

CHAPTER III
ANALYSIS

1 King Lear - Goneril I.i. 48 - 65

These conversations below happen when KL asks his daughters to make expression of their loves for him, for he has an intention to share his kingdom among them, based on their loves. His first attention is focused on Goneril, the eldest one, to make her speech.

- (1) KL Tell me my daughters
 (since now we will divest us both of rule,
 Interest of territory, cares of state),
 Which of you shall doth love us most,
 That we our largest bounty may extend
 Where nature doth with merit challenge. Goneril,
 Our eldest - born, speak first.
- (2) GON Sir, I love you more than word can wield the
 matter;
 Dearer than eyesight, space and liberty;
 Beyond what can be valued, rich or rare;
 No less than life, with grace, health, beauty,
 honor ;
 As much as child e'er loved, or father found;
 A love that makes breath poor, and speech unable;
- (3) COR [aside]
 What shall Cordelia speak ? Love and be silent ?
- (4) KL Of all these bounds, even from this line to this,
 With shadowy forests, and with champains riched,
 With plenteous rivers, and wide-skirted meads,
 We make thee lady.

Before he asks his daughters to express their loves, KL would like to point out his intention to divide his kingdom based on the degree of each of his daughters' loves for him. His promise is stated in (1) "... *which of you..... may extend*". Here, KL adhering to the manner maxim, (be clear) of CP, which clearly states his

intention that his daughters should make good speeches in order to get his inheritance, or their shares. The king's love for his daughters can be seen in the way he addresses them. Goneril is addressed "our eldest-born". This affectionate address form, obeys to the approbation maxim (minimize dispraise of other and maximize praise of other) of PP and has function to mitigate KL's curiosity of knowing his daughter's answer to his earlier question. The second function of this affectionate address form, adheres to the tact maxim (minimize cost to other and maximize benefit to other) of PP. In other words, it functions to soften the imperative of asking Goneril to speak. The third function, adheres to the sympathy maxim (minimize antipathy between self and other and maximize sympathy between self and other) PP, which functions to elicit from Goneril, a satisfactory answer to the question that will make the king proud and happy.

Goneril knows the situation from her father's speeches, that if she does not make a good expression of love, then she will not get his inheritance and blessings at all. Here, Goneril adheres to the approbation (minimize dispraise of other and maximize praise of other) of PP and sympathy maxims (minimize antipathy between self and other and maximize sympathy between self and other) of PP, in giving the king so many praises and showing sympathy by exaggerating her feelings to him. She uses comparasion to draw her feelings such as in (2) *Dearer than eyesight,*

.....*beauty, honor*". The intention are to flatter, to gain KL's sympathy and to convince him that she is sincere with her utterances. She compares her love in (2) no less with "*life, grace, health, beauty and honor*" ; and expresses that her loves for him is more than "*eyesight, space and liberty*". What a flowery expression of love. And this has successfully made the king feels flattered and announced Goneril with his blessing as in (4) "*We make thee lady*". KL's blessing obeys to the tact maxim, (minimize cost to other and maximize benefit to other) of PP in the way he maximizes benefit to Goneril by giving her a part of his kingdom. But here, KL flouts the relevance maxim (be relevant) of CP, for he actually implied something from his utterance. The implied meaning from this utterance, firstly, is to announce that Goneril is now a woman with authority in his kingdom. Secondly, it is to show the king's satisfaction of Goneril's expression of loves for him. In other words, if this utterance is pharaphrasing, then it would be like this below :

" I am proud of you Goneril, and as a return you are announced as a lady in my kingdom".

In this case, KL has no prejudice at all, for he believes that Goneril's utterance is totally true.

To conclude, KL considers that Goneril's utterance is sincere, while, Goneril flouts the quality maxim (be true) of CP by lying and obeying the approbation maxim (minimize dispraise of other and maximize praise of other) of PP to

flatter her father.

2. KL - REG : I.i. 67-81

Here, is the conversation between KL and Regan. KL still curious to know how much Regan's love to him, so he can share his kingdom based on her loves.

- (5) KL What says our second daughter,
Our dearest Regan, wife of Cornwall ? Speak.
- (6) REG I am made of that self mettle as my sister,
And prize me at her worth. In my true hart
*I find she names my very deed, of love;
Only she comes too short, that I professes.
Myself an enemy to all other joys
Which the most precious square of sense professes,
And find I am alone felicitate
In your dear highness' love.*
- (7) COR [*Aside*] Then poor Cordelia !
And yet not so, Since I am sure my love's
More ponderous than my tongue.
- (8) KL *To thee and hereditary ever
Remain this ample third of our fair kingdom,
No less in space, validity, and pleasure
Than that coffered on Goneril.*

KL's intention to get a more beautiful answer from Regan's than Goneril's expression of love is expressed in the way he addresses Regan in (5) as "our dearest". The address form "dearest" for Regan, actually replaces the usage of "eldest-born" which refers to Goneril in (1). In this case, according to the approbation maxim (minimize dispraise of other and maximize praise of other) of PP, KL wants to show that eventhough Regan is the second, his love for her is the same.

Knowing his father's wishes, Regan tries to compete with Goneril in making him happy and proud. Of course,

she hopes that the better speech she makes, the bigger dower she will get. Her competition with Goneril can be seen in (6) : *"I find she names.... love"*. She flouts the quantity maxim (be brief) of CP by exaggerating her expression of loves to KL. And from her utterance above, she is considered to underestimate Goneril's love as too small compared to hers. So, by saying those utterances she hopes she can win her father's love, which also means that she will get his inheritance too.

If Goneril obeys the approbation maxim (minimize dispraise of other and maximize praise of other) of PP in praising KL, Regan, on the contrary, obeys the modesty maxim (minimize praises of self and maximize dispraise of self) of PP. that she is degrading herself in front of her father. She says that the only thing that makes her happy is to love her father only, in (6): *"I am alone felicitate In your dear Highness' love"*. The other modesty maxim in (6) which is adhered to, is when she promises her father in *"... that I profess myself an enemy to all other Joys"*.

The maxims of quality (be true) and quantity (Be brief) are obeyed by the king when he responds Regan's utterances. in (8) *"To thee...Goneril"*. He believes that Regan is sincere and loving daughter. Her statements have convinced KL, that she absolutely loves him, just as she said. So he blesses Regan as what he does to Goneril by giving a part of his kingdom to manage.

To conclude, Regan obeys the modesty maxim (minimize praises of self and maximize dispraise of self) and flouts the quality maxim (be brief) of CP, in order to lie to her father. By making such flowery speeches, she lies only to get her father's blessings and inheritance, as her father says in (8) "*To thee.... Goneril*". Thus, modesty maxim (minimize praises of self and maximize dispraise of self) of PP is successfully obeyed to gain her ambition, in getting her father's inheritance and blessings.

3 King Lear - Cordelia I. i. 82 - 119

This is KL's last question to his daughters. It is asked to Cordelia, the youngest and the dearest daughter. Since Cordelia is the dearest daughter of KL, he hopes Cordelia will make a better expression of love than her sisters did. Unfortunately, Cordelia has disappointed KL, by her simple and sincere speech, which does not seem to please and satisfy him. Being very much disappointed with Cordelia, KL starts to curse and deny her as his daughter by pursuing her.

- (9) KL *Now our joy,*
Although our last and least; to whose young love
The vines of France and milk of Burgundy
Strive to be interest; what can you say to draw
A third more opulent than your sisters? Speak.
- (10) COR *Nothing my lord.*
- (11) KL *Nothing?*
- (12) COR *Nothing.*
- (13) KL *Nothing will come nothing. Speak again.*
- (14) COR *Unhappy that I am, I cannot heave*
My heart into my mouth. I love your majesty
According to my bond, no more no less.

- (15) KL *How, how Cordelia ? Mend your speech a little,
Lest may you mar your fortunes.*
- (16) COR *Good my lord
You have begot me. bred me, loved me. I
Return those duties back as are right fit,
Obey you, love you and most honor you
Why have my sisters husband if they say
They love you all ? Happly, when I shall wed,
That lord whose hand must take my plight shall carry
Half of my love with him, half my care and duty.
Sure I shall never marry like my sisters
To love my father all*
- (17) KL *But goes thy heart with this ?*
- (18) COR *Ay my good lord.*
- (19) KL *So young and so untender ?*
- (20) COR *So young my lord and true.*
- (21) KL *Let it be so, thy truth then be thy dower !
For the sacred radiance of the sun,
Be as well neighbores, pitied and relieved,
As thou my sometime daughter.*

The way KL address Cordelia "our joy although our last and least" has convinced the writer and made her conclude that Cordelia is the dearest daughter. The first consideration is that in the utterance above implies something in contrast or something which has an important to what he address his other daughters. In this case, if that utterance is paraphrased, they will sound like the following :

"Although you are my youngest, you are the most joyful to me".

The second consideration, is the use of the address form "our joy", which is more specific address refer to Cordelia. Since Goneril in (6) is only called by "our eldest-born" and Regan in (5) with "our dearest", Cordelia as the youngest is also addressed to with "our last and least". Indeed, another address form is used by KL, that

is, "our joy" which strenghten the king's feeling towards her.

By using the address form "our joy", KL has another reason to force Cordelia to make a more opulent speech than her sisters'. This can be interpreted as KL's effort in seeking a better expression of love from his dearest daughter. So these address forms referring to Cordelia, adhere to the manner maxim (be clear) of CP, in the way KL clearly shows his strongest feelings of love for Cordelia.

For Cordelia, it is hard to make such a speech that may satisfy her father. In her aside (7), "*Then poor Cordelia... tongue*" the reader will understand how she is confused and afraid to make such flattering and flowery speechess. Therefore she says "*nothing*", in (10) instead of expressing her love. Of course, her statements makes the king surprised, disgusted and astonished. To the king, Cordelia's speech is unbelievable, because she has been a very loving daughter. The king's respond can be seen in (11), when he still does not believe with what he has heard by repeating Cordelia's utterances to make him sure. KL's question in (11) "*Nothing ?*" flouts the relevance maxim . for KL already knows that Cordelia say so. He wants Cordelia to know that through his question he is actually disgusted to hear her answer. KL's question in (11) "*How, how Cordelia ? Mend your speech a little,*" implies that he forces Cordelia to repeat her statement. Thus, if the question is pharaphrased, it would be like

the followings :

"Nothing ?. I still do not get your expression of love. Repeat it again!".

Here, the agreement maxim (minimize disagreement between self and other and maximize disagreement between self and other) of PP, is adhered to to seek agreement with Cordelia.

In (13) and (15) KL starts to threat Cordelia, by adhering to the manner maxim (be clear) of CP in order to ask her to make better statements. Here, he asks her to repeat and correct her statement, or she will not get his dower and blessing at all. The utterance "how" in (15); "How, how Cordelia ?" is repeated twice to emphasize KL's threat for Cordelia. According to KL Cordelia's statements is not enough to express her loves. KL himself, even feels that he is being underestimated by her.

In this case, Cordelia actually has flouted the maxim of manner (be clear) of CP. since her utterances is not clear enough to her interlocutors - this evidence can be seen from the king's misinterpretation of her speech.

In (14) "*Unhappy....mouth*", Cordelia adheres to the agreement maxim (minimize disagreement between self and other and maximize agreement between self and other) of PP to mitigate her conflict with KL. She says her regret by begging her father forgiveness, and tries to cover it up. Further, at the end of her utterance, she strenghtened her expression of love for KL, in (14) by saying " *I love*

nor less". Here, she adheres to the approbation maxim (minimize dispraise of other and maximize praise of other) of PP to praise her father and please him. Further, in (16): "*Good my lord ... honor you*". Cordelia adheres to the modesty maxim (minimize praises of self and maximize dispraise of self) of PP, where she degrades herself to KL, as her beloved father. Cordelia flouts the relevance maxim (be relevant) of CP in (16) : "*Why...you all ?*", here she gives her father hints through her questions. She hopes KL can interpret what she really means by her utterance, that she doubts of Goneril's and Regan's expressions of love for him. Since they should not be married if they say, they give all their loves to KL. Further, still in (16) "*Haply... father all*", Cordelia adheres to the quality maxim (be true) of CP by leading KL to see her reasonableness of her expression of love for him. She argues why she cannot give all her loves to her father, since she must give part of her loves to her future husband. Here, her argument of the way she loves her father, has weakened her sisters' expressions of love for KL. She tries to convince KL about her sincerity.

The maxim relevance (be relevant) of CP to show her loves to KL. is obeyed to by Cordelia in her addressing form to him. such as "*my lord*". "*good my lord*" and "*my good lord*". The function is to show her high respect, to mitigate the conflict and also to seek the king's sympathy.

At the end of her argument, actually KL becomes affected by Cordelia's sincerity and truthfulness, eventhough he is rather unconvinced and disbelieve with what she said about his other daughters. His doubtfullness which is mixed up with his anger can be seen clearly in (21) as he said, "*Let it be so, thy truth then be thy dower!*".

To conclude, here, Cordelia obeys the quantity maxim (be true) of CP in telling her own feelings to her father, but she also flouts the manner maxim (be clear) of CP in making her father misunderstands to her expression of loves. Cordelia still obeys the quantity maxim whatever she knows that her father is dissatisfied with her speech. In this case, when Cordelia adheres to the quality maxim (be true) in proving her loves comparing with her sisters', the king becomes aware that Cordelia is sincere with her utterance, but he has already dissappointed with her. So, with her CP, Cordelia fails to make her father happy with her expression of love.

4. King Lear - Goneril : I.iv. 219-224.

This act below happens when KL starts to feel that Goneril has betrayed him in stocking (tied up somebody in a stock) one of his loyal men, Kent. The king has been informed by Kent, that he has been stocked by Goneril. This following will describe KL's investigation to Goneril whether she stocked Kent. And how Goneril's effort to

flatters her father for not prejudicing her.

(22) KL *Are you our daughter ?*

(23) GON *Come, sir*

*I would you would make use of your good wisdom
Whereof I know you are fraught and put away
These dispositions which of late transport you
From what you rightly are.*

The question in (22) "Are you our daughter ?", flouts the relevance maxim (be relevant) of CP, for that question, actually functions to critic Goneril. It is used by the king when Kent informs that he has been stocked (tied up in a stock) by Goneril. Thus, from the question above, it implies so many things. First, it is a kind of the king's way of investigating how Goneril seeks a denial. KL himself, does not believe that Goneril does stock his loyal man, Kent. And since the king does not have adequate evidence in accusing Goneril, of course he is flouting the quality maxim (be true) of CP here. This is done because according to KL, being rude is not Goneril's nature. Secondly, it contains KL surprises to Goneril if she really does so. In this case, KL is rather confused whether to believe Goneril's or Kent's words. Thirdly, KL wants some good explanation about that event, how it comes to happen and what Goneril's wants to explain by stocking Kent. In this case, KL adheres to the manner maxim (be clear) of CP, for he is clearly wondering to know Goneril's explanation. So, the question, actually implicates an imposition, which forces Goneril to make confession, whether she has stocked Kent. The other reason

is to strengthened the king's faith that Goneril will deny the accusation. Thus, if the question above were paraphrased, it would be like the following :

"Are you our daughter, who has tied up my Kent in a stock ?. I do not believe you do that to me. But if it so, I want a good explanation from you".

In (23), Goneril has already known the situation that KL will get angry, when he knows the truth. Thus, Goneril flouts the quantity maxim (be brief) of CP to mitigate the conflict that might happen. The consequences, she obeys to the approbation maxim (minimize dispraise of other and maximize praise of other) of PP in (23) "*Come, sir*" to flatter the king in order to reduce his prejudice against her. The relevance maxim (be relevant) of CP is also adhered to to strengthened Goneril's intention that she still considers KL as fraught and wise like in (23) : "*your good.... rightly are*".

The tact maxim (minimize cost to other and maximize benefit to other) of PP implies in the indirect request (23) "*I would you....wisdom*", is used to flatter KL considering that he is a wise man who will not have prejudice against his own daughter.

So, by using the tact (minimize cost to other and maximize benefit to other) and approbation maxims (minimize dispraise of other and maximize praise of other) of PP, Goneril actually flouts the quantity maxim (be brief) of CP, by not speaking clearly. Thus by hiding

the truth from her father, Goneril hopes she can stop his anger.

5. King Lear - Goneril : I.iv. 336-258.

This conversation below happens when King Lear is convinced that Goneril has put Kent in a stock. And Goneril knows that her father starts to force her in making a confession. She defends herself and starts to complain about the king's knights who make troubles and disturbed her palace with their riotous behavior. KL who now lives with Goneril in her palace, still has his followers with him and this makes Goneril feel disgusted as she knows that those knights are so unrully.

At the end of the conversation, Goneril cannot stand anymore to act politely to her father. She starts to criticize her father when KL curses her.

(24) KL *Your name, fair gentlewoman ?*

(25) GON *This admiration, sir, is much o' th' savor
Of other your new pranks. I do beseech you
To understand my purpose aright.
As you are old and reverend, should be wise.
Here do you keep a hundred knights and squires,
Men so disordered, so deboshed, and bold,
That this our court, infected with thwir manners,
Shows like a riotous inn. Epicurism and lust
Makes it more like a tavern or a brothel
Than a grace palace. The same doth itself doth
speak .*

*For instant remedy. Be then desired
By her, that else will take things she begs,
A little disquantity your train,
And the remainders that still depend,
To be such men as may besort your age,
Which know themselves, and you.*

(26) KL *Darkness and devils*

*Saddle my horses; call my train together.
 Degenerate bastard. I'll not trouble thee;
 Yet have I left a daughter.*
 (27) GON *You strike my people and your disordered rable
 Make servants of their betters.*

Goneril's approbation (minimize dispraise of other and maximize praise of other) of PP in (23) fails to please KL, and so eliminates his prejudice against her. The king's question in (22) is not answered by Goneril, since she only tries to flatter him. The king starts to believe that Goneril has put Kent in a stock, because she seems to hide something from him through her sweet utterances. By asking Goneril in (24) "*Your name, fair-gentlewoman?*", the king flouts the relevance maxim, by trying to force Goneril to make a better explanation. The term of address "*fair-gentlewoman*" referring to Goneril is used to critic, to show the king's prejudice and also to force Goneril to confess that she has tied up Kent.

Goneril knows that the blame is on her, and she tries maximally to calm her father down. She realises that her father's question in (24) and his calling her as "*fair-gentlewoman*" actually accuses her implicitly. Her bad feelings that her father has accused her is stated in (25) : "*This admiration, sir... savor*". The agreement maxim (minimize disagreement between self and other and maximize agreement between self and other) of PP then is obeyed to mitigate her disagreement with her father's accusation. In this case she uses the indirect request "*I do beseech you*", which means that she obeys the

approbation maxim (minimize dispraise of other and maximize praise of other) of PP, trying to make KL realise that she really gives her respect - by maximizing praise to him, while asking him to reconsider her position in her palace. The reason is, that she cannot stand with the king knights who just like a riot in her palace. Goneril obeys the tact maxim (minimize cost to other and maximize benefit to other) of PP in pretending to protect King Lear from his unruly knights. She gives the king a solution to choose the best way to solve the problem with his knights by selecting and reducing the knights, as in (25): "A little disquantity..... besort your age". And just before she says those utterances, firstly she adheres to the modesty maxim (minimize praises of self and maximize dispraise of self) of PP. She degrades herself to her father, in order to mitigate the conflict that might happen, if she gives her opinion about the knights. She also wants KL to realise that she is sincere with her utterance. So, in this case, to show her sincerity, she degrades herself by saying in (25) "Be then desired by her, that else will take the things she begs". Here, Goneril calls she herself as "she" and "her", which function to humble herself before KL and to confess that she is nobody, and her indecent proposal to reduce the king's knight is not proper to be asked to a great king, like her father. The point is, Goneril does not force the king to obey her advice to reduce the knights.

The generosity maxim to minimize benefit and maximize cost to KL, is also adhered to by Goneril in (25) by giving an alternatives for him to keep only some of his knights : " *And the remainders...you*". Here, the cost lies in her kindness that she will not reduce all of the king's knights to please him, eventhough she is disturbed with their attendance.

In commenting about the king's knights, Goneril obeys to the quantity maxim (be brief) of CP in (25) "*men so deboshed*", "*so disordered*", "*bold*" and "*riotous*". Goneril speaks frankly about the knight's condition which actually bothers her. The relevance maxim (be relevant) of PP is obeyed here, to show her disgust to the king's knights as in (25) "*Men so disordered...palace*". Still in (25), she obeys to the manner maxim (be clear) of CP, by stating clearly her disgust for the knights and comparing them as in : "*makes it more like a tavern than a graced palace*". This utterance represents all her disugusts with KL's knights.

Hearing Goneril's complaints about his knights, KL feels offended. His anger comes to its peak when Goneril also proposes to reduce his knights too, and this of course. underestimates the king's authority at the same time. The maxim relevance (be relevant) of CP is obeyed when the king shows his anger to Goneril by cursing her as in (26) "*Darkness and devils*" and "*degenerate bastard*". That curse has replaced the address form from "*fair-*

gentlewoman" in (24) to *"devils and bastard"* in (26) referring to Goneril. And, it functions to emphasize the king's anger.

The direct request in (26) *"saddle my ... train together"* also shows KL's anger. Here, he adheres to the **quality maxim** (be true) to show briefly that he still has the authority and power to make such a request.

Still in (26), KL adheres to the **quantity maxim** (be brief) of CP in *"I'll not trouble thee"*. to express briefly that he is disgusted by Goneril. Obeying the **relevance maxim** (be relevant) of CP, the king strengthens his disgust in *"Yet have I left a daughter"*. The utterance is said when KL positively sure that Goneril is a traitor and tries to oppose him - by reducing his knights and putting his man in a stock.

Finally, at the end of the conversation, Goneril cannot pretend to act politely anylonger. Her disgust comes to its peak after the king denies her as his daughter. She starts to criticize KL openly and, so she adheres to the **manner maxim** (be clear) of CP, when she says in (27) *"you strike ...their betters."*

To conclude, Goneril obeys the **agreement** (minimize disagreement between self and other and maximize disagreement between self and other), **tact** (minimize cost to other and maximize benefit to other) and **modesty maxims** (minimize praises of self and maximize dispraise of self) of PP, in order to avoid KL's anger whenever he knows the

truth. Goneril obeys the quantity (be brief) , manner and relevance maxims (be relevant) of CP, whenever she cannot stand to KL's prejudice against her. So she starts to confess about her rejection to KL's knights.

6. King Lear - Regan : II.iv.125-161.

This conversation happens when the king comes to Regan. KL informs Regan about what her sister, Goneril, has done and he wants Regan to defend him by cursing Goneril as he did. Regan tries to flatter and to reconcile the conflict between the king and Goneril. In this case she tries not to judge her father nor Goneril.

(28) REG *I am glad to see your highness*

(29) KL Regan, I think you are. I know what reason I have to think so. *If thou should'st not be glad, I would divorce me from thy mother's tomb, Sepulchring an adultress (to Kent) O, are you free ?.*

Some other time for that. Beloved Regan, Thy sister's naught. O Regan she hath tied Sharp-toothed unkindness, like a vulture here. I can scarce to speak to thee. Thou'lt not believe.

With how depraved quality, -O Regan!
(30) REG *I pray you sir, take patience. I have hope You less know how to value her desert Than she to scant her duty.*

(31) KL *Say ? How is that ?*

(32) REG *I cannot think my sister in the least Would you fail your obligation, If, sir, perchance She have restrained the riots of your followers, 'Tis on such ground, and to such wholesome end, As clears her from all blame.*

(33) KL *My curses on her!*

(34) REG *O sir, you are old, Nature in your stands on very verge Of his confine. You should be ruled, and led By some discretion that discern your state Better than you yourself. Therefore, I pray you*

- That to our sister you do make return
Say, you have wronged her.*
- (35) KL *Ask her forgiveness ?
Do you but mark how this becomes the house:
"Dear daughter, I confess that I am old.*
{kneeling}
*Age is unnecessary. On my kness I beg
That you'll vouchafe me rainment, bed and food."*
- (36) REG *Good sir, no more. These are unsightly tricks
Return you to my sister.*
- (37) KL *{rising} Never, Regan.
She hath abated me of half my train,
Looked back upon me, struck me with her tongue,
Most serpentlike, upon the very heart.
All the scored vengeances of heaven fall
On her ingrateful top! Strike her young bones
You taking air with lameness.*

Regan's salutation in (28) "*I am glad to see your highness*" is well accepted by KL. KL is so proud with Regan and considers her as a faithful and beloved daughter. This feelings is manifested in the way KL calls Regan as "*beloved Regan*" in (29). KL adheres to the modesty maxim (minimize praises of self and maximize dispraise of self) of PP in (29) "*If thou.... thy mother's tombs*" when he wants to show, how valuable is Regan to him. He even swear to his late wife that Regan is a faithful daughter. The sympathy maxim (minimize antipathy between self and other and maximize sympathy between self and other) of PP is also obeyed to make sure that Regan will support him, by saying "*Beloved Regan.... naught*". in (29). This utterance actually, tries to inform Regan about Goneril's cruelty and invites her to take his side against Goneril. The relevance maxim (be relevant) of CP is adhered to to support his disgust and to inform Regan as well, about Goneril's

cruelty and invites her to take his side against Goneril. The relevance maxim (be relevant) of CP is adhered to to support his disgust and to inform Regan as well, about Goneril's behavior, as in (29) : "*Thoult depravedquality.*" KL obeys to the manner maxim (be clear) of CP in order to show his discontent clearly in (29) : "*O. Regan.....vulture*", here, he compares Goneril with a vulture (a large birds that eats the flesh of dead animals). that is to draw how Goneril treat him rudely.

Regan knows that her father feels discontented with Goneril, and she wants to bridge this conflict by calming her father down, in (30) : "*I pray you.....patience*". In that utterance, the indirect request: "*I pray you*" stresses Regan's intention to mitigate the conflict, for she is seeking some reasons to defend Goneril from all the blame. In this case, the agreement maxim (minimize disagreement between self and other and maximize disagreement between self and other) of PP is obeyed to calm the king down. Regan's utterances in (30) "*I have hope*" states her judgement by flouting the quality maxim (be brief) of CP. Here, she does not want to judge whether it is her father or Goneril who is the accused. Her comparison in (30) "*you less know how to value her desert than to scan her duty*", relevantly states her decision for not having prejudice against both of them, before she knows the truth.

In (31) "*say how is that?*", the question is functioned to force Regan to give a better explanation. KL

flouts the relevance maxim (be relevant) of CP, for he still asking Regan a relevance answer in her next utterance. Thus, if the question is paraphrased, it would be like the followings

"How is that? Explain your argument."

Regan still flatters her father to make him reconcile with Goneril as in (34) "*Therefore I pray you wronged her*". Regan's indirect request, "*I pray you*" adheres to the approbation maxim (minimize dispraise of other and maximize praise of other) of PP - that is when she praises and begs to KL in order to make him realize that he has wronged Goneril. Her other confirmation is stated in (34) "*say you have wronged her*", here, she obeys the quantity maxim (be brief) of CP, which states her will in asking KL to ask Goneril for an apology.

Once again, the king adheres to the modesty maxim (minimize praises of self and maximize dispraise of self) of PP. to force Regan to be on his side by begging her in (35) "*On my knees I beg*". Here, the king has degraded himself to beg to Regan which is of course against his pride. But he does it, in order to seek Regan's sympathy. His decision is strong enough for not returning to Goneril. The relevance maxim (be relevant) of CP as in (33) "*My curses on her*". is adhered to by KL to really show his disgusted to Goneril.

To conclude, Regan obeys the modesty, (minimize praises of self and maximize dispraise of self) the

sympathy, (minimize antipathy between self and other and maximize sympathy between self and other) the agreement maxims (minimize disagreement between self and other and maximize disagreement between self and other) of PP, in order to please KL in not prejudicing Goneril. And KL adheres to modesty maxim (minimize praises of self and maximize dispraise of self) of PP, in order to gain Regan's sympathy to be in his side against Goneril.

7. King lear - Regan : II.iv.165-178.

This is the first time Regan has treated KL harshly. Her feeling says that KL will also curse her too, as he once did to Goneril, whenever she made a mistake. But, before this conversation begins, KL has just abused Cornwall, Regan's husband, for interrupting his speech rudely. When Regan hears, Cornwall has been abused, she feels worried because her father will also curse her for some other reasons. Soon after KL abused Cornwall, KL starts to grumble about Goneril's behavior, because she tries to betray him in lessening his knights. While the king grumbles about Goneril's behavior in treating him, on the contrary, he praises Regan so much. Even he degrades himself to Regan, which makes she feel more powerful than her father. No wonder in this conversation below, Regan shows her authority to her father. The reader will also see how KL tries to compare Regan to Goneril, to seek

Regan's sympathy; how KL tries to calm Regan down, and how KL reminds Regan that he deserves to be honored, as he gives Regan a part of his kingdom.

Actually, the king's intention in flattering Regan is to reduce the conflict which might happen if he asks Regan whether she tied up his loyal man, Kent to a stock. So, the king tries to hide his intention by flattering Regan. Indeed, Regan is curious that KL has something to say instead of flattering her only.

- (38) REG *O the blest gods !
So will you wish on me when the rash mood is on .*
- (39) KL *No Regan, thou'lt shall never have my curse.
Thy tender-hefted nature shall not give
Thee o'er to harshness. Her eyes are fierce, but
thine
Do comfort and not burn. 'Tis is not in the
To grudge my pleasures, to cut off my train,
To bandy hasty words, to scant my sizes
And, in conclusion, to oppose the bolt
Against my coming in. Thou better know'st
The offices of native, bond of childhood
Effects of courtesy, dues of gratitude.
Thy half o' th' kingdom has thou not forgot,
Wherein I thee endowed.*
- (40) REG *Good sir. to th' purpose.*
- (41) KL *Who put my man i' th' stocks ?.*

Regan screams to her father in (38) "O, the blest gods!.....is on?". This is done because Regan feels threatened by KL when he abused Cornwall. The manner maxim (be clear) of CP is adhered to to clearly show her disgust of being threatened. Here, Regan feels rather upset with her father. She wonders if KL will curse her too for some other reasons. On the other hand, before this conversation

begins, KL has begged Regan to give him place to live with, and asked her to curse Goneril as he has done. So, in this case Regan has placed herself higher than her father, and no wonder she dares to scream to her father.

From Regan's utterance, the king can read the situation, that Regan is rather upset with him. So, in order to correct his utterance, KL adheres to the sympathy maxim (minimize antipathy between self and other and maximize sympathy between self and other) of PP in (39) "*No Regancurse*". The utterance functions to seeks Regan's sympathy, to reduce the misunderstanding and to stress the king's promise that he will not ever curse Regan.

Still in (39) "*Thy tender-hefted...harshness*" and in "*'Tis is notcoming in*", KL sure that Regan will not betray him. Here, KL adheres to the approbation maxim (minimize dispraise of other and maximize praiseof other) of PP. by flattering her as a gentlewoman. The flattering utterance in "*thy tender-hefted*" refering to Regan, functions to calm Regan down. The other function is, that KL wants to be sure that Regan is his beloved daughter who never wants to betray him. Actually, in adhering to the approbation, KL flouts the quality maxim (be true) of CP, since in saying that utterance, he still doubt, whether Regan has done something harsh to him.

The king is comparing Goneril to Regan, as in (39) "*Her eyes are....not burn*", adheres to the sympathy maxim

(minimize antipathy between self and other and maximize sympathy between self and other) of PP. Here the king shows his antipathy with Goneril by referring to her cruelty through her eyes. On the contrary, the king shows his sympathy with Regan by referring her kindness. This is to stress that Regan is totally different from Goneril, and that is why he loves Regan more.

The last utterance in (39) "*Thy half.....endowed*", is the king's effort to remind Regan about what he has done to her. Here, actually KL adheres to the quality maxim (be true) of CP for he wants to stress his pride truthfully that he deserves to be honored because he has given Regan part of his kingdom. In flattering Regan, actually KL tries to make a good opening conversation that he wonders to know whether Regan has put his loyalty man, Kent, in a stock or not. Instead of accused her openly, he flouts the manner maxim (be clear) of CP. In this case, KL even adheres to the approbation maxim (minimize dispraise of other and maximize praise of other) of PP to avoid Regan's anger if he openly accused her for putting Kent in a stock, when he flatters Regan. But, Regan can smell that there is something behind the king's attitude when he praises her much, while cursing Goneril a lot. So, without lessening her loves, Regan addresses her father as in (40): "*Good sir, to th' purpose*". This utterance obeys the quantity maxim (be brief) of CP, by briefly asking her father's intention to tell her.

In (41) KL starts to show his intention clearly by obeying to the manner maxim (be clear) of CP, through his question "Who....stocks?". Here, the king comes to the point, where he forces Regan to make a confession, whether she did harshness to Kent. The king is curious to know the truth and so the manner maxim (be clear) of CP is adhered to by KL.

To conclude, Regan starts to obeys the manner maxim (be clear) of PP, when she annoys with KL's curse to Goneril, her sister. She starts to disgust with KL, whom keeps seeking her sympathy and begging her to be in his side against Goneril.

8. King Lear - Goneril : II.iv. 190-195.

This conversation below, happens when Goneril visits Regan incidentally meets KL, who has talked to Regan. The king, who has been angry with Goneril before, cannot stand to see her. KL starts to beg Regan to take his side against Goneril. KL sure that Regan will defend him, after all, he has told Regan about Goneril's bad attitude. The king is sick to meet Goneril, and starts to offend her. Whereas, Goneril tries to defend herself and pretends that she does know why her father has offended her. Through her innocent utterance, Goneril tries to persuade Regan that their father is very unfair. The king cannot stand anymore with Goneril, who pretends that nothing happen between

them, so he starts to repeat his accusation that Goneril had tied up his loyal man, Kent, in a stock.

- (42) KL *Art not ashamed to look upon this beard ?
O, Regan, will you take her by the hand ?*
- (43) GON *Why not by the hand, sir ? How have I offended ?
Alls not offense that indiscretion finds
And dottage terms so.*
- (44) KL *O, sides you are too tough !
Will you yet hold ? How came my man i' th'
stocks?.*

The utterance in (42) "Art not...beard" shows that the speaker, KL is adhering to the quantity maxim (be brief) of CP. briefly, to serve as a satire and a reminder for Goneril, that KL has been underestimated by her in the previous day. He claims himself as an old man, since that is what Goneril's opinion of him, as her statement in (25). Briefly, KL shows his anger and states his rejection of Goneril's attendance, by seeking agreement from Regan, that is, for not welcoming Goneril as in (42) "O, Regan... the hand ?". The speaker of this utterance also adheres to the sympathy maxim (minimize antipathy between self and other and maximize sympathy between self and other) of PP . He wants to force Regan not to take Goneril for granted. Thus by adhering to the sympathy referring to Regan, KL actually flouts the quality maxim (be true) of CP, for he still does not sure, whether Regan will defend him or Goneril.

Goneril apparently knows that KL has criticized her in saying such utterance in (42). The king has successfully made her feel offended. Her question in (43) "Why..

.....*sir* ?" does not express her unawareness of the situation, instead she attracts Regan's attention so that she will take her side. She wants to tell Regan that KL has no reason to offend her, because she is innocent. The relevance maxim (be relevant) of CP which shows her innocence is stated in (43) "*How have I offended ?*". She protests to KL for his blind justice by stressing in her denial while she is accusing KL for his childish behavior. Here, Goneril flouts the quality maxim (be true) of CP in lying and seeking Regan's sympathy. By her utterance, she hopes Regan will believe her more than she does to their father.

Goneril's utterance in (43) "*and dotage...*" has made the king angrier, because it means that she has offended him as childish. That is why in (44) KL reminds Goneril about his accusation of her, in putting his man in a stock. His question in (44) "*How stocks?*" flouts the quality maxim (be true) of CP, for he has already know the truth that Goneril do the harshment to Kent. So, KL's question here, functions to remind Goneril and also to inform Regan about what has happened before, between he and Goneril. If the question were completed with more information that is implied by KL, that question would be like this :

"How ... stocks? You have did it to him, did not you? And I will remind you, if you forget it".

Here, KL clearly states that he still accuses Goneril of

putting Kent in a stock based on the latter's information.

To conclude, Goneril flout the quality maxim (be true) of CP by pretending as innocent from KL's accusation to her. This is used by Goneril in order to defend herself and to seek Regan's sympathy for not prejudicing against her. KL, who also seeks Regan's sympathy, tries to remind her by adhering to the quality maxim (be true) of CP too. So, in this case KL and Goneril, both try to seek Regan's sympathy in a different way - that KL obeys while Goneril flouts this quality maxim.

9. King Lear - Regan : II.iv. 198-213.

This following conversation happen, when Regan begs her father to come along with Goneril. While on the contrary, KL has made his decision to never and ever come to Goneril, since he cursed her. Moreover, KL has also been offended with Goneril's idea to dismiss his knights, which means to underestimate his authorrity as a king. And now, Regan tries to reconcile her father with Goneril.

- (45) REG *I pray you, father, being weak, and seem so.
If till the expiration of your month
You will return and sojourn with my sister,
Dismissing half of your train, come then to me.
I am now far from home, and out of that provision
Which shall be needful for your entertainment.*
- (46) KL *Return to her, and fifty-men dismissed ?
No, rather I abjure all roofs, and choose
To wage against enmity o' th' air,
To be comrade with wolf and owl.*

*Necessity sharp pinch. Return with her ?
 Why the hot-blooded France, that dowerless took
 Our youngest born, I could as well be brought
 To knee his throne, and, squirelike, pension beg
 To keep base life afoot. Return with her ?
 Persuade me rather to be a slave and sumpter
 To this detested groom. [Pointing at Oswald.]*

The indirect request in (44) "*I pray you father*", apparently an opening speech which tries to prevent the king's feeling from being offended, while she reminds him as a "weak" and "old" king. This also shows that Regan in saying her utterance is sincere and honest in her high respect for KL. The approbation maxim (minimize dispraise of other and maximize praiseof other), then is adhered to flatter the king, to prevent a conflict that might happen, if the king feels offended.

The relevance maxim (be relevant) in (45) "*if till month*". is obeyed, in order to exaggerate the term "weak", which is referred to KL. Regan tries to remind KL by giving the truth that KL has grown old and needs to be taken care of by his daughters.

Regan's last two utterance in (45) "*I am now... your entertainment*", actually functions to avoid the blaming of she herself, that she does not want to gives her father's custody. Obeying the tact maxim (minimize cost to other and maximize benefit to other), Regan pretends to protect the king's need, that she argues Goneril will give him better entertainment than she will.

Regan's effort to reconcile KL with Goneril does not work at all. KL even informs Regan that he really does not

want to return to Goneril, since he deserves better than her custody. Stressing his strong intention in the rhetorical question in (46): "*Return to her ?*", which is said twice. actually, KL shows his anger and his displeasure with Goneril. Still in (46) the king wants to inform Regan that it is impossible to return to Goneril who has offended him before. Adhering to the quantity maxim (be brief) of CP, KL briefly makes the comparison between his life with Goneril and his life without Goneril in his side, such as in (46) "*No, rather I abjure.....detested groom*". This comparison will be presented in these three ways below : Firstly, when he says that "the wolf and the owl" are better comrades than she is. Secondly, when he says that he prefers Cordelia, who has been pursued and cursed to her. Even he better begs Cordelia's husband and loosen his pride than to live with her. Thirdly, he prefers to be her slaves than to live with her. Thus the point of those utterances is, that Goneril is worse than everything he has mentioned.

Besides the quantity maxim (be brief) of CP, KL also obeys the modesty maxim (minimize praises of self and maximize dispraise ofself) of PP in (46) "*I could as well to knee his throne... life afoot*", in the case, when he better degrades himself and loses his pride as a great king, than if he is given a choice to stay with Goneril.

To conclude, Regan obeys the approbation (minimize dispraise of other and maximize praise of other) and the

tact maxim (minimize cost to other and maximize benefit to other) of PP to reconcile KL to stay with Goneril. While KL obeying the quantity maxim (be brief) of CP to rejects Regan's idea and obeying modesty maxim (minimize praises of self and maximize dispraise of self) of PP to beg others' generosity to take care of him.

10. King Lear - Goneril : II.iv. 212-228.

When the king shares and gives his kingdom to his daughters, he hopes they will take care of him in return. Goneril, as the eldest one has the first duty to take care of KL. The problem arises, when the daughter feels annoyed with the king's knights in her palace, and intends to reduce their number. This idea is strictly rejected by KL. KL even accused Goneril of betraying him by reducing the number of his knights. This mean Goneril has undermined his authority too. The king is so angry with Goneril, that he leaves her and goes to Regan's palace. He intends to inform Regan about Goneril's behavior. Unfortunately, Regan even suggests that KL should return to Goneril.

(46) KL Persuade me rather to be a slave and sumpter
To this detested groom. [pointing at Oswald].

(47) GON *At your choice, sir.*

(48) KL *I prithee daughter, do not make me mad.
I will not trouble thee, my child; farewell.
We'll no more meet, no more see one another.
But yet thou art my flesh, my blood, my daughter,
Or rather a disease that's in my flesh,
Which I must needs call mine. Thou art a boil,
A plague sore, or embossed carbuncle
In my corrupted blood. But I'll not chide thee.*

*Let shame come when it will, I do not call it.
I do not bid the thunder-bearer shoot, Nor tales
of thee .
to high judging Jove.
Mend when thou canst, be better at thy leisure,
I can be patient, I can stay with Regan,
I and my hundred knights.*

The writer has explained in the previous analysis, about KL's decision in (45) "*Return....groom*", here KL has made his choice that he will not return to Goneril, whom he considers as a worthless and a wicked daughter.

Goneril's answer in (46) "*At you choice, sir*" obeys to quality (be true) of CP and tact maxims (minimize cost to other and maximize benefit to other) of PP, but flouts from the quantity maxim (be brief) of CP. The explanation will be described as followings. First, the quality maxim is adhered to by Goneril to reflect her seriousness in forcing KL to make his own decision whether to live with her or to live with his knights anywhere. Here, she believes the king's curse in (45) "*No, rather..... owl*", has shown that the king intends to leave her because of the reasons he gives that Goneril is worst than anything he mentioned in (45) (see the discussion of the utterance number 45 above). Secondly, Goneril flouts the quantity (be brief) of CP instead she adheres to the tact maxim (minimize cost to other and maximize benefit to other) of PP, in the case that she does not give as much information of her decision whether to invite KL in her palace or to let him stay with his knights. Adhering to the tact maxim of PP, she gives the king freedom to choose

the best alternatives to him (tries to minimize cost to KL), and she does not want to interfere the king's decision (maximize benefit to KL). In other words, she let the king to make decision for his own sake. Here, her utterance implicates that she accepts the king's criticizing her in (46) Thus, from her utterance in (47) "*At your.. sir*" she implicates her statement as

"I don't care with your decision. It is okay for me whether you stay with me or to stay with your knights".

When KL hears Goneril's answer, he can still control his feelings, although he realises that it means Goneril does not care with him anymore. KL obeys the agreement maxim (minimize disagreement between self and other and maximize agreement between self and other) of PP, in order not to get offended in (47): "*I prithee... mad*", here the indirect request shows his sincere to beg Goneril for not making him mad. He seeks Goneril's agreement by begging her, which is of course against his pride as a father.

The Generosity maxim (minimize benefit to self and maximize cost to self) of PP is adhered to by KL in (47) "*I will not ... farewell*". Here, KL has promised Goneril that he will not bother her with her duty to take care of him anymore. He tries to burden himself, while he gives Goneril freedom from her duty.

KL flouts the quantity maxim (be brief) of CP when he utters the necessary truth about his relationship with

Goneril in (47) *"We'll no more meet no more see...But..yet..thou..art my..my..my..or my flesh"*. Here, KL overstates his feeling for Goneril by repeating a great number of informations by those repetition used in his utterance. Those repetition are used to express that KL regrets to have Goneril as his daughter, who has betrayed him with her idea in reducing his knights.

While flouting the quantity maxim, instead KL adheres to the tact maxim (minimize benefit to self and maximize cost to self), in (47) *"Thou art a boil.... thee leisure"*. In this utterance, KL wants to express his disappointment with Goneril, for she does not ignore him anymore. It is very hard for KL to accept the fact that Goneril has changed her mind to against him. But he does not want to blame Goneril, since he might do wrong too. KL thinks that may be his bad manner which is run in his blood affects Goneril's. So, instead of curses Goneril, KL even gives her excuses and hopes that someday she will regret and change her attitude.

KL also still hopes that Regan will defend and invite him to her palace. So, he adheres to the manner maxim (be clear) of CP by clearly stating that he convinces Regan, would take care of him in (47) *"I can be...with Regan"*. At the same time KL adheres to the relevance maxim (be relevance) of CP, in (47) *"I and my hundred knights"*, which shows that he is positively sure if Regan will accept him in her palace with all of his knights,

To conclude, Goneril obeys the tact maxim (minimize cost to other and maximize benefit to other) of PP in pretending be generous to KL and flouts the quantity maxim (be brief) of CP in letting KL to make his own decision. On the other hand, KL obeying the generosity maxim (minimize benefit to self and maximize cost to self) of PP and flouting the quantity maxim (be brief) of CP to please himself from his dissappointed with Goneril.

11. King Lear - Regan : II.iv. 227 - 239.

This conversation below shows Regan's disagreement with KL. She tries to persuade KL to return to Goneril and accept Goneril's idea to reduce some of his knights. She persuades KL to take Goneril's idea for his own sake. This idea surprises the king when he knows the truth that Regan, his loving daughter, also supports Goneril's idea to reduce his knights.

(48) KL *I can be patient, I can stay with Regan,
I and my hundred knights.*

(49) REG *Not altogether so.
I looked not for you yet, nor am provided
For your fit welcome. Give ear, sir, to my
sister,
For those that mingle reason with your passion
Must be content to think you old, and so -
But she knows what she does.*

(50) KL *Is this well spoken ?*

(51) REG *I dare avouch it, sir. What, fifty followers ?
Is it not well ? What should you need of more ?
Yea, or so many, sith that both charge and danger
Speak 'gainst so great number ? How in one house
Should many people, under two commands,
Hold, amity ? 'Tis hard, almost impossible.*

In (49) Regan flouts the quantity maxim (be brief) of CP by saying *"Not altogether so"*. Here, she understates her disagreement with KL by not giving enough information to show her disagreement. In her utterance she implies :

" Not altogether so. Do not be so sure that I will accept you, since still I do not approve of you yet."

So, in this case she rather obeys to the agreement maxim (minimize disagreement between self and other and maximize agreement between self and other) of PP to soften and minimize her disagreement with KL. In her next utterance in (49) *"I looked not.... welcome"*, Regan adheres to the relevance maxim (be relevance) of CP to support her disagreement, which hopefully can make the king aware of her purpose in rejecting him. But once again, she still tries to hide her disagreement by persuading KL to reconsider his condition of being old and to trust Goneril, who will take a good care of him. This is stated in (49) *"Give ear, sir 'she does"*. Here, Regan gives a good reason to convince KL with her utterance.

The king is shocked with Regan's idea. Indeed, she has even offended him by saying such as in (49) *"mingle reason... you old"*. This proves Regan also try to oppose him. The king, by asking, *"Is this well spoken ?"* in (50), tries to imply whether Regan really means what she has said. His question can be interpreted in the following : Firstly, KL flouts the quality maxim (be true) of CP, for

he surprised with Regan's utterance. He still hopes that Regan has been unaware in referring such utterance to him, and she will start to correct it. Secondly, KL flouts the quantity maxim (be brief) of CP, in order to raise Regan's curiosity with his implied question. Thus, if his question in (50) is paraphrased it would be something like :

" Is this well spoken ? Do you really mean with your utterance, which says that I am old and unreasonable ? Make your explanation !".

Thirdly, KL obeys the agreement maxim (minimize disagreement between self and other and maximize agreement between self and other) of PP, in order to seek Regan's confirmation of her utterance. KL does not want to judge Regan as a traitor yet, eventhough her utterance has offended him. So, by asking a question in (50), it shows that KL tries to bridge the conflict that might happen between he himself with Regan, because of his misunderstanding with her.

Unfortunately, the king's hope, that Regan will realize that she has offended him is in vain. Regan even swears that she really means what she said by saying in (51) "*I dare avouch it, sir*". Here, the quality maxim (be true) of CP is adhered to by Regan to show her intention of asking KL to return to Goneril and reduce his knights. Her rhetorical questions in (51) "*What... hold amity ?*", shows that she actually flouts the relevance maxim (be

relevance) of CP. Since, she is not explicitly relevant in giving KL enough information of her reason in reducing the king's knights. These rhetorical questions which are used in (51) invites KL to reconsider his being old, and any possibility of his knights' rebellion. Furthermore, Regan obeys to the tact maxim (minimize cost to other and maximize benefit to other) of PP to cover up her rudeness if she says the truth about the king's and his knights' condition. In this case, she just made up a story about the knights' rebellion and her father safety if it really happen. So in other words, she wants to say that she really care with her father welfares and safety. Just as the tact maxim says that she maximize the king's benefit by safing him from the rebellion that might happen, and maximize cost to herself by taking care of him. Regan tries to persuade KL by informing him that reducing his knights will not disturb him, but to prevent any possibility. of KL's knight who will revolt him for some reasons.

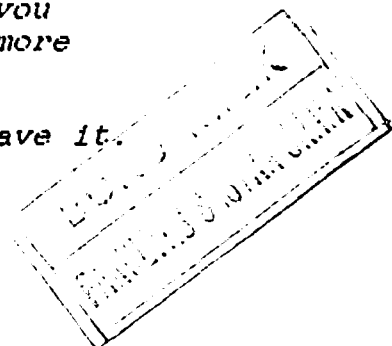
To conclude, Regan obeys the agreement (minimize disagreement between self and other and maximize disagreement between self and other) , the tact (minimize cost to other and maximize benefit to other) of PP and flouts the quantity maxim (be brief) of CP to soften her disagreement with KL so it does not offend KL's feeling (that she has been disagreed to take care of him), and also to hide her rudeness to KL. When Regan feels KL

starts to realise that she rejects him, Regan starts to oppose her father openly by adhering the quality maxim (be true) of CP, which frankly orders KL to stay with Goneril. KL obeys the agreement maxim (minimize disagreement between self and other and maximize disagreement between self and other) of PP, while flouting the quantity (be brief) and the quality maxims (be true) of CP to seek Regan's sympathy for he still hopes that Regan will take care of him for the rest of his life.

12. Goneril - Regan -King Lear : II.iv. 240-248.

Goneril and Regan start to support each other in their conspiracy to reduce the king's knights. Both of them give a good reason to make the king sure that their idea in reducing the king's knights is also done for the king's sake. Moreover, Regan even tries to reduce KL's knights a half less than what Goneril suggests to the king, as one condition if KL wants to live with her. The conversation is as follows :

- (52) GON *Why might not you, my lord, receive attendance
From those that she calls servants, or from mine?*
- (53) REG *Why not, my lord ? If then they chanced to slack
ye.
We could control them. If you will come to me
(For now I spy a danger), I entreat you
To bring but five-and-twenty. To no more
Will I give place or notice.*
- (54) KL *I gave you all.*
- (55) REG *And in good time you gave it.*



In (52) "*Why might... mine ?*", Goneril flouts the **quality maxim** (be true) of CP, for she is insincere with her offering to KL, about her servants. She adheres to the **generosity maxim** (minimize benefit to self and maximize cost to self) of PP, in order to cover her being insincere by offering a possible alternative to change the king's knights with some of her servants or Regan's. This means that Goneril is still willing to take KL in her custody. The generosity lies in the offer Goneril gives to her father, that is in the case that she maximize cost and minimize benefit to herself by ordering her servants to serve KL. So, if KL refuses that offer, it means that he is considered as an ingrateful father.

Regan supports Goneril's idea in (53) by saying : "*Why not...control them*". Regan flouts the **quality maxim** (be true) for she just makes some predictions to influence her father's mind. She makes up a story about his knights possibility of rebelling against him. She obeys to the **sympathy maxim** (minimize antipathy between self and other and maximize sympathy between self and other) of PP to cover up her lie so that she can be closer to KL. Adhering to the **sympathy maxim** (minimize antipathy between self and other and maximize sympathy between self and other) of PP, she pretends to exaggerate her sympathy by stressing her sincerity to save her father from the rebellion. The In (53); "*If you...twenty*", Regan obeys to the **quantity maxim** (be brief) of CP in proposing to her

father one condition that she will only accept her father with his twenty five knights in her palace. Here, she briefly states her proposal to avoid the king's attendance, if he still wants to keep all of his knights with him. The indirect request in (53): "*I entreat... notice*", adheres to the relevance maxim (be relevant) of CP to show her strong intention that she really begs her father to obey her decision.

KL's answer in (54): "*I gave you all*", adheres to the quantity (be brief) of CP and agreement maxims (minimize disagreement between self and other and maximize agreement between self and other) of PP as well. Here, KL briefly shows that he agrees with whatever Regan says.

From KL's answer in (54), Regan concludes that KL believes her. Knowing this situation Regan starts to feel that she is now more dominant than her father, since her father obeys her decision. Further, she asks KL more, by adhering to the manner maxim (be clear) of CP. Clearly, she starts to force KL to accept another condition, that is to give all the king's knights to her as in (55): "*And in good time you gave it*".

To conclude, Goneril and Regan both adhere to the generosity (minimize benefit to self and maximize cost to self) and the sympathy maxims (minimize antipathy between self and other and maximize sympathy between self and other) of PP when they try to influence KL to reduce his knights. They adhere to the quantity (be brief), the

manner (be'clear) and relevance maxims (be relevant) of CP when they try to force KL to obey their ideas in reducing his knights. KL himself adheres to the sympathy maxim (minimize antipathy between self and other and maximize sympathy between self and other) of PP and to the quantity maxim (be brief) of CP refer to Regan, in order to seek Regan's sympathy and his believing to her.

13. King Lear - Regan : II.iv. 248-255.

KL is so disgusted with Regan's idea who wants to take all of his knights from him. At first, KL does not believe with Regan's intention, but finally he knows that Regan really means with what she said. Knowing this fact, the king gets angry with Regan and starts to seek Goneril's sympathy, for he wants Goneril to take him in her custody.

- (56) KL *Made you my guardians, my depositaries,
But kept reservation to be followed
With such a number. What must I come to you
With five-and-twenty ? Regan, said you so ?*
- (57) REG *And speak't again, my lord. No more with me.*
- (58) KL *Those wicked creatures yet do look well-favored
When others are more wicked; not being worst
Stands in some rank of praise. [To Goneril.] I'll
go with thee.
Thy fifty yet doth double five and twenty,
And thou art twice her love.*

In (56), "Made you... number ?", KL adheres to the quality maxim (be true) of CP, that he truly wants to make himself sure with what Regan has said before, since it is

hard to believe that Regan wants his knights. Further, KL flouts the relevance maxim (be relevant) of CP in (56) "*What must....said you so ?*". Here, he asks Regan some rhetorical questions, to make her think that he is not interested with her idea. Thus, if that utterance is completely relevant to his purpose of his utterance, it would be like this :

"What. must.... so ? You do not want me and my knights either, so I would not stay with you".

In (57) Regan starts to force KL with her decision, "*And speak.... with me*". Regan adheres to the quantity maxim (be brief) of CP to make her intention accepted clearly by KL.

KL starts to know that Regan also wants to shake off his authority. KL adheres to the quality maxim (be true) of CP when he curses Regan as his wicked daughter in (58) "*Those wicked praise*". While KL curses Regan, he starts to seek Goneril's sympathy, by adhering to the sympathy maxim (minimize antipathy between self and other and maximize sympathy between self and other) of PP. Here, KL decides to return to Goneril for Goneril still lets him to have half of his knights, which is more than Regan has suggested. KL seeks Regan's sympathy by flattering her as in (58): "*And thou art twice her love*". KL hopes that if he flatters Goneril, she will be please to take care of him.

To conclude, KL obeys the quality (be true) and

flouts the relevance maxim (be relevant) of CP to express his disgust when he starts to realise that Regan has betrayed him. He turns to obey the sympathy maxim (minimize antipathy between self and other and maximize sympathy between self and other) of PP referring to Goneril, to gain her sympathy. On the other side, Regan obeys the quantity maxim (be brief) of CP to force KL to obey her decision.

14. King Lear - Goneril - Regan : II.iv.254-283.

In this part, KL has decided that he will return to Goneril. since she allows him to keep his knights twice of the amount than the number Regan has proposed. For this reason too, KL considers that Goneril loves him more than Regan. Unfortunately, Goneril has changed her mind, she asks KL to reconsider in lessening his knights. Implicitly, she says her objection to the king's knights attendance. Goneril even pretends to protect KL if there is any occasion that his knights might rebel against him. This idea than is supported by Regan. KL gets mad when he knows that his daughters, Goneril and Regan, accuse his knights that they will make a rebellion against him. This idea even makes KL feel that Goneril and Regan try to undermine his authority by reducing his knights.

(58) KL : *to goneril: I'll go with thee*
 Thy fifty yet doth double five and twenty,
 And thou art twice her love.

- (59) GON : *Hear me, my lord.
What need you five-and-twenty ? ten ? or five ?
To follow in a house where twice so many
Have a command to tend you ?*
- (60) REG : *What need one ?*
- (61) KL : *O reason not the need ! Our basest beggars
Are in the poorest thing superflous.*

KL's utterance in (58) referring to Goneril : "I'll
her love" has been explained in the previous analysis.
Here, KL adheres to the sympathy maxim (minimize antipathy
between self and other and maximize sympathy between
self and other) of PP in order to seek Goneril's
sympathy. In (59) and (60), both Goneril and Regan flout
the relevance maxim (be relevant) of CP, while adhering to
the tact maxim (minimize cost to other and maximize
benefit to other) of PP. By flouting the relevance maxim
(be relevant) of CP, Goneril and Regan ask their father
questions to be answered rationally by him if he were in
their position and there were two authorities run in his
kingdom (his and his daughters' authority). Here, both of
them try to give hints to KL to make him understand their
positions in their Court, if they also must have to keep
the king's knights. By including KL to answer the
questions with his own reasoning whether to keep his
knights or to take his daughters' hospitality, Goneril and
Regan hopes that KL will agree with the condition that
they give to him. Thus, in questions (59) and (60), KL is
led to see Goneril's and Regan's reasoning. Thus, if those
utterances are paraphrased, they will mean :

(59) "What ...You. I have all the knights in my own, and you just call them if you want to". (60) "What ..one. I agree with Goneril, for you just call them if you want to"

In (60), Regan obeys to the agreement maxim, (minimize disagreement between self and other and maximize agreement between self and other) instead of the tact maxim of PP only. Here, she agree with Goneril to convince KL to obey their rule in reducing his knights, if he wants to stay with them. The tact maxim (minimize cost to other and maximize benefit to other) of PP is adhered to by Regan and Goneril, in order to pretend that they really care for their father's welfare. They offer their knights and servants to serve KL if he wants to, while actually, they also try to shake off the king's authority, by reducing his knights.

The king gets angry when he realises that his daughters try to make him as a fool by pretending that they provide him with their knights and servants, but, under the condition that they reduce his knights. The king's anger is shown in the following :

(61) KL *O reason not the need ! Our basest beggars
Are in poorest thing superfluous.
Allow not nature more than nature needs,
Man's life is cheap as beast's. Thou art a lady:
If only to go warm were gorgeous wear'st
Which scarcely keeps thee warm. But for true need
You heavens, give me that patience , patience I
need.
You see me here. you gods, a poor old man,
As full of grief as age, wretched in both.
If it be you that stirs these daughters' hearts*

*Against their father, fool me not so much
To bear it tamely; touch me with noble anger,
And let no women's weapons, water drops,
Stain my checks. No you unnatural hags!
I have my revenge on you both
That all the world shall - I will do such things-
What they are, yet I know not; but they shall be
The terrors of the earth. You think I'll weep.
No, I'll not weep.*

storm and tempest.

*I have full cause of weeping, but htis heart
Shall break into a hundred thousand flaws
Or ere I'll weep. O fool, shall I go mad!.*

Exeunt Lear, Kent, and Fool.

The whole utterance in (61) is more concerned to KL's speech, when he gets mad with his daughters. All of the king's utterance adheres to the relevance (be relevant), the quantity (be brief), and the quality maxims (be true) of CP, to show that he is really mad with them and feels pity to know the fact that his daughters betray him. In "I have full.... I'll weep", here, the quality maxim is adhered to, to show his true regret to his daughters. The quantity maxim - be brief, is adhered in : "But for true....man's cheeks", here KL show his dissatisfaction when he knows his daughters have just pretended and lied to him, only to get his dowers.

The king's expression of anger to Goneril and Regan shows that he adheres to the relevance maxim (be relevant) of CP, where he relevantly and appropriately curses and intends to revenge for their cruelty to him , in : "No...terrors of the earth". The other expression of anger, which shows that KL adhere to the relevance maxim is in : "You think...not weep". Here, KL accepts the

painful fact and promises not to cry, eventhough he knows that he has been betrayed by his daughters.

To conclude, Goneril and Regan obey the sympathy (minimize antipathy between self and other and maximize sympathy between self and other), the tact (minimize cost to other and maximize benefit to other) and the agreement maxims (minimize disagreement between self and other and maximize disagreement between self and other) of PP, in order to influence KL to take their ideas in reducing his knights. By adhering the PP, actually they flout the relevance maxim (be relevant) of CP, since they are irrelevant enough to made up the rebellions story in order to make KL understand their position. They ask KL to understand, if there were two authorities, that is between they themselves and KL himself, in their own kingdom. KL obeys the relevance maxim (be relevant) of CP, when he realises that both, Goneril and Regan, try to shake his authorities by reducing his knights. He starts to obey this CP without any PP anymore to show his anger.

15. Cordelia - King Lear : IV.vii. 44-59.

This is the first time for Cordelia to meet KL, after she has been pursued. Cordelia has been informed that KL has gone away from Goneril's and Regan's palace. They finally meet at Dover. Unfortunately, KL's mind has been unbalanced because of his anger, and carefully Cordelia take care of him. KL thinks that Cordelia has died, and

that is why he is surprised to meet Cordelia, whom he supposes as her spirit.

- (62) COR *How does my royal lord? How fares your majesty?*
 (63) KL *You do me wrong to take me out o' th' grave:
 Thou art a soul in bliss; but I am bound
 Upon a wheel of fire, that mine own tears
 Do scald me like molten lead.*
 (64) COR *Sir, do you know me ?*
 (65) KL *You are a spirit. I know. Where did you die?*

Cordelia is the most loving and caring daughter, and she still does even after her father has pursued her. Cordelia's honor to KL can be seen in the way she asks for her father's condition in (62): "*How does... majesty?*". This is a very sincere and caring speech from daughter to father. The quality maxim (be true) of CP which is adhered to by Cordelia is to show that she is truly worried about KL. The address forms "*my royal lord*" and "*your majesty*" obey to the relevance maxim (be relevant) of CP to stress her loves and cares to KL. When Cordelia wants KL to answer her question and says something that makes her relieved to know that he is okay, she is adhering the manner maxim (be clear) of CP. Asking her father's condition, it is also obviously that she is adhering to the sympathy maxim (minimize antipathy between self and other and maximize sympathy between self and other) of PP.

Still in his unbalance mind, KL is very surprised and feels ashamed to meet Cordelia whom he has pursued and ignored. Adhering to the modesty maxim (minimize praises of self and maximize dispraise of self) of PP in (63):

"*You do me.... molten lead,*" KL is degrading himself to Cordelia for he feels that he does not deserve to take Cordelia's caring and loves after what he did to her.

Cordelia's question in (64): "*Sir, do you know me?*", is merely to make her position clearer, that she is his daughter, while she reminds KL from his madness. In this case Cordelia is adhering to the *manner maxim* (be clear) of CP, to make the king sure of her. Thus if the question above were paraphrased, it would be like the following :

"Sir, do you know me ?. I am your daughter, Cordelia, who always loves you."

Unfortunately, in (65), KL still believes that Cordelia has died, and what he sees now is only her spirit. KL's question in (65); "*where did you die?*", is adhering to the *relevance maxim* (be relevant) of CP, for stressing his mind that Cordelia has died. At that time, he is so sure that he only encounters with his beloved daughter's spirit.

To conclude, Cordelia adheres to the *quality* (be true), the *manner* (be clear) and the *relevance maxims* (be relevant) of CP; and adheres to the *sympathy maxims* (minimize antipathy between self and other and maximize sympathy between self and other) of PP of PP to show her cares and sincerity to her father, KL. KL adheres to the *modesty maxim* (minimize praises of self and maximize dispraise of self) of PP to degrade himself to Cordelia.

To conclude, Cordelia adheres to the *quality* (be

true) , the manner (be clear) and the relevance maxims (be relevant) of CP; and adheres to the sympathy maxims (minimize antipathy between self and other and maximize sympathy between self and other) of PP to show her cares and sincerity to her father, KL. KL adheres to the modesty maxim (minimize praises of self and maximize dispraise of self) of PP to degrade himself and to regret his past attitude to Cordelia.

16. King Lear - Cordelia: IV.vii.52-63.

KL leaves Goneril and Regan with his anger. With his followers, he goes to no where. This event makes KL unable to control himself and his mind becomes unbalance. Cordelia, who has been pursued by KL, tries to find where his father is, finally meet him at Dover. In his unbalance minds, KL thinks that he encounter with Cordelia's spirit, who is mocking at him for the stupidity he has done to her in the past. KL feels regret to know that he has been misled by the flowery but insincere speech from Goneril and Regan, while on the contrary he ignored Cordelia's simple and sincere speech of love. However, in the end, Cordelia, his dearest daughter forgives him.

(66) KL *Where have I been? Where am I ? Fair daylight?
I am mightly abused. I should ev'n die with pity,
To see another thus. I know not what to say.
I will not swear these are my hands: Let's see;
I feel this pin prick. Would I were assured
Of my condition.*

(67) COR *O look upon me, sir.*

*And hold your hand in benediction o'er me.
You must not kneel.*

- (68) KL *pray do not mock me;
I am a very foolish fond old man,
Fourscore and upward, not an hour more nor less;
And, to deal plainly,
I fear I am not in my perfect mind.*

Still in his unbalanced mind, KL utters his confusion when he encounters with Cordelia, whom he thinks die. His utterance in (66) "*Where...my condition*" adheres to the quality maxim (be true) of CP, when he really needs some answers which might remind him about the situation.

Cordelia's answer in (67); "*O. look... me*", adheres to the generosity (minimize benefit to self and maximize cost to self) of PP and quantity maxims (be brief) of CP. The quantity maxim (be brief) of CP functions to convince KL that she is really sincere in taking care of him. The generosity maxim (minimize benefit to self and maximize cost to self) of PP in (67) "*You must not kneel*", is obeyed by Cordelia, to remind her father for not degrading himself. Moreover, she does not deserve to be honored by her own father.

Cordelia's sincerity in (67) has touched the king's feeling. But he still regrets with his past treatment to Cordelia. No wonder in (68) by adhering to the modesty maxim (minimize praises of self and maximize dispraise ofself) of PP twice, he keeps degrading himself to Cordelia. The first form of his modesty lies in the indirect request "*pray do not mock, me*" here, KL wants to show his shame on Cordelia. And KL's second modesty, lies

in his claim of himself as "a very foolish fond old man", to show his regret to Cordelia.

To conclude, Cordelia obeys the generosity and the quality maxims, each of the PP and the CP, in order to express her cares, sincerity, and loves to her father. KL obeys the modesty maxim (minimize praises of self and maximize dispraise of self) of PP to express his regret and shame to Cordelia for once he has ever pursued Cordelia, his most loving daughter.

17. King Lear - Cordelia : IV.vii.67-75.

Continuing his feelings that Cordelia is mocking him, he still degrades himself to her. KL also still believes that he only encounters with Cordelia's spirit. Cordelia tries hard to convince KL that she is still alive. KL, then, starts to realise that it is the real Cordelia he encounters. But he keeps remembering the cruelty he has done to her in the past, and begs for her forgiveness. This makes Cordelia feel unpleasantly, since she is really sincere to forgive her father, whom has ever pursued her.

- (69) KL *Do not laugh at me.
For, as I am a man. I think this lady
To be my child Cordelia*
- (70) COR *And so I am. I am.*
- (71) KL *Be your tears wet? Yes, faith. I pray, weep not.
If you have poison for me, I will drink it.
I know you do not love me; for your sisters
Have, as I do remember, done me wrong.
You have some cause, they have not.*
- (72) COR *No cause, no cause.*

When Kl's mind becomes unbalanced, he cannot distinguish what is real from what is unreal. In (69): "*Do not...Cordelia*", KL flouts the quality maxim (be true) of CP for he is not sure, whether the woman he encounters is Cordelia or her spirit.

Cordelia adheres to the manner maxim (be clear) of CP in (70), "*And so ...I am*", which she tries to convince KL that she is the real Cordelia. To strengthen her intention in reminding KL that she is Cordelia, she repeats her statement twice in (70) "*I am, I am*".

In (71) "*Be...not*", KL starts to believe that he has encountered Cordelia. Adhering to the modesty maxim (minimize praises of self and maximize dispraise of self) of PP. KL degrades himself and even prepares to be poisoned if Cordelia wants to do it to him. This utterance is made because of KL's disappointment with Cordelia for his past cruelty to her. KL, actually flouts the quality maxim (be true) of CP, for he only guesses that Cordelia hates him because he has once pursued and ignored her as his daughter. Indeed, Cordelia with her sincerity still loves her father. This feeling is proved in (72), when Cordelia says "*no cause, no cause*", to show that she really meant that whatever had been done in the past has been forgotten. Here, Cordelia adheres to the tact maxim (minimize cost to other and maximize benefit to other) of PP : in maximizing benefit to KL by her forgiveness; and minimizing cost to KL, by ordering him not to degrade

himself to her.

To conclude, Cordelia still obeys the manner maxim (be clear) of CP and the tact maxim (minimize cost to other and maximize benefit to other) of PP to express her loves and sincerity to KL. While KL, who has unbalanced mind flouts the quality maxim (be true) of CP, and adheres to the modesty maxim (minimize praises of self and maximize dispraise of self) of PP in order to make sure that the woman who he encounters is his real and beloved Cordelia (not just her spirit).

18. King Lear - Cordelia : V.iii.3-18.

When KL leaves Goneril and Regan, there is a rumour that Britain will be attacked by France, which is ruled by the King of France - Cordelia's husband. The British managed to defeat France. Cordelia who has been at Dover with her father, finally are captured as prisoners by the British's armies. KL who now feels happy with his reunion with Cordelia, even glad that they are captured, for they can spend their time together in the prison. The following is the last conversation between KL and Cordelia, before they die. Cordelia will be hanged up, while KL will die for trying to save her.

(72) COR

*We are not the first.
Who with best meaning have incurred the worst.
For thee oppressed king, I am cast down;
Myself could else out frown false fortune's
frown.*

Shall we not see these daughters and sisters ?
 (73) KL *No, no, no, no ! Come let's away to prison:
 When two alone will sing like birds i' th' cage:
 When thou ask me blessing, I'll kneel down
 And ask of thee forgiveness: so we'll live,
 And pray, and sing, and tell old tales, and laugh
 At gilded butterflies, and hear poor rogues
 Talk of court news; and we'll talk with them too,
 Who looses and who wins, who's in and who's out;
 In a walled prison, packs and sects of great ones
 That ebb and flow by th' moon.*

In (72) "We are ... Fortune frown" Cordelia adheres to the maxim of sympathy (minimize antipathy between self and other and maximize sympathy between self and other) of PP father's condition. He was a great king of Britain, but now he is a prisoner, who is captured by his own armies.

KL does not care with his own condition, after all he feels happy to be with Cordelia and spend the rest of his life with her in the prison. Adhering to the modesty maxim (minimize praises of self and maximize dispraise of self) of PP in (73) ; "When thou..... thee forgiveness" KL degrades himself to Cordelia, which is in order to show that Cordelia is more valuable to him than his right. While adhering to the modesty maxim of PP, KL flouts the quality maxim (be true) of CP for he just lies and tries to pleased Cordelia when they are captured. In (73) "No, no,...th' cage" and in "So we'll th' moon", KL actually, only hopes that they will be happy together in the prison, but who could?.

To conclude, Cordelia obeys the sympathy maxim (minimize antipathy between self and other and maximize sympathy between self and other) of PP to express her

sadness and her sympathy when looking the king's condition who now becomes a prisoner. KL, himself obeys the modesty maxim (minimize praises of self and maximize dispraise of self) of PP and the quality maxim (be true) of CP to console Cordelia, since Cordelia feels sad in becoming a prisoner.

