



Manifestations of dialogic imperative (dialogue) in the second act of the play “Al-Hossein Thaera” by Abdul Rahman Al-Sharqawi in the light of Grice’s Theory

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Abstract

According to the relationship between meaning and context, the speaker must choose words in a way that fits the requirements of the context and the meaning he intends to convey to the recipient through the message (text). One of the most important theories emerging from the core of this modern science is the theory of the dialogical necessity of Grice. In this theory, Grice specifies that interlocutors must adhere to the principles of cooperation, which include the four principles of quantity, quality, communication, and the manner or context of expression and shape the dialogue process. Based on the descriptive-analytical approach and relying on Grice's theory, this research tries to examine the principles of cooperation based on the four rules in the second scene of the play “Al-Hussein Thaera” by the Egyptian writer Abd al-Rahman al-Sharqawi, and in the end it concludes that the parties to the conversation are more Among other principles of cooperation, they have violated the first and second principles, followed by the third principle and then the fourth principle. It was also found that the violation of these principles was done to pay attention to a meaning that was more necessary than the usual and expected answer and was in accordance with the way of expressing the conversation. In this scene of the show, the interlocutors have sometimes relied on an indirect way to find fault with each other.

Keywords

Interaction, Dialogic commitment, Grace, the principle of cooperation, Abdul Rahman Sharqawi, Al-Hossein Thaera's play.

Introduction

The principle of cooperation is one of the significant branches of semiotics that emerged in the second half of the last century and denotes that the meaning goes hand in hand between three parties: the sender, the receiver, and the context of speech. Regarding the relationship between meaning and context, the speaker must choose words in a way that fits the requirements of the context and the meaning he intends to convey to the recipient through the message (text). One of the most significant theories emerging from the core of this modern science is the theory of the dialogical necessity of Grice. In this theory, Grice stipulates that interlocutors must adhere to the principles of cooperation, which include the four principles of quantity, quality, communication, and the context of expression, and shape the dialogue process. This research, based on the descriptive-analytical approach and relying on Grice's theory, tries to apply the principles of cooperation in the second scene of the play by Al-Hossein Thaera Abd al-Rahman Sharqawi, and evaluates the dialogues that were raised in it, and explores and recognizes the reasons for the violation of the principles of cooperation. This play is vital because it has many lasting dialogues. These conversations express the principles of one of the most important leaders of the world who rose against injustice and oppression for reform and justice. In addition, the examination of Imam Hussain's (A.S.) conversations with the Umayyad elders clearly shows the tricks of the oppressors to stop the reformers and oppress the vulnerable people. To attain a more accurate analysis that brings correct results, this research tries to answer the following questions: How are the principles of cooperation used in the second scene of "Al-Hossein Thaera" play? The roots of the "dialogical imperative" go back to the famous philosopher and linguist Herbert Paul Grice's lectures in 1967 at the University of Hartford, England. In these lectures, which are included in his book "Logic and Dialogue", this British theorist established the basic foundations of this theory and explained that people in their conversations They rarely say what they mean, sometimes their goal is much more than what they say, sometimes they may even mean the opposite of what they say.

Methodolgy

They tried to clarify the difference between the spoken words and the intended meaning; therefore, they sought to create principles for the connection between the explicit and implicit meanings in speech, and based on this, the idea of obligation or obligation was formed in his mind to create a bridge between the

meaning of the speech and the intended purpose. Accordingly, Grice put forward the principle called the principle of cooperation to regulate the dialogues based on it and explain their goals. He made a difference between two types of obligation, i.e. customary obligation and dialogical obligation. The customary requirement relies on what is customary among linguists that some words have specific meanings that cannot be separated from them even if the contexts change and the structures change. While the dialogic imperative always changes with the change of the context and the contexts in which it is used. What Grice pays attention to in this theory is the dialogic imperative that changes depending on the context, because it is the implication that produces different meanings to invite the receiver to pay attention and focus on the meanings.

Results

After examining the questions, the present research reached several important points: the dialogue parties have violated the first and second principles of Paul Grice's cooperation principles more than the other four principles. Then the third principle and the fourth principle (purpose or method) have been violated. It was also found that the purpose of violating some of the principles of cooperation in this play is to pay attention to another meaning that is more necessary than the expected and usual meaning and is appropriate to the context in which the conversation was conducted. In this scene of the play, the speakers sometimes rely on their dialogues, including the dialogue between Marwan and al-Walid, the governor of the city, to find fault with each other in an indirect way to prevent a sedition that will destroy the structure of the Umayyad government. In the principle of quantity, this collaboration has been violated in two ways: removing some words and providing more information in the form of more words. In this scene, the dialogue parties always adhere to the rules of dialogue principles with the explanation that there are more important reasons for departing from these principles and violating them. For example, in the conversation between Imam Hussain (peace be upon him) and Saad, Saad violates the principle of quantity by using verbiage, because instead of answering the question with yes or no, he explains and asks for a deadline so that he can get behind the Imam. (A.S.) prays, and he is not satisfied with these words either, he goes on to express the virtues of praying behind the

Imam (A.S.) and that such a thing is a cause of pride and should be proud of and such an opportunity should not be missed (Imam Hussain (PBUH) had not asked a question about any of these cases.) It is clear that Saad's answer does not match the Imam's question from the perspective of quantity, rather he violated this principle to explain the religious and social status of the Imam (PBUH) and confess in his presence. It means that he was a follower of the Imam (A.S.) and followed the path of that Imam. In this scene of the play, the implication in the dialogic imperative varies depending on the context to call the audience to pay attention to the meaning and focus on it.

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Cite this article: Mosawi Panah, Seyyed Ahmad. (2024). *Manifestations of dialogic imperative (dialogue) in the second act of the play "Al-Hosseini Thaera" by Abdul Rahman Al-Sharqawi in the light of Grice's Theory*, Vol. 16, New Series, No.58, Winter 2024: pages:84-101.



DOI: 10.30479/lm.2024.20749.3763

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Publisher: Imam Khomeini International University

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