

University of Basrah

**A Relevance – Theoretical Account of
Verbal Irony in John Osborne's
Look Back in Anger**

**A Thesis
Submitted to the Council of the College of
Education
University of Basrah
in Partial Fulfillment of the Requirements for
the Degree of Master of Arts in English**

**By
*Zainab Kadhim Abboud Al-Ghephary***

**Supervisor:
*Assistant Professor Dr. Balqis Issa Gatta Rashid***

2006 A.C.

1426 A.H.

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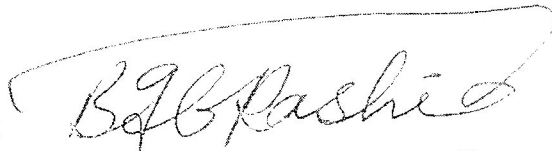
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To My Family

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Signature:



Supervisor's Name: Dr. Balqis Issa Gatta Rashid

Date:

In view of the available recommendation, I forward this thesis for debate by the examining committee.

Signature:



Name: Dr. Majeed Hamced Jasim

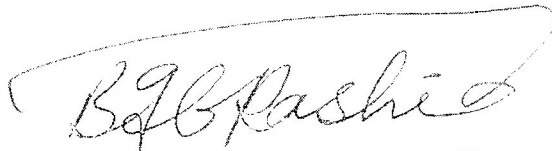
Head of the Department of English

Date:

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Signature:



Name: Dr. Majeed Hamced Jasim

Head of the Department of English

Date:

COMMITTEE'S REPORT

We certify that we have read this thesis as examining committee, examined the student in its content and that in our opinion it is adequate as a thesis for the degree of Master of Arts in English.

Signature: *Ala H. Oda*

Signature:

Name: *Dr. Ala H. Oda*

Name:

Member:

Member:

Signature: *B. G. Rashid*

Signature: *Majeed*

Name: *Dr. Belgis J. G. Rashid*

Name: *Dr. Majeed H. Jom*

Member and Supervisor:

Chairman:

Date: *6/8/2006*

Approved of by the Council of the College of Education.

Signature: *Amin A. Abolnash*

Name: *Amin A. Abolnash*

Dean of the College of Education

Date: *26/6/2006*

CONTENTS

Title	Page
Contents	I
Acknowledgments	IV
Abstract	V
List of Tables	VII
List of Figures	VIII

Chapter One: Preliminaries

1.1 Introduction	
1.2 The Problem of the Study	
1.3 The Hypotheses of the Study	
1.4 The Aim of the Study	2
1.5 The Limits of the Study	2
1.6 The Procedure of the Study	2
1.7 The Linguistic Data (Osborne's <u>LBA</u>)	3

Chapter Two: Related Aspects of Relevance Theory

2.1 Introduction	5
2.2 The Code Model of Communication	5
2.3 Grice's Theory of Communication	7
2.3.1 Sentence-Meaning and Speaker- Meaning	7
2.3.2 The Cooperative Principle and Conversational Implicatures	10
2.3.3 More on Conversational Implicatures	13
2.4 Relevance Theory	14
2.4.1 The First (Cognitive) Principle of Relevance	17
2.4.2 The Second (Communicative) Principle of Relevance	18
2.4.3 Comprehension Procedure of Relevance Theory	20
2.4.4 The Notion of 'Context' in Relevance Theory	23

CONTENTS

Title	Page
Contents	I
Acknowledgments	IV
Abstract	V
List of Tables	VII
List of Figures	VIII

Chapter One: Preliminaries

1.1 Introduction	
1.2 The Problem of the Study	
1.3 The Hypotheses of the Study	
1.4 The Aim of the Study	2
1.5 The Limits of the Study	2
1.6 The Procedure of the Study	2
1.7 The Linguistic Data (Osborne's <u>LBA</u>)	3

Chapter Two: Related Aspects of Relevance Theory

2.1 Introduction	5
2.2 The Code Model of Communication	5
2.3 Grice's Theory of Communication	7
2.3.1 Sentence-Meaning and Speaker- Meaning	7
2.3.2 The Cooperative Principle and Conversational Implicatures	10
2.3.3 More on Conversational Implicatures	13
2.4 Relevance Theory	14
2.4.1 The First (Cognitive) Principle of Relevance	17
2.4.2 The Second (Communicative) Principle of Relevance	18
2.4.3 Comprehension Procedure of Relevance Theory	20
2.4.4 The Notion of 'Context' in Relevance Theory	23

Title	Page
Chapter Three : Verbal Irony	
3.1 Introduction	27
3.2 Figures of Speech	27
3.3 Irony	29
3.4 The Traditional View of Irony	30
3.5 Grice's Approach of Verbal Irony	31
3.6 The Relevance View of Verbal Irony	32
3.6.1 The Role of Contextual Sources in Identifying Irony	36
3.6.2 The Application of the Contextual Sources Model of Irony Identification	48
Chapter Four: The Practical Work: An Analysis of the Ironic Utterances in the Acts of <u>LBA</u>	
4.1 Introduction	53
4.2 Summary of Act I	53
4.3 The Analysis of the Ironic Utterances in Act I	54
4.4 Summary of Act II (Scenes 1&2)	79
4.5 The Analysis of the Ironic Utterances in Act II	80
4.6 Summary of Act III (Scenes 1&2)	99
4.7 The Analysis of the Ironic Utterance in Act III	100
Chapter Five : Analysis and Discussion of Results	
5.1 Introduction	103
5.2 Interpretation of the Analysis and the Results of Act I of <u>LBA</u>	103
5.3 Interpretation of the Analysis and the Results of Act II of <u>LBA</u>	110

Title	Page
Chapter Three : Verbal Irony	
3.1 Introduction	27
3.2 Figures of Speech	27
3.3 Irony	29
3.4 The Traditional View of Irony	30
3.5 Grice's Approach of Verbal Irony	31
3.6 The Relevance View of Verbal Irony	32
3.6.1 The Role of Contextual Sources in Identifying Irony	36
3.6.2 The Application of the Contextual Sources Model of Irony Identification	48
Chapter Four: The Practical Work: An Analysis of the Ironic Utterances in the Acts of <u>LBA</u>	
4.1 Introduction	53
4.2 Summary of Act I	53
4.3 The Analysis of the Ironic Utterances in Act I	54
4.4 Summary of Act II (Scenes 1&2)	79
4.5 The Analysis of the Ironic Utterances in Act II	80
4.6 Summary of Act III (Scenes 1&2)	99
4.7 The Analysis of the Ironic Utterance in Act III	100
Chapter Five : Analysis and Discussion of Results	
5.1 Introduction	103
5.2 Interpretation of the Analysis and the Results of Act I of <u>LBA</u>	103
5.3 Interpretation of the Analysis and the Results of Act II of <u>LBA</u>	110

Title	Page
5.4 Interpretation of the Analysis and the Results of Act III of <u>LBA</u>	116
5.5 The Total of the Ironic Utterances of the Three Acts	116
Chapter Six: Conclusions, Recommendation and Suggestions	
6.1 The Conclusions	120
6.2 Recommendation and Suggestions	121
Bibliography	122
Appendix	128
Abstract in Arabic	

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ABSTRACT

The present study deals with the analysis of the ironic utterances of a literary work in terms of Francis Yus's model which is based on relevance theory. The literary text that is selected to be studied is John Osborne's famous play: Look Back in Anger.

The study falls into two parts: theoretical and practical. The first part extends over three chapters. The **First** chapter is a brief introduction to the thesis, its scope, the hypotheses it works on and a glance at the play itself.

Chapter **Two** surveys the theoretical preliminaries of relevance theory on which the study is based, namely its two principles: the cognitive and the communicative principles, the comprehension producer of communication and the importance of context to communication.

Chapter **Three** presents one aspect of figurative language, namely irony. This chapter presents also the conventional view, Grice's view and the relevance theory view of irony and Yus's model of the interpretation of irony which is based on the relevance view. This model underlies the practical part of this study.

Chapter **Four** concentrates on the summaries of the acts of the play Look Back in Anger. The identification of the ironic utterances that occur in each act and their treatment according to Yus's model of ironic interpretation are given in this chapter.

Chapter **Five** is devoted to the presentation of the results and the analysis of the ironic utterances of the play and their interpretation.

Chapter **Six** presents the conclusions of the study that the researcher arrived at beside the recommendation and some suggestions. This chapter is followed by the bibliography, an appendix and the abstract in Arabic.

LIST OF TABLES

Table No.	Title	Page No.
(1)	The distribution of the ironic and non-ironic utterances among the characters in Act I	103
(2)	The distribution of the contextual sources on the ironic utterances in Act I	107
(3)	The distribution of the ironic and non-ironic utterances among the characters in Act II	110
(4)	The distribution of the contextual sources on the ironic utterance in Act II	114
(5)	The ironic utterances in <u>LBA</u>	117

LIST OF FIGURES

Figure No.	Title	Page No.
(1)	Shannon and Weaver's communication model	6
(2)	Sperber and Wilson's communication model	6
(3)	The communication model of relevance theory	15
(4)	The ironic utterances of the characters in Act I	104
(5)	Contextual sources of the ironic utterances in Act I	108
(6)	The ironic utterances of the characters in Act II	111
(7)	Contextual sources of the ironic utterances in Act II	115
(8)	The ironic utterances in the three Acts of <u>LBA</u>	117

CHAPTER ONE

PRELIMINARIES

1.1 INTRODUCTION

Sperber and Wilson (1986) have drawn attention to the cognitive value of human communication in their 'Relevance Theory'. It is based on the relevance aspects of the human brain, i.e., the brain is sensitive only to relevant information; this tendency of the brain or human communication is based on two principles: the cognitive and the communicative principles. These principles lead to a certain procedure of comprehension depending on the context. One of the uses of language that has predicated upon relevance theory is that of irony. Depending on this, Francisco Yus (1998/2000) puts his model of ironic interpretation. In this study, this model is applied to John Osborne's play Look Back in Anger (henceforth **LBA**), to check its validity in interpreting and analyzing the ironic utterances of this literary work.

1.2 THE PROBLEM OF THE STUDY

Irony is an aspect of figurative language that reflects a mood of thinking. Irony is difficult to process, specially verbal irony in a literary text; unless the reader has a mastery of the language and a fertile imagination that help him in the treatment of the chain of the words and the series of events and situations.

1.3 THE HYPOTHESES OF THE STUDY

This study is guided by the following hypotheses:

- 1) A valid interpretation of a literary work can be made in a pragmatic study.

- 2) A clear understanding of the verbal irony in LBA in terms of Yus's model helps to realize the characters' role in the play and process the whole play.

1.4 THE AIM OF THE STUDY

This study primarily aims at investigating the verbal irony in LBA. It shows the significance of this particular figure of speech in the interpretation of the written literary work from a pragmatic viewpoint, and in particular from a relevance theoretic perspective.

1.5 THE LIMITS OF THE STUDY

The present study is limited to deal only with verbal irony, and not with other types of irony such as situation and dramatic irony, that appear in the play LBA. The verbal irony in this literary work is analyzed in terms of Yus's model of irony interpretation that is based entirely on the relevance view of irony.

1.6 THE PROCEDURE OF THE STUDY

This study follows the following steps:

- 1) Identifying the ironic utterances that are used in the play in question.
- 2) Applying Yus's model of ironic identification and interpretation to these ironic utterances.
- 3) Interpreting these ironic utterances according to the model in question.
- 4) Comparing the values and percentages of these ironic utterances and the contextual sources that help in their interpretation in each act of the play.

1.7 THE LINGUISTIC DATA (OSBORNE'S LBA)

The linguistic data used in this thesis is John Osborne's LBA. This play enjoys a specific importance in the English drama. Orr (1981:24) argues that from 1890 to 1956 the English theater neglected the social content of English life. It was dominated by farce and musical comedy and come to be regarded as a place for social escapism, as if the Great War has never happened. However, in 1956 the play LBA made a change.

Hayman (1976:1) thinks that LBA is a reaction to the affected drawing-room comedies which dominated the West End stage in the early 1950s and its structure and audiences are middle- class. Osborne in his play shows the working class or the lower middle class struggle. LBA also looks back at the postwar Britain's Colonial past. Griffiths (1981:40) sees that the main role of Jimmy Porter, the hero of the play, is his relation with the past:

The title, *Look Back in Anger*, contains the essential contradiction which the character of Jimmy explores. He is angry when he looks at a past in which he longs to be contained, but which he cannot ever quite accept. This is not because he has a better ideal or dream to offer, but because he cannot accept the dreams of the past by a process of sentimentalising them.

Jimmy becomes a symbol for his whole generation or a "movement" of "angry young men" for his anger. Dyson (1980:44) declares that the anger of Jimmy's generation can be traced to the period after the Second World War 1945. This disappointment of the young generation follows the failure of the Labour government to make any significant changes in the society and political life. At the beginning of the 1950s there was a desperate air of concern about the decline in Britain's position in the world, its economic depression and its loss of an

imperial presence overseas. Jimmy is disillusioned about political slogans. He complains:

I suppose people of our generation aren't able to die for good causes any longer. We had all that done for us, in the thirties and forties, when we were still kids. (*In his familiar, semi-serious mood.*) There aren't any good brave causes left.

(Osborne, 1976:84)

Sen Gupta (1989:141) sees that **LBA**'s plot construction can be divided into three parts following its original division. Firstly, it begins with the rising action, which is represented by the first Act. It introduces Jimmy Porter, and the other characters. Secondly, it is followed by a climax or turning-point which is represented by Act II Scene (1). In it Alison, Jimmy's wife, has decided to leave him; in Scene (2) Alison's father comes to take her away. This is the moment when the action is most intense. Thirdly, the falling action or resolution and the end, in Act III Scene (1) Jimmy lives with Helena, Alison's friend, as his mistress. After few months Alison comes, in Act III, Scene (2), and Helena leaves and Alison stays with her angry husband.

Dyson (1980: 47-50) argues that the myth of **LBA** does not come from the belief that Jimmy is the spokesman of a movement and his anger can be taken as the meaning of the play. However the myth is, partly, due to the author's undoubted concern for the contemporary scene. And the authenticity of the play's background, take, for instance, the H-Bomb, the participation in Spain War, protested against insensitivity and hypocrisy in Church, State and establishment. Thus **LBA** makes a new advance in the depiction of social realism.

To sum up **LBA** is considered by many critics to be the turning point in postwar British theater. Osborne's protagonist, Jimmy Porter, captured the angry nature of the postwar generation.

CHAPTER TWO

RELATED ASPECTS OF RELEVANCE THEORY

2.1 INTRODUCTION

Pragmatics is that area of language study which deals with, as Yule (1996:4) puts it, the relationship between linguistic forms and the users of those forms. In other words, it studies how utterances have meaning in situation. Generally speaking, it is concerned with communication. In the literature of pragmatics there are three main theories of communication: the code model, Grice's theory and relevance theory. They are discussed below.

2.2 THE CODE MODEL OF COMMUNICATION

According to the code model, communication is achieved by encoding and decoding a message. Thus, to communicate successfully the speaker has to follow the following process: the speaker has a message in his mind; he uses his natural language, such as English or Arabic to encode his message in a sign or a signal, i.e., in spoken or written words. He uses a channel to transfer it acoustically or visually. After that, the hearer receives the signs and reverses the coding process. By conducting this process, he gets the message. Shannon and Weaver's (1949) figure shows how communication can be achieved by the use of a code:

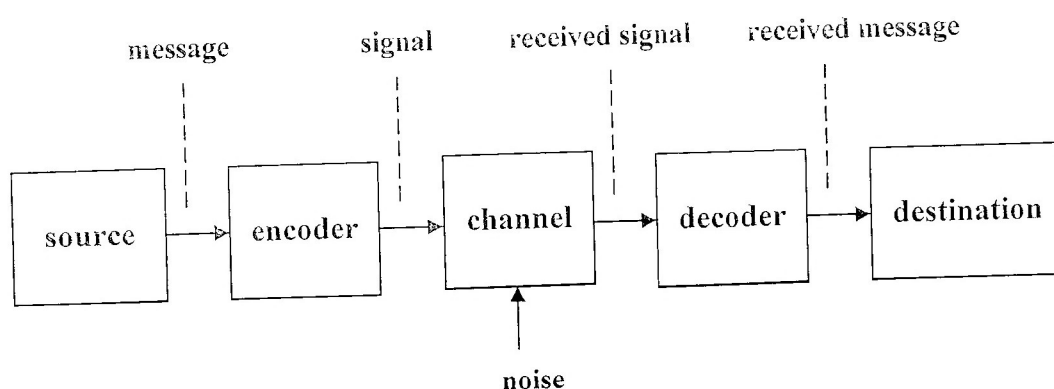


Figure (1): Shannon and Weaver's communication model
(Sperber and Wilson, 1995:4).

Sperber and Wilson (1995:5) propose a similar model for human verbal communication, as shown in figure 2, which works on two assumptions: the first is that human languages are codes, and the second is that these codes associate thought with sounds.

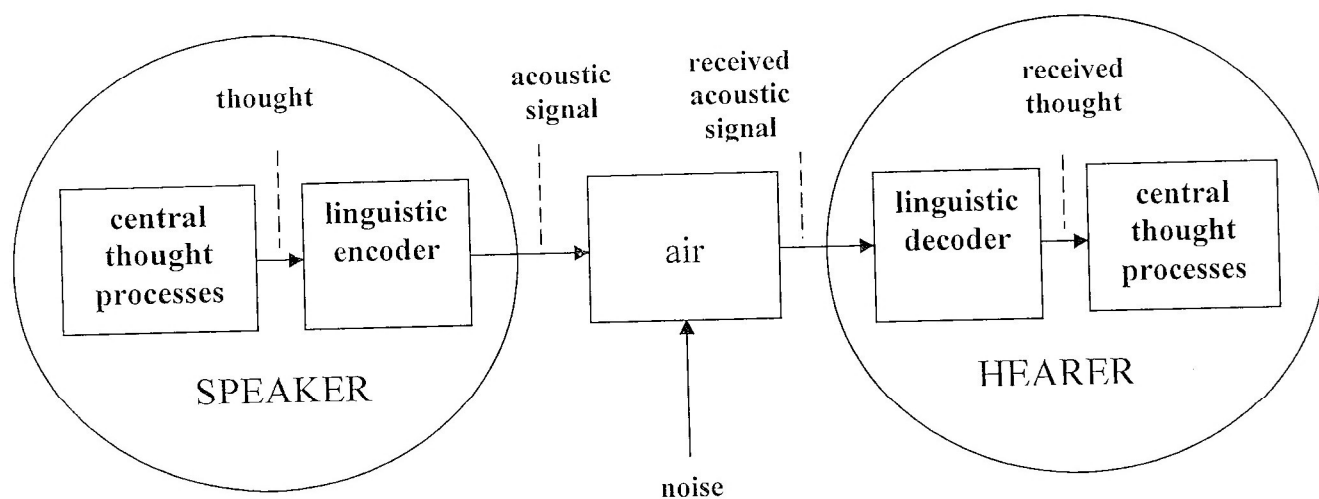


Figure (2): Sperber and Wilson's communication model
(Sperber and Wilson, 1995:5).

Sperber and Wilson (1995:191) do not adopt the code model because of one main reason; that is there is no direct

connection between the code system (language) and the message (thought).

2.3 GRICE'S THEORY OF COMMUNICATION

Grice's theory is a pragmatic theory which is concerned with the study of language in use, via how language is used to enable a speaker to communicate with a hearer. It is a theory of communication (Kempson, 1975:138). It is an account of the utterances interpretation.

Grice is more widely known for his papers on the distinction between sentence-meaning and speaker-meaning than the cooperative principle and the conversational implicature programme. These notions are discussed below.

2.3.1 SENTENCE—MEANING AND SPEAKER—MEANING

Davies (2000:11) expresses that an important aim of the Gricean programme is to manage a watertight definition of sentence-meaning in terms of speaker-intention.

Grice (1957:377) is concerned with the types of meaning which can be identified in language. The first distinction mode is between "natural meaning" and "non-natural meaning". The distinction is presented by the contrast of senses that the expressions "mean", "mean that" or "mean something" can be shown in sentences¹ like:

Those spots mean measles.

1-These examples are after Grice's in his article "Meaning", 1957.

Where meaning is said to be expressed in the natural sense, and:

Those three rings on the bell (of the bus) mean the bus is full.

Which is held to express a non-natural sense of meaning. There is no natural reason why three rings rather than one or two should convey this meaning; it is simply an accepted fact. Grice terms this as "meaning_{NN}" and "the utterance must occur in the appropriate circumstances that fill our needs in understanding meaning_{NN}" (cited in Wright, 1975: 372). Hence, Grice's view is that much of language is concerned with this type of non-natural meaning. He uses the following formula to represent this:

"Sentence X meant_{NN} something (on a particular occasion)."

This concept of meaning_{NN} is then taken beyond the level of a particular instance of meaning and is applied first to sentence meaning and then to speaker-meaning.

This idea is taken up in the following quotation, (Grice, 1968:58):

U meant (non-naturally) something by uttering "x", [which can be formulated as] for some audience A, U intended his utterance of x to produce in A some effect (response) E , by means of A's recognition of that intention.

The important aspect to notice here is the emphasis which Grice places on the role of speaker-intention in the process of meaning-recognition. Hence, Grice's distinction can be rephrased as follows:

1- Speaker-meaning is explained in terms of utterance's

intention. In other words, speaker A meant_{NN} something by sentence X (on a particular occasion). If we take the utterance:

Alice is a nice girl.

Grice argues that there are three conditions for speaker-meaning: firstly, the speaker's intention that his utterance should induce the belief that "Alice is a nice girl" in his audience; secondly, the speaker intends that the audience should recognize the intention behind his utterance. And thirdly, the audience's recognition of the speaker's intention plays a part in explaining why the audience should form this belief (Davies, 2000:13). Accordingly, the formulation notions are firstly, the importance of speaker-intention, and secondly, the concept of language as an active means in the communication of information. So, as a hearer, s/he should recognize why a speaker said something, and any change in the hearer's beliefs should come (at least in part) from what is said.

- 2- Sentence-meaning is explained in terms of the speaker-meaning, i.e. "sentence x means_{NN} (timeless) something (that so-and so)."

The explanation that an utterance has meaning is given in terms of conventional condition that must be satisfied for the particular occasion on which the utterance is used. In other words, the utterance²:

(a) Blue is a fat cat.

Only means_{NN} "timeless"

- (b) There is an X, such that x is a cat, such that x is known as Blue such that x is fat,

2-This example is taken from Davies' article "Grice's Cooperative Principle: Getting the Meaning Across" 2000.

if there is a conventional relationship between utterances of the form (a) and sentence-meaning such as (b).

According to Grice's theory of meaning, communication might be achieved in the absence of any conventional means for expressing the intended message ; the theory of meaning explains how more can be non-naturally communicated than is actually said, which is the basic thesis underlying the notion of conversational implicature (Levinson, 1983: 101).

Wright (1975:370-8) criticizes the Gricean method of analysing utterance situation, although Wright's argument is chiefly raised for the discussion of non-linguistic utterances. Wright suggests that intentions play only a cooperative role in meaning and that there are other elements of communication situation that are relevant considerations in understanding why message is sent, and what is required for understanding the meaning of an utterance is not mere intention, but intention with sufficient expectations that the utterance is used correctly, grasped as expressing that intention. Furthermore, the utterance must occur in the appropriate circumstances.

2.3.2 THE COOPERATIVE PRINCIPLE AND CONVERSATIONAL IMPLICATURES

The theory of conversational maxims and implicature is a pragmatic approach to human communication, which is primarily concerned with the interpretation of utterances. Grice's second theory, in which he develops the concept of implicature, is essentially a theory about how people use language. Grice (1975) makes a distinction between "what is said" and "what is meant", implied and suggested by utterances in context.

Grice has suggested that speakers and listeners involved in a conversation are generally cooperating with each other. In other words, for reference to be successful it was proposed that collaboration is a necessary factor. For example, in the middle of lunch hour, one woman asks another how she likes the hamburger she is eating, and receives the following answer:

A hamburger is a hamburger.
(Yule, 1996:35) .

When the listener hears the expression above, she first has to assume that the speaker is being cooperative and intends to communicate something. That something must be more than just what the words mean. It is an additional conveyed meaning, called an implicature. By citing the above example, the speaker expects that the listener will be able to work out, on the basis of what is already known, the implicature intended in this context. To evaluate the hamburger, the speaker of "A hamburger is a hamburger " has responded without an evaluation, thus one implicature is that she has no opinion, either good or bad, to express. Thus, implicatures are primary examples of more being communicated than is said, but in order for them to be interpreted, some basic cooperative principles must first be assumed to be in operation.

Grice suggests a set of principles guiding the conduct of a conversation, and these arise from basic rational considerations and formulated as guidelines for efficient and effective use of language in conversation to further cooperative ends (Levinson, 1983:101). These principles are quoted at length below, (Grice, 1975:41-58):

Cooperative principle: "Make your conversation contribution such as is required at the stage at which it occurs by the accepted purpose or direction of the talk exchange in which you are engaged".

Maxims of Quantity (relating to the quantity of information to be provided):

- 1-Make your contribution as informative as is required (for the current purpose of the exchange).
- 2-Do not make your contribution more informative than is required.

Riniker criticizes these maxims; he states that these maxims are based on the mistaken assumption that the straightforward passing on of information is the most important aspect of communication. Most of our everyday communication is not in the main concerned with passing on information. Moreover, Grice's maxims disregard the importance of redundancy in ordinary communication. He believes that the above maxims "may, at best, be valid if applied to an exchange between computers" (1979:60).

Maxim of Quality:

Super maxim: Try to make your contribution one that is true

- 1- Do not say what you believe to be false.
- 2- Do not say that for which you lack adequate evidence.

(Grice, 1975: 46) .

Verschueren (1978:140) calls these maxims as " sincerity conditions ". Riniker (1979:60) believes that these maxims are totally unrealistic .He argues that sincerity, based on belief rather than truth ,does of course play an important role in communication, but not as a prescriptive norm. Many of our verbal exchanges (such as all our polite talk and other stereotype uses of language, joking and teasing, fiction) are not even meant to be true. He thinks that a pragmatcal theory "should not be made to teach morals and prescribe sincerity, but to explain intentions, including insincerity wherever it occurs" (Riniker, 1979: 60).

Maxim of Relation:

Be relevant

(Grice, 1975:46) .

The objections raised by Riniker (1979:60) against the "maxim of quantity" apply here too. He takes it that by "relevant" Grice meant "topically relevant". However, topical relevance is not a condition on communication.

Maxim of Manner (relating to how what
is said is to be said)

Super maxim: Be perspicuous

1- Avoid obscurity of expression.

2- Avoid ambiguity.

3- Be brief (avoid unnecessary prolixity).

4- Be orderly.

(Grice, 1975:46) .

Whether or not to what extent these rules will be adhered to depends on the situation and the purpose of the linguistic act, but all except "Be brief" seem to be in the interest of most types of communication, and it is reasonable to expect that they will normally be adhered to (Riniker, 1979:62).

2.3.3 MORE ON CONVERSATIONAL IMPLICATURES

According to Grice "conversational implicatures" are generated by the cooperative principle and its constituting maxims are generally of two main types depending on the relation the speaker is taking to have towards the concerned maxims.

A standard conversational implicature is derived with no violation of a maxim or "at least when it is not clear that any maxim is violated", (Grice, 1975:51). It is based on the assumption that the speaker is following the maxims. The following exchange illustrates a standard conversational implicature generated by the maxim of relation:

A: I've just run out of petrol.

B: There is a station just around the corner.

Here B's utterance conveys more than an assertion. On the assumption he is observing the maxim of relation and thus his contribution should be relevant, B implicates a proposition like "you can get petrol from that station which is open and sells petrol".

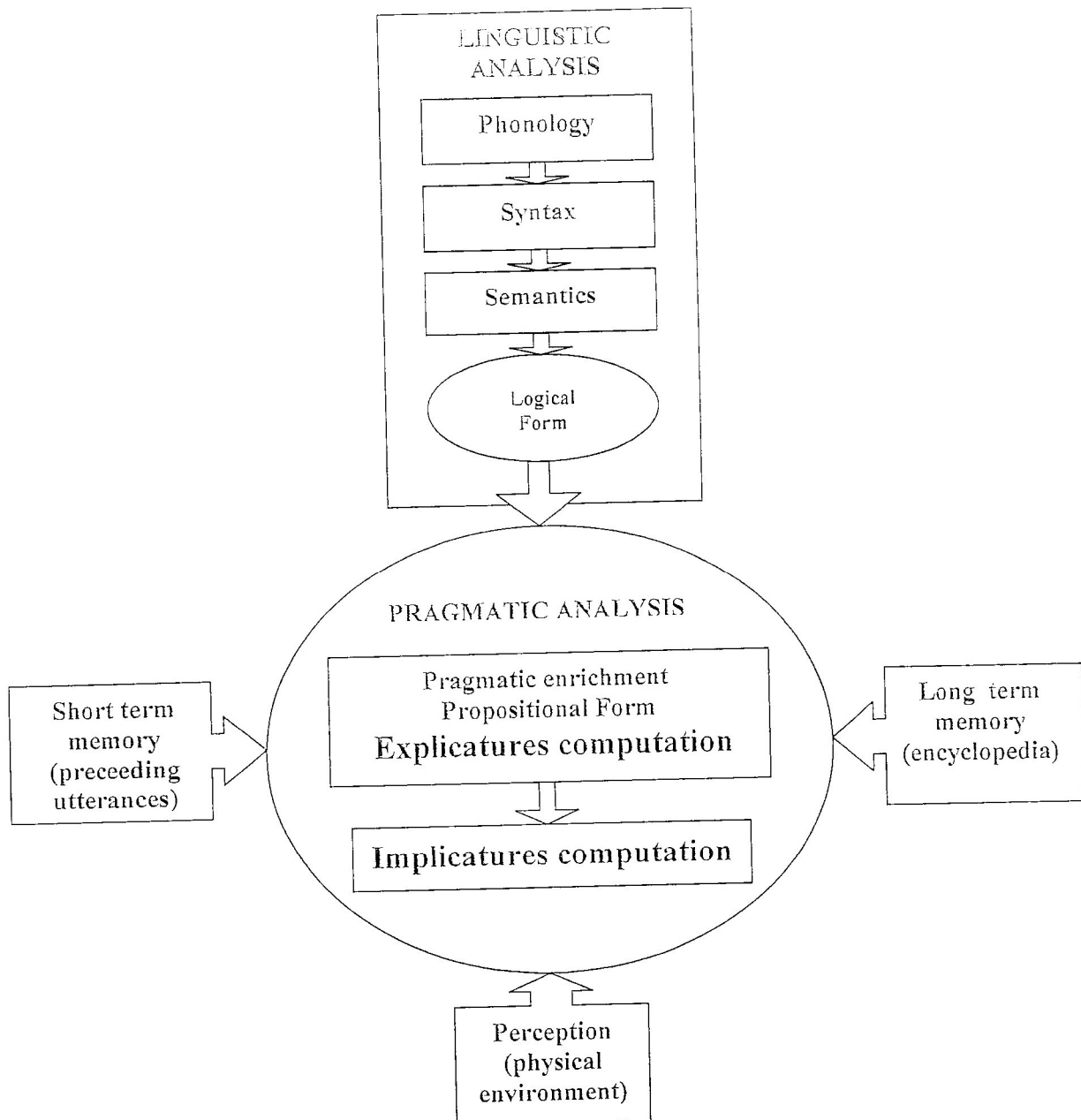
The second main type of conversational implicature is brought by "flouting" a maxim. Grice (1975:49) describes the situation when a speaker deliberately fails to fulfill a maxim as "one which characteristically gives rise to a conversational implicature is generated in this way. I shall say that a maxim is being exploited". According to Grice, flouting and exploitation can work to account for figures of speech like irony, metaphor etc. For example,

Queen Victoria was made of iron.

Here, it means that she had some properties like hardness, non-flexibility, toughness, etc. So, "implicatures are not semantic inferences, but rather inferences based on both the content of what has been said and some specific assumptions about the cooperative nature of ordinary verbal interaction", (Levinson, 1983:104).

2.4 RELEVANCE THEORY

Communication according to relevance theory consists of two stage processes: a code and an inferential process, as illustrated in the following figure:



*Figure (3): The communication model of relevance theory
(Moeschler, 2002:3).*

Sperber and Wilson (1986) adopt Fodor's modular view of mind (1983). It is organized with modules specialized in the interpretation of the stimuli in a given modality and non-specialized central system visual module, an olfactory module, an auditory module are examples of specialized module. Their

proposition of utterance, so the proposition is an explicature communicated, but if the speaker wants from the hearer to construct an implicit meaning from the combination of the proposition and contextual information, so the proposition will be used to get an implicature.

However, the mind should attend to information which enables it to achieve the general goal of the human communication system, which is to improve the individual's knowledge of the world effectively. To operate efficiently, it must assign its memory and processing resources selectively to information which improves the individual's representation of the world. So, the fundamental assumption of Sperber and Wilson's (1986) theory about human cognition is that it is relevance-oriented. In other words, the human cognition system attends only to information which seems relevant. Thus, relevance is a property of the input. Henst and Sperber (2000:3) summarize the relevant-orientation of the cognitive process of the input saying that it "is relevant to an individual when processing it in context of previous available assumptions yields improvements of the individual's knowledge that could not be achieved from processing either the context on its own or the new input on its own."

The first principle of relevance theory is concerned with the cognition side. It is a general statement of how the mind is working. It is proposed that the human mind is sensitive to the relevant inputs.

2.4.1 THE FIRST (COGNITIVE) PRINCIPLE OF RELEVANCE

The human cognitive system should tend to pick out information which connects to existing assumptions in such away as to improve the individual's overall representation of the

world. In Sperber and Wilson's (1986) terms, such information produces positive cognitive effects.

Sperber and Wilson (1995:266-70) argue that the goal of the human cognitive system is to effectively modify the individual's representation of the world. However, the human cognitive system can achieve such effects only by decreasing effects. Efficiency is a matter of balancing costs and benefits. They (2002:7; 2003:254) see that this tendency does not result because we have a choice in the matter but because of the way our cognitive system has evolved. They call this tendency of the human cognitive system, which tends to pick out and process that information which achieves the greatest positive cognitive effects for the smallest processing effort, as the cognitive principle of relevance. They (1995:260) allege that this principle reads as follows:

The cognitive principle of relevance: Human cognitive tends to be geared to the maximization of relevance.

So the tendency of the first principle is that the mind is set up in such away that it automatically attends to the most relevant-seeming information. It takes into account the defects of the mind's mechanisms and heuristics. They may fall short to yield the best results in individual cases. However, the first principle is the background of the second principle.

2.4.2 THE SECOND (COMMUNICATIVE) PRINCIPLE OF RELEVANCE

The second principle is the important tenet that relevance theory is based on. It is concerned with the communication side. Strictly speaking, it deals with ostensive communication which reflects a presumption of optimal relevance. It is not a rule that the speaker and the hearer have to follow up as Grice's maxims dictate.

For Sperber and Wilson (1986:157) the principle of relevance applies only to ostensive stimuli. The Ostensive stimulus is an intentional behaviour (gesture, a verbal utterance, a sign, an utterance combined by an action, etc) by which the communicator wants to give evidence of his intention to convey some information. So, the communication that involves the production of ostensive stimuli is called ostensive communication. Accordingly, two intentions are attributed to the communicator: an intention to inform the hearer of something, which is called informative intention; and the intention to inform the addressee of this informative intention. This latter intention is called the communicative intention.

According to the cognitive principle of relevance, the human cognition system attends to information which seems relevant. The hearer must produce his ostensive stimulus to be relevant to the audience under the intended interpretation, (Sperber and Wilson, 1986:156). Every act of ostensive communication creates in the audience a presumption that it is relevant enough to be worth the audience's attention. Sperber and Wilson (1986:158) call this the communicative principle of relevance, which reads as follows:

The communicative principle of relevance:
Every act of ostensive communication
communicates a presumption of its own
optimal relevance.

The presumption of optimal relevance is as follows:

- Presumption of optimal relevance:**
- (a) The ostensive stimulus is relevant enough for it to be worth the addressee's effort to process it.
 - (b) The ostensive stimulus is the most relevant one compatible with the communicator's abilities and preferences.

(Sperber and Wilson, 1995:27) .

For clause (a) the addressee's expectation of the level of effect, that he uses to produce ostensive stimulus, must be low enough to attract the audience's attention. Clause (b) of optimal relevance indicates that the audience seems reasonable to expect a speaker to produce utterances which are as relevant as possible, with their abilities and preferences. Concerning the preferences factor Sperber and Wilson (1995:270) assume that the communicator has a set of stimuli which reflect the same meaning for him but they may differ in terms of the effort required from the hearer, the effect achieved, or both effort and effect. So, the communicator should choose the stimuli that appear most relevant to the addressee. As far as the abilities of the communicator are concerned, he may fail to formulate easy ostensive stimuli for the hearer to process at that time; furthermore, the knowledge of the communicator may limit him in producing the most relevant stimuli at the time when the hearer expected more relevant information. Hence, producing ostensive stimuli is not perfect; it is controlled by speaker preference and abilities.

The second principle of relevance depends on the first principle and the definition of ostensive communication. The whole leads to the comprehension procedure of relevance theory.

2.4.3 COMPREHENSION PROCEDURE OF RELEVANCE THEORY

With reference to the communication model of relevance theory which starts with a linguistic code of the sentence meaning, then it is combined with contextual information to arrive at the speaker's meaning depending on the cognitive principle which states that mind picks out only relevant information. The communicative principle suggests a procedure for reading the speaker's meaning.

The relevance theorists suggest a practical procedure of comprehension that the hearer follows to reach the intended meaning of the speaker's utterance. The hearer should take the linguistically encoded sentence meaning: following a path of least effort, he should enrich it at the explicit level and complement it at the implicit level until the resulting interpretation meets his expectation of relevance (Sperber and Wilson, 2003:258). The procedure reads as follows:

Relevance-theoretic comprehension
procedure:

- (a) Follow a path of least effort in computing cognitive effects: Test interpretive hypotheses (disambiguation, reference resolutions, implicature, etc.) in order of accessibility.
- (b) Stop when your expectations of relevance are satisfied.

(Sperber and Wilson, 2003:258).

Unger (2001:8) illustrates how the relevance-theoretic comprehension procedure works by using the following example: Mike and Sally are about to go on a week-end trip by car and they are busy packing. Mike says to Sally:

The car is open.

Mike wants to convey to Sally two propositions by his utterance: that the car they own is unlocked, and Sally should start loading it without waiting for him to unlock it. The first proposition is explicitly communicated by the utterance, while the second one is an implicature. In what follows we can see how relevance theory explains how Sally arrives at the interpretation.

Firstly, Sally recognizes that Mike has produced an ostensive stimulus: he has said "The car is open". Concerning the communicative principle of relevance, Sally should be able

to get at least enough cognitive effects from Mike's utterance and that will require no gratuitous processing effort. She will have an easy access to the information that they own a car, that they are going on a week-end trip in it, that it is normally locked when it is parked, etc. Thus, an interpretation of the utterance where (the car) refers to the car that Sally and Mike own, and where (is open) is meant that it is unlocked, is highly salient and easily accessible. From this interpretation of the proposition expressed, Sally can easily derive the contextual implication:

Sally and Mike can load the car without waiting for each other.

This contextual implication, in turn, potentially leads on to many other cognitive effects all of which seem worthy of attention in the situation:

- (a) If Sally and Mike can load the car without waiting for each other, then loading will be faster.
- (b) Loading the car will be faster.
- (c) If loading is faster, then they will not have to start so late.
- (d) They will not have to start so late.

Hence, Sally is able to gain many cognitive effects for little processing effort, and the presumption that this utterance is optimally relevant to Sally turns out to be true on this interpretation. At this point, the audience can stop the interpretation process and accept the resulting interpretation as the one intended by the communicator.

Of course, there might be other interpretations which lead to still further cognitive effects: e.g. that the car is open because it has been broken. However, this interpretation is not the first to occur to Sally in following a path of least effort. Accessing it

would require the rejection of a satisfactory and easily accessible interpretation in favour of a less accessible one. This step incurs an extra processing effort. Hence the utterance will never be optimally relevant on this second interpretation. This is why the relevance-theoretic comprehension procedure licenses the hearer to accept the first interpretation which satisfies the hearer's expectations of relevance as the one intended by the speaker and stop the interpretation process at this point.

2.4.4 THE NOTION OF 'CONTEXT' IN RELEVANCE THEORY

The context of an utterance is "the set of premises used in interpretation" (Sperber and Wilson, 1986: 15). As such, it is a psychological concept: "A context is a psychological construct, a subset of the hearer's assumptions about the world" (Sperber and Wilson, 1986: 15). Hence, in relevance theory context does not refer to some part of the external environment of the communication partners, be it the text preceding or following an utterance, situational circumstances, cultural factors etc. ; it rather refers to part of the communicators' "assumptions about the world" or cognitive environment, as it is called (Gutt, 1993:25). Cognitive environment includes all the facts (assumptions) that an individual is capable of representing in his mind and of accepting as true or probably true. Thus, the notion of context in relevance theory is very rich. Sperber and Wilson (1995:15-16) state that:

A context in this sense is not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs

about the mental state of the speaker, may all play a role in interpretation.

The technical notion by which relevance theory captures the link between an utterance and its context is called "contextual effect". A contextual effect is a modification of one's cognitive environment that could not have been achieved by stimulus alone, nor by the context alone, but only by the inferential combination of both.

Relevance is defined in terms of contextual effects. For Sperber and Wilson an assumption which has no contextual effect in a given context is irrelevant in that context. In other words, having some contextual effect in a context is a necessary condition for relevance. Sperber and Wilson (1995: 122) propose the following definition:

"An assumption is relevant in a context if and only if it has some contextual effect in that context."

They, then, improve on the above definition of relevance by adopting extent conditions of the type just illustrated:

Extent condition 1: An assumption is relevant in a context to the extent that its contextual effects in this context are large.

Extent condition 2: An assumption is relevant in a context to the extent that the effort required to process it in this context is small.

Sperber and Wilson (1995: 125).

The definition implies that an assumption with greater contextual effects is more relevant, and an assumption requiring processing effort is more relevant. To clarify this, consider the following example, as cited in Sperber and Wilson (1995: 125-6):

Consider a context consisting of assumptions (1a-c):

1. a- People who are getting married should consult a doctor about possible hereditary risks to their children.
b- Two people both of whom have thalassemia should be warned against having children.
c- Susan has thalassemia.

Consider the effect that assumption 2 and 3, both by hypothesis equally strong, would have in this context

2. Susan, who has thalassemia, is getting married to Bill.
3. Bill, who has thalassemia, is getting married to Susan.

Both 2 and 3 have some contextual effects in context1, and therefore relevant to the above definition. In particular, both 2 and 3 carry the contextual implication:

4. Susan and Bill should consult a doctor about possible hereditary risks to their children.

Wilson (1994:346) states that contextual effects are achieved when newly presented information interacts with a context of existing assumptions in one of three ways by:

1. **Strengthening an existing assumption,**
2. **contradicting and eliminating an existing assumption,**
3. **combining with an existing assumption to yield a contextual assumption.**

That is, a logical implication derivable neither from the new information alone, nor from the context alone, but from the combination of the new information and the context. To illustrate these ideas, consider the information given in tonight's weather forecast in the following utterance:

It will rain in Paris tomorrow.

(Wilson, 1994:347) .

Suppose that the hearer is going to Paris tomorrow, and already suspected that it was going to rain, then the utterance will achieve relevance by strengthening an existing assumption. Suppose instead of that he was expecting it to be fine, then, if he trusts the weather forecast, the above utterance will achieve relevance by contradicting and eliminating his existing assumption. Finally, suppose that he has already decided to pack his raincoat if the forecast is for rain, then the utterance will achieve relevance by combining with the existing assumption. All three types of contextual effects contribute to the relevance of the utterance, and the more contextual effects it achieves, the more relevant it will be.

Wilson (1994:347) proposes that contextual effects do not come free: they cost some mental effort to derive, and the greater the effort needed to derive them, the lower the relevance will be. The processing effort required to understand an utterance depends on two main factors. First the effort of memory and imagination needed to construct a suitable context; second, the psychological complexity implies a greater processing effort.

Relevance, then, depends on contextual effects and processing effort: the greater the contextual effects, the greater the relevance; but the greater the processing effort needed to obtain these effects, the lower the relevance.

CHAPTER THREE

VERBAL IRONY

3.1 INTRODUCTION

Irony in the last two decades has gained and attracted the attention of linguists, pragmaticians and even psychologists. They are concerned with how this figure of speech can be understood and interpreted. This chapter sheds light on irony and the main theories that try to interpret it, namely: the traditional rhetoric view, the Grice's pragmatic view and the relevance theory view of irony.

3.2 FIGURES OF SPEECH

Interlocutors frequently employ certain devices in their communication through the semantic extension of the vocabulary of language to produce an effect on the perception of the communication process. These devices are called figures of speech which may be used consciously or subconsciously. They are stylistically distinguished by their "deviation" from the standard usage of a given language.

Figures of speech are used for extending the semantic meaning of a word or a group of words. These figures are associated with the stylistic notion of "foregrounding". These figures of speech as Leech and Short (1981:87) assert, are given prominence by departing in some way from the general norms of communication exploiting the language code. Violation of that code carries "special interpretation" which is reflected in such figures of speech. When a speaker exploits a figure of a speech such as verbal irony, he means something different from

the meaning of the constituent words. Thus, the word or group of words has an "additional" meaning which is very different from its literal meaning.

Various critical terms have been proposed to delineate a classification for each of the deviations and the extension of its vocabulary. They sometimes are divided into figures of thought or tropes and figures of speech or rhetorical figures. In the case of the figures of thought, words are used to affect a deliberate change or extension in their meaning, e.g., irony, whereas the departure from the standard usage of figures of speech is not "primarily" in the meaning but in the order and rhetorical effect of the word (Abrams, 1957:60).

Other classifications of figurative language present us with schemes and tropes. Schemes are divided, according to Leech and Short (1981:87), into grammatical and lexical schemes which are either formal and structural such as anaphora and parallelism, or mirror-image patterns including antithesis, climax and anticlimax. There are also phonological schemes represented in rhyme, alliteration, assonance and onomatopoeia. Tropes are, on the other hand, explained to be obvious violation of or departure from the linguistic code. Furthermore, tropes such as irony and metaphor are matters of content while schemes are matters of expression.

Figures of speech perform several tasks aiming collectively at making the communication process smooth and comprehensible. They create an atmosphere for the receptor listener/reader as much appropriate as possible to grasp the intended meaning of a message with great ease. We encounter figures of speech as an integral part of everyday language. Figurative meanings are not an exclusive creation of poets, but common to all language users (Widdowson, 1975:35).

Certainly, the majority, if not all, of the figures of speech are found in both daily speech and literature. Yet, it seems that

their use in literature is more deliberate, conscious, serious and artistic than in ordinary communication. Irony is one of the figures of speech that is used in ordinary language as well as in literary language.

3.3 IRONY

Being one of the figures of speech, irony is the stylistic device in everyday conversation and literary language. In general, irony can be defined as Nesfield (1964:285) puts it "a mode of speech in which the writer or speaker says the opposite to what he means, but not intend or expect his words to be taken in their literal sense". The main types of irony are the verbal irony and the dramatic irony.

The ironic mode of expression depends upon words in combination that say something other than what they mean on the surface when taken word by word. Ironic speech invites the listener to enjoy the special interplay between the surface meaning of words and the intended meaning beneath the surface, e.g. "I like work" its real meaning "I hate work". Irony, then, communicates by indirection. Thus the reader has to be on his guard that an author does not intend a meaning different from what the words appear to express. The author, on his part, compliments his reader's intelligence by expecting him to recognize the intended meaning below the surface one (King and Crerar, 1969:111-3).

The significance of the use of ironic expressions stems from the fact that they enable the speaker and writer to express their thoughts, feelings, and opinions in a skillful and an indirect way. The witty listener/reader from his side has the talent to discover the real thinking and feeling of the speaker/writer. King and Crerar (1969:119) explicate that the special virtue of ironic expressions is that irony as a mode of expression appeals to the wit and intelligence of the person who uses it and to the listener/reader who recognizes it. The speaker/writer finds in

irony a device with which he can express his thoughts and feelings without extravagance. As for the listener/reader, he can enjoy the subtle pleasure of seeing below the surface meaning of the words to reach at the author's real meaning and can be among the special listener/reader who understands it.

3.4 THE TRADITIONAL VIEW OF IRONY

Etymologically, irony is of a Greek origin. The word (eironeia) was used with reference to Socrates. Until the middle ages, irony was defined as a figure of speech rather than as a mode of personality.

The Greek word (eironeia) meant lying, an intended simulation which the audience or hearer was meant to recognize. Socrates, the philosopher and teacher, was called an ironist as he used a mode of teaching that was ironic, in other words, he pretended ignorance, at the same time he led his students to conclude that he had comprehended from the start (King and Crerar, 1969:123). So, the word irony was used to refer to a certain feature in personality.

Until the middle ages, attention was restricted to irony as a specific and located figure of speech not as a sustained mode of personality. Marcus Fabius Quintilianus (c AD 40-95) provided the first definition of (ironia), as saying one thing and meaning the opposite. Ironia is a mode of speech "in which something contrary to what is said to be understood" (Colebrook, 2003:2). In respect of the traditional view of irony, it can be identified from the tone in which it is spoken or from the person affected or from the nature of the subject; for if something contradicts what is said, it is clear that the speaker wishes to say something different (Kotthoff, 2003:3). Nevertheless, this traditional account of irony has failed.

Sperber and Wilson (1981:295) state that the failure of the traditional view of irony is due to the fact that this view did not

explain what the figurative meaning means and the mechanism to derive it; moreover, it did not explain why people use ironic expressions. However, Grice's approach to irony solves some of the problems.

3.5 GRICE'S APPROACH OF VERBAL IRONY

Grice's approach to irony is pragmatic rather than semantic as is the case with the classical views. He sees irony as the "flouting" of the maxim of quality by which the speaker intends the hearer to infer the implicature of the contradiction to what is said.

The speaker, according to Grice, is assumed to be cooperative in his speech via following the co-operative principle and the maxims of conversation, as Levinson (1983:102) sets forth: "these maxims specify what participants have to do in order to converse in a maximally efficient, rational co-operative way: they should speak sincerely relevantly and clearly, while providing sufficient information." However in ironic utterance¹ such as:

A: What if the USSR blockades the Gulf and
all the oil?

B: Oh, come now? Britain rules the seas!

Speaker (B) seems to be lying as he is telling something false. In other words, he is not co-operative since he does not follow the first maxim of quality "Do not say what you believe to be false." Grice proposes the following treatment of ironic utterances, as Levinson (1983:109) explicates that the speaker (B) does not want to deceive (A). (B) is co-operating by assuming that he means something rather different from what he has actually said. The co-operative proposition that B might be

1-This example is taken from Levinson (1983:109)

intending is the opposite, or the negation of what he has said. "Britain does not rule the seas." And, if this is not the underlying assumption of the co-operation of the ironic utterance, the recipient will be nonplussed. Thus, irony to Grice is decoding not inference. Grice's view of irony is that it implicates the opposite of what is said.

Sperber and Wilson (2002:271) argue that ironic utterances cannot be analyzed as communicating the opposite of what is literally said, because they think that :

saying the opposite of what one means is patently irrational and on this approach it is hard to explain why verbal irony is universal and appears to arise spontaneously, without being taught or learned"

(Sperber and Wilson 2002:271).

Therefore they propose a different approach to irony depending on their theory of relevance. This approach is discussed in the following section.

3.6 THE RELEVANCE VIEW OF VERBAL IRONY

The pragmatic account of irony by Sperber and Wilson is the first attempt to shed light on this topic in detail. It is a reaction to the standard semantic (classical) view and Grice's view of irony. Sperber and Wilson in their work (1981) "Irony and the Use-Mention Distinction" set out the theory of echoic-mention of irony that was developed later on (1986/1995, 1990, 1992, 1998, and 2002).

In (1981), Sperber and Wilson spell out that an ironic utterance is a case of echoic mention. They distinguish between two types of utterance: an utterance which expresses an attitude of the speaker to his utterance and an utterance that expresses an attitude of the speaker to what his utterance is about. This is related to the distinction between "use" and "mention": on the

one hand, "use of an expression involves reference to what the expression refers to; mention of an expression, on the other hand, involves reference to the expression itself" (1981:303). For example²:

Natasha is a beautiful child (referring to a child: use)

"Natasha" is a beautiful name (referring to a word: mention)

They (1981:306) state that there are two types of mention utterance: reporting and echoing. Let us take the following example:

Peter: What did Susan say?

Mary (a): I can't speak to you now. (mention in direct quotation)

Mary (b): "I can't speak to you now."
(mention in direct quotation).

Mary (c): She couldn't speak to me then
(mention of proposition in indirect quotation)

Reporting refers to reproducing the contents of the original in indirect quotation as in (a). However (c) is an echoing utterance as reporting beside expressing the speaker's attitude or reaction to what was said or thought. Accordingly, Sperber and Wilson (1981:307) identify verbal irony by two features: first it has to be a case of echoic-mention utterance and second it has to carry the attitude of dissociation for instance:

a. Peter: It's a lovely day for a picnic.

[They go for picnic and it rains.]

b. Mary: It's a lovely day for a picnic, indeed.
(Wilson, 2002:5).

2-These examples are quoted from Sperber and Wilson (1992: 2).

Mary's utterance is an ironic one as it meets the two conditions of irony: it is echoic of Peter's utterance and it reflects the dissociation attitude of Peter's utterance.

The echoic notion for Sperber and Wilson is a flexible one. It does not only refer to a direct case of echoic-mention but to a wide range of cases as they (1981:309:10) express:

It seems more accurate to say that all examples of irony are interpreted as echoic mentions, but there are echoic mentions of many different degrees and types. Some are immediate echoes and others delayed; some have their source in actual utterances, others in thoughts or opinions; some have a real source, others an imagined one; some are traceable back to a particular individual, whereas others have a vaguer origin. When the echoic character of utterance is not immediately obvious, it is nevertheless suggested.

However, Sperber and Wilson (1995) realize that the distinction between use and mention is only a narrow case of a wider distinction between descriptive and interpretive resemblances. Therefore, they have recanted their view of irony as mention in favour of interpretation:

(...) the notion of mention does not really stretch to cover the full range of cases. Mention is a self-referential or self-representational use of language: it requires full linguistic or logical identity between representational and original. Mention is only a special case of a much more general phenomenon: the use of a propositional form to represent not itself but some other propositional form it more or less closely resembles. We have therefore abandoned the term 'mention' in favour of the more general term 'interpretation'.

(Sperber and Wilson, 1995:289, note 25).

The relevance theoretical account of irony has developed in order to cover all varieties of irony. Specifically, irony for relevance theorists, refers to the discrepancy between the ironic utterance and the thing that the utterance represents. Sperber and Wilson (1990:147) remark that "Irony, then rests on the perception of discrepancy between a representation and the state of affairs that it purports to represent. Such a characterization encompasses all varieties of irony." Verbal irony is seen by them (1988/95) as a variety of echoic interpretation. This statement carries three senses:

First, realizing that the ironic utterance is interpretive not descriptive: the latter refers to the regular use of an utterance to represent (describe) a state of affairs in the world, e.g. if you see John running away, you could describe this state of affairs by saying "John is running away". The former refers to the use of an utterance or thought with a similar content. For example, a translator is not primarily describing the world, but interpreting an utterance he attributes to another speaker. The speaker needs not always give an explicit linguistic indication (e.g. 'they say...' 'they believe...'). This is a case of an implicit interpretive use (Sperber and Wilson, 2002:4).

Second, irony as an echoic use: Sperber and Wilson (2002:4) express that the interpreted utterance either does not carry the speaker's attitude to the opinion he is reporting or he gives his attitude to the opinion that is being reported, and this will give the utterance an indication of relevance; such a type of interpretation is called echoic.

The final sense is that irony is seen as a dissociative echoic use. The attitude of an echoic opinion is of two main types, as Sperber and Wilson (2002:5) observe, approving or disapproving. Consider (1) and (2) below:

- (1) a. Peter: It's a lovely day for a picnic.
[They go for a picnic and the sun shines.]

Chapter Three

b. Mary: It is a lovely day for a picnic

(2) a. Peter: It is a lovely day for a picnic

[They go for a picnic and it rains]

b. Mary: It is a lovely day for a picnic

In (1b) Mary echoes Peter's earlier utterance in contrast to (2b) where in Mary echoes Peter with scorn, making it clear that she does not agree with what he said. In other words, she echoes it with a (dissociative) attitude. This example is a case of sarcasm. Sperber and Wilson (1998:307) express also that it involves expressions of an attitude (wry, scornful, savage, sarcastic, ... etc.) to an attributed utterance.

3.7 THE ROLE OF CONTEXTUAL SOURCES IN IDENTIFYING IRONY

To identify the ironic quality of an utterance, the hearer has to realize the dissociative attitude of the speaker of his utterance. This relevance framework of irony, Yus (2000) identifies seven contextual sources that help identify ironic utterances. They are stated below (Yus, 2000: 32-41):

1) Encyclopedic, factual information

Commonsense assumptions are specially relevant for irony recognition. For example, it is common to assume that friends should help each other in any way round, an assumption on which helps the hearer identify irony in:

- (a) Our friends are always there when we need them.
(a) is intentionally used to resemble (b):
(b) Our friends are always there when we are in trouble.
(Yus, 2000: 32-41)

The interpretive resemblance between (a) and (b) strongly indicates the speaker's (ironic) attitude of dissociation. Another example of LBA:

21. CLIFF: By the way, can I look at your *New*—

JIMMY: No, you can't ! (*Loudly.*) You want anything, you pay for it. Like I have to. Price—

CLIFF: Price ninepence, obtainable from any bookstall! You're a mean old man, that's what you are.

(II. 1.48).

The contextual source is factual information: It is socially unexpected of Jimmy to refuse to give Cliff the newspaper. Therefore Cliff echoes Jimmy's previous utterance with dissociation attitude.

Microsocial, situational expectations are often a reliable source for the identification of irony. For instance, only if the pupil is aware of the context (a) underlying utterances (c) and (e) below, in the situations (b) and (a) respectively, s/he can grasp the teacher's attitude of dissociation. (a) is not a cultured norm or factual information, but a very specific situation concerning a definite quantity suggested by one single person :

(a)[Teacher: term papers should be around fifty pages].

(b)[The pupil hands in a 3-page paper].

(c) Teacher: "This is a long term paper!"

(d) [The pupil hands in a 300- page paper].

(e) Teacher: "This is a short term paper!"

(Yus, 2000:36).

(2) Mutually manifest physical environment (setting)

When two people engage in a conversation, there is a physical context (setting) surrounding them which at a

certain stage may become mutually manifest to both interlocutors. Hence, this contextual source is essential for building up a factual assumption, (Sperber and Wilson, 1981:81) and for the identification of the echoic nature of the utterance and the speaker's attitude of dissociation toward this utterance such as (b) in situation (a). This utterance is used as an echo of a potential situation such as (c):

(a)[*Rain pouring down*].

(b)"It seems to be raining! "

(c)[*It is spitting with rain*].

(Yus, 2000:37).

19. ALISON: Jimmy went into battle with his axe swinging round his head — frail, and so full of fire. I had never seen anything like it. The old story of the knight in shining armour — except that his armour didn't really shine very much.

(II. 1. 45).

Alison's description of Jimmy when he went to her parents to ask them her hand is incompatible with the real setting. She describes him as a knight with an axe and armour and that his" armour didn't really shine very much". This is an indication of her dissociation with her marriage to Jimmy.

3) Speaker's nonverbal behaviour

As part of the contextual information accessing of the addressee via perceptual mechanisms, human nonverbal communication has been pointed out as one of the key sources for the correct identification of irony. Two areas of nonverbal behaviour are especially relevant, kinesics and paralanguage. The former has to do with the Speaker's facial behaviour. The speaker's smile, for instance, when saying an ironic utterance,

16. CLIFF: well, I suppose he and I think the same a bout a lot of things, because we're alike in some ways. We both come from working people, if you like. Oh I know some of his mother's relation are pretty posh, but he hates them as much as he hates yours. Don't quite know why. Anyway, he gets on with me because I'm common.(Grins.) Common as dirt, that's me. *She puts her hand on his head, and strokes it thoughtfully.*

(1. 30).

4) Addressees' background knowledge of addresser's biographical data

(a) " John's a real Einstein".

(b) John's stupid.

(Yus, 2000:39).

The speaker of (a) must assume that the hearer already has, as contextual assumption, a low opinion of John's intelligence. And the hearer will rely on the mutually manifest assumption about John's intelligence in order to recognize the speaker's dissociative attitude.

2. **CLIFF:** Yes, and uneducated. Now shut up, will you?

JIMMY: Why don't you get my wife to explain it to you? She's educated. (To her.) That's right, isn't it?

CLIFF: (*kicking out at him from behind his paper*). Leave her alone, I said.

(I. 11b).

It is part of Jimmy's nature that he wants to upset Alison, and not merely a matter of confirmation (biographical data).

5) Mutual Knowledge

In every conversation, there is a certain information which both interlocutors have to assume that they share, and which is often left unsaid or implicit during interaction. The hearer's awareness of some mutually shared information may be essential for the identification of the speaker's attitude of dissociation toward his / her utterance and also for the speaker in his/her expectation of a successful irony:

(a) [*Newspaper headline: "unemployment has increased 10 % in the last six months"*].

(b) Ann: "Things are really looking good for young people in this country, aren't

they? No doubt we'll soon find a well-paid job . . ."

Tom: [Laughing]: " You are right ... we'd better emigrate!"

(c) [Newspaper headline: "*unemployment has decreased 10 % in the last six months*"].

(Yus, 2000:41).

Ann assumes that Tom shares with her the fact that unemployment has risen, and this is the key to the ironic interpretation. Second example from **LBA**:

5. **CLIFF**: (letting go of Alison). Oh, it says here that he makes a very moving appeal to all Christians to do all they can to assist in the manufacture of the H-Bomb.

JIMMY: Yes, well, that's quite moving, I suppose. (To Alison.) Are you moved, my darling?

(I. 13).

Jimmy hates war and weapons. So, it is incompatible of him to assist the movement which supports war . Cliff and Alison mutually manifest that Jimmy dislikes war (mutual knowledge).

6) Role of previous utterances in the conversation

Sperber and Wilson (1986 : 139 – 40) think that the assumptions drawn in the course of interpreting previous utterances are part of the initial context that is available to interlocutors in the interpretation of subsequent utterances. In the interpretation of irony ,however, previous utterances can specifically be a helpful contextual source either because they are literally repeated or because the speaker shows an attitude of disapproval toward the proposition , for example :

- (a) [*Mother has asked her son to wear his sweater but he is not wearing it*].
- (b) Mother: "I see you are wearing your sweater".
- (c) [*Mother has asked her son to wear his sweater and he is wearing it*].

(Yus, 2000:42).

The mutually manifest visual evidence that the son is not wearing it, together with the reference to that previous request, are easy-to-access interpretive aids for the mother's ironic attitude of dissociation. This is another example:

24. ALISON: (*recognizing an onslaught on the way, starts to panic*). Oh yes, we all know what you did for me! You rescued me from the wicked clutches of my family, and all my friends! I'd still be rotting away at home, if you hadn't ridden up on your charger, and carried me off! (II. 1.51).

In a previous utterance, Alison tells Helena that she dislikes her life with Jimmy as he and his friend Hugh treat her badly:

Alison: Those next few months at the flat in Poplar were a nightmare. I suppose I must be soft and squeamish, and snobbish, but I felt as though I'd been dropped in a jungle. I couldn't believe that two people, two educated people could be so savage, and so-so uncompromising. Mummy has always said that Jimmy is utterly ruthless, but she hasn't met Hugh. He

takes the first prize for ruthlessness-
from all comers. Together, they were
frightening. They both came to regard
me as a sort of hostage from those
sections of society they had declared
war on.

(II.1. 43).

7) Linguistic cues

Certain syntactic structures and vocabulary choices of many utterances are typically used for ironic purposes. Not all of these cues are irony – specific, they may occasionally help the hearer in the identification of the irony of these cues which are combined with other, more salient contextual sources manifesting the speaker's ironic attitude. For instance, Barbe (1995: 22 –3) shows below how in situation (a), an utterance such as (b) may be literal or ironic depending on whether the hearer is aware of the background information (a) or not, whereas (c) tends to be interpreted as ironic regardless of such a background knowledge although an international pattern stressing the word fine will surely play some role in this link between syntactic arrangement and ironic interpretation:

(a) [*Joe has been a close friend of Jim.
Nevertheless, Joe betrayed some secrets
to a business rival*].

(b) " Joe is a fine friend".

(c) "A fine friend Joe is".

(Yus, 2000:42).

18. ALISON: We're simply fond of each
other —there's no more to it,
than that.

HELENA: Darling, really ! It can't be as
simple as that.

(II. 1. 41).

The linguistic cues: the exclamation mark of the utterance indicates that Helena does not believe (that Alison does not have a physical relation with Cliff.) and dissociates herself from Alison's utterance

Yus (2000: 43) outlines the following as regards linguistic cues triggering interpretation:

- a. Kreuz and Roberts (1995: 24) underline the combination of an adverb and an extreme positive adjective as a standard structure for communicating ironic interpretations. They even propose a "random irony generator" arising from the arbitrary combination of adverbs (such as: absolutely, certainly, perfectly ...) and extreme adjectives (such as: amazing, adorable, brilliant ...). Again, the aid of other irony-triggering cues such as the ironic tone of voice is essential, since the combination of an adverb with an adjective does not necessarily lead to an ironic interpretation.
- b. Glucksberg (1995: 52) mentions different types of expressions, such as requests containing (striking) over polite contractions. However, he systematically matches them to particular conversational settings indicating a violation of one or several "felicity conditions" for well-formed speech acts (such as: thanking after stepping on the interlocutor's toes, offering a pizza to someone who has just gobbled up the whole pie, etc.).
- c. Barbe (1993; 1995: 131 – 144) studied explicit irony markers such as "isn't it ironic that ...". These markers disambiguate utterances by alerting the hearer about the would-be ironic quality of the subsequent stretch of discourse. Needless to say, the fact that an utterance contains these markers does not.

entail that the utterance will invariably be considered ironic by the addressee.

- d. Kaufer (1981: 497) mentions conversational set phrases used for ironic purposes. "These conventional uses refer to any catch phrases, slogans, maxims, etc., whose form and function have become ritualized through repeated use".
- e. Yamanashi (1998:277) analyzes unnecessary repetitions as a possible indicator of the speaker's critical attitude towards the proposition expressed by his / her utterance.
- f. Seto (1998: 246) provides other examples of linguistic cues (of a lexical, syntactic, or stylistic nature, together with some prosodic markers) which tend to be used by ironists in order to convey an ironic interpretation:
 - a. Lexical : single words intrinsically charged with a very high positive meaning .
John is a genius
 - b. Lexical: modification (by intensifiers, for instance)
You are an absolute genius
 - c. Syntactic: the superlative
Truly this is the sweetest of theologies.
 - d. Syntactic: focus topicalization
A lovely trip it turned out to be.
 - e. Stylistic: politeness
Could you do me the favour of shutting up?

However , these linguistic cues , as Yus (2000 : 44) says, require the support of other contextual sources since many of these constructions may also be used in non- ironic contexts beside their possible ironic use . He (2000: 45) also assumes that the human brain is capable of integrating simultaneously incoming information from multiple sources which can lead to a

more / less effective and fast / slow processing of the ironic interpretation.

By virtue of the contextual source's strength, Yus (2000: 47) discriminates between leading and supportive contextual sources. The latter refers to the single contextual source that is enough to detect the speaker's attitude of dissociation and reach an ironic reading of the utterance. The former refers to one or several additional contextual sources reaffirming the hypothesis of an ironic interpretation, providing a high degree of information support capable of leading to the ironic interpretation much faster. He confirms that a leading contextual source can be any one of the sources depending "on the attributes of the speech situation, the utterance itself, and the hearer's inferential capabilities and cognitive resources." (2000: 48)

The other main feature of Yus's model of irony interpretation is that the incompatibility that arises between the information bits provided by these contextual sources and the proposition expressed by the utterance is also necessary to foreground the speaker's dissociative attitude. These contextual sources may underline the fact that the speaker is echoing a thought of someone other than the actual speaker at a different time (a time in which the proposition expressed is no longer incompatible with the information provided by one or more of these contextual sources). Consequently,

The more simultaneous incompatibility that the hearer is able to detect between the proposition expressed by the speaker's utterance and the information provided by these contextual sources the smaller the processing effort required to identify the speaker's attitude of dissociation.

(Yus, 2000:45 – 6).

Subsequently, Yus has put a model of irony comprehension and interpretation based on context for the identification of irony and the cognitive effort required to process it. This model

can be summarized in a criterion of optimal accessibility to irony:

The processing effort required for the interpretation of the intended ironic meaning of an utterance decreases in proportion to the increase in the number (and quality) of incompatibilities (detected by the addressee) between the information supplied by the inferential integration of simultaneously activated contextual sources (leading or leading plus supportive) and the information provided by the proposition expressed by the utterance.

(Yus, 2000; 50).

Yus (2000:50) argues that when the incompatibility detected between the proposition expressed by the utterance and information supplied by one or several contextual sources reduces a certain level of redundancy, the hearer's effort-saving means that the speaker is being dissociative towards this proposition, and irony trigger is activated. The irony interpretation depends on one or several simultaneous identifications of seven incompatibilities which are stated below:

- A. Factual information incompatibility with factual, encyclopedic, and commonsense assumptions about the world we live in
- B. Physical setting incompatibility with a salient phenomenon from the speech setting surrounding the interlocutors in the course of a conversation
- C. Nonverbal communication incompatibility with normal nonverbal behaviour which typically accompanies verbal speech
- D. Biographical data incompatibilities with the speaker's opinions, character, habits, and attitudes about the life and the world we live in
- E. Mutual knowledge incompatibility with information which is supposedly shared between the interlocutors

- F. Previous utterances incompatibility (in the current conversation context) of the repeated utterance with the information provided explicitly by the same utterance in previous stage of conversation or even farther away in time. Alternatively, there is incompatibility between the assumptions arising from the interpretation of previous utterances and the information provided by the current utterance.
- G. Linguistic cues incompatibility with linguistic choices and sentential structures which are typically used in ordinary communication.

So, Sperber and Wilson's hypothesis of irony comprehension is enriched by Yus's model of contextual activation which helps in the identification of the speaker's attitude of dissociation. In the next section, there are three cases which show how the criterion of optimal accessibility of irony works.

3.8 THE APPLICATION OF THE CONTEXTUAL SOURCES MODEL OF IRONY IDENTIFICATION

In the following first example, the availability of a large number of contextual sources leads to a quick identification of the mismatch between the contextual information and the proposition expressed by the utterance which leads to the dissociative attitude of the speaker without much mental effort.

- a. [*Cold, wet, windy English spring in London*].
- b. [*Smiling with a distinctive tone of voice*] "When a man is tired of London, he is tired of life".
- c. I am tired of living in London.

(Yus, 2000:53)

The utterance (b) may actually be a literal quotation of the speaker's words. As shown in (d), several contextual sources

provide multiple incompatibilities with the proposition expressed by (b):

d. Source incompatibility

Factual information	(Yes)
Physical setting	(Yes)
Nonverbal communication	(Yes)
Biographical data	(Yes)
Mutual knowledge	(Yes)
Previous utterances	(No)
Linguistic cues	(Yes)

In this example, there are incompatibilities with the hearer's knowledge of the typical characteristics of London (factual information). With the terrible weather inviting the hearer to be tired (physical setting), with the stereotypical nonverbal behaviour that is normally used for assertion (nonverbal communication), with the hearer prior knowledge of the speaker's opinion about London (biographical data), with the speaker/hearer's shared opinion about London (mutual knowledge), and with the normal, discursive structure used in causal conversations, there is a distinctive change of register in (b) (Sperber and Wilson, 1981:559). However, previous utterances (in the conversation) do not seem to play any role in indicating the speaker's dissociative attitude. Of these contextual sources the physical environment would be a good factor to be labeled the leading contextual source (sufficient by itself to lead to the identification of the dissociative attitude in the speaker), while the other supportive contextual sources simply make the irony interpretation (c) even more accessible. (Yus, 2000:53-4).

In the following second example, fewer incompatibilities with the information provided by simultaneously activated contextual sources lead to a slow access of the irony interpretation of the utterance. This case includes typical instances such as the so-called garden-path irony, which causes

the hearer to read it first as an ordinary assertion, and after finding it irrelevant in the current ongoing conversation the hearer has to reinterpret it ironically (Sperber and Wilson, 1986:242). Yus (2000:56) takes the following example from Gibbs (1994:361). John Lennon's utterance (b) in situation (a) intending to communicate the irony interpretation (c) is given below:

- a. [*The addressee reads an interview with John Lennon in the press*].
- b. John Lennon: "The Beatles are more popular than Jesus Christ".
- c. Isn't this attention to the Beatles somewhat ridiculous? We really aren't in the same class as Jesus at all but people are acting as if we were.
- d. Source incompatibility
- | | |
|-------------------------|-------|
| Factual information | (Yes) |
| Physical setting | (No) |
| Nonverbal communication | (No) |
| Biographical data | (No) |
| Mutual knowledge | (No) |
| Previous utterance | (No) |
| Linguistic cues | (No) |

As shown in (d), the reader of Lennon's statement can only find one incompatibility with general encyclopedic (commonsense) information concerning religion and the importance of Jesus Christ (factual information). There is no physical setting, nor any explicit nonverbal communication; and, finally there are no biographical data, mutual knowledge to be accessed, nor is there any relevant information or special linguistic cues in the utterance. Lennon should not have been so surprised that his ironic utterance was misunderstood.

However, in the following third example there are no incompatibilities with the information provided by the

contextual sources, and the hearer concludes that the proposition expressed by the utterance matches the speaker's intended interpretation. In this case due to a non-existent contextual support, the intended ironic attitude of dissociation towards this proposition will not be obtained. The hearer will misunderstand it as an ironic utterance.

In situation (a), Bill utters (b) to communicate the ironic interpretation (c):

a. [*Passengers Tom and Bill are sitting together in a train. After a while they strike up a conversation. Tom is reading a paper and makes a comment on one of the headlines*].

b. Tom: "Listen, it says here that sixty percent of women are still unemployed in this country!"

Bill: "Yeah! Keep them in the kitchen where they belong!"

Tom: "Do you think all women should be housewives?"

Bill: "Of course not! I was only joking, for God's sake!"

c. Yeah! It is sad to think that so many women are unemployed.

d. Source incompatibility

Factual information	(No)
---------------------	------

Physical setting	(No)
------------------	------

Nonverbal communication	(No)
-------------------------	------

Biographical data	(No)
-------------------	------

Mutual knowledge	(No)
------------------	------

Previous utterances	(No)
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Linguistic cues	(No)
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No source of incompatibility in Tom's accessible contextual information can be found for Bill's proposition. Not even to be kept in the kitchen is activated, because it is also a factual

assumption that not everybody agrees on the role of women in society. Tom does not find incompatibilities in other contextual sources.

Tom's misunderstanding of Bill's ironic utterance was indeed predictable. Although Bill echoes a cultural norm and dissociates himself from the proposition expressed by his utterance, the lack of a contextual support on Tom's side explains the misunderstanding (Yus, 1998:465-6; 2000:59-60).

Consequently, Yus (2000:61) asserts that the interpretation of the first and the third examples follows the communicative principle of relevance, which assumes that the interpretation that the hearer should access is the only interpretation that the speaker might have expected to be optimally relevant (high effect /lowest effort) to the hearer. In the first example the hearer finds it easy to identify the speaker's attitude of dissociation toward the proposition of the utterance, and reaches the ironic meaning with little or no difficulty since the rich contextual sources help him to reach only the relevant interpretation of irony. In the third example the hearer fails to understand the irony interpretation of the utterance because of the lack of contextual sources. In the second example the hearer doubts the speaker's attitude and has to choose, since both the explicit and the implicit interpretations are eligible as relevant to the hearer whatever some contextual sources will help in its irony interpretation.

The criterion of optimal accessibility to irony is based on the assumption that the interpretation of irony and its processing cognitive effort may be easier or more difficult depending on the hearer's detection of incompatibilities between the proposition expressed of the utterance and the information provided by one or several contextual sources. So, the more incompatibilities available, the easier is to access and process the irony (Yus, 2000:71-2).

CHAPTER FOUR

**THE PRACTICAL WORK: AN
ANALYSIS OF THE IRONIC
UTTERANCES OF THE ACTS OF
LBA**

4.1 INTRODUCTION

This chapter presents the analysis and interpretation of ironic utterances in LBA according to Yus's model. The ironic utterances are treated in the following way: (a) represents the situation of the ironic utterance, (b) is the extract of the play which carries the ironic utterance that is underlined by the researcher, (c) shows its intended meaning and (d) shows the contextual sources that help in interpreting it.

4.2 SUMMARY OF ACT I

In the early evening of Sunday there are, in one flat-room, two men and a woman. Jimmy Porter and his friend Cliff Lewis are reading newspapers, while Alison Porter, Jimmy's wife, is ironing clothes on the board. Jimmy the angry young man, makes comments on newspapers and on their dull subjects. He also mocks at his wife and her family. The latter belongs to the upper-middle class, whom Jimmy considers as his enemy. Alison's reaction is peaceful. She does not rebut Jimmy's ironies. In order to iron out the tension between Jimmy and his wife, Cliff suggests going out to drink and dance. He catches Jimmy, and eventually both fall on the ground. They go on

wrestling and fall upon the ironing board. Alison's hand is burned. Jimmy departs immediately; whereas Cliff stays to bandage her hand. She tells him that she is pregnant. She did not tell Jimmy yet, since she is afraid of his reaction. Cliff advises her to inform Jimmy. At that time, Jimmy comes and Cliff leaves to bring cigarettes. Jimmy asks her to excuse him. Then, they play the game of bear and squirrel in which Jimmy pretends as a bear and Alison as a squirrel. This game reflects that they are in a good mood and that they love each other deeply. Before she tells him about her pregnancy, Cliff enters and tells her that Helena Charles is on the phone. Helena is Alison's close friend. She is an actress. Therefore, Alison tells her that she can come and stay with her in the flat for few days, the matter that makes Jimmy angry and upset, because Helena is his enemy and he does not want her in his flat.

4.3 THE ANALYSIS OF THE IRONIC UTTERANCES IN ACT I

1. a. [Alison is engaged in ironing clothes, so she does not listen properly to Jimmy's question.]

b. ALISON: I'm sorry. I wasn't listening properly.

JIMMY: You bet you weren't listening .Old Porter talks and everyone turns over and goes to sleep. And Mrs. Porter gets 'em all going with the first yawn.

CLIFF: Leave her alone, I said.

(I. 11a).

c. [Jimmy: I do not think you are not listening, but
you are feeling bored and
uninterested when I talk.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(no)
Biographical data	(no)
Mutual knowledge	(yes)
Previous utterances	(yes)
Linguistic cues	(yes)

Explanation:

Jimmy has a situational expectation that Alison has to be active with him (factual information). There are no: physical setting, nonverbal communication or biographical data. The reader, Alison and Cliff know that Jimmy is about twenty five years old. So it is incompatible to call himself as "Old Porter" (mutual knowledge). Besides, this fact is presented in a previous utterance in the play (I. 9):

When we do eventually see them, we
find that Jimmy is a tall, thin young
man about twenty-five, wearing a very
warm tweed jacket and flannels.

Jimmy's use of the words (old Porter and Mrs. Porter) to describe himself and his wife indicates a shift in the style. He tries to be formal. This reflects his bitterness and dissociation (linguistic cues).

2. a. [Jimmy and Cliff are reading newspapers, while
Alison is ironing clothes.]

- b. CLIFF: Stop yelling. I'm trying to read.
 JIMMY: Why do you bother? You can't understand a word of it.
 CLIFF: Uh huh.
 JIMMY: You're too ignorant.
 CLIFF: Yes, and uneducated. Now shut up, will you?
 JIMMY: Why don't you get my wife to explain it to you? She's educated. (To her.) That's right, isn't it?
 CLIFF: (*kicking out at him from behind his paper*). Leave her alone, I said.
 (I. 11b).

- c. [Jimmy: Why do not you get my wife to explain it to you. She is educated though there is nothing that reflects that.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(yes)
Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(no)
Linguistic cues	(yes)

Explanation:

It is socially unexpected of Jimmy that he wants a confirmation that his wife is educated (factual information). There is no physical setting. It is part of Jimmy's nature that he wants to upset Alison, and not merely a matter of confirmation (biographical data). This nature is known to Cliff and Alison. Beside that,

they know that Jimmy knows that Alison is educated as they lived four years together (mutual knowledge). Concerning the nonverbal communication source, Cliff's reaction to Jimmy's speech reflects that Jimmy tries to upset her, what does Cliff do? He hits Jimmy by the newspaper and says "Leave her alone, I said." If Jimmy just wants a confirmation, Cliff's reaction has to be different. There is no related previous utterance. Jimmy's use of the tag question reflects a disapproving and sceptical attitude (linguistic cues).

3. a. [The discussion between Jimmy and Cliff upsets Alison.]

b. CLIFF: (*kicking out at him from behind his paper*). Leave her alone, I said.

JIMMY: Do that again, you Welsh ruffian and I'll pull your ears off.
He bangs Cliff's paper out of his hands.

CLIFF: (*leaning forward*). Listen-I'm trying to better myself. Let me get on with it, you big, horrible man. Give it me. (*Puts his hand out for paper.*)

ALISON: Oh, give it to him, Jimmy, for heaven's sake! I can't think!

CLIFF: Yes, come on, give me the paper. She can't think.

JIMMY: Can't think! (Throws the paper back at him.) She hasn't had a thought for years! Have you?

ALISON: No.

(I. 11-2c).

c. [Jimmy: Since I married her, she has no idea about anything and a feeling of care and worry so I'm shocked as she said that she cannot think now.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(yes)
Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(yes)

Explanation:

It is socially expected of a wife to be active and involved with her husband and not like Alison (factual information). There is no physical setting. Jimmy's action of throwing the paper at Cliff indicates that Jimmy is angry and dissociated (nonverbal communication). There are no: biographical data, mutual knowledge or previous utterances. Through the use of exclamation and tag question, Jimmy expresses his attitude of disapproval to reflect his dissociation with the phrase that (she can't think), (linguistic cues).

4. a. [Jimmy becomes hungry, the thing that astonishes both Alison and Cliff.]

b. JIMMY: (Picks up a weekly.) I'm getting hungry.

ALISON: Oh no, not already!

CLIFF: He's a bloody pig.

Chapter Four

An Analysis of the Ironic Utterances of the
Acts of LSA

JIMMY: I'm not a pig, I just like food-
that's all.

CLIFF: Like it! You're like a sexual
maniac-only with you it's food.
You'll end up in the News of
the World, boyo, you wait.
James Porter, aged twenty-five,
was bound over last week after
pleading guilty to interfering
with a small cabbage and two
tins of beans on his way home
from the Builder's Arms. The
accused said he hadn't been
feeling well for some time, and
had been having black-outs. He
asked for his good record as an
air-raid warden, second class,
to be taken into account.

JIMMY: (Grins.) Oh, yes, yes, yes. I like
to eat. I'd like to live too. Do
you mind?

(I. 12).

c. [Cliff: I do not believe that you just like food;
actually, you have an unbelievable
desire for it.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(no)
Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(no)
Linguistic cues	(yes)

Explanation:

It is a stereotypical idea of the amount of food that a person can eat. This reflects whether s/he dislikes likes or has a desire for it. For Jimmy it is not a matter of liking it. He has an extreme appetite for it (factual information). There are no: physical setting or nonverbal communication. One of Jimmy's characteristics is that he has a good appetite. According to Cliff this nature is incompatible with his utterance that "he likes food"(biographical data). Both of Cliff and Alison know about Jimmy's appetite. So, they realize that his nature is incompatible with Jimmy's utterance (mutual knowledge). There is no previous utterance. Cliff's use of the exclamation mark reflects that he dissociates himself with Jimmy's utterance, (linguistic cues).

5. a. [Cliff reads a headline in the newspaper on which Jimmy presents a comment.]

b. JIMMY: Give her her finger back, and don't be so sickening. What's the Bishop of Bromley say?

CLIFF: (letting go of Alison). Oh, it says here that he makes a very moving appeal to all Christians to do all they can to assist in the manufacture of the H-Bomb.

JIMMY: Yes, well, that's quite moving, I suppose. (To Alison.) Are you moved, my darling?

(I. 13).

c. [Jimmy: I cannot put up with the idea that the Bishop who is supposed to uphold the

cause of peace calls all Christians to do all they can to assist in the manufacture of the H-Bomb.]

d. Source incompatibility	
Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(no)
Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

It is a common sense that people dislike war and weapons (factual information). There are no physical setting or nonverbal communication. Jimmy hates war and weapons. So, it is incompatible of him to assist the movement which supports war (biographical data). Cliff and Alison mutually manifest that Jimmy dislikes war (mutual knowledge). There are no: previous utterance and linguistic cues.

6. a. [Jimmy comments on religious people as they support war]

b. JIMMY: Yes, well, that's quite moving, I suppose.
(*To Alison.*) Are you moved, my darling?

ALISON: Well, naturally.

JIMMY: There you are: even my wife is moved. I ought to send the Bishop a subscription. Let's see. What else does he say.

Dumdidumdumdidum. Ah yes. He's upset because someone has suggested that he supports the rich against the poor. He says he denies the difference of class distinctions. "This idea has been persistently and wickedly fostered by—the working classes!" Well!
He looks up at both of them for reaction, but Cliff is reading, and Alison is intent on her ironing.

(I. 13-14a).

c. [Jimmy: It is unbelievable that the Bishop enforces the Christians to support war.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(no)
Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

There are three contextual sources in this utterance. The first one is that of factual information. The people's common sense refuses war which brings only pain and sufferings. The second source is mutual knowledge according to which Cliff and Alison know that Jimmy dislikes war. The third source is biographical data: Jimmy dislikes war. Therefore, it is incompatible of him to send the Bishop, who supports war, a subscription. The rest of the sources are null.

There are no physical setting, nonverbal communication, previous utterances or linguistic cues.

7. a. [Jimmy comments on the subject of the newspaper, whereas, Cliff reads another newspaper and Alison is ironing clothes.]

b. JIMMY: Yes, well, that's quite moving, I suppose.

(*To Alison.*) Are you moved, my darling?

ALISON: Well, naturally.

JIMMY: There you are: even my wife is moved. I

ought to send the Bishop a subscription.

Let's see. What else does he say.

Dumdidumdumdidum. Ah yes. He's

upset because someone has suggested that

he supports the rich against the poor. He

says he denies the difference of class

distinctions. "This idea has been

persistently and wickedly fostered by—the

working classes!" Well!

He looks up at both of them for reaction,

but Cliff is reading, and Alison is intent

on her ironing.

(I. 13-14b).

c. [Jimmy: What a strange thing that the Bishop denies the difference of class distinction, and at the same time he says that the working class is behind the rumor that he supports the rich against the poor.]

d. Source incompatibility

Factual information

Physical setting

Nonverbal communication

(yes)

(no)

(no)

Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(yes)
Linguistic cues	(yes)

Explanation:

It is a common sense that people, especially the religious ones, like the Bishop, do not differentiate among people as they belong to different classes; this is a reflection of factual information. Jimmy dislikes religious men because he does not believe in God, and he thinks that they are hypocrites; he always tries to mock at them. These biographical data of Jimmy contradict the Bishop's speech, so this reflects the dissociative attitude of Jimmy as he echoes the Bishop's speech and this is a case of biographical data incompatibility. Alison and Cliff are aware of Jimmy's biographical data, this reflects the mutual knowledge. The underlined ironic utterance that Jimmy quotes from the Bishop contradicts the previous one of the Bishop, this reflects the previous utterances. Jimmy's use of the exclamation mark and the word (well) indicates that he does not believe the Bishop's speech; this is a linguistic cue. All these sources help in identifying the dissociative attitude of the ironic utterance. The only sources which are null in it are: physical setting and nonverbal communication.

8. a. [Jimmy mocks at his father-in-law, who belongs to the upper-class.]

b. JIMMY: There you are: even my wife is moved. I ought to send the Bishop a subscription. Let's see. What else does he say. Dumdidumdumdidum. Ah yes. He's upset because someone has suggested that

he supports the rich against the poor. He says he denies the difference of class distinctions. "This idea has been persistently and wickedly fostered by—the working classes!" Well!

He looks up at both of them for reaction, but Cliff is reading, and Alison is intent on her ironing.

JIMMY: *(to Cliff)*. Did you read that bit?

CLIFF: Um?

He has lost them, and he knows it, but he won't leave it.

JIMMY: *(to Alison)*. You don't suppose your father could have written it, do you?

ALISON: Written what?

JIMMY: What I just read out, of course.

ALISON: Why should my father have written it?

JIMMY: Sounds rather like Daddy, don't you think?

ALISON: Does it?

(I. 13-14c).

- c. [Jimmy: *(to Alison)* Do not you think that the Bishop's ideas are like your father's as both of them assist the rich and weapon mongers.]

- d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(no)
Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(no)
Linguistic cues	(yes)

Chapter Four

An Analysis of the Ironic Utterances of the Acts of LBA

Explanation:

It is a hypocrisy of Jimmy to call his father-in law 'daddy' and this is a factual information. There is no physical setting or nonverbal communication. Concerning the biographical data, we know that Jimmy hates his father-in-law as he belongs to the upper-middle class. Such data about Jimmy are well known by both Alison and Cliff and this reflects a mutual knowledge. As for linguistic cues, Jimmy uses the tag question to indicate his sceptical point of view.

9. a. [Jimmy wants to drink some tea.]

b. CLIFF: (*still behind paper*). What tea?

JIMMY: Put the kettle on.

Alison looks up at him.

ALISON: Do you want some more tea?

JIMMY: I don't know. No. I don't think so.

(I. 14).

c. [Jimmy: Of course I want some tea.]

d. Source incompatibility

Factual information

(no)

Physical setting

(no)

Nonverbal communication

(no)

Biographical data

(yes)

Mutual knowledge

(no)

Previous utterances

(yes)

Linguistic cues

(no)

Explanation:

In this example there are only two incompatibilities. The first one is concerned with Jimmy's biographical data. He always tries to upset his wife. When he refuses her offer to make him tea, this does not mean that he really does not want tea. Actually, he wants tea. So this is incompatible with his utterance. The second one is that of previous utterances. This utterance is produced by Jimmy and it contradicts his previous utterances in which he expresses that he wants tea:

Jimmy: People like me don't get fat.

I've tried to tell you before. We just
burn every thing up. Now shut up
while I read. You can make me some
more tea.

Cliff: Good God, you've just had a great potful! I
only had one cup.

Jimmy: Like hell! Make some tea.

Cliff: (to Alison). Isn't that right? Didn't I only
have one cup?

Alison: (without looking up). That's right.

Cliff: There you are. And she only
had one cup too. I saw her. You
guzzled the lot.

Jimmy: (reading his weekly). Put the kettle on.
(I.12).

10. a. [Jimmy wants to smoke a pipe. However Cliff
does not like its smell, but Alison does not mind.]

b. JIMMY: Give me those matches, will you?
CLIFF: Oh, you're not going to start up that old
pipe again, are you? It stinks the place
out. (To Alison.) Doesn't it smell awful?

ALISON: I don't mind it. I've got used to it.

JIMMY: She's a great one for getting used to
things. If she were to die, and wake up
in paradise --after the first five minutes,
shed have got used to it.

(I. 16).

c. [Jimmy: Do you expect that she has an opinion. No, it is not her strong point. She does not realize the right and wrong. She always submits to the situation.]

d. Source incompatibility

Factual information (yes)

Physical setting (no)

Nonverbal communication (no)

Biographical data (yes)

Mutual knowledge (yes)

Previous utterances (no)

Linguistic cues (no)

Explanation:

By analyzing this utterance with the help of the available contextual sources, one can say that people usually do not like smoking whether a cigarette or a pipe since both of them cause many dangerous diseases. However it is not right to see some one especially of one's relation smoking without advising him not to do so, and this indicates factual information. There are no: physical setting or nonverbal communication. The given biographical data reflect that Jimmy does not praise his wife, so his utterance conflicts with his biographical data. Both of Cliff and Alison know that Jimmy is not used to praising Alison and this is a mutual knowledge. There are no previous utterances or linguistic cues to support interpreting this ironic utterance.

However, the above stated three sources can help in understanding it.

11. a. [Jimmy is talking about his mistress (Madeline).]

b. JIMMY: You've got it. When he comes here, I begin to feel exhilarated. He doesn't like me, but he gives me something, which is more than I get from most people. Not since —

ALISON: Yes, we know. Not since you were living with Madeline. She folds some of the clothes she has already ironed, and crosses to the bed with them.

(I. 18).

c. [Alison: Yes, I keep in mind that you get more pleasure with Madeline rather than with me, however, I do not feel jealous.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(yes)
Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

In general, a woman usually feels jealous of any other woman with whom her husband makes a love relation, however, we see Alison does not have this feeling. So, there is a factual

information incompatibility. The second source available in this ironic utterance is that of nonverbal communication. Alison's action after she produces the utterance reflects that she does not have any interest in what Jimmy said. And she dissociated herself from it. She carries some of the clothes that she has already finished ironing. Why at this particular time she does that? So, her action indicates that she is dissociated. However, the other sources are dull: physical setting, biographical data, mutual knowledge, previous utterance and linguistic cues.

12. a. [Cliff and Alison talk about Jimmy's mistress.]

b. CLIFF : (*behind paper again*). Who's Madeline?

ALISON: Oh, wake up, dear. You've heard about
Madeline enough times. She was his
mistress. Remember? When he was
fourteen. Or was it thirteen?

JIMMY: Eighteen.

(I. 18).

c. [Alison: I do not feel jealous.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(no)
Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

In this utterance the only incompatibility is that of factual information. It is concerned with the nature of women. In general, a woman feels jealous when her husband has a love

affair with another woman. In this example we see Alison does not have such a feeling. She is speaking about Jimmy's mistress instead of Jimmy in a mocking manner to indicate that she knows about Jimmy's relation with Madeline. In other words, she echoes what Jimmy says. So, Alison does not give Jimmy a chance to upset her. This is the only contextual source in this ironic utterance, and the other sources are not available, namely: physical setting, nonverbal communication, biographical data, mutual knowledge, previous utterances or linguistic cues.

13. a. [Cliff and Alison try to mock at Jimmy.]

b. CLIFF: (*behind paper again*). Who's Madeline?

ALISON: Oh, wake up, dear. You've heard about Madeline enough times. She was his mistress. Remember? When he was fourteen. Or was it thirteen?

JIMMY: Eighteen.

ALISON: He owes just about everything to Madeline.

(I. 18).

c.[Alison: I know that you (Jimmy) enjoy yourself with Madeline.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(no)
Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(yes)

Explanation:

In the example there are two contextual sources that of factual information and linguistic cues, while the other sources are not available. There are no physical setting, nonverbal communication, biographical data, mutual knowledge or previous utterance. However, the factual information indicates that there is an expectation that Alison does not allow Jimmy to speak about Madeline, his mistress, in a good manner in front of her. The contradiction is that Alison, instead of Jimmy, speaks about his mistress in a good way to reflect her dissociation with the matter. This is also assisted by the ironic tone in Alison's speech (linguistic cues).

14. a. [Jimmy tries to arouse Alison's jealousy through mentioning Madeline, his mistress.]

b. JIMMY :(quietly). Just to be with her was an adventure. Even to sit on the top of a bus with her was like setting out with Ulysses.

CLIFF: Wouldn't have said Webster was much like Ulysses. He's an ugly little devil.

JIMMY: I'm not talking about Webster, stupid. He's all right though, in his way. A sort of female Emily Brontë. He's the only one of your friends (to Alison) who's worth tuppence, anyway. I'm surprised you get on with him.

) (I. 19).

c. [Cliff: Madeline is an ugly little devil.]

d. Source incompatibility

Factual information	(no)
Physical setting	(no)
Nonverbal communication	(no)
Biographical data	(yes)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

In this utterance there is one contextual source. It is that of biographical data. Cliff is a friend of Jimmy. So, it is expected of Cliff to help and support him. However, in this utterance we see Cliff standing beside Alison, since he is kind to her, and he does not want Jimmy to upset her. Therefore, he describes Jimmy's mistress as an ugly woman indirectly (i.e. through describing another person as being ugly). The other contextual sources are dull. There are no physical setting, nonverbal communication, factual information, mutual knowledge, previous utterances or linguistic cues.

15. a. [Jimmy tries to listen to the radio, nevertheless the sound of ironing clothes disturbs him.]

b. JIMMY: Perhaps you haven't noticed it,
but it's interfering the radio.

ALISON: I'm sorry. I shan't be much
longer.

*A pause. The iron mingles with
the music. Cliff shifts restlessly
in his chair. Jimmy watches*

Alison, his foot beginning to twitch dangerously. Presently, he gets up quickly, crossing below Alison to the radio, and turns it off.

What did you do that for?

JIMMY: I wanted to listen to the concert, that all.

ALISON: Well, what's stopping you?

JIMMY: Everyone's making such a din-
that's what's stopping me.

(I. 23).

c. [Jimmy: you cannot see that you are making a noise.]

d. Source incompatibility

Factual information	(no)
Physical setting	(yes)
Nonverbal communication	(no)
Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

In this utterance there is no factual information source. Concerning the physical setting we realize that the noise that Alison makes as she irons clothes is not so loud that prevents Jimmy from listening to the radio. Moreover, the sound that Cliff produces as he moves in the chair is not loud enough to disturb Jimmy and this is the physical setting. And there are no other contextual sources namely: nonverbal communication, biographical data, mutual knowledge, previous utterances or linguistic cues.

16. a. [Alison asks Cliff about Jimmy if he is right or wrong.]

b. ALISON: Yes, he would.

She gets up, the clothes folded over her arm.

Do you think he's right?

CLIFF: What about.?

ALISON: Oh---everything

CLIFF: well, I suppose he and I think the

same a bout a lot of things,

because we're alike in some

ways. We both come from

working people, if you like. Oh I

know some of his mother's

relation are pretty posh, but he

hates them as much as he hates

yours. Don't quite know why.

Anyway, he gets on with me

because I'm common.(Grins.)

Common as dirt, that's me.

She puts her hand on his head, and

strokes it thoughtfully.

(I. 30).

c. [Cliff:---(Grins.) The upper and middle classes regard common people as being dirty.]

d. Source incompatibility

Factual information (yes)

Physical setting (no)

Nonverbal communication (yes)

Biographical data (no)

Mutual knowledge (no)

Previous utterances (no)

Linguistic cues (no)

Explanation:

Concerning this utterance there are only two incompatibilities: factual information and nonverbal communication. It is supposed that people consider each other as being equal human beings. It is unfair of the society to view people with regard to their classes, and this is the factual information. When Cliff utters this utterance, he grins. This grin reflects his bitterness and the dissociation with that society that considers common people being dirty. The rest of the incompatibilities are not available. There are no: physical setting, biographical data, mutual knowledge, previous utterances or linguistic cues.

17. a. [Alison's friend (Helena) makes a call to inform Alison that she will visit her.]

b. JIMMY: Only because I'm pretty certain of finding it. (*Brings out a letter from the handbag.*) Look at that ! Oh, I'm such a fool. This is happening every five minutes of the day. She gets letters. (*He holds it up.*) Letters from her mother, letters in which I'm not mentioned at all because my name is a dirty word. And what does she do ? *Enter Alison. He turns to look at her.* She writes a long letter back to mummy, and never mentions me at all, because I'm just a dirty word to her too.

*He throws the letter down at
her feet.*

Well, what did your friend want?

ALISON: She's at the station. She's —
coming over.

JIMMY: I see. She said "Can I come
over ?" And you said "My
husband, Jimmy—if you'll
forgive me using such a dirty
word, will be delighted to see
you. Hell Kick your face in !"

*He stands up, unable to
sustain his anger, poised on
the table.*

(I. 36-7).

c.[Jimmy: Why do not you tell her that she
should not come, as you know I do
not want anyone of your family and
friends in my flat; they are my
enemy.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(yes)
Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(yes)
Linguistic cues	(no)

Explanation:

Jimmy has an expectation that his wife will not
allow Helena to come and stay in their house, because
he thinks that Alison knows that Helena is not

welcomed in the Porter's house. However, Alison reacts against the expectation and this is the factual information. There is no physical setting that manifests to the characters. The other thing, that helps to predict Jimmy's dissociation in this particular utterance, is his becoming very angry to the extent that he poises to the table when he stands up, this shows a nonverbal communication. Concerning the biographical data of Jimmy, it seems that he hates Helena and he cannot stand his wife's style of not mentioning his name when she writes letters to her family and friends. Moreover, he dislikes the idea that Alison does not do what he wants which is part of the biographical data. Alison knows that Jimmy dislikes Helena and this is the mutual knowledge source. There is an utterance produced by Jimmy in which he declares his dissatisfaction with Helena:

Cliff: Who is this Helena?

Jimmy: One of her old friends. And
one of my natural enemies.
(I.35).

In addition, there is an utterance which reflects Jimmy's anger at his wife's way of not mentioning his name in her letters:

Cliff: You look for trouble, don't you?

Jimmy: Only because I'm pretty certain
of finding it. (Brings out a letter
from the handbag.) Look at that!
Oh, I'm such a fool. This is
happening every five minutes of
the ay. he gets letters. (He holds
it up.) Letters from her mother,
letters in which I'm not
mentioned at all because my

name is a dirty word. And what
does she do?

*Enter Alison. He turns to look at
her.*

She writes long letters back to
Mummy, and never mentions me
at all, because I'm just a dirty
word to her too.

(I. 36-7).

There are no linguistic cues.

4.4 SUMMARY OF ACT II (SCENES 1&2)

Alison is talking to Helena about her marriage and her relation with Jimmy's friends: Cliff and Hudge. Alison and Helena decide to go to church to pray, when Jimmy knows that he becomes angry. He has prevented Alison from going to church, since he married her. Therefore, he talks badly to Alison and Helena because she convinces Alison to do that. Helena goes out and calls Alison's father to tell him that he has to come and take Alison with him. Helena does that without Alison's permission. However, Alison agrees that she ought to leave Jimmy. At the same time Jimmy receives a telegram telling him that Hudge's mother is dying in the hospital. So, he decides to go to see her. He tells Alison that he needs her to go with him, because Hudge's mother helps him in his job, i.e., in running the sweet-stall, and Hudge is abroad. Alison refuses to go with Jimmy; instead she goes with Helena to church.

On the next day Alison's father comes to take Alison with him to their house. Alison's father is the Colonel Redfern. He was the commander of the army of a Maharaja in India. Alison and the Colonel Redfern talk about Jimmy. It appears through the Colonel's speech that he is sorry for the bad treatment of

Jimmy, the matter that makes Alison surprised, because she knows that her father hates Jimmy. Then, Helena comes. She apologizes to Alison for not coming with her because she has an interview for a job. There, telling her that she will follow her in few days. At that time, Cliff enters. Alison gives him a letter to give it to Jimmy when he comes back. After that, Alison and Colonel Redfern leave the flat. Cliff gives Alison's letter to Helena to give it to Jimmy as Cliff cannot give it to him. Then, Cliff leaves. Later on Jimmy enters. Helena gives him Alison's letter. He reads it coldly. Helena tells him that Alison is pregnant and that she is in her way to her family.

4.5 THE ANALYSIS OF THE IRONIC UTTERANCES IN ACT II

18. a. [Alison speaks to Helena about her relation
with Jimmy's friend Cliff]

b. ALISON: We're simply fond of each
other —there's no more to it
than that.

HELENA: Darling, really ! It can't be as
simple as that.

ALISON: You mean there must be
something physical too ? I
suppose there is, but it's not
exactly a consuming passion with
either of us. It's just a relaxed,
cheerful sort of thing, like being
warm in bed. You're too
comfortable to bother about
moving for the sake of some other
pleasure.

(II. 1. 41).

c. [Helena: I do not believe that your relation with Cliff is just decent friendship. There must be something physical.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(yes)
Nonverbal communication	(no)
Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(yes)

Explanation:

In this ironic utterance which is uttered by Helena, there are three contextual sources. The first is that of factual information: one of the morals of a wife is to be loyal to her husband (i.e. not to make or have relationships with other men). The second source is the physical setting: Helena stays in the Porter's flat. She sees that the situation (relation) between Cliff and Alison is strange. She views that Cliff takes care of and helps Alison more than her husband does; the matter that makes Helena think that Alison and Cliff are in love. The third is linguistic cues: the exclamation mark of the utterance indicates that Helena does not believe this and dissociates herself from Alison's utterance (that she does not have a physical relation with Cliff.)

19. a. [Alison describes to Helena] how Jimmy fought her parents to marry her].

b. HELENA: Yes, it wasn't a very pleasant
business. But you can see their
point.

ALISON: Jimmy went into battle with his axe
swinging round his head — frail,
and so full of fire. I had never seen
anything like it. The old story of the
knight in shining armour — except
that his armour didn't really shine
very much.

(II. 1. 45).

c. [Alison: Jimmy challenged my parents bravely
till he got me, but he is not the
suitable husband to me.]

d. Source incompatibility

Factual information	(no)
Physical setting	(yes)
Nonverbal communication	(no)
Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

There is only one incompatibility in this ironic utterance. It is that of physical setting. Alison's description of Jimmy when he went to her parents to ask them her hand is incompatible with the real setting. She describes him as a knight with an axe and armour and that his "armour didn't really shine very much". This is an indication of her dissociation with her marriage to Jimmy. She declares that he is not really suitable for her. There are no factual information, nonverbal

communication, biographical data mutual knowledge, previous utterances or linguistic cues. So, the only incompatibility source is that of the physical setting of the ironic utterance.

20. a. [Jimmy plays on Jazz, the matter that upsets both Alison and Helena].

b. JIMMY: You like it all right. Anyone who
doesn't like real jazz, hasn't any
feeling rather for music or people.
He sits R. end of table.

HELENA: Rubbish.

JIMMY: (to Cliff). That seems to prove my point
for you. Did you know that Webster
played the banjo?

(II.1. 48).

c. [Jimmy: (To Cliff.) Helena does not have any
feeling for music or people as she does
not like jazz.]

d. Source incompatibility

Factual information	(no)
Physical setting	(no)
Nonverbal communication	(no)
Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(no)
Linguistic cues	(no)

)

Explanation:

There are two incompatibilities in this utterance. The first one is concerned with Jimmy's biographical data. He thinks that jazz is a symbol of freedom and a sense of life and humanity. So for him anybody who does not like jazz is lifeless. The second incompatibility is that of mutual knowledge. Cliff knows that Jimmy hates Helena as she is his enemy; therefore, Jimmy describes her as being without a feeling for music and people. There are no factual information, physical setting, nonverbal communication, previous utterances or linguistic cues.

21. a. [Cliff asks Jimmy if he could give him the newspaper to read it; however, Jimmy refuses.]

b. JIMMY: Why is it that nobody knows how to treat the papers in this place? Look at them. I haven't even glanced at them yet — not the posh ones, anyway.

CLIFF: By the way, can I look at your *New*——

JIMMY: No, you can't! (*Loudly.*) You want anything, you pay for it. Like I have to. Price——

CLIFF: Price ninepence, obtainable from any bookstall! You're a mean old man, that's what you are.

(II. 1.48).

c. [Cliff: I know what you want to say. You are a mean old man. That's what you are.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(yes)
Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(yes)

Explanation:

There are three contextual sources in this utterance that lead to its irony interpretation. They are factual information, nonverbal communication and linguistic cues. The other sources are not available. There are no: physical setting, biographical data, mutual knowledge or previous utterances. The first contextual source is factual information: It is socially unexpected of Jimmy to refuse to give Cliff the newspaper. The second is nonverbal communication: it is expected of Cliff though it is not explicitly indicated in the text, that he is either imitating Jimmy's voice or his facial expression or using an ironic tone as he utters this utterance to express his dissociation with Jimmy's utterance and his mean behaviour. This ironic utterance echoes a previous utterance said by Jimmy:

Jimmy: It's quite a simple thing,
you know-turning over a
page. Anyway, that's my
paper(snatches it away.)

Cliff: Oh, don't be so mean!

Jimmy: Price nine pence
obtainable from any news

agents. Now let me hear
the music, for God's sake.
(I. 23).

The third is that of linguistic cues: the exclamation mark of this ironic utterance is also an indication of Cliff's dissociation with Jimmy's behaviour of not giving the newspaper to Cliff.

22. a. [Jimmy and Cliff are talking. Jimmy does not miss this chance to criticize his wife's friends and the politicians.]

b. JIMMY: What are you, you Welsh trash ?

CLIFF: Nothing, that's what I am.

JIMMY: Nothing are you? Blimey you ought to be Prime Minister. You must have been talking to some of my wife's friends. They're a very intellectual set, aren't they? I've seen 'em.

(II. 1.49).

c. [Jimmy: The Prime Minister is nothing...]

d. Source incompatibility

Factual information (yes)

Physical setting (no)

Nonverbal communication (no)

Biographical data (yes)

Mutual knowledge (no)

Previous utterances (no)

Linguistic cues (no)

Explanation:

There are two incompatibilities in this utterance: factual information and biographical data, there are no: physical setting, nonverbal communication, mutual knowledge, previous utterances or linguistic cues. Jimmy believes that the Prime Minister is nothing. However, it is expected of the Prime Minister to be apt for the situation. When Cliff says that: if you are nothing this means that you are a Prime Minister for Jimmy thinks that the Prime Minister is nothing and this seems to be factual information. Jimmy always criticizes Cliff since he is an uneducated person. So, it is incompatible of Jimmy to say that Cliff ought to be a Prime Minister unless Jimmy means that the Prime Minister at that time is nothing and this reflects part of the biographical data.

23. a. [Jimmy is mocking at Alison's friends.]

b. JIMMY: Nothing are you ? Blimey you ought to be Prime Minister. You must have been talking to some of my wife's friends. They're a very intellectual set, aren't they? I've seen 'em.

Cliff and Helena carry on with their meal.

They all sit around feeling very spiritual, with their mental hands on each other's knees, discussing sex as if it were the Art of Fugue. If you don't want to be an emotional old spinster, just you listen to your dad ! *He starts eating. The silent hostility of the*

*two women has set him off on the
scent, and he looks quite cheerful,
although the occasional thick edge
of his voice belies it.*

You know your trouble, son? Too
anxious to please.

HELENA: Thank heavens somebody is!
(II. 1. 49).

c. [Helena: You (Jimmy) are a sad man and not
easy to please or to be in a good
temper.]

d. Source incompatibility

Factual information (no)

Physical setting (no)

Nonverbal communication (no)

Biographical data (no)

Mutual knowledge (yes)

Previous utterances (no)

Linguistic cues (yes)

Explanation:

In this utterance there are only two incompatibilities. The first one is that of mutual knowledge. It is known to everybody that Jimmy is a complicated person who suffers a lot. He is always angry and in a bad mood. In contrast, Cliff is a nice and friendly person. So, Helena's utterance is an echo of Jimmy's temper: he is all the time angry and mocking at everybody and everything. This dissociation is also reflected in the linguistic cues of the utterance through the use of the exclamation mark which expresses Helena's dissociation, that is to say it is a linguistic cue. The other contextual sources are not available.

There are no factual information, physical setting, nonverbal communication, biographical data or previous utterances.

24. a. [Jimmy quarrels with Alison as she will go
to church.]

b. JIMMY: You're doing what?

Silence

Have you gone out of your mind something? (*To Helena.*) you're determined to win her, aren't you? so it's come to this now! How feeble can you get? (*His rage mounting within.*) when I think of what I did, what I endured, to get you out—

ALISON: (*recognizing an onslaught on the way, starts to panic*). Oh yes, we all know what you did for me! You rescued me from the wicked clutches of my family, and all my friends! I'd still be rotting away at home, if you hadn't ridden up on your charger, and carried me off!

The wild note in her voice has re-assured him. His anger cools and hardens. His voice is quite calm when he speaks.

) (II. 1.51).

c. [Alison: Oh, yes, we all know what you did for me! You took me from my family and friends to our wicked ones.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(yes)
Nonverbal communication	(yes)
Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(yes)
Linguistic cues	(yes)

Explanation:

All of the contextual sources are available in this ironic utterance. It is unexpected of Alison to describe Jimmy as the one who saved her from her family and friends. She had lived a normal and happy life with her family. However, she suffered after she married Jimmy, because he is a mean and poor man who declares war against the upper-middle class which her family belongs to. This shows the factual information. She has lived with Jimmy in a one-room flat with simple and old furniture which is in contrast to her life before marriage. Alison's family is rich. Her father was an ex-Indian Army Colonel. So, she lived a wealthy life before marriage. This is a reflection of the physical setting incompatibility. She confesses to Helena that she is suffering from her life with Jimmy as he treats her badly and she is just like a hostage in his life so her belief is incompatible with her utterance that he saved her from her previous life. So, we have here a biographical data incompatibility. Jimmy, Cliff, Helena and Alison are aware of the fact that Alison dislikes her life with Jimmy and this is a mutual knowledge. When

Alison says this utterance, which is an echo of Jimmy's above utterance, there is a change in her voice quality. Her voice becomes wild that reflects her dissociation with what Jimmy has said and done to her and this is an indication of nonverbal communication. In a previous utterance, Alison tells Helena that she dislikes her life with Jimmy as he and his friend Hugh treat her badly:

Alison: Those next few months at the flat in Poplar were a nightmare. I suppose I must be soft and squeamish, and snobbish, but I felt as though I'd been dropped in a jungle. I couldn't believe that two people, two educated people could be so savage, and so-so uncompromising . Mummy has always said that Jimmy is utterly ruthless, but she hasn't met Hugh. He takes the first prize for ruthlessness- from all comers. Together, they were frightening. They both came to regard me as a sort of hostage from those sections of society they had declared war on.

(II.1. 43).

The last contextual source is that of linguistic cues. As Alison says the utterance she expresses her attitude of dissociation. This attitude is reflected in the text by the exclamation mark at the end of the utterance "Oh yes, we all know what you did for me!".

25. a. [Helena tries to discover the reason for Jimmy's violent temper.]

b. **HELENA:** (*thinking patient reasonableness may be worth a try*). She simply said that she's going to church with me. I don't see why that calls for this incredible outburst.

JIMMY: Don't you? Perhaps you're not as clever as I thought.

HELENA: You think the world treated you pretty badly, don't you?

ALISON: (turning her face away L.). Oh, don't try and take his suffering away from him-he'd be lost without it.

He looks at her in surprise, but he turns back to Helena. Alison can have her turn again later.

(II. 1.54).

c. [Alison: Jimmy does not let anyone help him. He likes suffering and pain for they are part of his soul.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(yes)
Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

In this ironic utterance there are two contextual sources: factual information and nonverbal

communication, while other sources are not available: physical setting, biographical data, mutual knowledge, previous utterances or linguistic cues. It is a social expectation of Alison to help her husband psychologically to discover the reason for his anger and try to overcome it. However, she does not try to know the reasons for Jimmy's suffering and get them off and this is² factual information. Alison's action as she echoes Helena's utterance indicates that she dissociates herself. It is obvious that Alison directs her speech to Helena, but Alison turns her face away from her. This action is incompatible with the normal way of making a conversation in that a person usually does not turn his face away from his/her hearer. Accordingly, this action of Alison can be considered as the nonverbal communication of the ironic utterance.

26. a. [Helena blames Cliff for not doing anything for Jimmy and Alison.]

b. HELENA: You feel all right, don't
you? (*She nods.*) what's he been
raving about now? Oh, what
does it matter? He makes me
want to claw his hair out by the
roots. When I think of what you
will be going through in a few
months' time- and all for him!
it's as if you done him wrong!
men! (*Turning on Cliff*) And all
the time you just sit there, and
do nothing!

CLIFF: (*looking up slowly*). That's
right- I just sit here.

(II. 1. 60).

c. [Cliff: (looking up slowly). Do you want me to make the situation worse like you did!?!]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(yes)
Biographical data	(yes)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

There are three contextual sources in this ironic utterance. The first one is concerned with factual information: it is a social expectation of Helena to make peace between Alison and Jimmy. But, Helena makes the situation worse between them. She persuades Alison to leave Jimmy and go to her family. Beside that, she makes a call to Alison's father, without asking permission of Alison, to tell him that he ought to come and take Alison with him. Moreover, Helena blames Cliff for doing nothing to improve the situation. She actually wants him to make the situation worse and not to solve problems. So, we have here factual information. The second source is nonverbal communication: Cliff's action, while he echoes Helena's utterance, reflects that he dissociates himself from Helena's behaviour. He looks slowly at her to show a nonverbal communication. The third source is that of the biographical data of Cliff that do not allow him to separate Jimmy from Alison. Cliff loves both of them and he tries to help them to continue their life

together. This specific feature of Cliff is reflected in his utterance:

Cliff: I'm wondering how much
longer I can go on watching you
two tearing the insides out of
each other. It looks pretty ugly
sometimes.
(I.28).

These data do not match with what Helena wants (i.e. separating Jimmy from Alison). The other contextual sources are not found. There are no physical setting, mutual knowledge, previous utterances or linguistic cues.

27. a. [Alison's father has come to take Alison home. They discuss her relation with Jimmy and what he thinks of her family.]

b. **COLONEL:** I've often wondered what it was like- where you were living, I mean. You didn't tell us very much in your letters.

ALISON: There wasn't a great deal to tell you. There's not much social life here.

COLONEL: Oh, I know what you mean.

: You mean. You were afraid of :
being disloyal to your
husband.)

ALISON: Disloyal! *(She laughs.)* he
thought it was high treason of
me to write to you at all! I

used to have to dodge
downstairs for the post, so
that he wouldn't see I was
getting letters from home.
Even then I had to hide
them.

(II. 2. 65).

c. [Alison: It is not a matter of disloyalty but it is a matter of high treason.]

d. Source incompatibility

Factual information	(yes)
Physical setting	(no)
Nonverbal communication	(yes)
Biographical data	(yes)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

In this utterance there are three incompatibilities. The first one is concerned with factual information. There is nothing wrong with the case of a wife who writes to her family and friends. But for Jimmy it is something wrong. It is a "high treason" that deserves punishment. There is no physical setting. The second incompatibility is that of nonverbal communication: Alison laughs when she echoes the word of her father (disloyal). This indicates that she dissociates herself from it, because for Jimmy the matter is more than writing letters, it is high treason. The third incompatibility is that of the biographical data of Jimmy: the word (disloyal) does not match with his own thought of Alison's writing letters to her family. He thinks it as something wrong because Alison's family and friends are his

enemy as they belong to the upper- middle class. There are no mutual knowledge, previous utterance or linguistic cues.

28. a. [Alison and her father talk about Jimmy.]

b. COLONEL: (*sighs*). It seems a great pity. It was all so unfortunate-
unfortunate and unnecessary.
I'm a afraid I cant help a certain
amount of right on his side.

ALISON: (*puzzled by this admission*). Right on
his side?

(II. 2.65).

c. [Alison: (*puzzled by this admission*). I don't believe that
you think that Jimmy is on the right side.]

d. Source incompatibility

Factual information	(no)
Physical setting	(no)
Nonverbal communication	(yes)
Biographical data	(yes)
Mutual knowledge	(yes)
Previous utterances	(no)
Linguistic cues	(yes)

Explanation:

There are four contextual sources in this ironic utterance: nonverbal communication, biographical data, mutual knowledge and linguistic cues. There are no factual information, physical setting or previous utterances. Alison's reaction when she hears her father's utterance is that she becomes puzzled. This means that she dissociates herself from her father's utterance, and this reflects nonverbal

communication. The biographical data of Alison's father seem to be that he hates Jimmy and he refused Jimmy when he came and asked for Alison's hand. He considers Jimmy as a savage man. So, it seems that the Colonel's view of Jimmy is incompatible with his utterance. Beside that, Alison knows her father's attitude towards Jimmy. Therefore, she is surprised when her father says that Jimmy might be right and this reflects a mutual knowledge. The last source that reflects Alison's dissociation and surprise is that she echoes her father's utterance with a declarative question form, and this is a linguistic cue.

29. a. [Alison decides to go with her father, before Jimmy comes to the flat. Helena tells Alison that she cannot come with her.]

b. CLIFF: Who's going to tell him?

HELENA: I can tell him. That is, if I'm here when he comes back.

CLIFF: (*quietly*). You'll be here. (*To Alison.*)
Don't you think you ought to tell him yourself?

She hands him an envelope from her handbag. He takes it. Bit conventional, isn't it?

(II. 2.70).

c. [Cliff: (*quietly*). I know that you are planning to make Alison leave home and you stay to make a relation with Jimmy.]

d. Source incompatibility

Factual information

(no)

Physical setting

(no)

Nonverbal communication

(yes)

Biographical data	(no)
Mutual knowledge	(no)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

There is merely one contextual source in this ironic utterance. It is nonverbal communication. However, the other sources are not available. There are no: factual information, physical setting, biographical data, mutual knowledge, previous utterances or linguistic cues. The only source of this utterance is that of nonverbal communication: Cliff produces this utterance with a quiet tone rather than with a normal one. This indicates that he knows Helena's plan is that she wants to make a relation with Jimmy after Alison leaves him.

4.6 SUMMARY OF ACT III (SCENES 1&2)

After ten months, Jimmy and Cliff are reading the newspaper. Helena is ironing clothes. She takes Alison's place in the flat after Alison runs away to her family's house. Helena is now Jimmy's mistress. Jimmy seems in a good condition. He is not in his usual angry mood. Jimmy suggests making a comic act. He and Cliff play it and Helena also participates with them. After that, Cliff pushes Jimmy, and Jimmy hits him back. Both fall down on the floor. Cliff's shirt is spoiled. Helena takes it for cleaning. Cliff tells Jimmy of his intention for leaving him. He wants to look for a woman who accepts to marry him. Helena comes carrying Cliff's shirt. Cliff takes it and goes to his room after thanking her for cleaning it. Jimmy suggests going out for a drink, so he asks Cliff and Helena to hurry up. Helena declares to Jimmy that she loves him. They kiss each other. Jimmy suggests that they have a chance for beginning a new life after

closing the sweet-stall and moving to another place. At that time the door opens. Alison appears at the door. Jimmy tells Helena that a friend of her comes to meet her. He leaves for his room and the two women stay alone.

Alison appears so exhausted. She has lost her baby. She tells Helena that she did not want to come but her legs led her to the flat. Helena declares that she wants to leave Jimmy because she is a mistress and Alison is the wife and has all the rights to be with Jimmy. Helena cannot live with sin. She asks Jimmy to come down. She wants to inform him her decision. She tells him that she decides to leave him after he comes down. And, the reason for her decision is not Alison's coming back but because she feels guilty to be a mistress. Therefore, she collects her things and leaves. Alison and Jimmy stay alone. He begins to reprimand her. She expresses her bitterness and pain of losing the baby. She collapses at Jimmy's feet. He holds her shaking body. He asks her not to die. She relaxes on his arm. He tells her that they will play the game of bear and squirrel again and live happy together.

4.7 THE ANALYSIS OF THE IRONIC UTTERANCE IN ACT III

30. a. [Alison comes home and asks Jimmy to forgive her after she losses her child.]

b. She collapses at his feet. He stands, frozen for a moment, then he bends down and takes her shaking body in his arms. He shakes his head, and whispers:

JIMMY: Don't, please don't ...I cant——

She gasps for her breath against him.

You're all right. You're all right now.

Please, I—I....Not any more....

She relaxes suddenly. He looks down at her, full of fatigue, and says with a kind of mocking, tender irony:

We'll be together in our bear's cave,
and our squirrel's drey, and we'll live
on honey, and nuts— lots and lots of
nuts. And we'll sing songs about
ourselves— about warm trees and snug
caves, and lying in the sun. And you'll
keep those big eyes on my fur, and help
me keep my claws in order, because
I'm a bit of a soppy, scruffy sort of a
bear. And I'll see that you keep that
sleek, bushy tail glistening as it should,
because you're a very beautiful
squirrel, but you're none too bright
either, so we've got to be careful.
There are cruel steel traps lying about
everywhere, just waiting for rather
mad, slightly satanic, and very timid
little animals. Right?

Alison nods.

(pathetically). Poor squirrels!

ALISON: *(with the same comic emphasis). Poor bears! She laughs a little. Then looks at him very tenderly, and adds very, very softly.)* Oh, poor, poor bears!
Slides her arms around him.

; (III. 2. 96).

c. [Jimmy: I love you. We will live together and care for each other.]

d. Source incompatibility	
Factual information	(no)
Physical setting	(yes)
Nonverbal communication	(no)
Biographical data	(no)
Mutual knowledge	(yes)
Previous utterances	(no)
Linguistic cues	(no)

Explanation:

In this last ironic utterance there are only two incompatibilities that help in predicting its irony interpretation. There is no factual information. Jimmy and Alison are human beings, so it is incompatible of Jimmy to describe himself as a bear and Alison as a squirrel and this is the physical setting. The second source is that of Jimmy's way of saying the utterance. He utters it with a "mocking tender irony". This indicates that the utterance is an ironic one because usually a person says a normal utterance with a neutral attitude. So, this reflects that the nonverbal communication source is available. There are no: biographical data, mutual knowledge, previous utterances or linguistic cues.

CHAPTER FIVE

ANALYSIS AND DISCUSSION OF RESULTS

5.1 INTRODUCTION

In the light of the previous identification and interpretation of the ironic utterances that appear in LBA, it is clear that the occurrence of verbal irony in the play is significant. It helps us to interpret the play to reach certain conclusions.

5.2 INTERPRETATION OF THE ANALYSIS AND THE RESULTS OF ACT I OF LBA

In accordance with Yus's model (1998, 2000) of the interpretation of ironic utterances which is based on relevance theory, it seems that Act I of LBA consists of (17) ironic utterances and (749) nonironic ones. They are distributed among the three characters whom appear in this Act. The characters are Jimmy, Alison and Cliff (see Table (1) and Figure (4)) below:

Table (1): The distribution of the ironic and non-ironic utterances among the characters in Act I

Character	No. of non-ironic utterances	Percentage %	No. of ironic utterances	Percentage %
Jimmy	424	56.608	11	64.705
Alison	146	19.492	3	17.647
Cliff	179	23.898	3	17.647
Total	749		17	

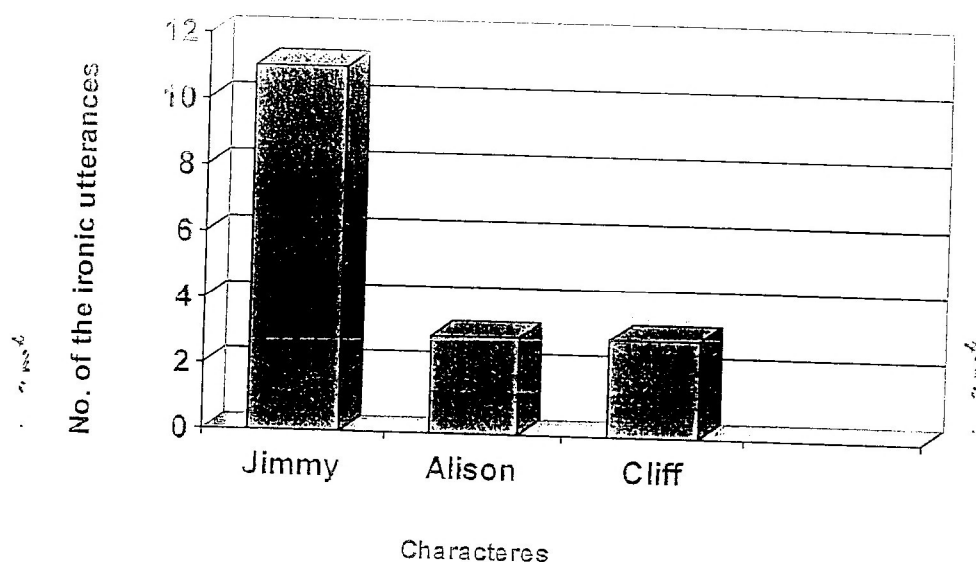


Figure (4): The ironic utterances of the characters in Act I

Table (1) shows that Jimmy has said (11) ironic utterances or (64.705%) out of the (17) ones and (424) nonionic utterances or (56.6) out of (749) ones, while the other two characters (Alison and Cliff) have used (3) ironic utterances each. The gap between Jimmy and Alison and Cliff is large depending on the number of ironic utterances uttered by each of them. So, it is important to acknowledge that Jimmy is the most prominent character in this Act. Jimmy takes a lion share of speech in Act I. He utters a lot of monologues in it. However, Alison has a little participation in speech. She is, in this Act, absent-minded, thinking of her pregnancy and she is busy ironing clothes. As for Cliff, he considers himself less than Jimmy and Alison, since he is a common and uneducated person, unlike them. Thus, Jimmy produces more than half of the ironic utterances in this Act. They are about different themes.

Jimmy's ironic utterances can be sub-classified into three categories depending on their themes. The first category is that in which its theme is Jimmy's wife (Alison). She is the victim in

about (7) ironic utterances of the (11) ones. That is to say, the ironic utterances are directed against her. She is the one that Jimmy tries to mock at. The ironic utterance number (1) (see page (54)) reflects that Jimmy's irony is caused by the fact that Alison does not participate with him even in speech, ideas and action. Jimmy doubts the fact that she is educated the matter that makes him utter the ironic utterance number (2) (see page (55)). Even though she is an educated woman, she does not have a mind to think and see the world in the right way. She always submits to the routine of life. She does not try to express an idea, a belief or an opinion of acceptance or otherwise of certain situations in life. This is reflected in the ironic utterances number (3 and 10) (see pages (57 and 67)). In them, Jimmy expresses that she cannot think since the time he married her. She is lifeless.

Jimmy asks for tea more than one time, but Alison does not give a signal that she will make tea. So, when he asks Cliff to make tea, she asks him if he wants tea, the matter that upsets Jimmy because she does not care for her husband and she is absent-minded. Therefore he utters the ironic utterance number (9) (see page (66)) in which Jimmy refuses Alison's request to make him tea at the time he really wanted it. He sees Alison, in particular as the most violent creature in the world. The noise that she makes when she irons clothes makes him angry and he turns off the radio at the time he wants to listen to the concert. So, he articulates the ironic utterance number (15) (see page (73)).

The other thing that makes Jimmy ironic towards his wife is her way of neglecting him. She writes letters to her family and friends without mentioning his name as if his name was a dirty word. She, also, does not respect his wishes and desires of not letting one of her family and friends to come to his flat, because he does not like them and they are his enemy. Consequently, Jimmy becomes angry when he knows that Alison allows her friend Helena to come and stay in their flat. He says the ironic

utterance number (17) (see page (76)). Hence, in these (7) ironic utterances the victim is Alison.

The second category of Jimmy's ironic utterances is that of religion. Three out of (17) ironic utterances are about religion, i.e. their theme (victim) is religion. Jimmy is an unbeliever, while his wife is Christian. So, he does not allow any chance to skip without mocking at religion. The ironic utterances number (5, 6 and 7) (see pages (60, 61 and 67) respectively) are devoted to mocking at religion. In these utterances, Jimmy mocks at the Bishop who is expected to be propagandist for peace and the fusion of classes not the opposite, i.e. he supports the arms factory and the rich against the poor. Jimmy's idea of religion is that it is hypocrisy. The last category is that of political side which is represented by Alison's father Colonel Redfern. This is reflected in the ironic utterance number (8) (see page (64)). One can see Jimmy's hatred of the politicians who are concerned with war rather than with peace like the Bishop.

Alison's ironic utterances are (3) or (17.647%) out of the (17) ones and (146) or (19.5%) non-ironic utterances in Act I of LBA. However, their victim or theme is Jimmy. The message of the ironic utterances, number (11, 12 and 13) (see pages (69, 70 and 71) respectively), is that Jimmy cannot upset Alison by mentioning his mistress Madeline in front of her because Alison does not feel jealous, and his speech about Madeline is an old recorded tape that Alison memorizes by heart.

Cliff's ironic utterances are (3) or (17.647%) out of the (17) ones in Act I of LBA. They appear under the numbers (4, 14 and 16) (see pages (58, 72 and 75) respectively). The first and second ones are directed towards Jimmy, i.e. Jimmy is the victim of those ironic utterances, while the third one is directed to Cliff himself. He in the first two ironic utterances tries mocking at Jimmy and at the same time props up Alison. Cliff is on her side; he sees her as the most beautiful woman. He deems that she and Jimmy are suitable for each other. Concerning the

third one, Cliff suffers from the bad treatment of the society, since he belongs to the common people. The upper class treated his class as being dirty or nothing. This ironic utterance is a good reflection of the society at the fifties; at that time the society made a clear distinction among people. The working classes and common people had no opportunity to have a good life in Britain.

As mentioned previously, the number of the ironic utterances that appear in Act I of LBA is (17). Each one has its own contextual sources that help in its ironic interpretation. The following table illustrates the (7) kinds of the contextual sources (first column), the number of frequency of each contextual source in the (17) ironic utterances (second column), while the third column represents their percentage:

Table (2): The distribution of the contextual sources on the ironic utterances in Act I

Contextual Sources	Number	Percentage %
Factual Information	14	28
Physical Setting	1	2
Nonverbal Communication	5	10
Biographical Data	10	20
Mutual Knowledge	9	18
Previous Utterance	4	8
Linguistic Cues	7	14
Total	50	

Moreover, the following graph represents the frequency of the distribution of the contextual sources in the ironic utterances of Act I:

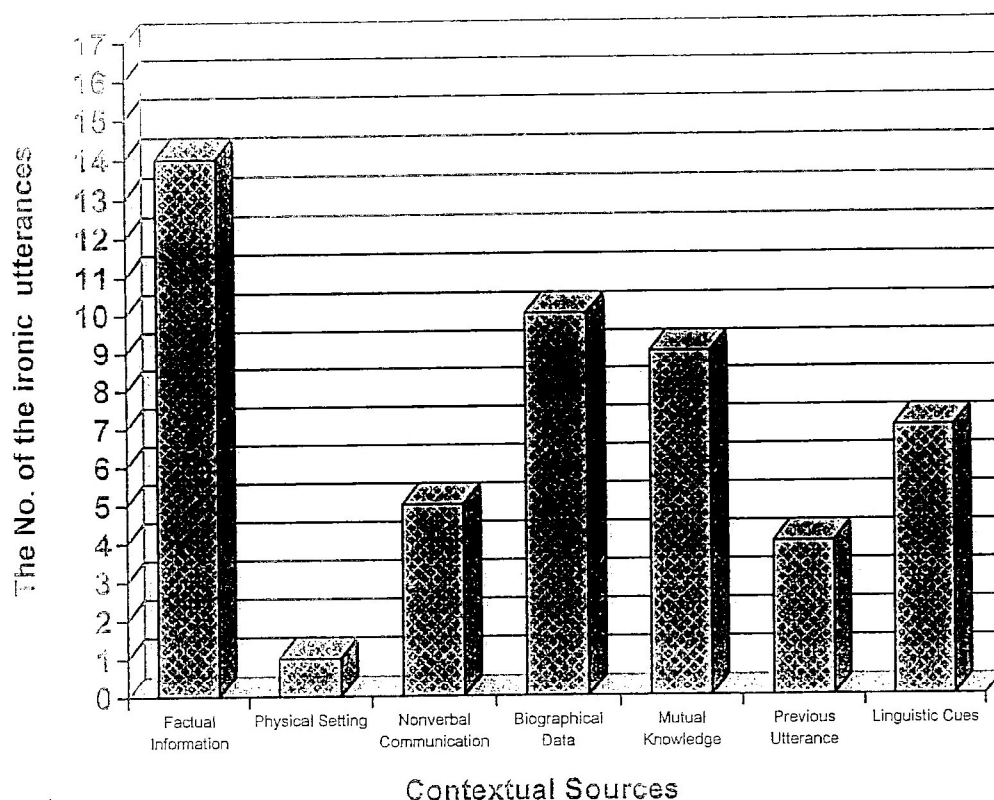


Figure (5): Contextual sources of the ironic utterances in Act I

One can notice that the contextual source incompatibility which has the highest frequency is that of factual information. It appears in (14) ironic utterances or (28%) out of the (17). This is a high value of factual information in contrast with the other sources. The factual information of the ironic utterances is incompatible with their propositions. It is clear that the factual information is an important means by which the ironist can express his ironic utterance that carries his attitudes and feelings of dissociation with the utterance. This factual information source is significant in the identification of the verbal irony. Explicitly, Osborne draws upon it as a main means to build the ironic utterances for his characters and to help the audiences or readers recognize it.

The physical setting source is found in (1) ironic utterance or (2%) out of (17) ones (see Table 2). It is obvious that the

ironic utterances of Act I do not depend on the physical incompatibility source to identify them. This may be due to the fact that we are dealing with a text in which the surrounding setting of a certain situation is not completely clear.

The nonverbal communication source is available only in (5) ironic utterances (10%) out of the (17) ones (see Table 2). It is one of the sources that help in the interpretation of the intended meaning of the ironic utterances and the realization of the dissociative attitude of the ironist.

The biographical data source is displayed in (10) ironic utterances of the (17) ones, or (20%). It comes in the second place after the factual information in the availability in the ironic utterances of Act I. The biographical data incompatibility source indicates that the speaker's data of his personality, ideas and habits are incompatible with what his ironic utterance says. Understanding the meaning of the ironic utterance depends on knowing the biographical data of the speaker and on what appears in the ironic utterance. This means that he tries, in his utterance, to say something that does not match with what he wants or believes in. Thus, this can help in expressing his dissociative point of view.

The mutual knowledge source is found in (9) ironic utterances or (18%) out of the (17) ones. That is to say half of the ironic utterances depend in their interpretations on this source. The mutual knowledge incompatibility source indicates that there is mismatching between what the characters know about one another and the proposition of the ironic utterance. While (4) ironic utterances or (8%) out of the (17) ones of the Act I have the previous utterance source. These ironic utterances somehow depend on their interpretation on the mismatching of their propositions and the propositions of the previous utterances in the play. The last source that helps in the irony interpretation is that of linguistic cues. It is displayed in (7) ironic utterances or (14%) out of the (17) ones (see Table

(2)). Osborne uses this source to help both the characters and the readers to realize that these utterances are ironic.

5.3 INTERPRETATION OF THE ANALYSIS AND THE RESULTS OF ACT II OF LBA

According to Yus's model (1998, 2000) of irony interpretation, there are (12) ironic utterances in both scenes of Act II. They are divided among the characters who appear on the stage in the Act. The characters are Jimmy, Alison, Cliff, Helena, and Alison's father Colonel Redfern (see Table (3) and Figure 6) below:

Table (3): The distribution of the ironic and non-ironic utterances among the characters in Act II

Characters	No. of non-ironic utterances	Percentage %	No. of ironic utterances	Percentage %
Jimmy	239	27.823	2	16.670
Alison	238	27.706	5	41.670
Cliff	105	12.223	3	25
Helena	176	20.489	2	16.670
Redfern	101	11.757	0	—
Total	859		12	

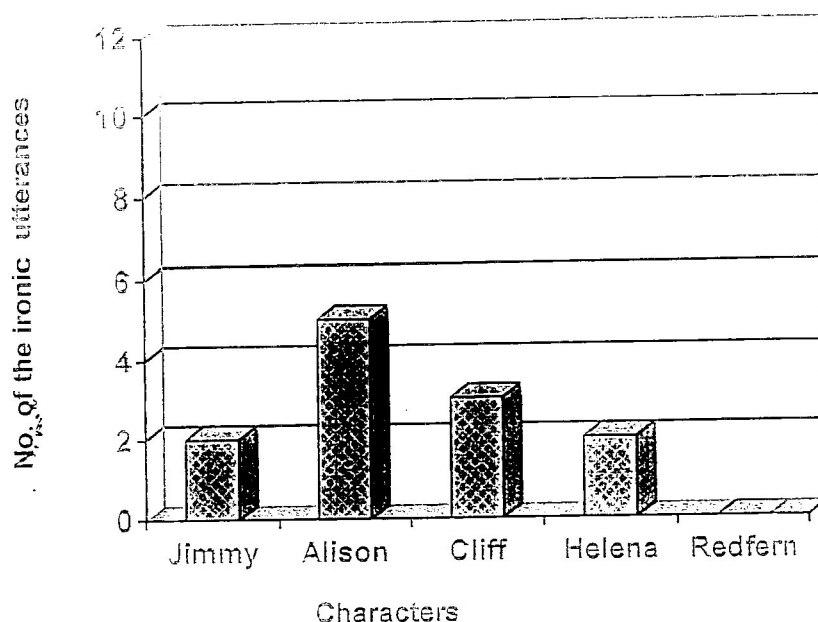


Figure (6): The ironic utterances of the characters in Act II

From the above table, one can notice that Jimmy utters only (2) ironic utterances or about (16.670%) out from the (12) ones in Act II, while Alison utters (5) ironic utterances or (41.670%). She, in this Act, produces more ironic utterances than Jimmy. Cliff utters (3) ironic utterances and Helena utters (2) ironic utterances. It is clear that Alison in this act speaks a lot. In the first scene of Act II, Alison's friend Helena had come to stay in Alison's flat for few days. Because Alison and Helena have not seen each other for a long time, Alison begins to tell Helena about her relationship with Jimmy and how she suffers. Griffiths (1981: 17) sees the function of Helena in the first scene of Act II like "a device to tell the early days with Jimmy". In Act II, scene two, a new character appears on the stage that is Alison's father. Alison and her father talk to each other for about the whole scene till they leave together. At that time Jimmy appears at the end of the scene. So, it is clear that Alison in Act II is more active. Therefore, it is expected that she produces more ironic utterances than the other characters. This expectation becomes obvious in Table (3).

The themes of Jimmy's ironic utterances are about two things: Helena and politics. The ironic utterance number (20) (see page (83)), is directed by Jimmy to Alison's friend Helena in particular and the upper class people, in general. Jimmy thinks that music is the symbol of life and freedom and anyone who does not like it, s/he does not have any feeling toward life and people. Griffiths (1981: 68) thinks that "the jazz trumpet of Jimmy is [...] a symbol of a possible freer and more human alternative". Through the conversation among Jimmy, Cliff, Alison, and Helena, Helena expresses her attitude towards music saying that it is rubbish. This idea is a general attitude of the upper class for jazz. This matter makes Jimmy dissociate himself from that idea, as it conflicts with his idea of music. In the ironic utterance which carries number (22) (see page (86)), Jimmy mocks at the political side and the Prime Minister at that time, in particular. He thinks that the Prime Minister is nothing. In other words, he is not the suitable man for that position; he did nothing for the country and the people.

The victim of Alison's ironic utterances is Jimmy. He is directed by her utterances. In general, they express her pain and disapproval of her life with Jimmy. In the ironic utterance number (19) (see page (81)) she expresses that Jimmy is not completely suitable for her. He does not have all the features of the man who is supposed to marry her and become her husband. This becomes clear in her next verbal irony, number (24) (see page (89)). In it she declares that she lives a miserable life with Jimmy. He takes her from her lovely family to his hated one. Jimmy is always angry and comments on all aspects of life, on Alison, and on her family who belongs to the upper-middle class that Jimmy hated very much. Jimmy without his suffering is not Jimmy. He is known by his anger and suffering, without his suffering or pain he cannot live. This matter makes Alison's life hard. This is reflected in her verbal irony number (25) (see page (92)). This ironic utterance is uttered by Alison as Helena tries to know the reason for Jimmy's suffering and anger. Jimmy hates Alison's family to the degree that he prevents her

from writing letters to them, because he considers it a high treason to him. So, when her father asks her about the reason for the matter that prevents her from writing about her life in her letters, he guesses it as it is a matter of disloyalty. But she does not agree with her father because it is a high treason to Jimmy to see her write letters to them. Also this is reflected in the ironic utterance number 27 (see page (95)). However, Alison's father assumes that Jimmy might have the right on his side. This situation surprises Alison and she does not believe it because she knows that her father hates Jimmy, so it is not expected from her father to say that, at the time in which she wants to leave Jimmy. This is reflected in her final ironic utterance number (28) (see page (97)).

The first of Cliff's ironic utterances is that which carries number (21) (see page (84)). Its victim is Jimmy. Cliff cannot stand Jimmy's mean behaviour any longer. Jimmy refuses to give Cliff the newspapers. The second ironic utterance carries number (26) (see page (93)), in which Helena is the victim. Cliff does not accept Helena's behaviour that makes the situation between Jimmy and Alison worse. Helena convinces Alison to decide to leave Jimmy and go to her family. Moreover, Helena blames Cliff for not doing anything to solve the problem between Jimmy and Alison, i.e. to help Alison separate from Jimmy. This is incompatible with his values. Cliff, on the contrary of Helena, tries to make peace between them as he loves them and thinks they are appropriate to each other. He knows the true feelings of Jimmy and Alison towards each other. Therefore, he says this ironic utterance as a reaction to Helena's action. The last one is also directed to Helena. It is under the number (29) (see page (98)). The ironic utterance of Cliff, declares Helena's plan. From this verbal irony the reader realizes the reason for Helena's attempt to separate Alison from Jimmy. The reason is that Helena tries to take Alison's place, i.e. she tries to become Jimmy's mistress.

Helena also says ironic utterances. They are under the numbers (18) and (23) (see page (80 and 87) respectively). In the first ironic utterance, Helena tries to know the true relation between Alison and Cliff. In other words she tries to make Alison confess her disloyalty to Jimmy, by having an affair with Cliff, Jimmy's friend. But Alison tells her that she has a decent relation with Cliff; there is nothing physical between them. Her second verbal irony is directed to Jimmy. In it she expresses that Jimmy is hard to please. He is a complicated man who likes suffering and pain.

As mentioned before, in Act II, there are (12) ironic utterances. Each one is identified by the criterion of optimal accessibility of irony which depends on seven contextual sources. The following table and figure illustrate the distribution of these sources in this act:

Table (4): The distribution of the contextual sources on the ironic utterances in Act II

Contextual sources	number	Percentage %
Factual Information	7	21.875
Physical Setting	2	6.25
Nonverbal Communication	7	21.875
Biographical Data	6	18.75
Mutual Knowledge	4	12.5
Previous Utterances	1	3.125
Linguistic Cues	5	15.625
Total	32	

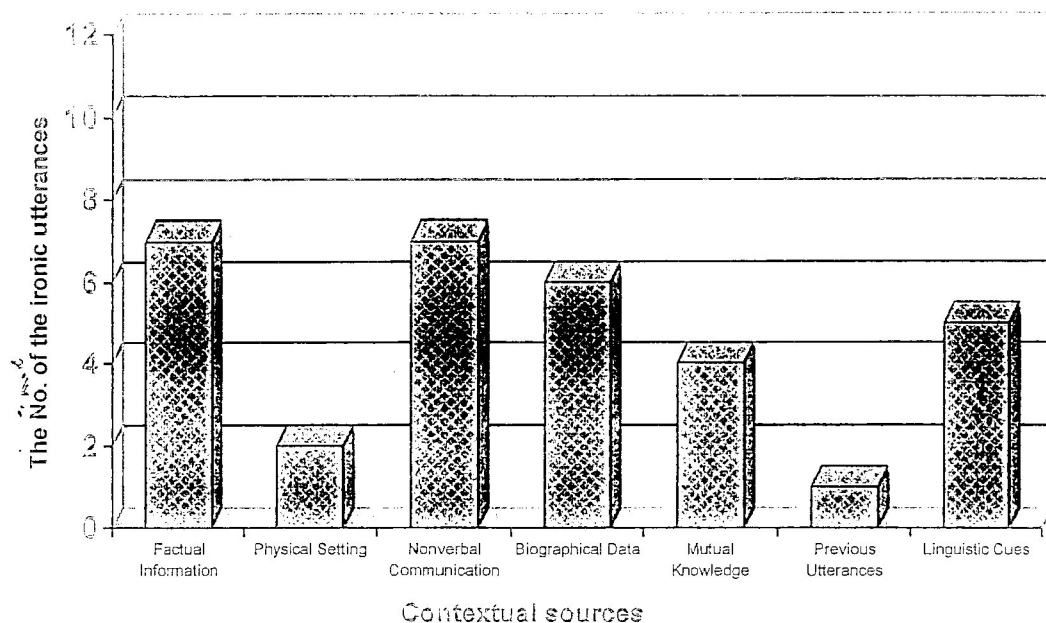


Figure (7): Contextual sources of the ironic utterances in Act II

From Table (4) it is clear that the first contextual source occurs in (7) out of the ironic utterances, or about (21.875%). More than half of the ironic utterances depend in their interpretation and identification on this source. Only (2) or (6.25%) out of the (12) ironic utterances have the second contextual source that is of physical setting. However, (7) out of the (12) ironic utterances depend in their interpretation on the nonverbal communication source. Half of the ironic utterances carry the biographical data source. That is (6) out of (12), or (18.75%). The next source, i.e. mutual knowledge, appears in only (4) out of the (12) ironic utterances. That is about (12.5%) whereas, only (1) out of the (12) ironic utterances can be identified by the previous utterance source. The last contextual source appears in (5) out of the (12) ironic utterances, or about (15.625%).

5.4 INTERPRETATION OF THE ANALYSIS AND THE RESULTS OF ACT III OF LBA

Basing on Yus's model of ironic interpretation, Act III of LBA consists of only one ironic utterance. It is under the number (30) (see page (100)), the last ironic utterance that appears in the play is said by Jimmy, who said (241) non-ironic utterances, and it is directed to Alison. However, Jimmy this time does not want to mock at her, but on the contrary, by his ironic utterance he tries to lessen Alison's suffering and pain, since she, for the first time, suffers and tastes the bitterness of life. Jimmy wants Alison to suffer in order to understand his suffering, pain and anger, i.e. to be equal to him.

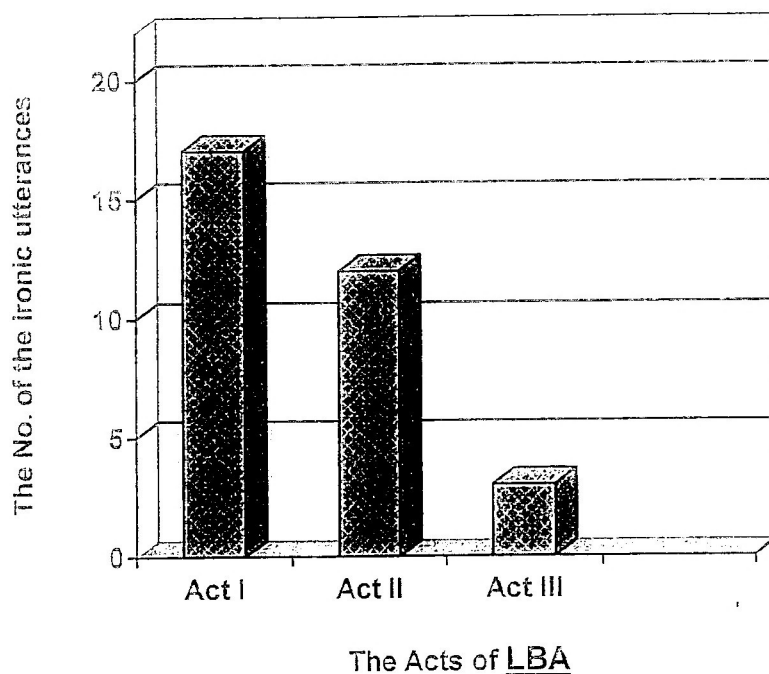
In this ironic utterance there are two incompatibilities, i.e. two contextual sources that help in its interpretation. Depending on Yus's model of irony, this utterance is slow to be processed as an ironic one and it is expected to be misunderstood; unless for the clause "and says with a kind of mocking, tender irony". This clause is a clear indication that this utterance is ironic.

5.5 THE TOTAL OF THE IRONIC UTTERANCES OF THE THREE ACTS OF LBA

The number of the ironic utterances in each act of LBA can be put in the following table (see also figure (8)). It exhibits that Act I contains the highest percentage of ironic utterances in LBA. However, the second act comes in the second place. It contains (40%), whereas the third act takes the lowest percentage; it is (3.33%). It comprises only one ironic utterance.

Table (5): The ironic utterances in LBA.

No. of the Act	No. of ironic utterances	Percentage %
I	17	56.666
II	12	40
III	1	3.333
Total	30	

Figure (8): The ironic utterances in the three Acts of LBA

In Act I, Osborne introduces Jimmy to the audience and readers as a character with an angry mood. Jimmy from the beginning of the play starts his abuse, mocking at and upsetting the people around him and even the institutions of life which are represented by Alison's family. By doing so, Osborne tries to surprise the audiences and readers from the beginning of the

play and raise their suspense from the start. In this act, Jimmy is the main character of the play. He is present from the start to the end of the act. He produces a lot of monologues by which he tries to express his anger against the society. On the other hand, Alison is silent in this act. She does not reply to Jimmy's conversation; therefore, this act has the highest value in the number of the ironic utterances.

In Act II Jimmy's appearance is limited. It is less than that of Act I. In the first scene, Osborne introduces Alison and Helena talking to each other about the former life. Then, Jimmy appears on the stage. He has a new target for his irony, Helena who belongs to the upper class that Jimmy hates. In the second scene Jimmy appears only at the end. This scene focuses on the arrival of Alison's father, and her return to her family's house leaving Jimmy to Helena. Consequently, this act has less ironic utterances than Act I, because the main character who produces irony is Jimmy, and he does not appear entirely in this act.

However, in Act III Jimmy appears from its beginning to its end, but the number of the ironic utterances is the lowest in the play. This is due to the departure of Alison to her family's home leaving Helena taking her place and becoming Jimmy's mistress. She is the opposite of Alison. Therefore, Jimmy accepts her in his life, in spite of the fact that she was his enemy in Act II. Helena gives Jimmy what he wants, that is love, involvement, care and participation, such matters that Alison did not give him. Therefore, the absence of Jimmy's main target that is Alison in the first scene of Act III and the appearance of someone else that Jimmy is active with, that is Helena causes his psychological state to relax. Accordingly, we notice that his anger fades away and he does not utter ironic utterances, except for one ironic utterance at the end of scene 2 of Act III. In this scene, Alison appears in a bad condition. She has lost her baby. She is in pain and suffering. This is the matter that Jimmy wants her to experience; he wants her to taste pain and suffering in order to become equal to him and to know how he feels.

However, this ironic utterance is not for blaming or mocking at Alison. On the contrary, here Jimmy tries to relieve Alison as she is about to die. She cannot tolerate suffering again. He reminds her of their game of bear and squirrel. The game they play when they are comfortable and calm. In it, they express their love to each other. Thus, it is clear that through analyzing the verbal irony of LBA, one can reach an appropriate interpretation of the work.

CHAPTER SIX

CONCLUSIONS, RECOMMENDATION AND SUGGESTIONS

6.1 THE CONCLUSIONS

Out of the analysis of the literary work LBA according to Yus's model and relevance theory, the researcher arrived at the following conclusions:

- 1- Pragmatic theories such as relevance theory can be applied not only to a natural discourse taken from every day conversation but also to literary works. Since pragmatics main concern is to study language in use, the language of a written literary text is an example of how man can use languages in literary work.
- 2- Relevance theory aims at explaining how communication and interpretation in general and verbal irony in particular are carried out. Yus's model that is based completely on relevance theory can be used to interpret verbal irony that occurs in literary work.
- 3- The theoretical account of the verbal irony of a literary work can help in understanding the literary work , the characters and their speech especially it can help in understanding the intended meaning of the ironical utterances that the writer of the literary work uses in order to reveal the real thinking ,opinion , beliefs, biographical background and personality of the characters and the reason of a certain behaviour of the characters that cannot

be understood without understanding the meaning of the ironic utterances .

6.2 RECOMMENDATION AND SUGGESTIONS

In teaching, the researcher recommends that the students can be introduced to a brief introduction to the relevance theoretical account of irony and Yus's model to enable them to identify and interpret the ironic utterances in a literary text. Also the researcher suggests the following topics for future studies. They are as follows:

- 1- A study of irony in terms of relevance theory and Yus's model can be made of other types of written literary works such as novel, short story, poetry, etc.
- 2- One can study the verbal irony of a certain literary text with the development of the phases of its plots. This study can help in investigating the uses of the ironic utterances in relation with the development of the text.
- 3- Yus's model may also be applied to two different literary works of different writers to check the differences in the ironic utterances they use and investigate the contextual sources they depend on so as to reach a certain understanding of the works. Moreover, one may find out the impact of the ironic utterances on the development of the plots.

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APPENDIX**THE IRONIC UTTERANCES
IN LBA**

No.	Ironic Utterance	Document
1	JIMMY: You bet you weren't listening .Old Porter talks and everyone turns over and goes to sleep. And Mrs. Porter gets 'em all going with the first yawn.	(I. 11a)
2	JIMMY: Why don't you get my wife to explain it to you? She's educated. (<i>To her.</i>) That's right, isn't it?	(I. 11b)
3	JIMMY: Can't think! (<i>Throws the paper back at him.</i>) She hasn't had a thought for years! Have you?	(I. 12a)
4	CLIFF: Like it! You're like a sexual maniac—only with you it's food. You'll end up in the News of the World, boyo, you wait. James Porter, aged twenty-five, was bound over last week after pleading guilty to interfering with a small cabbage and two tins of beans on his way home from the Builder's Arms. The accused said he hadn't been feeling well for some time, and had been having black-outs. He asked for his	(I. 12b)

No.	Ironic Utterance	Document
	good record as an air-raid warden, second class, to be taken into account.	
5	JIMMY: Yes, well, that's quite moving, I suppose. (<i>To Alison.</i>) Are you moved, my darling?	(I. 13)
6	JIMMY: There you are: even my wife is moved. I ought to send the Bishop a subscription. Let's see. What else does he say -----?	(I. 13-14a)
7	JIMMY: There you are: even my wife is moved. I ought to send the Bishop a subscription. Let's see. What else does he say. Dumdidumdumdidum. Ah yes. He's upset because someone has suggested that he supports the rich against the poor. He says he denies the difference of class distinctions. "This idea has been persistently and wickedly fostered by—the working classes!" Well! <i>He looks up at both of them for reaction, but Cliff is reading, and Alison is intent on her ironing.</i>	(I. 13-14b)
8	JIMMY: Sounds rather like Daddy, don't you think?	(I. 14a)
9	JIMMY: I don't know. No, I don't think so.	(I. 14b)

No.	Ironic Utterance	Document
10	JIMMY: She's a great one for getting used to things. If she were to die, and wake up in paradise—after the first five minutes, she'd have got used to it.	(I. 16)
11	ALISON: Yes, we know. Not since you were living with Madeline. <i>She folds some of the clothes she has already ironed, and crosses to the bed with them.</i>	(I.18a)
12	ALISON: Oh, wake up, dear. You've heard about Madeline enough times. She was his mistress. Remember? When he was fourteen. Or was it thirteen?	(I.18b)
13	ALISON: He owes just about everything to Madeline.	(I.18c)
14	CLIFF: Wouldn't have said Webster was much like Ulysses. He's an ugly little devil.	(I.19)
15	JIMMY: Everyone's making such a din—that's what's stopping me.	(I.23)
16	CLIFF: Well, I suppose he and I think the same a bout a lot of things, because we're alike in some ways. We both come from working people, if you like. Oh I know some of his mother's relatives are pretty posh, but he hates them as much as he hates yours. Don't quite know why. Anyway, he gets on with me because I'm common. (<i>Grins.</i>)	(I.30)

No.	Ironic Utterance	Document
	Common as dirt, that's me. <i>She puts her hand on his head, and strokes it thoughtfully.</i>	
17	JIMMY: I see. She said "Can I come over ?" And you said "My husband, Jimmy—if you'll forgive me using such a dirty word, will be delighted to see you. He'll Kick your face in !"	(I.37)
18	HELENA: Darling, really ! It can't be as simple as that.	(II.1.41)
19	ALISON: Jimmy went into battle with his axe swinging round his head — frail, and so full of fire. I had never seen anything like it. The old story of the knight in shining armour — except that his armour didn't really shine very much.	(II.1.45)
20	JIMMY: <i>(to Cliff)</i> . That seems to prove my point for you. Did you know that Webster played the banjo?	(II. 1.48a)
21	CLIFF: Price ninepence, obtainable from any bookstall! You're a mean old man, that's what you are.	(II. 1.48b)
22	JIMMY: Nothing are you ? Blimey you ought to be Prime Minister. You must have been talking to some of my wife's friends. They're a very intellectual set, aren't	(II. 1.49a)

No.	Ironic Utterance	Document
	<p>few months' time—and all for him! It's as if you done <i>him</i> wrong! <i>These</i> <i>men!</i>(<i>Turning on Cliff.</i>) And all the time you just sit there, and do nothing!</p>	
27	<p>ALISON: Disloyal!(<i>She laughs.</i>) He thought it was high treason of me to write to you at all! I used to have to dodge downstairs for the post, so that he wouldn't see I was getting letters from home. Even then I had to hide them.</p>	(II. 2.65a)
28	<p>ALISON: (<i>puzzled by this admission.</i>) Right on his side?</p>	(II. 2.65b)
29	<p>CLIFF: (<i>quietly.</i>) You'll be here.(<i>To</i> <i>Alison.</i>) Don't you think you ought to tell him yourself?</p>	(II. 2.70)
30	<p>JIMMY: Don't. Please don't ...I cant— <i>She grasps for her breath</i> <i>against him.</i> You're all right. You're all right now. Please, I—I....Not any more.... <i>She relaxes suddenly. He looks</i> <i>down at her, full of fatigue,</i> <i>and says with a kind of</i> <i>mocking, tender irony:</i> We'll be together in our bear's cave, and our squirrel's drey, and we'll live on honey, and nuts— lots and lots of nuts. And we'll sign songs about ourselves— about warm trees and snug caves, and lying in</p>	(III. 2.96)

No.	Ironic Utterance	Document
	<p>the sun. And you'll big eyes keep those on my fur, and help me keep my claws in order, because I'm a bit of a soppy, scruffy sort of a bear. And I'll see that you keep that sleek, bushy tail glistening as it should, because you're a very beautiful squirrel, but you're none too bright either, so we've got to be careful. There are cruel steel traps lying about everywhere, just waiting for rather mad, slightly satanic, and very timid little animals. Right? <i>Alison nods.</i> <i>(pathetically).</i> Poor squirrels!</p>	

الخلاصة

تتناول هذه الدراسة تحليل لجمال المفارقة اللفظية الواردة في عمل أدبي من خلال تطبيق النموذج فرانسيسكو يوس (Fransisco Yus) الذي يستند على نظرية التعلق (Relevance Theory). العمل الأدبي الذي اختير لهذه الدراسة هو مسرحية جون اوزبورن (John Osborne) المشهورة: انظر إلى الوراء بغضب (Look Back in Anger).

تتكون الدراسة من جزئين: نظري و عملي. يقع كل منهما في ثلاثة فصول، يحتوي الفصل الأول على تمهيد للدراسة بصورة عامة و تحديد مجال الدراسة و الفرضيات التي اعتمدت عليها ونظرة موجزة على المسرحية نفسها.

يعرض الفصل الثاني ثلاث نظريات للتواصل وهي: نظرية الرموز (Code Theory) ونظرية كرايس (Grice Theory) ونظرية التعلق (Relevance Theory) التي تستند عليها الدراسة الحالية. ويعرض الفصل مبادئ النظرية الأخيرة ونظام الفهم للتواصل وأهمية المحتوى للتواصل.

و يركز الفصل الثالث على نوع واحد من أنواع الكلام التصويري وهو المفارقة اللفظية مسلطاً الضوء على الرؤية الكلاسيكية، ورؤية كرايس ورؤية نظرية التعلق للمفارقة الذي يستند عليها النموذج فرانسيسكو يوس لتفسير المفارقة وقد اعتمد هذا الانموذج في الجزء العملي للدراسة.

و يتضمن الفصل الرابع ملخصات لفصول المسرحية انظر إلى الوراء بغضب (Look Back in Anger) , وتحديد جمال المفارقة اللفظية في كل فصل منها ومعالجتها على وفق النموذج فرانسيسكو يوس (Fransisco Yus) لتفسير المفارقة.

و يبين الفصل الخامس تحليل المفارقات اللفظية التي ظهرت في المسرحية وتفسيرها.

و يقدم الفصل السادس استنتاجات الدراسة التي توصلت إليها الباحثة و توصية ومجموعة مقترحات. ويتبع هذا الفصل قائمة المصادر و ملحق المادة العلمية والخلاصة باللغة العربية.

الباحثة

جامعة البصرة

دراسة تعلُّقية - نظرية
للمفارقة اللفظية في مسرحية جون
اوزبورن
انظر إلى الورااء بغضب

رسالة تقدمت بها
زينب كاظم عبود الغفاري
إلى
مجلس كلية التربية في جامعة البصرة
وهي جزء من متطلبات نيل درجة ماجستير آداب
في اللغة الإنكليزية

بإشراف
الأستاذة المساعدة الدكتورة بلقيس عيسى كاطع راشد