



The Semantics of Grice's four principles in Shahd al-Ravi's novel Saat Baghdad



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Abstract

The violation of norms and the avoidance of conventions significantly shape narrative structure and discourse induction. Works often rely on these deviations from norms and standards for their narrative structure and discourse. In this regard, Herbert Paul Grice's (1913-1988) theory of Cooperative Principles provides a valuable framework for examining these deviations. Grice proposes four principles—quantity, quality, relation, and manner—that speakers should adhere to in both speech and writing. However, a lack of adherence to these principles within a text does not necessarily indicate weakness or a departure from literary standards. Instead, according to Grice, it creates implicit and suggestive meanings, and uncovering and analyzing these meanings is crucial for comprehending and critiquing the discourse and indices of an effective and influential work. This article, employing a descriptive-analytical approach, applies Grice's theory to Shahad Al Rawi's novel, "The Baghdad Clock" (2016), to uncover and examine the hidden meanings and underlying layers of discourse within the work. "The Baghdad Clock," written by Shahad Al Rawi, a young Iraqi female writer, revolves around the theme of war and occupation in recent decades in Iraq. Al Rawi, driven by social and political concerns, narrates the lives of women citizens within her society. The research results indicate that the author strategically violates each of Grice's four principles throughout the novel to accurately depict the discourse of war and the nuances of character portrayal.

Keywords: Linguistics, Principles of Cooperation, Polygraphy, Shahd Al-Rawi, Saat Baghdad.

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