnest* typically exemplifies the pragmatic necessity and hence applicability of breached maxims to literary texts.

Even with a low frequency of breached maxims, McEwan in *Atonement* demonstrated the practicality and hence importance of violating maxims in literary texts. As observed earlier, almost all the breached maxims in this text are hinged on the one major lie that it was Robbie who raped Lola. Together, the 37 violations of the maxims in a text of 372 pages amount to an average of one violation per 10 pages. Statistically, this low rate of violating the maxims may suggest that McEwan did not heavily depend on breached maxims. Nevertheless, given that the entire text analytically hangs on the one major lie told by Briony, the practicality of using breached maxims is not only premised on frequency but also sometimes on the intensity of the breached maxim(s).

While Wilde made the most of numerous instances of breached maxims in his play, McEwan capitalised on the weight of the breached maxim that changed the lives of all significant characters in his novel. The significance of Briony's lie was such that when it was told, it altered not only Robbie and Cecilia's promising future but also Briony's. Practically, when McEwan produced Briony's life-changing lie, it signified the climax of the novel after which everything that followed was about resolving the issues that naturally arose under the circumstances. The generation of 372 pages of literary writing premised on the one lie shows that it is highly pragmatic to apply breached maxims in literary texts, since they can significantly, or forever alter the *status quo*.

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As in *Atonement*, where McEwan heavily relied on the one lie told by a thirteen-year-old Briony, Rhys in *Wide Sargasso Sea* also depended heavily on Mr Rochester's false narrative that his wife, Antoinette, was insane. Not surprisingly, the whole text was conceptually a prequel to Brontë's *Jane Eyre*, even though it came more than a

century afterwards. Clearly, Rhys' motive in penning *Wide Sargasso Sea* was to ventilate the causes of Bertha Mason's madness. Using the character of Antoinette, a reincarnation of Bertha Mason, Rhys implicitly argued that the purported madness of this character was partly a fabrication and partly a normal reaction to an abnormal action. Otherwise, had it not been Mr Rochester who claimed that his wife was mad, no one else would have made that conclusion. The amount of content generated from Mr Rochester making such a huge, unsubstantiated and analytically false claim makes it practical for the writer to utilise a breached maxim as a creative element. Although writers do not have an obligation to include breached maxims in their literary texts, they stand to benefit in doing so. Therefore, it is highly pragmatic to apply breached maxims in literary texts since they generate the dynamism loaded with content, arguments, and counterarguments, all of which are fundamental to creativity.

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6.3 Overall conclusions

Compared to real life events, literary texts tend to be concentrated with instances of breached maxims, rather exaggeratively so. This is understandable in the sense that literary writing is an artistic platform where writers showcase their creative prowess. As such, a writer has so much space within a literary work; in making the most of that space, they usually include far too many violations of Gricean maxims to emphasise their points. In this regard, literature is conceivably a form of exaggerated reality, as evidenced especially by the astounding rate at which characters tell lies in *The Importance of Being Earnest.* While Aristotle's mimesis philosophy, "Art imitates life", has been upheld earlier in the sense that art portrays reality, Wilde's anti-mimesis, "Life imitates art" is arguably truer. For art imitates life, only insofar as it requires a

point of departure; beyond that, it can even suggest how life should be. Since breached maxims in life are relatively fewer than in art, it seems that it is life that is trying to catch up with art in the strict sense of breaching maxims. Therefore, it is evident that art imitates life as life imitates art.

Morality is a huge determining factor with respect to the disparity arising in the frequency of breached maxims in life compared to art (fiction). In life, when one breaches a maxim, their linguistic act has a moral impact on another. By virtue of this, people usually breach the maxims sparingly, bearing in mind that they would be disadvantaged too if others violate the maxims. In this way, people ordinarily tend to observe the maxims as prescribed by Paul Grice, and to breach them under circumstances where they hardly have a choice. However, in fiction, the writer bears in mind that their characters can only suffer imaginary harm since they are not real people. Owing to this awareness, writers take the liberty to utilise breached maxims, knowing that they do no harm to real persons. If anything, the breached maxims enable them to reach the highest levels of creativity. Therefore, it is practically and thus pragmatically necessary to utilise breached maxims in creating content for the literary plot.

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Quantitatively, the breaching of the maxim of quality constituted nearly half (43%, as statistically determined from Table 1) of all the breached maxims in the three sampled texts. On face value, it may appear as coincidental that the writers of all the three sampled texts chose to rely heavily on lies. However, the prevalence of falsifications, not only in fiction but also in real life, is commonplace as evidenced by the

considerable number of studies on telling lies. More so, researchers in the fields of psychology and marketing have painstakingly endeavoured to establish why people tell lies. It has been noted that lying is potentially a complex psychological process that enables the liar to build “positive illusions” (Chance & Norton, 2015: 104) with the capacity to alter their perception, and thus coming up with alternatives to truth. Psychologically, those who are intent on deceiving others usually begin by deceiving themselves so that they come across as believing their assertions.

In the sampled texts, lying was carried out systematically, for example through collusion, deception, scheming, diverting attention and various forms of misleading. Without reading much into the psychological implications of falsifying information, it is important to note that lying is an integral part of communication. Although it is regarded as morally wrong, the violation of the maxim of quality is communicationally indispensable. More so, in fiction writing where lies do not cause actual moral harm, breaching the maxim of quality constitutes creativity as proven through the analyses of the sampled texts.

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While the observance of Gricean maxims is morally good for any society, the subversion of Gricean maxims is artistically beneficial for both the writer and the reader. As the writer exercises creativity through breaching the maxims, the reader enjoys the attendant multiple dynamics. Writers are more prone to breaching the maxim of quality than they are to breach the rest of the maxims because the foremost implication of doing so is the negation of truth/reality. Naturally, the negation of truth/reality creates a parallel world to the existing one, which causes desirable tension

in fiction writing. By ventilating the causal elements and ultimately resolving the tension, the writer gains ground in content creation. Therefore, breaching Gricean maxims in fiction writing has an overall effect of producing creativity; it is, as it were, the necessary evil that serves the plot.

Finally, it is necessary to examine literary works using theoretical perspectives from other disciplines. The researcher in the current study primarily set out to analyse literary works using the lenses of linguistics – pragmatics, Gricean maxims, linguistic acts, speech acts, etcetera – but ended up utilising studies from various fields like psychology, marketing, sociology and religion. However, the applicability of Gricean maxims to literary works remained central, meaning that linguistics can be comfortably applied in the analysis of literary texts. The dichotomy of linguistics as strictly applicable to real people and literature to imaginary/fictional beings has, so far, not helped in achieving the full analysis of literary works, which are, in any case, products of language in use. Ironically, linguistics and literature have shared the same departments and venues at universities across the world for a long time, and yet have had little collaboration. As demonstrated in this thesis, this gap can be closed by analysing literary works from a linguistics point of view.

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6.4 Recommendations

The recommendations made are directed especially to the stakeholders in the production and consumption of fictional works, particularly in view of Creative Writing as a subject. These stakeholders include, but are not limited to, both aspiring and established writers, literary analysts, teachers and students of Creative Writing,

theorists in the field of Creative Writing, curriculum designers and readers of literary works.

6.4.1 Identification of more justifications for breaching maxims

While this thesis primarily probed the necessity of breaching Gricean maxims in writing literary works, the ways in which it demonstrated the necessity are not exhaustive. It follows that the current study was limited to the three sampled texts, the examples from which could never be fully representative of all elements in the world of literature. There is a need to explore more elements that justify the breaching of maxims in writing literary texts, since the notion of regarding violated maxims as productive is breaking new ground. Moreover, the current study's sampled texts fall within only two genres of prose and drama; poetry, which allows for more linguistic twists and turns, most probably has more elements. Literary writing stands to benefit from every form of rationalisation for breaching the maxims as it has already been proven that doing so has a creative effect. In this regard, studies should focus on producing a comprehensive list of elements that justify the violation of maxims in literary works, and subsequently try to categorise or classify them.

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6.4.2 Linguistics as a tool for analysing literary texts

More literary analyses need to be carried out using linguistics lenses. Applied linguistics, particularly, is a rich field that can contextually unlock the meanings of utterances in literary works. Although linguistics is primarily concerned with language as used by people in society, there is no reason it should not be used to determine the

meanings of fictional works, whose characters are modelled after real people. As a portrayal of real life, fiction and its characters cannot radically deviate from the norms of society; otherwise, its writer will run the risk of lacking credibility. While literary writers will always have that extra room for exaggerating about what would otherwise remain mundane in real life, they remain bound by the necessity for credibility. Thus, there is no danger in treating fictional works as constituting reality; if anything, the linguistics lenses bring a fresh perspective to the analysis of literature.

6.4.3 The psychology of literary texts

Furthermore, there should be studies that explore the psychology involved in literary writing, since a significant number of psychological studies proved indispensable in analysing the characters' behaviours in the sampled works for the current thesis. While the literary narrative voice undertakes to explain the dispositions and mindsets of characters, psychological insights are extremely important in understanding characters' actions or inactions. To begin with, the writer who creates the characters does so through imagination, which is essentially a function of psychological processes. Therefore, to decode what is encoded psychologically, it is imperative to use psychological theories and precepts.

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In the same manner, therapists and counsellors collect information about their clients by listening to their experiences, writers use imagination to create the utterances and actions of their characters. Like the clients in a counselling session, fictional characters offer analysable information through their actions and utterances. Hence, the psychology of writing literature should be explored for the benefit of creative writing.

Beyond that, the psychology of writing literature can give insights into the mental health of the writers themselves. Several famous writers like Dambudzo Marechera, Virginia Woolf and Edgar Allan Poe either ended up insane or committed suicide; the psychoanalysis of writers can help them to maintain their mental health.

6.4.4 Productivity of breached maxims

Most of the literary studies that considered the application of Gricean maxims focused on identifying and demonstrating how the maxims were violated in texts. As such, analysts, for the most part, concentrated on accounting for the violations, and sometimes went as far as judging the culprits. Hence, even in literary works, the breach of maxims has been viewed negatively. In doing so, analysts often missed the creativity involved in breaching the maxims. As much as the maxims sound prescriptive and are admittedly ideal for social order, their efficacy only applies to reality, where individuals have moral obligations towards one another. Beyond that, the contravention of the maxims in fiction turns out to be productive.

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The initial objectives of the study are:

- To determine if breaching Gricean maxims is indispensable in fiction writing.
- To establish whether creativity is a product of breaching Gricean maxims.
- To propose a theory for the literary plot based on breached Gricean maxims.

With respect to the first objective, the breaching of Gricean maxims may not be indispensable for all literary texts. However, it proved indispensable for the three sampled texts which are littered with breached maxims. In light of the second objective, the analysis of the three sampled texts proves that creativity is partly

achieved through breaching Gricean maxims. The third objective of proposing a theory for the literary plot is met and addressed in the following section.

Therefore, it is highly recommended for literary writers and analysts to start seeing the violation of Gricean maxims in some positive light, at least in the strict sense of its production of creativity. Stated differently, not all instances of breached Gricean maxims have negative outcomes; justified violations of maxims in literary works should be celebrated for the creativity inherent in them. Additionally, literary writers, especially the novices, should consciously look out for opportunities to breach maxims in ways that advance their literary plots. Doing so frequently and successfully is arguably one characteristic feature of a seasoned writer. As such, creative writing students should, in fact, learn the art of breaching the maxims to a creative effect. Teachers of creative writing should also capitalise on raising awareness of the benefits of breaching Gricean maxims. Creative writing thrives on controversy, and there is perhaps no better way of achieving it than through violating maxims. In the same vein, Creative Writing curriculum designers, especially at higher institutions of learning, stand to benefit from incorporating the breaching of maxims as means of achieving and/or enhancing creativity.

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6.4.5 Proposal of Breached Maxims Creative Theory in literary works

Creative Writing as a subject is relatively new to many learning institutions. As such, the current writer noticed the dearth of theory in this subject while taking it at master's degree level. This thesis constitutes groundwork for devising a theory for Creative Writing in line with breaching Gricean maxims. Thus, the current researcher proposes

the Breached Maxims Creative Theory (BMC Theory). The theory's point of departure considers that breaching the maxims in fiction has no capacity for moral harm to persons in the real world. As much as fictional characters may be fictionally harmed, the overall effect of fictional texts on readers is entertainment. Just as one can claim to enjoy a movie in which actors die, a reader normally derives pleasure from how the writer creatively breaches the maxims. As noted above, the observance of Gricean maxims is good for social order, but the occasional and strategic non-observance is necessary and pragmatically convenient in Creative Writing.

The major driving force behind this BMC Theory is the subversion of Gricean maxims. As demonstrated in the analyses of the sampled utterances and statements from the three texts, every instance of a breached maxim has potential to generate not only content but creativity from which the literary plot can benefit. Furthermore, the BMC Theory saves to articulate and address the gap in literature of the trend of fictional characters breaching the maxims to the effect of creating dynamism and the much-needed impetus for a story. Although this trend has existed from time immemorial in fiction writing, it has not been theorised.

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Crafting the proposed BMC Theory required some creativity on the part of the current researcher who had to overcome the negativity associated with breaching Gricean maxims and start to envision the positivity of breached maxims. As such, the major tenet of the BMC Theory is the intentional, strategic and systematic subversion of Gricean maxims for specific purposes. In brief, the BMC Theory articulates a literary phenomenon that is as old as the novel and fictional story-telling but had never been analysed from the applied linguistics perspective of utilising breached maxims.

6.4.6 Literary Relevance Model

Literary works are not only produced in line with what is relevant to the characters engaged in discourse, but also in view of what the writer aims to achieve. As much as Wilson and Sperber's (2004) relevance theory clearly highlights that the proceedings in discourse are largely determined by what is relevant to the participants, it is not explicit in the consideration of the context in which the participants operate. Therefore, the researcher in the current study proposes to modify the relevance theory by including the context as largely represented by the plot – the framework within which characters express themselves in literary texts. The Literary Relevance Model (LRM) below illustrates a holistic approach to both the making and consumption of literature.

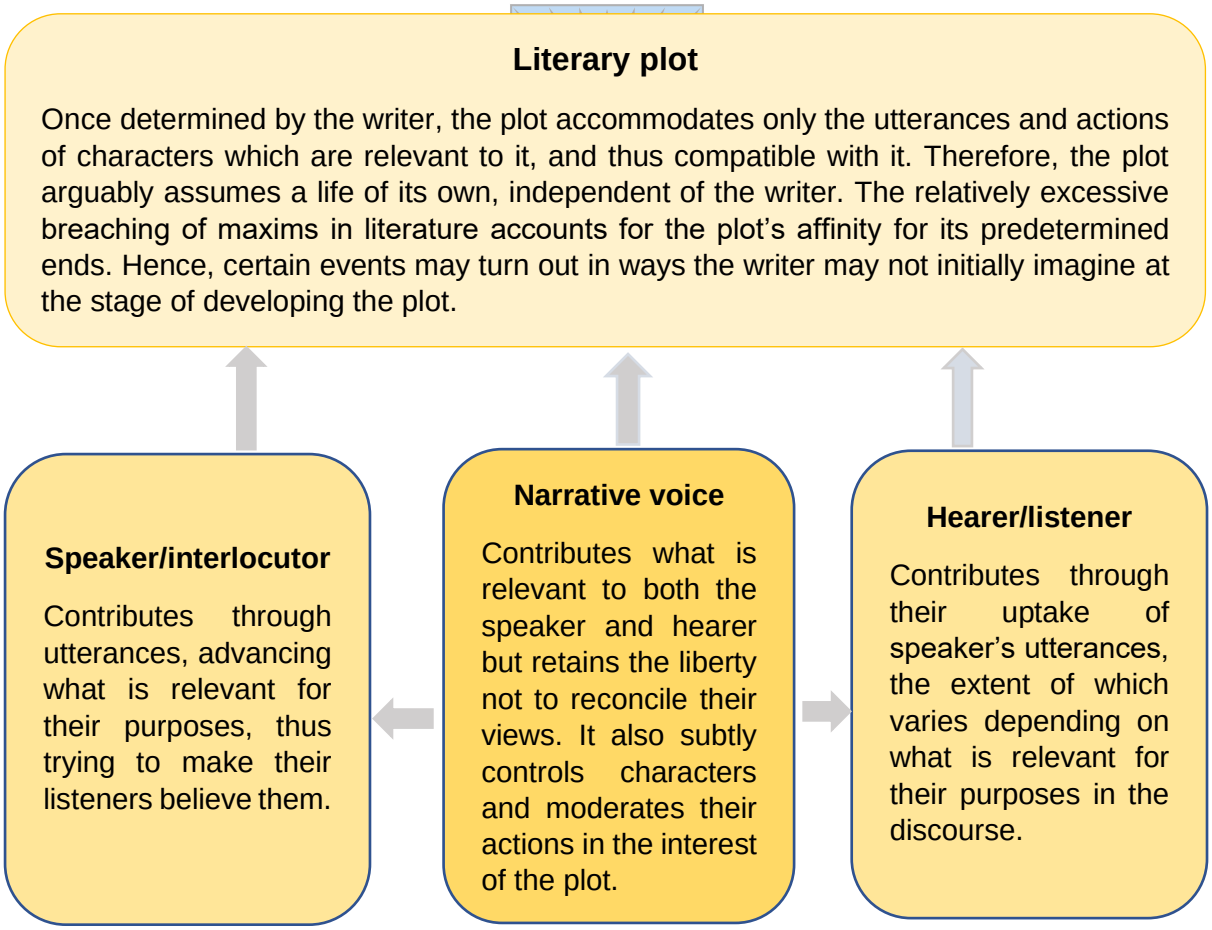

Figure 6.1: *Researcher's illustration of the Literary Relevance Model*

While the RT meticulously explains the relationship between the speaker and the hearer as a transaction from which both participants selectively benefit from the discourse, it is not explicit in terms of context. The LRM above posits a context constituted not only by the writer's plot but also the narrative voice which moderates the participants' undertakings. The most important attribute of the literary plot is that it arguably assumes a life of its own from the moment it is decided by the writer. Anything that does not align with the plot – ranging from characters' utterances and actions to the narrative voice's remarks – would not be accommodated. Otherwise, the inclusion of elements contradictory to the plot may only compromise the success of the literary work. Thus, the researcher concludes on the note of proposing the LRM as a more accomplished RT for composing literary works and analysing them.

6.5 Chapter Summary

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The prevalence of breached maxims in literature compared to real-life events is such that literature exaggerates reality for artistic purposes. Fiction offers more freedom for exaggeration due to the absence of real harm to characters. The current researcher has utilised psychological insights from real-life situations to access a deeper understanding of character motivations and societal norms portrayed in literature. While admitting that art imitates reality, this chapter places emphasis on viewing the violation of Gricean maxims in literature more positively as a way of enriching literary analysis and appreciation. In this vein, the suggestion to develop a theoretical framework for Creative Writing based on breached maxims is innovative and could offer valuable guidance to aspiring writers. The Literary Relevance Model provides a comprehensive approach to understanding communication dynamics in literary works.

6.6 Contribution to New Knowledge

Although Grice's Cooperative Principle of the four maxims of quality, quantity, relation and manner was not meant to be prescriptive, it comes across as such. Thus, it has been strictly applied as the norm of communication especially in the domain of linguistics. This strict observation of the Cooperative Principle has had a limiting effect on else the Gricean maxims can be utilised.

While the Gricean maxims constitute a hallmark of effective communication in a real society, the non-observance of the maxims in a fictional world provides room for writers to generate content and to turn on creativity. It follows that when maxims are breached in literature, the extent of the hearers' uptake determines the extent to which the course of action changes. In turn, the plot of a literary work benefits from the twists and turns that are created through the breached maxims. Discourse as constituted by speech acts depends on the degree to which Gricean maxims are observed or violated. As observed in the data analysis section of this study, literary works tend to have far too many instances of breached maxims as compared to real-life situations. As such, fiction writers actually capitalise on breaching the maxims in the interest of creating tensions and ultimately reasonable climaxes, without which the plot would remain flat and inconsequential.

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Contrary to Grice's advocacy in the Cooperative Principle, this study has demonstrated that it is extremely beneficial to breach the maxims in literary works. Drawing from linguistics, creative writing, literary analysis, psychology and other fields, the current researcher has analytically proven how literary writers systematically

breach the maxims for the benefit of their plots. In this regard, the current researcher has illustrated the novel approach of the positivity of breached maxims in literature, forming a sharp contrast with the traditional negative view of breached maxims.

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APPENDIX A: Data set from *Atonement* and prevalence of breached maxims

Utterance in relation to breached maxim(s)	**Quantity**	**Quality**	**Relation**	**Manner**
UA1: She was one of those children possessed by the desire to have the world just so. P.4			*	
UA2: Her wish for a harmonious, organized world denied her the reckless possibilities of wrongdoing. P.5			*	
UA3: What strange power did he have over her? P.38.		*	*	
UA4: Briony had lost her godly power of creation… P.76.		*	*	
UA5: It was wrong to open people's letters, but it was right, it was essential, for her to know everything. P.113		*	*	
UA6: With the letter, something elemental, brutal, perhaps even criminal had been introduced, some principle of darkness, and even in her excitement over the possibilities, she did not doubt that her sister was in some way threatened and would need her help. P.113-114	*	*	*	
UA7: She could never forgive Robbie his disgusting mind. P.115		*	*	
UA8: How appalling for you. The man's a maniac. P.119	*	*	*	
UA9: He's always pretended to be rather nice. He's deceived us for years. P.120	*	*	*	
UA10: Though they were immobile, her immediate understanding was that she had interrupted an attack, a hand-to-hand fight. P. 123		*	*	
UA11: Briony whispered, 'Who was it?' and before that could be answered, she added, with all the calm she was capable of, 'I saw him. I *saw* him.' P.165	*	*	*	
UA12: Briony said, 'It was him, wasn't it?' P.165	*	*		
UA13: After many seconds Lola said in the same weak, submissive voice, 'Yes, it was him.' P.165		*		
UA14: 'Lola,' she whispered, and could not deny the strange elation she felt. 'Lola. Who was it?' 165	*		*	
UA15: 'It was Robbie, wasn't it?'	*	*	*	*
UA16: The maniac. She wanted to say the word. Lola said nothing and did not move. Briony said it again, this time without the trace of a question. It was a statement of fact. 'It was Robbie.' P. 165		*		
UA17: Briony said it again. Simply. 'Robbie.' P.165	*	*	*	
UA18: At last Lola turned slowly to face her. She said, 'You saw him.' P.166		*		
UA19: 'You don't even know yet what happened in the library, before dinner, just after we were talking. He was attacking my sister. If I hadn't come in, I don't know what he would have done…' P. 166	*	*	*	
UA20: 'Well I can. And I will.' P.167	*	*		

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UA21: As far as she was concerned, everything fitted; the terrible present fulfilled the recent past. Events she herself witnessed foretold her cousin's calamity. If only she, Briony, had been less innocent, less stupid. Now she saw, the affair was too consistent, too symmetrical to be anything other than what she said it was. P.167		*		
UA22: If her poor cousin was not able to command the truth, then she would do it for her. *I can. And I will.* P.168		*		
UA23: The truth was in the symmetry, which was to say, it was founded in common sense. The truth instructed her eyes. So when she said, over and again, I saw him, she meant it, and was perfectly honest, as well as passionate. P.169		*		*
UA24: She did not think she had the courage, after all her initial certainty and two or three days of patient, kindly interviewing, to withdraw her evidence. P.169	*	*	*	
UA25: By clinging tightly to what she believed she knew, narrowing her thoughts, reiterating her testimony, she was able to keep from mind the damage she only dimly sensed she was doing. P.170	*	*	*	*
UA26: 'You wouldn't be saying that if you'd been with me in the library.' P.171	*	*	*	
UA27: *It was him. I saw him.* Her tears were further proof of the truth she felt and spoke, and when her mother's hand caressed her nape, she broke down completely and was led towards the drawing room. P.174	*	*	*	
UA28: Briony was to have no memory of what prompted her. An idea of great clarity and persuasiveness came from nowhere, and she did not need to announce her intentions, or ask her sister's permission. P.176	*	*	*	
UA29: 'You saw him then.' 'I know it was him.' P.179		*	*	
UA30: 'Let's forget about what you know. You're saying you saw him.' 'Yes, I saw him.' P.180		*		
UA31: 'Just as you see me.' 'You saw him with your own eyes.' 'Yes. I saw him. I saw him.' P.181	*	*		
UA32: Cecilia's repeated suggestion that it was Danny Hardman they should be talking to was heard in silence. It was understandable… that this young woman should be covering for her friend by casting suspicion on an innocent boy. P.181	*			
UA33: Did he believe he could conceal his crime behind an apparent kindness, behind this show of being the good shepherd? This was surely a cynical attempt to win forgiveness for what could never be forgiven. P.181	*	*		
UA34: All that lay between was too clamorous, too fluid to understand, though she sensed she had succeeded, even triumphed. P.181	*	*	*	*
UA35: In her dizzy state she was not able to say exactly what her success had been… P.183				*
UA36: The disgrace of it horrified her. It was further confirmation of his guilt, and the beginning of his punishment. It had the look of eternal damnation. P.184		*		
UA37: They chose to believe the evidence of a silly, hysterical little girl. P.209		*	*	

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APPENDIX B: Data set from *Wide Sargasso Sea* and prevalence of breached maxims

Utterance in relation to breached maxim(s)	**Quantity**	**Quality**	**Relation**	**Manner**
UW1: She wore a tricorne hat which became her. At least it shadowed her eyes which are too large and can be disconcerting. P.37		*	*	*
UW2: Amelie…turned around. Her face was so full of delightful malice, so intelligent, above all so intimate that I felt ashamed and looked away. P.37			*	
UW3: And the woman is a stranger. Her pleading expression annoys me. I have not bought her, she has bought me, or so she thinks. P.39		*	*	
UW4: The girl is thought to be beautiful, she is beautiful. And yet… P.39				*
UW5: I'll trust you if you'll trust me. Is that a bargain? P.46		*		*
UW6: I watched her die many times. In my way, not in hers. In sunlight, in shadow, by moonlight, by candlelight. P.55				*
UW7: I did not love her. I was thirsty for her, but that is not love. I felt very little tenderness for her, she was a stranger to me, a stranger who did not think or feel as I did. P.56				*
UW8: 'The white coackroach she buy young man' P.61		*		
UW9: 'Only if you promise to be reasonable.' P.81				*
UW10: 'My name is not Bertha: why do you call me Bertha?' 'Because it is a name I'm particularly fond of. I think of you as Betha.' P.86		*	*	*
UW11: I felt satisfied and peaceful…. I had no wish to touch her and she knew it, for she got up at once and began to dress. P.90			*	
UW12: My wife did not return. Yet I was not lonely or unhappy. Sun, sleep- and the cool water of the river were enough. P.91			*	
UW13: Even when she threatened me with the bottle she had a marionette quality. P.96		*	*	
UW14: Unfortunately your cure was not successful. You didn't make her well. You made her worse. P.100		*	*	
UW15: You seem to have made her dead drunk on bad rum and she's a wreck. P.101		*		
UW16: Now, say good-bye to Antoinette, then go. You are to blame for all that has happened here, so don't come back. P.103		*	*	
UW17: I also told them to engage a staff of servants whom I was prepared to pay very liberally – so long as they keep their mouths shut, I thought – provided that they are discreet, I wrote. P.106		*	*	
UW18: She'll loosen her black hair, and laugh and coax and flatter (a mad girl. She'll not care who she's loving.) She'll moan and cry and give herself as no sane woman would. *Or could.* Then lie so still, still as this cloudy day. A lunatic who always knows the time. But never does. P.107	*	*	*	
UW19: Vain, silly creature. Made for loving? Yes, but she'll have no lover, for I don't want her and she'll see no other. P.108		*	*	
UW20: She said she loved this place. This is the last she'll see of it… If she too says it, or weeps, I'll take her in my arms, my lunatic. She's mad but *mine, mine*…Hide yourself but in my arms. You'll soon see how gentle. My lunatic. My mad girl. P.108		*	*	

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UW21: I scarcely recognized her voice. No warmth, no sweetness. The doll had a doll's voice, a breathless by curiously indifferent voice. P.112		*	*	
UW22: No, the doll's smile came back – nailed to her face. Even if she had wept like Magdalene it would have made no difference. P.112		*	*	
UW23: Above all I hated her. For she belonged to the magic and the loveliness. She had left me thirsty and all my life would thirst and longing for what I had lost before I found it. P.112	*	*		
UW24: I too can wait – for the day when she is only a memory to be avoided, locked away, and like all memories a legend. Or a lie… P.113			*	

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APPENDIX C: Data set from *The Importance of Being Earnest* and prevalence of breached maxims

Utterance in relation to breached maxim(s)	**Quantity**	**Quality**	**Relation**	**Manner**
ALGERNON. How are you, my dear Ernest? What brings you up to town? UE1: JACK. Oh, pleasure, pleasure! What else should bring one anywhere? Eating as usual, I see, Algy! P.8	*	*		
ALGERNON. I thought you had come up for pleasure? ... I call that business. UE2: JACK. How utterly unromantic you are! P.9		*	*	*
UE3: [JACK *puts out his hand to take a sandwich.* ALGERNON *at once interferes*.] Please don't touch the cucumber sandwiches. They are ordered specially for Aunt Augusta. [*Takes one and eats it*.] p.9		*	*	*
UE4: JACK. Cecily! What on earth do you mean? What do you mean, Algy, by Cecily? I don't know anyone of the name of Cecily. P.10		*	*	
UE5: JACK. Well, if you want to know, Cecily happens to be my aunt. P.11		*	*	
UE6: ALGY: ... Besides, your name isn't Jack at all; it is Ernest. JACK. It isn't Ernest; it's Jack. ALGERNON. You have always told me it was Ernest. P.11		*		
UE7: JACK. Well, my name is Ernest in town and Jack in the country... p.12		*	*	*
UE8: ALGERNON. The truth is rarely pure and never simple. Modern life would be very tedious if it were either, and modern literature a complete impossibility! P.13		*	*	
UE9: ALGERNON. You have invented a very useful younger brother called Ernest, in order that you may be able to come up to town as often as you like. I have invented an invaluable permanent invalid called Bunbury, in order that I may be able to go down into the country whenever I choose. Bunbury is perfectly invaluable. If it wasn't for Bunbury's extraordinary bad health, for instance, I wouldn't be able to dine with you at Willis's to-night, for I have been really engaged to Aunt Augusta for more than a week. P.13		*	*	
UE10: ALGY...Now, if I get her out of the way for ten minutes, so that you can have an opportunity for proposing to Gwendolen, may I dine with you to-night at Willis's? JACK. I suppose so, if you want to. P.14			*	
UE11: LADY BRACKNELL. Good afternoon, dear Algernon, I hope you are behaving very well. ALGERNON. I'm feeling very well, Aunt Augusta. P.15		*	*	*
UE12: LANE [*Gravely*]. There were no cucumbers in the market this morning, sir. I went down twice. ALGERNON. No cucumbers! LANE. No, sir. Not even for ready money. P.15		*		

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UE13: ALGERNON. I am greatly distressed, Aunt Augusta, about there being no cucumbers, not even for ready money. P.15		*		
UE14: ALGERNON. It is a great bore, and, I need hardly say, a terrible disappointment to me, but the fact is I have just had a telegram to say that my poor friend Bunbury is very ill again. [*Exchanges glances with* JACK.] They seem to think I should be with him. P.16		*	*	
UE15: LADY B...Gwendolen, you will accompany me. GWENDOLEN. Certainly, mamma. [LADY BRACKNELL *and* ALGERNON *go into the music-room,* GWENDOLEN remains behind.] P.17		*	*	*
UE16: GWENDOLEN:.. my ideal has always been to love someone of the name of Ernest. There is something in that name that inspires absolute confidence. The moment Algernon first mentioned to me that he had a friend called Ernest, I knew I was destined to love you. P.17			*	
UE17: LADY BRACKNELL. I would strongly advise you, Mr Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex, before the season is quite over. P.22			*	
UE18: MISS PRISM. Cecily! I am surprised at you. MrWorthing has many troubles in his life. Idle merriment and triviality would be out of place in his conversation. You must remember his constant anxiety about that unfortunate young man, his brother. P.28		*	*	
UE19: CECILY. Miss Prism has just been complaining of a slight headache. I think it would do her so much good to have a short stroll with you in the Park, Dr Chasuble. P.30		*	*	
UE20: CHASUBLE. Ah yes, he usually likes to spend his Sunday in London. He is not one of those whose sole aim is enjoyment, as, by all accounts, that unfortunate young man his brother seems to be. P.30		*	*	
UE21: MISS PRISM. I think, dear Doctor, I will have a stroll with you. I find I have a headache after all, and a walk might do it good. P.30		*		
UE22: JACK [*Shaking his head*]. Dead! CHASUBLE.Your brother Ernest dead? JACK. Quite dead. P.34		*		
UE23: JACK. No. He died abroad; in Paris, in fact. I had a telegram last night from the manager of the Grand Hotel. CHASUBLE.Was the cause of death mentioned? JACK. A severe chill, it seems. P.34		*		
UE24: JACK…….No! the fact is, I would like to be christened myself, this afternoon, if you have nothing better to do. P.35	*			
UE25: CECILY……..Ernest has been just telling me about his poor invalid friend Mr Bunbury whom he goes to visit so often. And surely there must be much good in one who is kind to an invalid, and leaves the pleasures of London to sit by a bed of pain. P.37		*	*	
UE26: JACK. Merriman, order the dog-cart at once. Mr Ernest has been suddenly called back to town. P.38		*		
UE27: CECILY.You silly boy! Of course. Why, we have been engaged for the last three months. P.41		*	*	
UE 28: CECILY.Well, ever since dear Uncle Jack first confessed to us that he had a younger brother who was very wicked and bad, you of course have formed the chief topic of conversation between myself and Miss Prism. And of course a man who is much talked about is always very attractive. One feels there must be something in him after all. I daresay it was foolish of me, but I fell in love with you, Ernest. P.41		*	*	
UE29: GWEN…I am very fond of you, Cecily; I have liked you ever since I met you! But I am bound to state that now that I know that you are Mr Worthing's ward, I cannot help expressing a wish you were— well, just a little older than you seem to be—and not quite so very alluring in appearance. In fact, if I may speak candidly— P. 45		*		*

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UE30: GWENDOLEN. From the moment I saw you I distrusted you. I felt that you were false and deceitful. I am never deceived in such matters. My first impressions of people are invariably right. P.48		*		
UE31: JACK. I say it's perfectly heartless your eating muffins at all, under the circumstances. P.51		*		
UE32: JACK. Good heavens! I suppose a man may eat his own muffins in his own garden. P.51		*	*	
UE33: GWENDOLEN. But we will not be the first to speak. CECILY. Certainly not. P.54 GWENDOLEN. MrWorthing, I have something very particular to ask you. Much depends on your reply. P.54		*	*	
UE34: GWENDOLEN. Yes, dear, if you can believe him. CECILY. I don't. But that does not affect the wonderful beauty of his answer. P.55		*	*	
UE35: GWENDOLEN. True. In matters of grave importance, style, not sincerity is the vital thing. P.55		*	*	
UE36: LADY BRACKNELL [*Sitting down again*]. A moment, MrWorthing. A hundred and thirty thousand pounds! And in the Funds! Miss Cardew seems to me a most attractive young lady, now that I look at her. Few girls of the present day have any really solid qualities, any of the qualities that last, and improve with time. We live, I regret to say, in an age of surfaces. P.58		*	*	*
UE37: LADY BRACKNELL. To speak frankly, I am not in favour of long engagements. They give people the opportunity of finding out each other's character before marriage, which I think is never advisable. P.59		*		
UE38: LADY BRACKNELL: I see no reason why our dear Cecily should not be even still more attractive at the age you mention than she is at present. There will be a large accumulation of property. P.61		*		*

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