

Aspects of uncooperative Principle in Harold Pinter's *The Room*

In terms of Grice's Perspective

A Pragma–Stylistic Study

Assist lecturer :Shurooq Hameed Talib

General Directorate of Education Basra

ABSTRACT:

Conversation is an important aspect of communication in which people can transfer and express their thoughts and feelings. People need communication to interact with others. In conversation process , sometimes participants can do some violations that make the exchange irrelevant , obscure ,repetitive or untrue for certain reasons. Based on Grice's Cooperative Principle (henceforth,CP), this research attempts to explore the types of the uncooperative principle in Harold Pinter's *The Room*. In achieving the aforementioned point, four violations of Grice's maxims are examined: The violation of quantity, quality, relevance and manner. Then, a thorough analysis and interpretation of Pinter's characters will be revealed. Via the analysis of the violations of Grice's maxims in Harold Pinter's (*The Room*), the study analyzes the extracts in which Pinter's characters violate these maxims dominantly and explains the reasons behind such violations .

Key words: (Conversation, Grice's Cooperative Principle, quantity, quality, relevance ,manner ,the Room) .

1. Introduction

Conversation is a social activity of human life , and one of the most important aspect of human communication . People can transfer and express their thoughts and feelings via conversation . It acts as the basic conduct for maintaining and establishing the interpersonal relations. Different scholars have defined conversation from different perspectives. Hoey described conversation as "the matrix in which language is learned" (2017:154).For Crystal and Davy conversation is " any stretch of continuous speech between two or more people within audible range of each other who have the mutual intention to communicate " (1975:86).Conversation occurs at any time and often includes unplanned topics, focused on personal, local or immediate matters (Haigh,2005:3) . The Gricean concept of CP is the centerpiece of pragmatics. He described how people act in conversation by obeying the cooperative principles with its four basic maxims. The maxim

of quantity concerns with the required amount of information. Quality , deals with the truthful information. Relevance maxim concerns with the relevant topic under discussion. The last maxim requires how obscurity and ambiguity of expressions should be avoided in conversation. These maxims describes how successful and effective communication is achieved in social interaction .If speaker does not cooperate in communication, conversation cannot run smoothly (Arundale,2005;45; Cruse,2006:40).

2. Grice's Cooperative Principle

Grice is one of the most influential contribution in linguistics . In his pragmatic theory, he introduced the concept of "Cooperative Principle"(henceforth, CP) and its four basic maxims. These maxims work as instruction for successful conversation. In his essay "Logic and Conversation", Grice has stated that "make your conversational contribution such as required ,at the stage , at which it occurs ,by the accepted purpose or direction of the talk exchange in which you are engaged". Grice's CP define how people abide by those principles to make conversation run smoothly and effectively(Grice,1975:45-48).Within the notion of CP ,Grice goes further to the concept of implicature . This concept is defined as the implied meaning behind the denotative meaning of an utterance. Accordingly, implicature is the unstated meaning which the speaker implies . That is, the hearer is able to infer the speaker's meaning based on the meaning of the utterance presented by the speaker(Yang,2008:59) . In Grice's notion, these maxims can be flouted or observed , and an implicature generated . Implicature arisen from the observance of the maxims is called "**generalized implicatures**" or "**Standard implicatures**". This kind requires no context or situation to be carried out , and the intending meaning is recognized on the basis that the speaker is obeyed the maxims of (CP) . Unlike the preceding one , "**Particularized Conversational Implicature**" is context dependent , and the implied meaning can be inferred on the basis of the context of the conversation . The speaker makes a deliberate flouting of the maxims by providing no explanation , presenting more or less details than the hearer actually needs and using irrelevant comments to the participants(Birner, 2013:62) .

3. Violations of the Cooperative Principle

In conversation process , people sometimes violate these maxims intentionally or unintentionally to generate implicature for certain reasons , in that they may hide the truth , cheer or satisfy the hearer , give ironic statements or for the sake of politeness . That is, speakers may violate these maxims and the listener infer the implied meaning from the words presented by the speaker. Speakers tend to give too much, untruthful , irrelevant

and unclear information and this cause misunderstanding on the part of the hearer. (Leech, 1983:104; Cutting, 2002:40). Thomas (1995:75) in his "*Meaning In Interaction*" discusses that participants sometimes may fail to obey the maxims of conversation due to imperfect linguistic performance as in children or foreign language learners or because of legal or ethical reasons . Likewise speakers break the maxims to change the topic without as much embarrassment, or using tautology in presenting too much information , or expressing rhetorical questions, metaphor and euphemisms. Violation of Grice's maxims cannot be found in daily life only, but also in dramatic texts due to the miscommunication between characters. This is the case in Pinter's "*The Room*", where characters use repetitive and obstructive language to express something other than the words presented on the page In conversation process , sometimes there is ambiguous , untruthful , irrelevant or repetitive information which creates confusion among participants. . Conversation in drama is similar to daily conversation because it reflects real life situation and the dialogue of the characters are realistically created , play the role of speakers and listener .

In the Grecian theory, there are four basic maxims that can be worked as guidelines for people in conversation to make it effectively work . These maxims are : quantity, quality, relevance and manner.

a. The maxim of quantity

This maxim stipulates that speakers should give the information which is required by the conversationalist interlocutors. In a topic exchange, speakers should provide the precise amount of information in order to be cooperative . Grice(1975:1989:27) is attempting to observe that participants should strike a balance between providing too much and too little information when they speak. The following example shows the observance of the quantity maxim:

1)ROSE: "what were you looking for ?"

MRS SANDS: "The man who runs the house"(Pinter,1991:45)

A Gricean linguistic perspective shows that Mrs.Sands informs Rose that she is looking for the owner of the house whose name is Mr Kidd . She seems to be cooperative with Rose" The man who run the house " (Pinter,1991:45). Hence, she obeys the maxim of quantity, in that she provides the right amount of information to the addressee.

Violation of this maxim happens when the speaker repeats utterances and giving too much or too less information to the speaking exchange. The following example indicates the violation of this maxim:

2)ROSE: "I've told you I don't know this man!"

MR KIDD:" I know what he 'll do . I know what he'll do . If you don't see him now, there'll be nothing else for it, he'll come up on his own bat, when your husband's here, that's what he'll do. He'll come up when Mr Hudd's here , when your husband here".

ROSE: "He 'd never do that".

MR KIDD: "He would do that . That's exactly what he'll do . You don't think he's going to go away without seeing you, after he's come all this way , do you ? You don't think that , do you ?"(Pinter,1991:49)

In relation to the conversation above , Mr Kidd violates the maxim of quantity, he repeats the same words and gives more information than is required. His utterances indicates that there is a man in the basement who has been waiting there to see Rose . He also adds that he wouldn't go away without seeing her . His utterances indicates the dominance over the situation . " I know what he 'll do ... I know what he'll do,... He'll come up when Mr Hudd's here ,... when your husband here... He would do that ... That's exactly what he'll do ... You don't think he's going to go away..You don't think that ., "(Pinter,1991:49) .

b. The maxim of quality

This maxim concerns with the truthful information presented by the speakers. Grice clarifies this maxim as:

" **Do not say what you believe to be false**"

"**Do not say that for which you lack adequate evidence**"

As it is shown by Grice, both the sub-maxim require the speaker to say the truth and to avoid saying whatever he/she lacks evidence for (Grice, 1975:45; Ariel,2008:6). The following example indicates the observance of the quality maxim as presented in Cutting, 2002,35):

3) A:"I ll ring you tomorrow afternoon then".

B:"Erm, I shall be there **as far as I know**, and in the meantime have a word with Mum and Dad if they are free . Right, then bey-bey then " .

A:" Bey- bey "

Having a linguistic insights to the above conversation, it is found that B's reply "**as far as I know** " meaning not totally sure . Indeed, B's reply is to protect him/herself from accusations of lying and to make it clear that s/he uncertain . Here, A expects B to be true and to say something that correspond to reality. Thus , B adheres to the quality maxim (Cutting,2022:35) .

4)ROSE: "What about your sister, Mr Kidd?"
MR KIDD: "What about her?"
ROSE: "Did she have any babies?"
MR KIDD: "Yes, What about her?"I think ,Taller, of course."
ROSE:" What did she die of ?"
MR KIDD: "Who?"
ROSE:" Your sister"
MR KIDD:" I've made ends meet."
ROSE:" I don't believe he had a sister , ever."(Pinter,1991: 45).

In the above example, Mr Kidd's unwillingness to cooperate is very clear. He deceives Rose by not providing the truthful information about his sister when and how she died of .In doing so, he violates the quality maxim. This is shown in the following" What about her?... What about her... I've made ends meet?..."(Pinter,1991: 45)

c. The maxim of relevance

Relevance means that participants should "be relevant" in a given conversation. In doing so, conversation will be successful .Observing the maxim of relation is seen in the following example:

5)MR SANDS: "He lives here , does he?"
ROSE:" Of course he lives here"
MR SANDS:" And you say he's the landlord. Is he?"
ROSE : "Of course he is ." (Pinter,1991:47)

Having a Gicean view to the above conversation, it is found that Rose fulfill the relation maxim . She gives a relevant information for Mr Sands questions. Saying that Mr Kidd is the owner of the basement and he lives there. This is schematized in the following." Of course he lives here... Of course he is ..." (Pinter,1991:47).

Sometimes participants give irrelevant information towards the topic exchange , thus flouting of this maxim happened. An example is shown:

6) ROSE: "How many floors you got in this house?"

MR KIDD: "Floors.(He laughs) Ah, we had a good few of them in the old days"(P:44).

Mr. Kidd gives irrelevant answer to Rose's questions when she asks him about the number of floors in his house . His respond" Floors... Ah, we had a good ..."(Pinter,1991:47) shows no articulating with Rose's exchange, thereby, the violating of the relation maxim takes place.

d. The maxim of manner

This maxim is concerned with the clarity and orderly of expressions being presented . Participants should be brief , orderly and avoid obscurity of expressions. Grice (1975:1989:27) gives four sub-maxims under manner:

a-Avoid obscurity of expression

b-Avoid ambiguity

c-Be brief(avoid unnecessary prolixity)

d-Be orderly

Unveiling this maxim requires participants to be clear in conversation leaving no room to any ambiguity .The above example indicates the observance of the maxim of manner:

7) MRS SANDS: "What's his name ,Toddy? "

ROSE: "His name's Mr Kidd".

MR SANDS: "Kidd? No , that's not it ".

ROSE:" Mr Kidd . That's his name." (Pinter,1991:45)

Mrs Sands asks about the name of the owner of the house, Rose's answered to Mrs Sands question is free from ambiguity, hence she adheres to the maxim of manner. This is proved in the following," His name's Mr Kidd... Mr Kidd . That's his name." (Pinter,1991:45).

The violation of this maxim occurs when speaker uses ambiguous and incomplete utterances ,thus he/she causes misunderstanding to the listener and makes the conversation vague and obscure. The following example shows that Bert violates the maxim of manner. His utterance is not clear for his wife and this makes his conversation ambiguous.

8) BERT:"I got back all right."

ROSE:"(going towards him).Yes."

BERT:"I got back all right."

Pause.

ROSE:"Is it late?"

BERT:"I had a good bowl down there."

Pause.

"I drove her down, hard. They got it dark out. "

ROSE: "Yes ."

BERT:" Then I drove her back, hard. They got it very icy out ."

ROSE: "Yes."

Pause .

"I sped her."

Pause . "I caned her along. She was good. Then I got back. I could see the road all right. There was no cars.

(Pinter.1991:51).

Recalling the above fragments , it is found that Bert keeps on providing ambiguous information to his wife, presenting his domination of the road and his car in romantic terms . His utterances are not presented clearly, including many pauses and obstructive utterances , accordingly, the flouting of the maxims of manner has occurred. This is obvious in the following: "... I had a good bowl down there Pause ... They got it very icy out... But I drove her ...Pause...I sped her ...Pause... I caned her along... She was good" (Pinter,1991:51).

Pinter manipulates language to express something other than the words presented. He made a deliberate evasion of communication to hide the reality and the past experience of the characters . Pinter maintains that in his plays :

"Instead of any inability to communicate there is a deliberate evasion of communication . Communication itself between people is so frightening that rather than do that there is a continual crosstalk , a continual talking about other things , rather than what is at the root at their relationship" .

(as quoted in Esslin,2001:244) .

4. The text analysis (The Room)

The Room, is Harold Pinter's one-act play written in (1957), concerned with sense of menace, alienation and fear emanating from ill relationship between characters. The writer uses opaque language to hide the truth from others. The play presents the absurdity of human life springs from the insecurity between characters. Rose yearns for secure and love. She knows nothing other than her room. Her husband Bert avoids communication with his wife. His only comfort is his silence. Indeed, the social connections within this family are dead. Both Rose and her husband live in a separate world and feel alienated from the society.

At the beginning of the play, Pinter presents two characters who show no relationship to each other, live under the same roof and hide from world. Rose, a woman of sixty year, serving a breakfast to her husband (Bert) a fifty-year old man. During her speech, the woman gives a housewifely concern to her husband, ignoring the outside world and feeling secure in the flimsy world presented by the room she lives in with her husband. She continuously engages in trivial exchanges, asking him about his health and safety from the outside world, while he remains stoically silent, reading the newspaper ignorant her presence. This echoes the ill relationship between them. Rose talks about the room they live in, describing it as an ideal place for refuge and security from the outside world and nobody bothers their life. (Hinchliffe,1967:43; Taylor-Batty,2014:18).

1) ROSE: "When was that then?"

MR KIDD: "Eh?"

ROSE: "When was this your bedroom?"

MR KIDD: "A good while back".

ROSE: "What about downstairs?"

MR KIDD: "Eh?"

ROSE: "What about downstairs?"

MR KIDD: "What about it?"

ROSE: "Why's that?"

MR KIDD: "The rain comes in".

ROSE: "Well, Mr Kidd, I must say this is a very nice room. It's very comfortable room". (Pinter,1991: 44).

Mr. Kidd (the ownership) arrives, as he enters Rose keeps asking him about the room where she lives together with her husband and gets his opinion about it. She praises it as the best place in which they live, free from danger and nobody bothers them. Rose asking about the downstairs and wants to verify the room. Though he is the owner, is no longer

certain about the features of the room . Rose does not get the answers she is looking forward to. Mr Kidd brings no message , offers meaningless words which are a way from getting information (Hollis,1970;23) .

From the above extracts, we can notice that Mr. Kidd violates the maxim of relevance. He fails to answer Rose's questions . This is schematized in the following : " Eh? ... A good while back".... Eh?... What about it"?... The rain comes in ..."(Pinter,1991: 44).

2) ROSE: "How many floors you got in this house"?

MR KIDD: "Floors.(He laughs)Ah , we had a good few of them in the old days".

ROSE:" How many have you got now"?

MR KIDD:" Oh, I used to count them, once "

ROSE:" What about your sister"?

MR KIDD:" What about her?"

ROSE:" When did she die then, your sister"?

MR KIDD:" Yes, that's right . it was after she died that. ...Yes , ... She had a lovely boudoir. A beautiful boudoir "

ROSE:" When did she die of "?

MR KIDD:" Who"?

Pause

ROSE: "Your sister"(Pinter,1991:45)

Examining the above conversation, we see that Rose feels threatened by the first intruder(Mr. Kidd) . She is unable to identify him because he was very evasive when she asks him about his past and family . He is secretive about his identity, gives irrelevant answer to Rose's questions and appears a refusal man about his origin and family. Mr. Kidd cannot recollect the number of the floors found in his house, whether the house full of tenants or not and does not know when his sister die . It seems that, Mr. Kidd's past and intentions remained mysterious and frightening to Rose . Despite the repeated questions about his past and family, Mr. Kidd reacts evasively and deviously. It is unbelievable that a landlord does not know the number of floors exist in his house and whether his mother is a Jewess or not . He never supplies Rose to any of her questions . His answers makes her feel unsettle and terrified and that gives her lost (Hollis,1970:24;Dukor,1988:29) .

Recalling the above exchanges , we find Mr. Kidd flouts Grice's maxim of relevance. This is illustrated in the following:" Floors. Ah ... we had a good few of them...Well , to tell you the truth, I don't count them now... Oh, I used to count them,

once ... Never got tired of it... What about her... Yes, that's right ... it was after she died that... Who... I 've made ends meet.."(Pinter,1991:45).Likewise, his speech includes excessive amount of information about his sister whereby he violates the quantity maxim . This can be found in," . I used to keep a tack on everything in this house... I had a lot to keep my eye on... But I lost track a bit , after she died ... She's been dead some time now ... my sister ... It was a good house then ... She was a capable woman ... Yes. Fine size of a woman too... I think she took after my mum... Yes , I think she took after my old mum... I think my mum was a Jewess ... Yes, I wouldn't be surprised to learn that she was a Jewess ... She didn't have many babies"(Pinter,1991:45) . Indeed, Kidd tries to hide the truth of his real life . Esslin (1987:184) expresses that Pinter's characters use repetition to mask the truth and to avoid declaring a clear message about their identities including their past . Moreover, his utterances are vaguely answered in doing so he violates the maxim of manner. This is seen in the following:"... Floors ...Ah , we had a good few of them ... She's been dead some time now... It was a good house then ... Fine size of a woman too... it was after she died that I must have stopped counting... She used to keep things in very good trim...She always used to tell me how much she appreciated all the – little things – that I used to do for her... . Then she copped it... . I was her senior. Yes , I was her senior... She had a lovely boudoir... Pause... I 've made ends meet... " (P:45).

Moreover, Rose asks Mr. Kidd about his bedroom, but his speech appears ambiguous and unrelated to Rose's questions. His recurrent comments about her husband Mr. Hudd . He advises the husband to be careful during driving in bad weather and keeps asking him about the road and his van. It seems that Mr. Kidd has peculiar personality and their conversation become a series of attacks (Hollis,1970:24;Dukor,1988:29) . In processing Mr Kidd's speech, it is found that his utterances are irrelevant and too many. Thus, the violation of the maxims of relevance and quantity has taken place. This is seen in the following:" : " Me? I can take my pick... You'll be going out soon then ,Mr Hudd?... Those roads 'll be no joke. ... you know how to manipulate your van all right... don't you? ...Where you going ? ...Far? Be long?..."(P: 45)." " No, of course not... Shouldn't take him long".(P: 45).

3) ROSE:"I hope it's not too dark out. ...not too icy. My husband's in his van"

MR SANDS:"(guffawing) . Well, he's taking a big chance tonight then.

ROSE: "He's a very good driver".

MR SANDS: "Yes , I know it is. But Mrs Hudd seem to know Mr Kidd very well .

ROSE:" No, I wouldn't say that. As a matter of fact , ..We don't bother anyone else. That's the way it should be ."

MR SANDS:" This is a very big house, Toddy".

MRS SANDS:" It's a nice house, isn't it Rommy?"

ROSE:" I don't know about the house . We're all right, ... (She sits in the rocking- chair.) I think there's a lot of damp". (Pinter,1991 :47).

A young couple, Mr. and Mrs. Sands enter looking for the owner of the room , and did not recognise the name of the Kidd that Rose offers . The couple need a room for rent , Rose is apprehensive of losing her room because she has no intension to leave it .The two visitors try to frighten her by claiming that a strange man in the cellar informed them of a vacant room upstairs which happens to be the same room where Rose and her husband live in .Furthermore, they told her how risky it is to drive in bad weather during the night. Rose shows her fear about her husband (Bert) who is driving fast in dark and bad weather. She also adds that she and her husband live safely , away from troubles and tension and did not know Mr. Kidd at all. Her husband and the room mean safety for her and the outside world is hostile. Rose keeps praising her room as warmth ,light and secure and she and her husband feel comfortable at their own home and they are quiet when they are alone in their shelters . Moreover, she refuses the fact that the room is going to be rent and satisfied with her residence in the cozy room (Hinchliffe,1967:45;Dukore,1988:30) .

Rose shows her boredom to the Sands couple , their arrival creates a sense of a menacing atmosphere. Having a linguistic view, it is noticed that Rose presents repetitive words in her speech due to her anxieties and a fear of eviction . Hence, she violates quantity maxim This is schematized in the following : " I hope it's not too dark out... I hope it's not too icy... My husband's in his van ... He doesn't drive slow either... He never drives slow... He's a very good driver..., I don't know him at all ... We're very quiet... We keep ourselves to ourselves.... I never interfere ...why should I ? We've got our room... We don't bother anyone else... That's the way it should be..... but I wouldn't mind betting there's a lot wrong with this house... I think there's a lot of damp" .(Pinter,1991: 47).

4) ROSE:" You say you saw a man downstairs , in the basement?"

MRS SANDS:" Yes, Mr Hudd, you see, the thing is ,Mrs Hudd, we'd heard they 'd got a room to let here, so we thought we 'd come along and have a look . Because we 're looking for a place So we went down to the basementwell, it seemed to me it got darker the more we went, the further we went in, I thought we must have come to the wrong house" (See page 48)

Indeed , the sense of horror and uneasiness increase during the encounter between Rose and the Sands couple .Mrs. Sands told Rose that there is a man in the basement without seeing his features because of the darkness standing downstairs and his voice frightened her . She also adds that the strange man told her of a vacant room, which happens to be Rose's room, room number 7 .In fact, Rose is worried by the knowledge that the two guests may be after her room she lives in . Furthermore, they try to upset the balance of her life and act as a disturbing factor to her well-being and the security of her own tenancy . Rose refuses to know anything about the man in the basement . She is afraid of the unknown fear , rejects any confusion about her real being and seeks security within her room .Rose is doomed to stay within the four walls isolated from any contact with the world outside(Taylor-Batty,2014:20) .

Examining the above extracts reveals that Mrs Sands breaks the quantity maxim which says the speaker must be as informative as required . But Mrs Sands gives more information than is required. In her utterances, Mrs. Sands attempts to frighten Rose . "... we're looking for a place ... somewhere quiet ... and we knew this district was quiet... and we passed the house a few months ago... we thought it looked very nice... but we thought we'd call of an evening... so we came a long this evening...when we got here we walked in the front door and it was very dark in the hall... and there wasn't anyone about... So we went down to the basement... we got down there only due to Toddy having such good eyesight really... I didn't like the look of it much... it smelt damp to me... we went through a kind of partition... then there was another partition..., and we couldn't see where we going... it seemed to me it got darker the more we went... the further we went in... I thought we must have come to the wrong house... . So I stopped... And Toddy stopped... And then this voice said... , this voice came- it said – well... it gave me a bit of fright...we were looking for the landlord... and this man said the landlord would be upstairs... Then Tod asked was there a room vacant... And this man , this voice really... I think he was behind the partition... said yes there was a room vacant... He was very polite... but we never saw him ... I don't know why they never put a light on... we got out... then and we came up and we went to the top of the house... I don't know whether it was the top... There was a door locked on the stairs... so there might have been another floor... but we didn't see anyone...and it was dark... and we were just coming down again when you opened your door "(Pinter,1991:48).

5) MR KIDD: "Look here, Mrs Hudd, I've got to speak to you..."

ROSE: "There were two people in here just now... They said this room was..."

MR KIDD: "Get hold of me? Who?"

ROSE: "I told you .Two people . They were looking for the landlord".

MR KIDD: "I'm just telling you . I have been ready to come and see you ,as soon as I heard the van go". (p48).

ROSE: "Mr Kidd, What did they mean about this room?"

MR KIDD: " What room? "

ROSE: "Is this room vacant?"

ROSE: " Listen ,Mr Kidd , you are the landlord, aren't you? ..."

MR KIDD: " What? What's that got to do with it? I don't know what you 're talking about. ...have to see him I can't take it anymore. You 've got to see him".

Pause (Pinter,1991:48-49).

Rose's recurrent questions about the two guests depict her fear and insecure because she realized that they are talking about the room she lives in . Their intrusion seems to be menacing the security of her room. She is frightened to be exiled from her room and rural life .Furthermore, she refuses the fact that the room is going to be lease because it is already occupied by her and Bert . Mr Kidd on his part gives irrelevant answers and appears ignorant to her questions . It seems that Mr Kidd's ignorance exaggerates Rose's fear and worries ,and she is forced to leave her secure .

Mr Kidd refuses to answer Rose's question ,in doing so he breaks the relevance maxim . This is signaled in the following: "I'm just telling you ... I have been ready to come and see you ,as soon as I heard the van go... Whroom?" Vacant?... You 've got to see him. " (P:48-49). Moreover, in his speech ,Mr Kidd repeats the same words more than one time whereby he breaks the quantity maxim: "... I've got to speak to you...I came up specially ...I got to speak to you... I'm just telling you... I have been ready to come and see you...as soon as I heard the van go... As soon as I heard the van go ...I've got to tell you ... I've got to tell you ...(P:48). ".Also, the violation of the maxim of manner has taken place. This is found in, "... You 've got to see him ..Pause".(P:49). Similarly, Rose flouts the maxim of quantity because she gives repetitive utterances in her speech about the two people, This is revealed in, "There were two people in here just now... Two people ... They were looking for the landlord... Did you see those people?... this room was going vacant...? How can this room be going..?... What were they talking about?... What was it all about ?..." (P:48) .

6)MR KIDD: "The man . He's been waiting to see you .He wants to see you"

ROSE: "See who?"

MR KIDD: "The man ... He's been there the whole week-end...."

ROSE:" Who is he?"

MR KIDD: "How do I know who he is? All I know is he won't say a word, he won't indulge in any conversation, just –has he gone? that and nothing else... He just lies there, that's all , waiting".

ROSE:" He lies there in the basement?"

MR KIDD : " Shall I tell him it's all right, Mrs Hudd?" (Pinter,1991:49).

ROSE:"See him?I don't know him. Why should I see him?"

MR KIDD:" You won't see him? "

ROSE:" Do you expect me to see someone I don't know ? With my husband not here too?"

MR KIDD:" But he knows you , Mrs Hudd, he knows you".

ROSE:" How could he ,Mr Kidd, when I don't know him?"

MR KIDD: "But he doesn't come from this district. Perhaps you knew him in another district".

ROSE:" Mr Kidd, do you think I go around knowing men in one district after another? What do you think I am ?"

MR KIDD:"I don't know what I think." (Pinter,1991:49).

The play progresses with fear and anxiety, Mr Kidd informs Rose that there is a man in the basement wants to see her and he has been waiting there for some days for Bert to leave so that he could meet her alone . He also informs her that the stranger knows her , so she must know him. Rose refuses to meet the man because she does not know him and she is terrified at the absence of her spouse . Her fear gradually increases, Rose gets indignant when Mr Kidd insists that she must see the man .She presents herself as a caring wife occupied with her husband's safety and well-being. Rose thus is striving for the defense about her reputation and feminine integrity , that is the revelation of a grave vice in the immemorial time (Sakellaridou ,1988: 27) . She has to fight to conceal her past which is unknown for all town .

Apparently, the excerpts are linguistically deviant according to Gricean schemata. Both Rose and Mr Kidd launches in repetitive utterances. Inconsequence, they fail to observe the quantity maxim. This is noticeable in the following:" See him?... Why should I see him?...Do you expect me to see someone I don't know ?... With my husband not here too...when I don't know him?... But I don't know anybody... We're quiet here... We've just

moved into this distract...do you think I go around knowing men in one district after another...". (P:49). "... that's apparent... It's apparent ... The man... The man... he hadn't gone yet... he hasn't gone yet... I said... , I said... you can go up... go up... he won't say a word... he won't indulge in any conversation... He wouldn't even play a game of chess...while we're waiting... waiting... I'll play you a game of chess... You play chess... He just lies there... It's not good for me . He just lies there... But he knows you ... Mrs Hudd, he knows you... You must know him... But he doesn't come from this district... Perhaps you knew him in another district...". (P:49).Also ,in his speech Mr Kidd breaks the relevance maxim .This is clear in the following:" .. Shall I tell him it's all right...(P:49).

7)MR KIDD:"He hasn't given me any rest. ... In the black dark. Hour after hourWhy don't you see him?"

ROSE:"I don't know him".

MR KIDD:"(rising). I don't know what'll happen if you don't see him".

ROSE: "I've told you I don't know this man!".

MR KIDD:" I know what he'll do. I know what he'll do. If you don't see him now, there'll be nothing else for it,"When your husband's here."

ROSE: "He 'd never do that".

MR KIDD:"He would do that You don't think he's going to go away without seeing you, ... do you?You don't think that , do you?".

ROSE:"All this way?".

MR KIDD:" You don't think he's going to do that, do you?"

Pause.

ROSE: "He wouldn't do that". (Pinter,1991:49).

It seems that Mr Kidd provides Rose with some information about the man . Commenting on that she should see him otherwise he will do everything . It is obvious that Mr Kidd insists on seeing the man during his speech with her. Rose is unstable and terrified because she is about to leave her shelter. Continually, Rose declares that she did not know him and has no connection with this man. The encounter with the man would destroy her life, and this drag her to a deepest mystery that has never been known . It is obvious that a lurking danger is outside her room. Meeting the man represents the menacing and terror for her. Rose might lose her room , which is her safety and staid existence (Taylor-Batty,2014:20).Viewed from Grice's perspective, Mr Kidd violates quantity maxim. This is seen in," ... In the black dark... Hour after hour ... Why don't you leave me be...Please see him ...Why don't you see him... I know what he'll do... I know what he'll do... If you don't see him now... there'll be nothing else for it... he'll come up

on his own bat... when your husband's here... that's what he'll do ... He'll come up when Mr Hudd's here...When your husband's here... He would do that...You don't think he's going to go away without seeing you... after he's come all this way... do you?...You don't think that... do you?... You don't think he's going to do that... do you? ..." (P:49) In similar vein, Rose violates quantity maxim . This is signaled in the following:"... I don't know him... I've told you I don't know this man... He'd never do that... He wouldn't do that...". (Pinter,1991:49). "

8) ROSE:" (Rising)...What do you want? You force your way up here. You disturb my evening..." *"He looks about the room"*.

"What are you looking at?You 're blind, aren't you?So what are you looking at? ... Tell me what you want and get out".

RILEY: "My name is Riley."

ROSE:"I don't care if it's -what ?That's not your name ... You 're not deaf too, are you? You're all deaf and dumb and blind"

RILEY :"*This is a large room*".

ROSE:"Never mind about the room. What do you know about this room?"

RILEY:" I want to see you"

ROSE:" Well you can't see me, can you? You 're a blind man. An old ,poor blind man ..."
Pause.

"They say I know you . That's an insult,I wouldn't know you to spit ,...."

Pause .

"Oh, these customers. ...And as far as for you saying you know me, ... Telling my landlord too What do you mean by dragging my name into it, and my husband's name ? How did you know what our name was?"

What do you want?"(Pinter,1991:50).

In the light of the above incidents , Rose met the man at her threshold , who claimed to be Riley, brought a message from her father who wanted her to come home . Riley's arrival evokes Rose's anxiety and tension . He is considered as a bad omen and a hateful person for her. It seems that the blind Negro threatens Rose's life because her secure home "*The Room*" is going to be lost by the mysterious visitor . Rose offers impolite utterances describing him as deaf, weak and poor man, pretending not to know him to save herself from the grave vice in her past . The sinful past of the woman is provoked by the entry of the man . Rose has been seen as a sinful woman who escaped from her family and chosen

to be with her husband Bert . Frequently , the bland Negro asks Rose to come home and reluctantly Rose responds to him (Quigley,2009:16).

A Gricean linguistic perspective reveals that Rose offers a lengthy speech whereby she flouts the quantity maxim. Illustrative examples that proves this are,"... What do you want?... What do you want?... You disturb my evening... You come in and sit down here... What are you looking at?...You 're blind...So what are you looking at?...What do you think you 've got here, a little girl?... I can keep up with you... I'm one ahead of people like you. ...Tell me what you want and get out... Or are you deaf too?... You 're not deaf too, are you?... You're all deaf and dumb and blind ..., the lot of you ... A bunch of cripples...Never mind about the room... What do you know about this room?...You know nothing about it... And you won't be staying in it long either... smelling up my room...What do you want?... You 're a blind man... An old ,poor blind man...They say I know you...I wouldn't know you... And as far as for you saying you know me... Telling my landlord too... Upsetting my landlord... and our landlord thinks the world of us ...and drag my name into it!...What do you mean by dragging my name into it... and my husband's name?... How did you know what our name was?... What do you want?..."(P:50). Another point is that Rose uses pauses and silence in her speech and that made it unclear .Thus, she violates the manner maxim . This is found in:" Can't see a dickeybird Pause...That's an insult...I wouldn't know you to spit,...Pause ...Oh, these customers...what our name was ?Pause ...A poor weak old man ...who lets a respectable house...And drag my name Pause...Come on then..."(P:50) In processing Riley's exchange, we see that he offers irrelevant speech. Thus, he flouts the relevant maxim. This is exemplified in:" My name is Riley... This is a large room..."(P:50).

9)RILEY:"I have a message for you".

ROSE: "You've got what? How could you have a message for me ,Mister Riley, when I don't know you and nobody knows I'm here and I don't know anybody anyway. ... "

Pause.

"What message? Who have got you a message from? Who?"

RILEY:" Your father wants you to come home".

Pause.

ROSE: "Home? Go now. Come on .It's late. It's late".

RILEY: "To come home".

ROSE: "Stop it. I can't take it. What do you want? What do you want?"

RILEY: "Come home ,Sal".

Rose : "Don't touch me".

RILEY: "Now I see you".

RILEY: "Come home now ,Sal ". (Pinter,1991:50).

She touches his eyes, the back of his head and his temples with her hands. Enter BERT.

He stops at the door ,then goes to the window and draws the curtains. It is dark. He comes to the center of the room and regards the woman.

Under pressure, Rose faced Riley in the basement , who told her that her father wants her to come home. Reluctantly, Rose states that she has escaped with Bert against the will of her parents and knows no one , so nobody knows where she is living . For her, Bert means peace and tranquility ,she loves him despite his silence and ignorance . With full contentment , Rose beloved her husband and knows no one for a long time and, so no nobody knows her place. Calling her Sal means that Rose has lived with her husband under one assumed name. Hearing the name Sal, Rose does not oppose him , she only asks him not to call her by it again. Such name frightened her . The encounter of Riley and Rose evokes a guilty past , "that of a whore" . With fear and anxiety, She tries to hide her unspecified past . Calling her Sal , and repeating the same questions, reveal that there is a bond between the two characters. (Dukore,1988:29;Sakellaridou,1988:26). By providing more information than is required , Rose breaks quantity maxim as in, "...You're not only a nut...you're a blind nut ... How could you have a message for me ?...What message?...Who have got you a message from? I don't know you... and nobody knows I'm here ...and I don't know anybody anyway....It's late... It's late... What do you want?... What do you want?... Don't call me that... Don't call me that... Don't touch me... I can't". (P:50). Furthermore, her utterances include ambiguous expressions ,therefore the violation of the manner maxim has occurred ." you can get out the way you came. Pause... "(P:50). Riley on his part provides too much information whereby he breaks the quantity maxim . This is obvious in," to come home... To come home... Come home ,Sal... Come ,now... Sal... I want you to come home..." (P:50).

10)BERT:"I got back all right".

ROSE:"(going towards him).Yes".

BERT:"I got back all right".

Pause.

ROSE:"Is it late?"

BERT:"I had a good bowl down there".

Pause .

" I drove her down, hard. They got it dark out" .

ROSE: "Yes".

BERT:" Then I drove her back, hard. They got it very icy out".

ROSE: "Yes".

BERT: "But I drove her " .

Pause.

"I sped her".

Pause .

"He takes the chair from the table and sits to the left of the NEGRO'S Chair, close to it. He regards the NEGRO for some moments. Then with his foot he lifts the armchair up. The NEGRO falls on the door . He rises slowly".

RILEY:" Mr Hudd , your wife-"

BERT:" Lice!".

"He strikes the NEGRO, knocking him down, and then kicks his head against the gas-stove several times .The NEGRO lies still . BERT walks away".

Silence .

ROSE:" stands clutching her eyes".

ROSE:" Can't see . I can't see. I can't see ".(Pinter,1991:51).

Bert enters , speaking for the first time with his wife about the cheerful moments when he drives his van in the icy road . Bert treats his van as "she" , has described his run to Rose in a sexual terms when he holds her hand hard and took her in a winter night , and this affection with its victorious orgasm Rose has denied . Furthermore, he presents that she was good in an icy road, gives his van priority over his wife and feels a great pride of this(Hollis,1970;27) . After noticing Riley in his room and sees his wife touches Riley's head lovely , Bert thought that the intruder has a love relationship with his wife . Therefore, he attacks him , changing his attitude from delightfulness into anger . Without listening to him , Bert beats Riley in the head violently . The man remains speechless and defenseless until he died. It seems that Riley may have a past love relationship with Rose . Rose clutches her eyes crying that she cannot see. For her , Riley is a nightmare that has come to reality and to an awareness of her death .

Having a Gricean insight to the above conversation, it is found that Bert keeps on providing ambiguous and too much information, accordingly, the flouting of the maxims of

manner and quantity has occurred. This is obvious in the following: "... I had a good bowl down there Pause ... They got it very icy out... But I drove her Pause...I sped her Pause... I bumped him... There again and back...They shoved out of it ... I kept on the straight... There was no mixing it... Not with her ... She don't mix it with me... I use my hand ... Like that . I get hold of her... I go where I go... . She took me there... She brought me back Pause... Lice!..."(P:51). "... I got back all right... I got back all right... I drove her down, hard ...Then I drove her back, hard... But I drove her... I could see the road all right... I got my road...There was no cars... I had all my way... There was no mixing it... She don't mix it with me..." (p:51).In processing Rose's exchanges, we see that she presents irrelevance and repetitive utterances along her exchanges; therefore, she breaks the relevance and the quantity maxims, "...Yes... Yes... Yes... ... Can't see... I can't see... I can't see... ".(P:51).

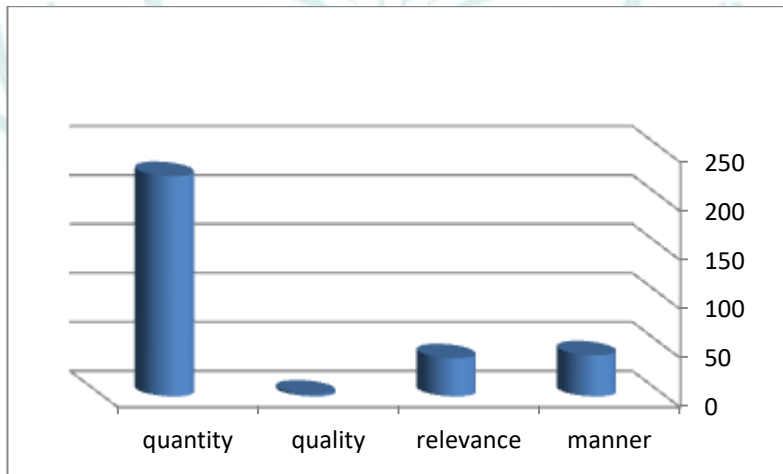
Conclusions

Having the violations of Grice's CP , the findings show that the total occurrence of the violated maxims is (308) along the play . Furthermore, the findings offer that the maxims of quantity, manner and relevance are frequently flouted by the characters in the **Room**. Pinter's play is teemed with repetitive, ambiguous and irrelevant utterances. The playwright employed repetitive and ambiguous utterances ,leaving mysteries or unclarified behavior ,to reveal the inner conflict inside characters. The vagueness and prolixity that are occurred throughout the play, are means to mask character's insecurities and anxieties in which they live in . They tell important information about the characters, their past and motives. The violation of the quantity maxim yields (225) out of (308) the total occurrence in the play. The next most breached maxim is allotted to manner, which gets(42) of the violated maxims. Relevance maxim obtains the least number around the play. It receives (39). Such violations are triggered by (Bert and Kidd) . Bert refuses to show his role as a husband to his wife . The least violated maxim is allotted to quality (2)which are obtained by Kidd . He refuses to disclose his past and family to Rose . This echoes the unwillingness of the characters to cooperate with each other. Participants live in a world in which there is no system and patterns to be exist, they are scared of what outside their home . Furthermore, the findings indicates that Mr Kidd utilizes the highest occurrence of the violated maxims along the play(124). Rose Pinter's protagonist comes next with (104) occurrence. They dominate the whole play . She feels uncomfortable and anxious upon her meeting with the intruders like Kidd and The Sands until they leave her room. The Sands exhibits(41) . Here , the couple strive to frighten Rose . Bert tackles (29) of the violated

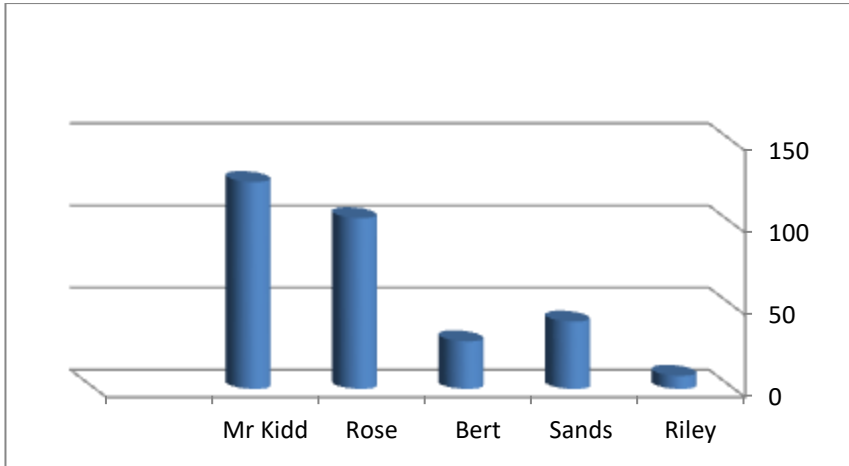
maxims. Pinter delineates Bert as a silent person at the beginning of the play , who refuses to communicate with others . However, when he saw his wife with the bland Negro,he gets indignant and killed him . Riley takes the least violated occurrence around the play. He offers (8) . Such violations are triggered at the end of the play. He keeps providing repetitive and irrelevant utterances in his speech with Rose. Such violations provide the hidden past of Rose and gives signs of guilt that she has formerly done. The following table and figures visualize these statistics:

Table(1): The distribution of the violations of Grice's (CP) of The Room

Characters	quantity	%	quality	%	Relevance	%	Manner	%	Total	%
Mr. Kidd	79	25.64	2	0.649	31	10.06	14	4.54	126	40.90
Rose	88	28.57	-	0%	6	1.94	10	3.24	104	33.76
Bert	11	3.57	-	0%	-	0%	18	5.84	29	9.41
Sands	41	13.31	-	0%	-	0%	-	0%	41	13.31
Riley	6	1.94	-	0%	2	0.64	-	0%	8	2.59
Total	225	73.051	2	0.649	39	12.662	42	13.636	308	99.89



Figure(1): The distribution of the violations of Grice's(CP) of The Room



Figure(2): The distribution of the violations of Grice's(CP) of ***The Room***

As it is shown in Figure(2) , Mr Kidd yields the highest occurrence of the violated maxims (40.90%), Rose comes into the second rank of the violated maxims with (33.76%) percentage .She violated the maxims when she talked about her love to her home and when she is threatened by another character. They controlled the whole play . This can be ascribed to a world in which there is no system and meaning to be exist. Bert gains (9.41%) , he shows his restlessness when he is confronted with Riley . Sands receives (13.31%) , they make the description of the stranger and the room more influential. Riley violates the maxims with a ratio of (2.59%). He repeats the same words for Rose to stress the importance of the situation and not to be disturbed by the arrival of Bert . Pinter's characters show their unwillingness to communicate in a world of meaningless ,to hide the truth and change the topic when they are scared of what outside their home . To this end, though Grice's maxims are mostly exploited by the characters of Pinter's absurd play, they are effective and successful tool in accessing character's motive and feeling .Thus, Pinter's skillful manipulative in language paved the way for a much more innovation and attractiveness in the interpretation of the dramatic text.

Bibliography

- Ariel, Mira.(2008). **Pragmatics and Grammar** . Cambridge: Cambridge University Press .
- Arundale,Robert ,B.(2005). **Pragmatics, Conversational Implicature and Conversation** .In Kristine and Robert (ed.) **Handbbok of Language and Social Interaction**.(pp:41-66).London:Lawrence Erlbaum Associates.
- Birner, B. (2013). **Introduction to Pragmatics**. Wiley: Blackwell.
- Cruse, Alan D.(2006). **A glossary of Semantics and Pragmatics** . Edinburgh: Edinburgh University Press.
- Crystal ,D and Davy, D .(1975). **Advanced Conversational English** . Essex: Longman Group Ltd
- Dukore ,Bernard F.(1988). **Harold Pinter . Macmillan ,Modren Dramatists**. London .
- Esslin, Martin.(1987). **Language and Silence . Harold Pinter**. New York: Chelsea House Publishers.
- Esslin, Martin.(2001). **The Theatre of Absurd**. New York: Vintage Books.
- Grice ,H.P.(1975).**Logic and Conversation**. In P.Cole &J.L.Morgan(Eds.). Syntax And Semantics , 3Speech Acts pp.(41-58),Academic Press: New York.
- Haigh , Neil(2005)." **Everyday Conversation as a Context for Professional Learning and Development**" International Journal for Academic Development Vol. 10, No. 1, May 2005, pp. 3–16 University of Waikato, New Zealand .
- Hinchliffe, Arnold,P. (1967). **Harold Pinter** . Twayne Publisher: University of Manchester .

- Hoey, Elliot M. (2017). **Lapse organization in Interaction** .(Doctoral dissertation : University Nijmegen Nijmegen).
- Hollis ,James.R.(1970). **Harold Pinter : The poetics of Silence** . Carbondale : Southern Illinois UP.
- Leech, Geoffrey.(1983).**Principle of Pragmatics** . New York: Longman.
- Pinter, Harold.(1991).**Harold Pinter Plays 1 . The Room and other plays** . Faber and Faber.
- Quigley,Austin.(2009). **Pinter ,Politics and Postmodernism(1)**. In Peter Raby(ed.) **The Cambridge Companion to Harold Pinter**. (PP:7-27). (2nd ed) Cambridge: University Press.
- Sakellaridou,Elizabeth.(1988). **Pinter's Female Portrait: A study of the Characters in the plays of Harold Pinter**. Rowman &Littlefield.
- Taylor-Batty, Mark.(2014). **The Theatre of Harold Pinter**. Bloomsbury Publishing.
- Thomas, J. (1995). **Meaning In Interaction**. London: Longman.
- Yang ,Thomas. C. (2008). **Language Use in Context: A Course in Pragmatics**. Beijing: University of International Business and Economics Press.