"Non –Observance of Grice's Maxims in Humorous Interactions: The case of (Melon City Show)"

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ABSTRACT

Humor has long been an important factor in daily communication. It is especially important in situation comedy. It is occasionally employed to improve the utterances and to make them more pleasant and comfortable. Many scholars tried to investigate humor from different points of view. The association between humor and cooperative principles (CP) opened the door for pragmatic studies on verbal humor. Grice proposed the cooperative maxims principles, which may can be used to analyze conversations. The current study selects the non-observing of four maxims of Grice in the Iraqi show "Melon City Show" (Wilayat Batikh). The present study hypothesizes that non- observing of Grice's four maxims can and humor in Iraqi discourse. For this purpose (3) excerpts from "Melon City Show" were randomly chosen and analyzed. The present study aims to identify instances of breaking four maxims to make humor. Also, it aims to find the most broken maxim in this regard, The findings of this study show that among the five kinds of non-observance of Grice's four maxims, flouting is the most regularly utilized to produce humor in Iraqi comedies. In addition, the study has found that the most flouted maxim by Iraqi people is the quality maxim; while the most violated one is the quantity maxim.

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Thus, it has been concluded that creating humor by non-observing Grice's maxims is applicable to the Iraqi Arabic discourse.

Key words : cooperative principles, implicature, humor, Grice, non-observance.

عدم مراعاة مبادئ كرايس في المواقف الفكاهية : حالة (ولاية بطيخ)

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الـمستخلـص

تعد الدعابة منذ زمن عاملا مهما في التواصل اليومي وخاصة في المواقف الكوميدية. حيث تستخدم الدعابة احيانا لتلطيف او لتعزيز الكلام ليكون اكثر قبولا. لقد حاول العديد من اللغويين دراسة الدعابة من وجهات نظر مختلفة. ان الترابط بين روح الدعابة ومبادئ التعاون (CP) فسح المجال امام الدراسات البراغماطيقية حول الدعابة اللفظية. فقد اقترح كرايس مبادئ اساسية تعاونية التي يمكن من خلالها تحليل المحادثات. تركز الدراسة الحالية على نماذج من عدم مراعاة قواعد كرايس في البرنامج العراقي " ولاية بطيخ" وتفترض هذه الدراسة ان عدم مراعاة مبادئ كرايس التعاونية يمكن ان يخلق روح الدعابة في الخطاب العراقي. ولذلك ، تم اختيار (ثلاث) مقتطفات من " ولاية بطيخ" بشكل عشوائي وتحليلها. تهدف الدراسة الحالية الى بيان حالات الاستهانة (flouting) من قواعد كرايس التعاونية لخلق روح الدعابة. كما انها تهدف ايضا الى البحث عن الاكثر استهانة في مبادئ كرايس. تشير نتائج البحث الى ان "الاستهانة" هو النوع الاكثر شيوعا لخلق الفكاهة في الكوميديا العراقية من بين الانواع الخمسة لعدم مراعاة مبادئ كرايس. اضافة الى ذلك، توصلت هذه الدراسة الى ان اكثر المبادئ التعاونية المستهانة من قبل الشعب العراقي هي مبدا الجودة، في حين ان اكثرها انتهاكا هو مبدا الكمية. وعلى هذا الاساس استنتج الباحث ان خلق الفكاهة من خلال عدم مراعاة قواعد كرايس يمكن ان تطبق على الخطاب العربي العراقي

1. INTRODUCTION

People engage or communicate with one another through conversations. The purpose of this communication is to maintain positive social interactions between them and to provide various types of information. The communication process in order to be smooth and effective both speaker and hearer must be cooperative. It means that they should understand what kind of information is given by the speaker or received by the hearer, and what is the intention of the speaker.

There is a theory in linguistics, particularly in the pragmatic zone, that describes how individuals can communicate cooperatively. This theory is "Cooperative Principle"

(henceforth: CP). Which is presented by Grice (1975). Grice believes that participants in each conversation strive to be informed, accurate, relevant, and clear; hence, each participant is expected to contribute to the conversations as needed.

On the other hand, humor is a widespread phenomenon that is available in the ordinary communications and discussions and cannot be isolated from it. Various definitions present humor as "a particular kind of communication which establishes an incongruent relationship or meaning." (Berger, 1976: 113). Humor exists in everyday conversations, school classrooms, TV movies and programs. Verbal Humor, which is the primary focus of this study, is tackled and studied in many languages and cultures, although humor is not investigated extensively in Iraqi Arabic and Iraqi culture. In this regard, this research aims to identify instances of breaking Grice's four maxims to create humor, and which one of the four maxims is broken most. In fact, it is an attempt to investigate the humorous phenomenon in the Iraqi culture. Accordingly, the following research questions are put forth: "How do Grice's four maxims (1975) contribute to the humorous effects recorded in the Iraqi comedian program "Melon City show"? Additionally, which of these four maxims are more or less commonly observed in producing humorous effects?

The research is significant as it is the first study which applies Gricean CP on Iraqi humorous talk. We have searched the net extensively in an attempt to find similar studies in Iraqi Arabic discourse but the results were completely negative.

The researcher analyzes the humor in "Melon City Show" using a pragmatic approach. pragmatically speaking, humor is a deviation of the cooperative principles, politeness principle, hyperbole, and litotes, as well as the contradictions among acts of speech acts. This research has only focused on humor as the deviation of the CP and its maxims. Moreover, nonverbal humor i.e. kinesic features, facial expressions are outside the scope of this study.

2. THE MODEL OF THE STUDY

The current study adopted Grice's cooperative maxims of 'quantity, quality, relevance, and manner' for the sake of data analysis.

2.1 The Gricean Model

The examination of the relationship between humor and the CP and its secondary types of maxims should start with summarizing of the relevant assumptions of Grice's work on communication, and with the goal of moving into humor in the framework of the model.

Grice's study aimed to clarify how conversation participants are able to communicate effectively. In a discussion, each participant anticipates that the other will cooperate to a certain degree in a meaningful way (Bousfield,2008), (Chen,2024). Grice called this phenomenon" the co-operation principle" or "co-operative principle". Grice referred to this phenomenon as "the co-operation principle" or "co-operative principle". Grice formulated the principle as follows: "Make your conversational contribution such as is required at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged." (Grice 1975, as cited in Bousfield 2008:22). The "cooperative principle" is meant to describe how individuals often behave during social communications.

To be understood in a certain way, speakers and listeners must cooperate and accept one another. Thus, the CP explains how to have productive conversations in everyday social settings.

The CP is divided into four maxims that express reasonable principles observed by those who follow the CP, allowing and ensuring efficient communication. Grice suggested four maxims, known as the Gricean Maxims, based on the pragmatics of language. They are viewed as a means of explaining the relationship between utterances and what is learned from them.

The four maxims are as follows:

1- The maxim of Quality

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

a. "Do not say what you believe to be false".

b. "Do not say that for which you lack adequate evidence".

2- The maxim of Quantity

a. "Make your contribution as informative as is required for the current purpose of the exchange".

b. "Do not make your contribution more informative than is required".

3- The maxim of Relevance

"Make your contributions relevant".

4- The maxim of Manner

a. "Be perspicuous and specifically".

b. "Avoid obscurity".

c. "Avoid ambiguity"

d. "Be brief"

e. "Be orderly"

2.2 Implicatures

Grice sought to underline the idea that, as opposed to grammatical rules, the individual might choose not to follow the maxims (Levinson, 1983:103). Most of the time, the speakers don't adhere to all of these maxims. In casual conversations, one or two of these maxims are often observed. In other words, if and only if speakers follow their rules, these maxims can be completely followed. Thus, a conversational implicature is produced when speakers purposefully disregard a maxim in order to convey a certain idea, make a point, or convey a meaning that is not literal. This indicated that people break such maxims on the surface level of the conversation, but adhere to them at a deeper level of communication.

The Non-observance of the Maxims

There are five methods for ignoring a maxim, according to Grice (as cited in Thomas ,1995:65). These include:

1- Flouting a maxim

According to Thomas (1995:65), a flout happens when a speaker purposefully fails to adhere to a maxim at the level of what is said in order to create an implicature; in other words, the speaker is not attempting to mislead, deceive, or uncooperate, but rather to encourage the listener to seek meaning that goes beyond the semantic level.

2- Violating a maxim

A violation occurs when a speaker softly and unobtrusively breaks a maxim, which may lead to misdirection (Thomas, 1995:72). For example, if you are not a doctor but

claim to be one, you are violating the first quality maxim, i.e., lying. Violating a maxim differs from flouting in that the speaker attempts to deceive the listener. The speaker says the truth while implying something untrue.

Infringing a maxim

It occurs when a speaker fails to observe a maxim without intending to generate an implicature or deceive. In other words, the speaker lacks the ability to communicate his goal (Wang, 2023). In other terms, non-observance stems from the speaker's poor linguistic performance in the language, such as foreign speakers or youngsters who lack complete grasp of the language. For example, we do not desire no education (a double negative).

3- Opting out a maxim

The speaker may choose to opt out a maxim by stating his or her refusal to collaborate in the required maxim. The speaker intentionally implicates the facts in order to follow the rules or ethical guidelines (Chen, 2024:306).

4- Suspending a maxim

Suspending is the final type of non-observance of maxims. Suspending a maxim, unlike other forms of non-observance , is motivated by cultural and social standards. It conceals the reality due to the cultural code (Thomas, 1995:75). the non-observance of maxims is infrequent. For example, in Indian culture, invoking a deceased person's name may invoke malevolent spirits and bring terrible luck.

2.3 Humor

Humor is related to any act that produces an entertaining impact. It is perceived as something funny that makes other laugh. However, defining humor is difficult since it encompasses so much of what individuals say and do. The term humor is derived initially from the Latin word "humorn" which meaning "liquid" or "fluid" (Martin, 2007:20). The English term "humor" is derived from the French word "humur" in the 16th century. According to academics, humor and laughter are related, and they frequently address them together. People often laugh when they think something is humorous. Despite the fact that laughing is a common reaction to humor, humor and laughter are not necessarily synonymous since laughter can imply many things. It can occasionally convey feelings of aggression, anxiety, and humiliation.

Humor has been defined from different points of view, psychologically, mentally and linguistically. The latter of course is our main concern. Linguistically, humor is described as an activity, event, or item that includes a creative use of language components that result in laughter, enjoyment, or a hilarious perception (Attardo,1994:4).

Humor's principal function is thus to generate humorous results through the playful use of linguistic components in speech. The primary reason for the importance of humor that it effectively illustrates the fundamental relationship between participants and discourse. According to Dynel (2011), humor's structure is essential to comprehending how speech is constructed and interpreted. This basically suggests that the study of humor is not a purely pragmatic process, where participants' common culture and knowledge are interconnected. The majority of humor studies scholars often portray the three main ideas of humor—superiority, incongruity, and relief. The three ideas explain why people utilize humor in their daily lives, and others have also employed them. such as Shu (2012) and Caesilia (2015), Chen (2024).

The dominant theory of humor arose from the belief that laughter expresses a sense of superiority over another person or circumstance. This type of humor gives entertainment and fun for self and others by suppressing and reducing other people who are in a weaker position. (Keith- Spiegel, 1972), (Wang,2023).

The relief theory of humor promotes the release of tension and nervous energy created by laughter and joy. The relief theory's core idea is that laughing gives psychological support, decreases stress, and delivers tremendous energy when caught up in a stressful situation. Consequently, the use of humor in difficult situations helps to alleviate the uneasiness trapped inside the person.
 (Prasadini &Palupi, 2022).

Perhaps the most common way to describe humor is to utilize the last kind, which is the one that is closest to our analysis. According to the incongruity theory, people laugh at things because they are inappropriate in comparison to the norm. As a result, the difference may make others laugh. This theory holds that humor results from the existence of two opposing interpretations of the same phrase (Raskan, 1985)

3. PREVIOUS STUDY

In relation to Grice's ideas, humor has been examined from a number of angles in various works. Khosravizade and Sadevandi (2011), who examined this topic in the film "Dinner for Schmucks," are among the studies that have been done on the violation and flouting of Grice's maxims in the field of comedy and humor. This study found a strong correlation between a character's social rank and how much he talks. The lower the social position, the greater flouting and violation of the principle of quantity. on the other hand, Rochmawati (2012) examined humor strategies in 30 short jokes that were presented in the Reader's Digest section of the World's Funniest Jokes. It was observed that the jokes' speakers had also broken Grice's maxims by using irony, absurdity, exaggeration, or outright lying to create misunderstandings. In another research concentrating on American comedies, Latan (2013) analyzed the hilarious language used in "The Big Bang Theory". Similarly, it was determined that humour was developed as a result of failing to follow all four of Grice's maxims (1975).

In fact, very little research has been conducted in this concern in Arabic. The only research that we could find is by El-kareh (2015) in which the researcher has analyzed Arabic verbal jokes selected from many Egyptian media. According to the data gathered, the most common Gricean maxim utilized to make Egyptians laugh is the relation maxim's flouting, the results showed.. Unfortunately, the researcher used the terms flouting and violating exchangeably and failed to distinguish between the different types of breaking Grice's maxims.

4. METHODOLOGY

The researcher emoploys a qualitative and quantitative methods as a research design. It investigates the utterances used by the characters in "Melon City Show" (Wilayat Batikh). In obtaining the data, the researcher examines 3 extracts in their context chosen randomly. To demonstrate the non-observance (e.g., flouting, infringing, infringing, opting out, suspending) of Grice's (1975) maxims, the data is analyzed by adopted model.

The steps in collecting data have started with downloading the 3 extracts from the YouTube. Once the researcher has the videos, they are transcribed into a collection of dialogues. Next, identifying the areas where humor is present by looking at every speech that does not follow Grice's (1975) CP, which includes flouting, violating, infringing, opting out, and suspending. These Iraqi talks were translated into English following the identification, selection, and hand transcription of the data in Iraqi Arabic. Furthermore, as previously stated, the representation of spoken linguistic humor is the exclusive subject of this research. Following a discussion of the analysis's findings, conclusions have been drawn.

4.1 Data Analysis and Discussion

The present study aims to apply Grice's CP (1975) as a device to examine humor conversations in Melon City Show, (Wilayat Batikh). It is an Iraqi comedy TV show, well-known for Iraqi people. Each episode of this show consists mainly of sketches.

These sketches include various societal topics, with focusing on Iraqi popular culture and politics. We have chosen 3 extracts from different episodes randomly for the analysis. Each extract consists of a number of utterances in a form of a dialogue. Information about the setting and the context of each extract will be given at the beginning of each extract.

Extract (1)

A conversation between a husband (Ghassan) and his wife in their living room. The husband is well-dressed and seems to leave the house.

1- زوجة غسان :اكدر اعرف هاي الكشخة شنو سببها؟ جايك احد ...رايح لاحد؟

2- غسـان : لا والله حبيبتي مـاادري شكـولج يعـني اكشـخ تكليلي ليش كاشـخ ..اطلع مبهدل تكليلي عيب رجـال شكبرك طـالع امبهدل..اكرع ماخلصـان ازرع ماخلصـان ..بس كليلي شتردين

3- زوجة غسان : اريد اعرف ليش كاشخ

4- غسان: حبيبتي

5- زوجة غسان : نعم

6- غسـان : نعم حرف جـواب يعـني التصـديق بعد الخبر يعـني وصـل الـرئيس نعـم ..وصـل قبضت الراتب نعم قبضت ..النعم مو جواب تجاوبين بيه حبيبج

7- زوجة غسان : واحنا شقبضنا من الراتب شفتهمنا منا؟

8- غسـان : وانـت عفتي درس القواعـد هـذاكلـه وجلبتي بالراتب ! لـج حبيبتي اني داحجي عالرومانسية من اكلج حبيبتي تكليلي ها حبيي ها عمري ها روحي

9- زوجة غسان : هسة فهمني ليش كاشخ منو راح يجيك؟

10- غسـان : شـنو يعـني منـو راح يجيـني ؟ طفل حامل اني ....راح يجيـني طفل؟ ! اني رجـال مشـورب وزلمة . الزلمة منو يجيه؟ الزلمة المثلة

11- زوجة غسان : انطيني اسم حددلي واحد

12- غسان : هو صديق

13- زوجة غسان : عرفتا اس البلا ابو المصايب ابو البلاوي اللي يفسـدك صـديقك شريف اللي مو شريف

1. Ghassan's wife: may I know why you are so elegant? Will you receive someone or are you going to visit someone?
2. Ghassan: By God I don't know what to say sweetie ! Whenever I go out dressy you ask me why, and if I go poky you say: you're a man and you shouldn't go out like that, just tell me what you want. You're not satisfied whether I'm bald or made hair transplant.
3. The wife: I just want to know why you are so elegant.
4. Ghassan : sweetheart
5. The wife: yes
6. Ghassan :'yes' means a confirmation which comes after news. For example, has the president arrived? Yes; or have you received your salary ?yes. "yes" is not a suitable answer honey.
7. The wife: what did we have from the salary ? What did we take?

8. Ghassan: You're concerned only with "salary", leaving the whole grammar lesson ! please baby I am talking about romanticism. When I say "baby" your answer would be "yes sweetheart ,yes my life, yes my soul !

9. The wife: Now, I just want to understand who you are going to have !

10. Ghassan : What do you mean " to have" ? having a baby? Am I pregnant?!!
    I'm a man with a mustache. Who would come to me? A man like me !

11. The wife: give me a name ? specify one?

12. Ghassan : He is a friend

13. The wife: I know he is the one behind problems and all bad things , the one who spoils you ! He is Shareef (his name is Shareef which means honest in Arabic) who is dishonest !

The wife starts the conversation by asking her husband three questions, which express almost the same idea (اكدر اعرف هاي الكشخة شنو سببها؟ جايك احد؟ رايح لاحد؟ may I know why you are so elegant? Will you receive someone or are you going to visit someone), here we have flouting for the quantity maxim and manner where one of the conditions of the manner maxim which is " be brief" is not followed.

In turn (2), the husband is violating the quality maxim because he is deliberately trying to mislead his wife by not answering her question directly and tell her where he is going. This is very clear in والله حبيبي ماادري شكولج (By God I don't know what to say sweetie) Ghasan knows very well where is he going to but his answer implies that he doesn't know. Then in the same turn of the conversation there is an obvious violation for the quantity and manner maxims ,because the husband is giving unnecessary information (يعني اكشخ تكليلي ليش كاشخ .. اطلع مبهدل تكليلي عيب رجال شكبرك طالع مبهدل whenever I go out dressy you ask me why, and if I go poky you say: you're a man and you shouldn't go out like that),while there is an obvious flouting for the relevance maxim in اكرع ما خلصان ازرع ما خلصان(You're not satisfied whether I'm bald or made hair transplant). The implicature is that whatever I do , I won't be safe.

In (6) the husband's speech is completely irrelevant for the question being posed by his wife. Again violation for the quantity , manner and relevance maxims. The three maxims are being violated at the same utterance. For unnecessary and irrelevant information is being presented deliberately. All of this is made in a clear attempt from the husband to mislead his wife and not to answer the question.

In (7) the wife is flouting the quantity maxim by making two identical questions اشقبضنا من الراتب ؟شفتهمنا منا؟ what did we have from the salary ? What did we take? The flouting is being made to indicate that she has got nothing of the salary.

In (8) the husband again doesn't answer the question of his wife about the salary in an ironic way and jumps to another issue which is the romantic affair. He has violated the relevant maxim and the quantity one as well by saying: ها حبيبي ها عمري ها روحي (yes sweetheart ,yes my life, yes my soul !)

In (10) the husband is playing sarcastically with the literal meaning of words in an attempt not to answer the question. A clear violation for the relevance maxim is apparent here. شنو يعني منو راح يجيني ؟ طفل حامل اني ....راح يجيني طفل؟ :What do you mean " to have" ? having a baby? Am I pregnant?!! At the same time there is a violation for the quantity and manner maxims, where too many words are being said. The rest of the husband's speech in(10) also carries violation for the quantity and manner maxims where unnecessary information is mentioned

اني رجال مشورب وزلمة.... الزلمة منو يجيه؟! غير الزلمة المثلة؟؟ I'm a man with a mustache. Who would come to me? A man like me !

In (11) the wife asks her husband to specify the name of that person. Again she is flouting the quantity maxim since we have two phrases with one proposition. انطيني اسم ! give me a name ? specify one? حددلي اسم!

In (12) the husband is not cooperative and violating the maxim of manner(avoid ambiguity) because he is hiding the name of his friend by making a general reference and saying "صديق" " a friend'' .

In (13) the wife is flouting the quantity maxim by saying عرفتا اس البلا ابو المصايب ابو البلاوي اللي يفسدك صديقك شريف اللي مو شريف I know he is the one behind problems and all bad things , the one who spoils you ! He is Shareef (his name is Shareef which means honest in Arabic) who is dishonest ! The whole utterance refers to the same person. Then she sarcastically made use of the word play by saying صديقك شريف اللي ابدا مو شريف your friend Shareef (means honest in Arabic) who is dishonest !

Extract (2)

The scene starts with two employees working in the reception of a famous hotel. During their conversing, a well-known fashionista comes to them in order to book in the hotel.

1- اموري : شكو شبيك علاوي ؟

2- علاوي : يمعود هذا المسؤول عاقبني... عاقبني لان مامزين لحيتي.. كتلا استاذ اني اذا ازين لحيتي وجهي يطلع جنة صابونة دورو

3- اموري: هذاك اليوم هم عاقبني وحجيت وياه كتله استاذ الله يخليك اني لحيتي غير ساترة علية اذا ازينها وجهي يصير سترة سراوين

4- تارا فارس : مرحبا

5- علاوي : اهلا وسهلا.. روح جيبلي ورق اموري

6- اموري : ها

7- علاوي : جيبلي ورق جيبلي ورق

8- اموري : شنو ورق

9- علاوي : دجيبلي ورق يمعود مو جاي زباين

10- اموري: اكلك هاي مو تارا فارس ؟

11- علاوي : اعتقد

12- اموري : دباع باع صالخة الذيب وحاطته على جتافهة

13- علاوي : صح

14- اموري: زين شنو ذنبا لهذا الذيب هيجي مسوية بيه

15- علاوي :ياخي ماادري

16- اموري : باع باع باع ذبتا للذيب ذبتا لعد لو اني شراح اتسوي بيه ...زين اكلك عادي احتفظ بالذيب؟

17- علاوي : اني عندي اقتراح ثاني اذا مانمشيها لهاي البنية المدير اللي كاعد يياوعك بالمراية راح يصلخ جلدك شخصيا

18- اموري : ويخليه على جتاف تارا

19- علاوي : شنو هو ؟

20- اموري : جلدي

21- علاوي : انت ماتخلص خل نشتغل

22- اموري : بلا زحمة عليج اني وين شايفج

23- تارا : وين

24- اموري : بالانستغرام

25- تارا: وين بالضبط

26- اموري : هسة هاي شكوللها شنو وين بالضبط يعني هسة هاي اذا اكللها 3 مرات شلونج تنجرح.... يعني وين ثالث تعليق على ايدج اليسار !

1- Amoori: What's up Allawi?

2- Allawi: Ahh this boss punished me for not shaving my beard. I said to him "if I shave, my face will look like Duru Soap"

3- Amoori : that day he punished me and I told him if I shave, my face would look like cross buttoned jacket

4- Tara Faris: Hello

5- Allawi: Hello, welcome….Amoori go and bring me some sheets of paper

6- Amoori: What ?!

7- Allawi: bring me sheets of paper, bring me sheets of paper !!

8- Amoori: What are sheets of paper ?!

9- Allawi: Don't you see ? we have clients !

10- Amoori: look isn't she Tara Faris ?

11- Allawi: I think so

12- Amoori: hey look, look !! she skinned the wolf and put the skin on her shoulders

13- Allawi: That's right

14- Amoori: What is his sin to do this with him?

15- Allawi: How could I know brother !?

16- Amoori: Look ,look, look she has thrown the wolf ! what is she going to do with me then !Is it okay if I keep the wolf ?

17- Allawi: I have a suggestion, if we don't do our job , the boss who is watching you through the mirror would skin you in person !

18- Amoori: Is he going to put it(my skin) on her shoulders ?

19- Allawi:What is that?

20- My skin

21- Allawi: Let's do our job

22- Amoori: Excuse me, haven't I seen you somewhere before?

23- Tara: Where?

24- Amoori: In the instegram?

25- Tara : Where exactly?

26- Amoori: What shall I tell her exactly? where ! if I tell her "how are three times" she would be hurt.. where do you think !? the third comment on your left hand!!

The scene starts with two employees working in the reception of a famous hotel. During their conversing, a fashionista comes to them in order to book in the hotel. In (2), Alawi is flouting the quantity maxim since unnecessary information is said. Also he ironically flouts the quality maxim in saying that if he would shave his beard, his face would be like …..Duru soap. The implicature is that he looks really aweful when he shave his beard.

In turn (3) the speaker's comment is a long one as far as a suitable necessary comment is related. A case of not following the maxim of quantity. Also the maxim of

quality is being flouted when the speaker says that his face resemble a cross buttoned jacket. The implicature of (3) is that the speaker looks terrible without beard. The irony in (2)and (3) , create humor.

In turn (6) Amoori says ها (what?) , here we have opting out of the quantity maxim, he has no desire to cooperate in the way the maxims require. In (7) Alawi flouts the quantity maxim by repeating the same utterance جيبلي ورق..جيبلي ورق (bring me sheets of paper.. bring me sheets of paper). The implicature is that he is in a hurry and he needs the papers just right now.

In turn (8) we have infringing of the quality maxim شنو ورق (what are sheets of paper ?!). This occurs when the speaker unintentionally generate an implicature, fails to observe the maxims. It is clear that Amoori is astonished and shocked to see the fashionista, he has lost his ability to communicate. Of course, his reaction is exaggerated to create humor.

In turn (12) there is a flouting for the quantity maxim where there is a repetition of the word باع (look), the implicature is that the speaker is surprised to see a skinned wolf on the fashionista's shoulders, and he wants to attract the attention of his addressee. In the same turn there is a flouting for the quality maxim. The speaker uses metaphorical image to create humor in saying that the fashionista has skinned the wolf by herself and put it on her shoulders باع باع باع صالخة الذيب وحاطتا على جتافهة (look, look , look !! she skinned the wolf and put the skin on her shoulders).

In turn (14) there is a violation for the quality maxim. زين شنو ذنبا لهذا الذيب هيجي مسوية بيه (What is his sin to do this with him?) Absolutely the fashionista didn't skin the wolf by herself. A metaphor is used to evoke humor.

In turn (16), the speaker starts by flouting the quantity maxim where the word ذبتا ، باع(look , thrown) is repeated. The implicature is to attract the attention of the listener. Also there is a flouting for the relevance maxim باع باع باع ذبتا للذيب ذبتا لعد لو اني شراح اتسوي بيه (: Look ,look, look she has thrown the wolf ! what is she going to do with me then?) The implicature is that he would accompany her soon, and he is worried about that ! In the same turn there is another flouting for the quality maxim. What the fashionista is putting on her shoulders is a skin of a wolf rather than a wolf. The implicature is that the fashionista is a strong woman that she puts a wolf on her shoulders. All these floutings create humor.

In turn (17) there is a flouting for the quality maxim in that an exaggeration is being made through the metaphore المدير اللي كاعد يباوعك بالمرايا راح يصلخ جلدك شخصيا (the boss who is watching you through the mirror would skin you in person !) The implicature is that the boss would punish him severely.

In turn (18) there is a violating for the relevance maxim ويخليه على جتاف تارا ؟! (Is he going to put it(my skin) on her shoulders ?) The comment seems irrelevant and weird. This is truly a part of humor producing that plays a significant function in inciting other laughs.

From (21) to (24), there is a violation for the quantity maxim, the same question is repeated.

In turn (26) we have a violation for the quantity maxim, where there is a repetition for the question "where" هسة هاي شكوللها شنو وين بالضبط... يعني وين ! (What shall I tell her exactly? where ! where do you think !?) Also a flouting for the quality maxim 3 اذا اكللها مرات شلونج تنجرح(if I tell her "how are three times" she would be cut..) Actually what

Amoori is saying is not true, she can't be cut for telling her 'how are you three times'! Again this exaggeration is made to imply that the fashionista is so tender and gentle, she might be hurt easily. In addition, it is a notable example of flouting the maxim of manner due to the unorderly, unclear, ambiguous way of talking

Extract (3)

The scene starts with Amoori's wife hiding in the garden waiting her husband Amoori to arrive coming back from his work. As he arrives, she jumps after him complaining his mother's bad treatment.

1- اموري : انتي تفترين وراية ؟!

2- زوجة اموري : انت جيت ؟

3- اموري : لا بعدني بالركن

4- زوجة اموري : اموري باوع اني لا اريد اضوجك ولا اريد ازعجك ولا اريد اتعبك ولا اريد امك

5- اموري : زين سوي اول تلاثة وعوفي الاخيرة

6- زوجة اموري : لاتكلي امي ولازم نتحملها ..ترى امك سوتها بلا ملح

7- اموري :زين اني جاي بلا اكل بداعة امج بداعة اهلج تعبان كليلي الله يساعدك

8- زوجة اموري : الله يساعدني اني امك كل ما اطبلها بغرفة تذب لها سم وتطلع

9- اموري : هاية حية مو امي هاية .. الف مرة كتلج لا تحجين على امي

10- زوجة اموري : هذا حجيك مايفيدني شنو الاجراء اللي راح تسويه جوا

11- اموري : راح احمسها حمس

12- زوجة اموري : لامك ؟

13- اموري : لا ..الطماطة جوعان والله

1- Amoori: Are you moving around behind me?!
2- Amoori's wife: Have you arrived?
3- Amoori: No, I'm still at the street corner !!
4- Amoori 's wife: Look Amoori, I don't want to bother you, I don't want to annoy you, I don't want to disturb you and I don't want your mother.
5- Amoori: ok then. Do the first three things and leave the last one.
6- Amoori 's wife: Don't tell that we have to tolerate your mother, she spoils eveything !!
7- Amoori: I came tired and hungry, please for your mother and family sake, tell me Allah be with you
8- Amoori's wife: May Allah help me! Whenever I enter a room , she poisons me with her words !
9- Amoori: This is a snake not my mother ! thousands times I told you not to say anything about my mother
10- Amoori's wife: What you are saying is useless . What action will you take when you come inside ?
11- Amoori: I'll make "her" loiling
12- Amoori's wife : your mother ?
13- No, the tomato. I'm so hungry !

The humor starts when Amoori's wife asks him انت جيت ؟ (have you arrived?) and he answers لا بعدني بالركن (No, I'm still at the street corner !!) . Clearly there is more than one flouting in these two turns, the wife flouts the maxim of manner because she sees him

clearly in front of her , so no need to inquire his coming. The question in fact, implies that she was waiting for him and he finally arrives. Amoori's answer is more humorous even , he implies " of course, don't you see me! A flouting for the quality maxim is very clear.

Then in turn (3), the wife complains her mother in law to Amoori اموري باوع اني لا اريد اضوجك ولا اريد ازعجك ولا اريد اتعبك ولا اريد امك (I don't want to disturb you and I don't want your mother) The first three negative phrases mean almost the same thing. Here the maxim of quantity is being flouted. The flouting here is to assure that she doesn't want to make him upset. She made unnecessary prolonging. A violation is made also in the same speech to the relevance maxim . "ولا اريد امك" (I don't want your mother) is irrelevant with the previous speech . There is no connection between the two propositions.

In turn (5), Amoori's wife flouts the quality maxim.ترى امك سوتها بلا ملح literally it means " your mother makes things without salt !" this metaphor implies that his mother has exceeded all limits in her bad treatment.

In turn (6) Amoori flouts the maxim of manner for not being brief and orderly and even ambiguous زين اني جاي بلا اكل بداعة امج بداعة اهلج تعبان كليلي الله يساعدك (I came tired and hungry, please for your mother and family sake, tell me Allah be with you) . The implicature is that he is tired and hungry he needs some rest. And by saying كليلي الله يساعدك (tell me Allah be with you), there is a flouting for the relevance maxim because this phrase is used as agreeting in the Iraqi dialect, so it is irrelevant with the previous speech. The implicature is that let me have a rest a little before complaining.

In turn (9) Two floutings for the quality maxim. Amoori says هاية حية مو امي هاية (This is a snake not my mother !) The implicature is that what his wife is describing should be a snake rather than his mother to indicate that she is exaggerating in describing his mother. The second flouting in the same turn concerns the quantity maxim الف مرة كتلج لا تحجين على امي (thousands times I told you not to say anything about my mother) for it is impossible that he has counted the numbers of the times in which he asked his wife not to talk badly about his mother. This is to imply that he has asked her so many times not to talk badly about his mother.

In (10) the wife asks Amoori about the procedures that he is going to have with his mother on her behalf. His answer in (11) flouts the maxims of manner and relevance at the same time راح احمسها حمس (I'll make "her" loiling) . His wife is talking about his mother and he is fully aware of this, he makes irrelevant answer referring to the tomatoes he is going to cook. The comment should be related to his mother while in fact, it is related to the tomatoes he is going to cook. His answer has violated the maxims of relevance and manner because it is irrelevant to the question asked, also it is ambiguous and not clear. This becomes very clear in turn (12) and (13) when he says what he means explicitly.
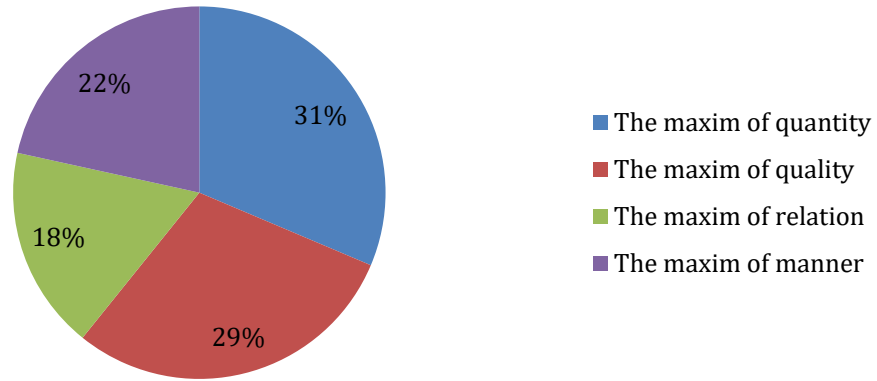
Discussion

The study found (51) non-observance case of Grice's maxims in the (3) extracts being analyzed from "Melon City Show. Among the five categories of non- observance to Grice's maxims (1975), it is observed that flouting is the most frequent type, hence the most important strategy employed to produce humor as almost 52.9% of the data. The second strategy is violating, it represents 43.1% of the data. Infringing and opting out are of little use to create humor 1.9% while Grice's suspending maxim was not found at all as shown in table (1).

The study has found also that the most flouted maxim is the quality, quantity, manner and relation respectively. While the most violated maxim is the maxim of quantity. Relation and manner maxims were violated equally. The least violated one was the quality maxim. From table (1) it is noted as well that amongst the four maxims, the quantity is the most non-observed maxims about 31.3%, followed by the quality maxim about 29.4% and then the manner about 21.5%. The least non-observed maxim is that of relation 17.6%. Moreover, the study has revealed that Iraqi people tend to use irony and metaphor in expressing humor to a large extent.
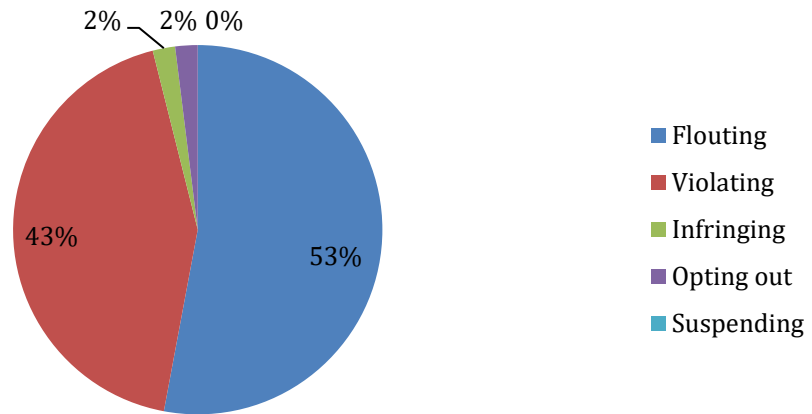
Table (1): The comparison of non-observance of Grice's four maxims in "Melon City Show"

Four maxims	Flouting	Violating	Infringing	Opting out	Suspending	Non-observance	
						Number	Percentage
Quantity	8	8	0	0	0	16	31.3%
Quality	11	2	1	1	0	15	29.4%
Relation	3	6	0	0	0	9	17.6%
Manner	5	6	0	0	0	11	21.5%
Total /	27	22	1	1	0	51	
Percentage	52.9%	43.1%	1.9%	1.9%	0%		100%

Figure (1)
The distribution of the non-obsevance of Grice's conversational maxims in Melon City Show

- The maxim of quantity
- The maxim of quality
- The maxim of relation
- The maxim of manner

Figure (2)
Non-obsevance types of Grice's conversational maxims in Melon City Show

- Flouting
- Violating
- Infringing
- Opting out
- Suspending

5. CONCLUSION

The present study was set to reveal non-observance of Grice's (1975) maxim in a popular show called "Melon City Show" (Willayat Batihk), a comedy in which the characters chat about their daily life events. the data were examined using Grice's maxims to determine whether the characters used any of the five categories of non-observance to generate humor. The study has come up with the following conclusions:

1- Four kinds of non-observance has been detected: flouting, violation, infringing, opting out maxims, which plays a significant role in creating the humorous effects.

2- The flouting of a maxim is the most occurring type among these types which suggests that Iraqi people tend to make implicatures extensively when they create humor.

3- Concerning the maxims, the quality maxim is the most flouted maxim. While the most violated one is the quantity maxim.

4- It seems clear that Iraqi people tend to use Irony and metaphor extensively as a tool to rupture the Gricean maxim and make implicatures.

5- Cultural and background knowledge of the audience play an important role in eliciting the humorous implicatures from the characters' utterances, in that interpreting and understanding the humorous implicatures depends on the conventions shared by certain community.

6- It can also be concluded according to the findings, that although Grice's cooperative maxims are there to keep the good social interaction among interlocutors, yet it can be disobeyed to achieve certain goals. Humor is among these goals. The study proved that this is applicable for the Iraqi Arabic, in that much of humorous comments and sayings are built on breaking Grice's maxims.

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