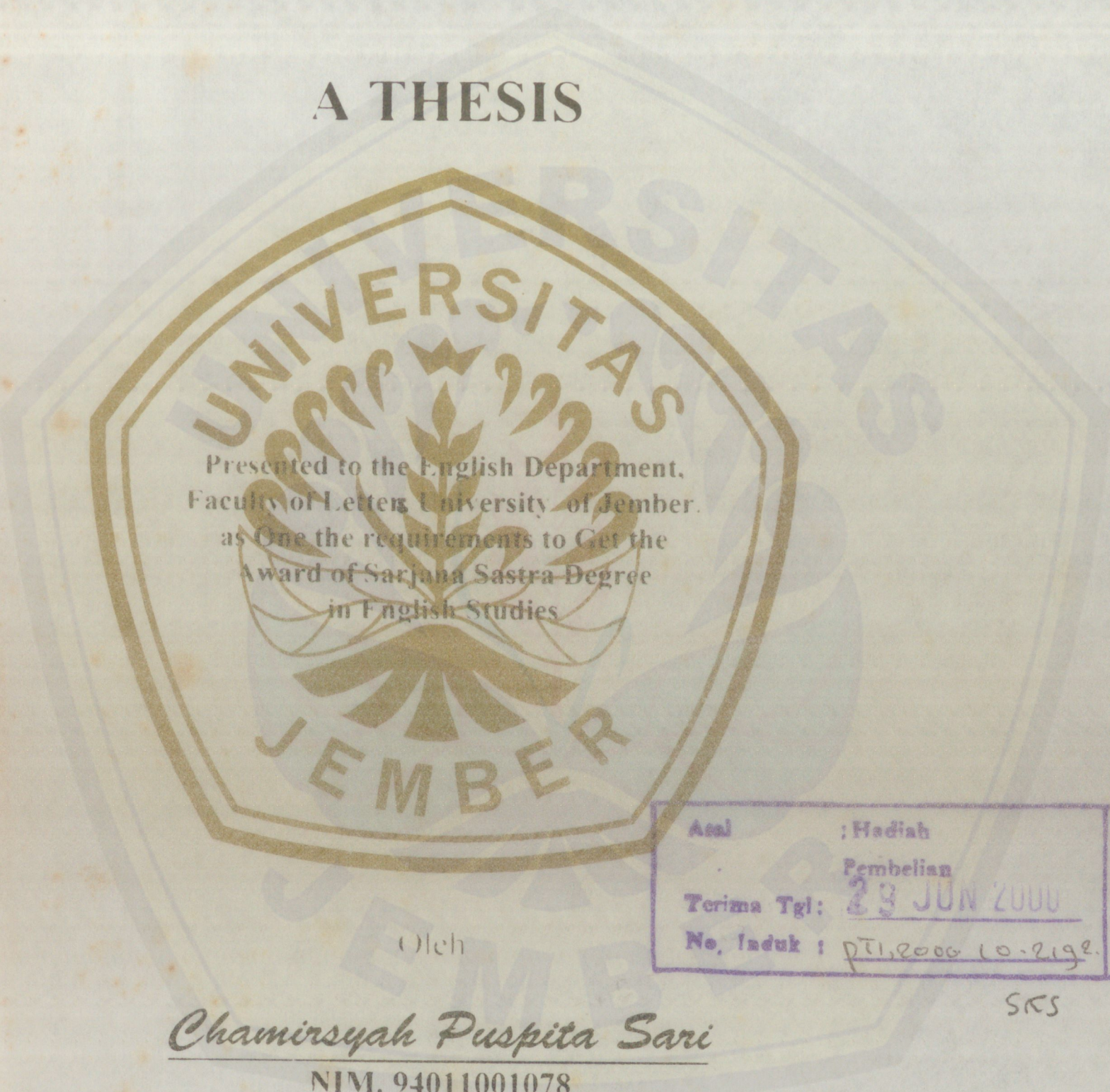




TILAK DIPINJAMKAN KELUAR

# A STUDY ON THE IRONICAL EXPRESSIONS IN BERNARD SHAW'S *DEVIL'S DISCIPLE* FROM LINGUISTICS POINT OF VIEW

## A THESIS



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in English Studies

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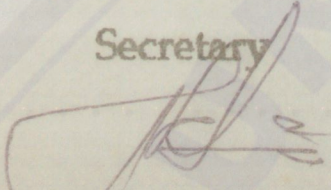


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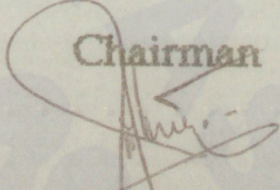
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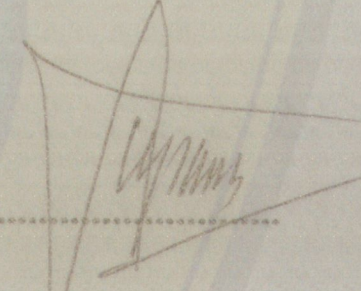
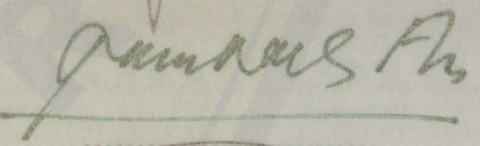
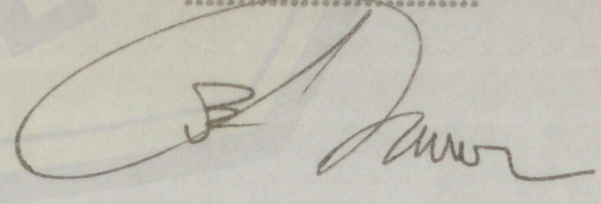
  
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**DEDICATED TO:**

My late father, *Moch. Amin* and my beloved mother,  
*Siti Fadillah,*

My elder sister and her husband, *Chalijah Duspa Rini, S.E.*  
and *Bambang Sutedjo, S.S. Amd,*

My younger sister, *Khoriah Laillah Ubiari,*

My cute and sweet niece, *Sherina Prameswari Wijayaputri*  
*Sutedjo,*

My little friend, *Chimot,*

My dearest, *Muslim Yuliantono, S.Sos.*





**MOTTO:**

*"Let not your tongue cut your throat"*

*(wise word)*



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my friends, particularly who have  
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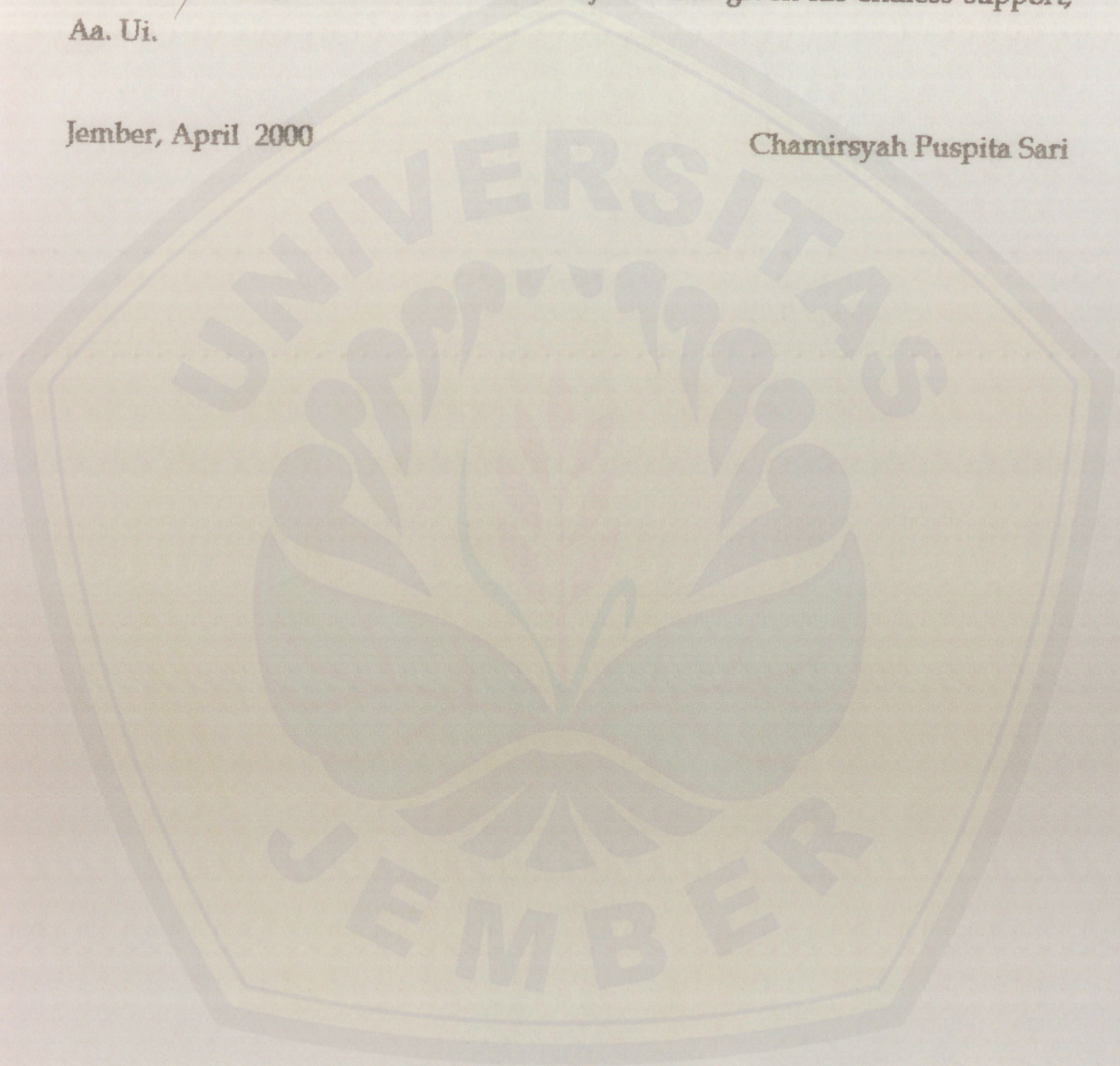


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Jember, April 2000

Chamirsyah Puspita Sari





## CHAPTER I INTRODUCTION

### 1.1. The Background of the Study

Viewing language from the side of how it takes a role in carrying idea or concept from one to another seems to be an interesting topic. Sometimes, it brings us into an amazing position when we realize that language bears an extraordinary force, since it is able to evoke some effects to the hearer's mind. Sometimes, language can build up the warrior's enthusiasm in a battlefield. Language is also able to change someone's mind and persuade others to buy some products. Through language someone might be comforted, insulted, even hurt. However, all those facts have never been detached from human's thought of how to use language effectively.

To use language effectively means that the language used can totally describe what the speaker wants to convey and be accurately accepted by the hearer, in the sense that language should become a good medium for the success of communication process. In this case, the speaker makes a hard effort to choose the best way to attain the goals of communication.

The effectiveness is not simply achieved when language is operated in a social interaction. In this case, language is not merely as a means of communication but it is also as a means of maintaining social relationship. On one side, the speaker wants to attain his goals effectively but on another side, he should not disregard his social life. Based on the theory of Face developed by Goffman, which was cheated by Hudson, speech is a work needed to maintain face. The term face, means something like *self respect* or *dignity* (in Hudson, 1996; 113). It means that in social interactions, as far as possible we try to lead our lives without losing our own face. With regard to this idea, Hudson proposes (1996:113-114), "we should lead our social lives



according to the Golden Rule 'Do to others as you would like them to do to you!', by looking after other people's faces in the hope that they will look after ours" Clearly, all human beings in order to enter into social relationships with each other, must acknowledge the face of other people or must be polite.

The two functions of language above may reflect a dual purpose in human intercourse. They are to act efficiently together with other people and to create and maintain social relationship. According to Cook, one of these purposes becomes dominant in a given situation or in the existence of a certain kind of relationship (1989: 34). For example:

"In emergencies, when there is a need for immediate action, it is hardly appropriate to follow the politeness principle. In cinema, for example, although you would no doubt forgive me if I shouted 'Move!' at you, if I had seen that a heavy chandelier was falling on to your head, you might not be so tolerant if I used the same formulation, requesting the same action, if you simply obscuring my view of the screen. In the latter case I would be more likely to give you options and a reason, by saying: 'Would you mind moving slightly. I can't see the screen very clearly.' "(in Cook, 1989:34).

In fact, we find the language use phenomena varies. It is because people have several kinds of ways as many as their purposes. There is a time when people prefer to choose an indirect way to convey their intentions. They create some expressions which are not easy to grasp literally. The real intentions are hidden behind the word actually uttered. There is no doubt that the condition is deliberately situated by the speaker for certain purposes.

An ironical expression is one of the non-literal use of language. It is understood as the expression in which the concept of irony has been employed. In the American College Dictionary (1962:202), it is stated that the essential feature of irony is a contradiction between the literal and the intended meaning, since one thing is said another is implied. Brooks and



Warren supported in *Modern Rhetoric* that "Irony always involves discrepancy between the literal meaning of statement and its actual meaning" (in Gray, 1963:204). In other words, Gill said that it usually represents the gaps, either between words and truth or between word and meaning and also between intention and result (1985:277).

The uses of ironical expressions are common and obvious in daily interaction. The expressions might be in the form of under statement, exaggeration, sarcasm, etc. According to Tarigan, there are two kinds of irony, light and strong. Light irony takes the form of humor. Therefore, strong irony is commonly in the form of sarcasm or satire, although the distinction of both is very difficult to do and rarely satisfying (1985:189). Irony usually attacks or derides, or often is merely playful: "*Beautiful weather isn't it?*" means the weather is perfectly detestable, "*If you try hard, you may be able to do worse*" means that what you have done is quite bad enough (in Gray, 1963:202).

As language-use phenomenon, ironical expressions are classified into non-ideal ones since they are always created by flouting some principles. The ideal ones can be reached by applying all of requirements proposed by Suyono (1990:59) that there are some principles in language use. They are: (1) Aspects of speech situation; (2) Politeness Principles; (3) Co-operative Principles; (4) Decisive factors of communicative event. If the language is ideal, it means that it is easy to understand. Thus, the ironical expressions are not easy to understand literally.

Some considerations above may lead us to decide that to get better understanding about ironical expressions, we should take a pragmatic approach because the approach always involves contextual consideration in it. As Brown stated "Any analytic approach in linguistics which involve contextual consideration-necessarily belong to that area of language study



called pragmatics..." (in Lubis, 1993:19).

The study focuses on verbal irony or ironical expressions. Holman says that "verbal irony occurs when the actual intent of the speaker or writer is expressed in words that carry the opposite meaning" (in Encyclopedia Americana, vol.15). In the Drama of Bernard Shaw entitled *Devil's Disciple* the ironical expressions are really actualized in words or speeches spoken by the characters. Thus, it becomes a primary source of the data in this thesis. The data will serve as a text with enclosing some contexts in which the expressions actually happen.

## 1.2. Problem to Discuss

Communicating with others, people mostly think of the best and most effective way to convey their intentions in order to attain the goals maximally. Yet, it should be realized that as the social creatures who need and live together with others, they should not disregard the social aspects in which they are included.

The process of selecting a certain kind of communication means is certainly done with some considerations. In other words, whatever language forms taken or chosen, there are always some important points which is served as a background.

Thus, with regard to the reasons above the problems to discuss in this thesis are formulated as follows:

1. How do the speakers or the characters in Bernard Shaw's *Devil's Disciple* employ the Politeness Principles and the Cooperative Principle in the process of representing irony?
2. What kind of politeness is served as the basic for the ironical expressions?
3. In a given situation, the characters prefer to express their real intentions indirectly, in this case through irony. What are the reasons of why they



choose ironical expressions?

4. Can the choice or the use of a certain kind of irony show the social relationship between the participants?

### 1.3. The Scope of The Study

As the title suggests, the area of the study is linguistics domain, more specifically pragmatics and sociolinguistics. It does not mean that the other aspects of linguistics such as syntax and semantics are less important than those taken. Yet, it is because the study is more emphasized on the external aspect of language or the phenomena of language use.

The two aspects, pragmatics and sociolinguistics, may be integrated into one term pragmatic that is subject to the sociological orientation as proposed by Leech (1993:120). Thus, the discussion will be concentrated on the problems around the language in relations to its social aspects, including the motivation of the speaker and the social relationship between the participants.

The language form which are taken as the data are ironical expressions or verbal irony derived from Bernard Shaw's play, *The Devil's Disciple* written in 1897. The ironical expressions or verbal irony here, means the kind of irony that really actualized in words or speeches consciously spoken by the characters in it.

### 1.4. The Significance of The Study.

Ironical Expressions are not only employed as a literary device since they are common and actually found in daily interaction. People produce them when interacting with others. Even, the expressions can be considered as a means or a kind of strategy of communication, concerning with the achievement of certain purposes.



In their social reality, ironical expressions are viewed as one of the phenomena of language use. Ironical expressions belong to the non ideal ones since the expressions are a kind of an indirect use of language which are not easily understood literally.

To get better understanding about ironical expressions, It is necessary to give a special attention to two kinds of principles employed to represent irony, How the speaker treats them. The interest also involves the finding of a certain kind of politeness serving as the basic of the expressions. Further, the discussion will give more attention to the speaker motivation in using the choice ironical expressions as a means of communication. Finally in social view it is questioned about whether the relationship between speaker and hearer can be showed through the ironical expressions usage.

Furthermore, this thesis with the problems proposed and the pragmatic approaches used, hopefully, will give more information about the situationally appropriate utterances, including what to use them for, when to use them and how to use them. Clearly speaking, the readers can get a good guidance to apply ironical expressions in an appropriate way, so that the communication held will be successful.

### 1.5. The Goals of The Study.

Through the discussion of problems, the goals to obtain are:

1. To show how the characters in Bernard Shaw' *Devil's Disciple* act towards the Politeness Principles and Cooperative Principles in the process of representing irony.
2. To find the kind of politeness serving as the basic of ironical expressions or the principle of irony.
3. To reveal the possible reasons of why the characters prefer to choose irony as a means of communication.



4. To look into whether the choice of a certain kind of irony is able to show the social relationship between the participants involved.

#### 1.6. The Organization of The Thesis

This thesis comprises five chapters. Chapter I consists of six sub chapters designed to show the background of the study, problem to discuss, significance of the study, goal of the study and organization of the thesis.

Chapter II provides some related theories. In the first sub chapter, the discussion is focused on the theory of irony. Then it is followed by some linguistics theories that will be used to analyze the data.

Chapter III concerns with the methodology of research. It explains about the method of how the data are obtained and analyzed.

Chapter IV is about the real discussion of the problems. This chapter consists of some sub chapters as necessary for uncovering all of the problems formulated.

Chapter V is decided as the last one in which the conclusion drawn as a result of the data analysis.



## CHAPTER II

### THEORETICAL REVIEW

This chapter consists of some theories and concepts needed and related to the problems proposed. In the first sub chapter, the concept of irony, as the central point of this thesis will be provided in detail from general view until specific one. Then, it is followed by the concept of pragmatic in which the conversational implicature, presupposition and the speech act theory are included. Furthermore, the theories of sociolinguistics, power and solidarity are also explained.

#### 2.1. The Concepts of Irony.

##### 2.1.1. General View.

Irony may be defined differently in many books of literature. It is because irony has several kinds of definitions dealing with the technical literary terms. Books of rhetoric and critical commentaries often compound the confusion by using the word in all sorts of phrases: irony of fate, conscious and unconscious irony, irony of structure, and so forth. However, it is not easy to find dictionary definitions which devote to a full discussion of irony.

Gray, in his book *Words, Words and Words: about Dictionary* (1963:202-207), tries to compile some definitions of irony. He takes the American College Dictionary as a reference since it has the most complete definitions. In the American College Dictionary, irony is defined as follows:

**i-r-o-n-y:** 1. a figure of speech in which the literal meaning of a locution is the opposite of that intended, esp, as in the Greek sense when the locution understates the effect intended: employed in ridicule or merely playfully. 2. an ironical utterance or expression. 3. simulated ignorance in discussion (socratic irony). 4. (in tragedy) the quality or effect of speeches understood by the audience but not grasped by the speakers on the stage (tragic



irony). 5. an outcome of events contrary to what was, or might have been, expected. 6. an ironical quality.

Furthermore, according to Gray, irony can be a *figure of speech* or a trope in which an intended meaning is opposite to an apparent meaning as in deliberate understatement and in some kinds of sarcasm, an effect produced in tragic drama when more is revealed to the audience than to protagonists, an intention, an outcome, a pretended ignorance, and a vague sort of quality.

Djajasudarma (1993:21) and Tarigan (1990:61) have the same definition of irony. Irony is defined as a figure of speech which has a contrary meaning, with the purpose of making fun of. The purpose may be reached by proposing: a). a contrast meaning between a literal and actual one, b). a discrepancy between what happens and what is expected, c). a discrepancy between the situations proposed and the reality. For example: "Have you home? it is still at two o' clock" (it is said by an annoyed father waiting for his daughter <sup>who</sup> came in late at night), "It is your last month report, isn't it?, you already knew that I was so busy" (as superior who is waiting for report which should be submitted in the last time), "How clean here is, there is much trash everywhere".

Gill states that "irony is the effect produced when a reader sees that there is a gap between the words that are being said and the real significance of those words" (1985:277). There are three types of gaps proposed: the gap between words and truth (occurs when something the reader knows to be mistaken is said), between words and meaning (occurs when the reader sees that the real significance of what is being said is very different from what the speaker supposes), between intention and result (occurs when the result will not be what is expected or dramatic irony).



From all those definitions, the important point taken is that irony is a reference which may consist of contradictions, contrasts or discrepancies. For example; when one is sarcastic, there is contrast between one says and what he means; when one pretends ignorance, there is a contrast between the pretense and one's actual knowledge. When one is employing socratic irony, there is a discrepancy between one's real knowledge of a subject and one's professed ignorance of it. As stated in *The American College Dictionary*, the essential feature of irony is the contradiction between the literal and the intended meaning, since one thing is said and another is implied. However, irony does not resolve the clash of the contestants, it somehow provides an atmosphere in which both can reside without destroying each other or human being whose conflicts and contradictions they are. (Gray, 1963:206).

To reduce many concepts of irony, Gray (1993:205,206) distinguishes irony into two major categories, they are:

1. **Verbal Irony**, one kind of irony which involves speeches, words actually spoken by a character or narrator. It is subdivided into Conscious and Unconscious Irony. Conscious irony, consists of understatement, sarcasm, socratic irony, comic irony and narrative commentary (as in Maupassant). Unconscious irony is generally confined to tragic drama (e.g., many of Oedipus's early speeches and one or two of Hamlet's) and narrative poetry (e.g., Prufrock's account of himself).
2. **Non Verbal Irony** is a kind of irony which is concerned with situations and events. There are irony of situation, irony of structure, irony of fate.

Conscious irony can be found in Mark Antony's use of the word "honorable" in Shakespeare's *Julius Caesar* to describe the man who have murdered Caesar. In unconscious irony a word, a phrase, or speech is understood in a double sense by the audience or reader though not by the characters. A famous example of unconscious irony is Shakespeare's *Othello*,



in which othello repeatedly describes the treacherous Iago as "honest" and, conversely, fed by the lies of "honest Iago," become convinced that his blameless wife, Desdemona, is not "honest".

In sarcasm, the speaker is fully aware of the discrepancy that his statements embrace overtones that may or may not be understood by the listener. When employing socratic irony, the speaker is fully aware of the discrepancy between his real knowledge of subject and his professed ignorance of it, but if the hearer is to learn, he must remain temporarily ignorant of the irony.

Irony of structure or irony of fate or irony of situation depends more on a sequence of events, than on a turn of phrase. Yet, Brooks and Warren in their book *Modern Rhetoric* stated that irony of situation or irony of fate or irony of structure is at least partially converted into an irony of statement in which the writer describes the situation. It is as though he did not himself see the implications of such phrases (in Gray, 1963:204).

An example of the irony of fate is news stories dealing with children dying in a fire caused by a faulty space-heater that was to be replaced the next day. Irony of situation or sometimes called as structural irony is found when Bazarov, in Turgenev's *Father and Children*, the idol of his parents and companions and the hope of a new Russia, is taken ill and dies. In this case, there is a contrast between the fulfillment expected of Bazarov's life and the waste and futility in his death.

### 2.1.2 Irony in a rhetorical view

The term of rhetoric may refer to a study of how language is used effectively in communication. In this case, irony will be described in a different way than before, in the sense that the discussion of irony is more emphasized on the irony viewed as a strategy of communication.



Irony, in the term of Leech (1993: 227), is a form of self-defense which combines the art of attack with an apparent innocence. Through irony, the dangerous aggressions such as direct criticism, insult, threats, etc, which often cause the conflict, can be manifested in a less dangerous verbal form. An insult can easily lead to a counter-insult, and hence to conflict whereas an ironic remark is less easy to answer in kind.

In fact, according to Leech (1993: 125), irony builds upon or exploits the principle of politeness (this principle will be discussed more completely in the next sub-chapter). The Irony Principle may be stated in a general form as follows: "If you must cause offence, at least do so in a way which doesn't overtly conflict with the Politeness Principle, but allows the hearer to arrive at the offensive point of your remark indirectly, by way of implicature." It means that in being ironic, one exploits Politeness Principle to uphold the Cooperative Principles. A person who is being ironic appears to be deceiving or misleading others, but in fact he is indulging in an "honest" form of apparent deception at the expense of politeness.

Irony typically takes the form of being too obviously polite for the occasion. For example:

A: John has just borrowed your car.

B: Well, I like THAT!

The implicature derived from the Irony Principle works as: 'What B says is polite to John <sup>and</sup> is clearly not true. Therefore what B really means is impolite to John and true'.

Irony also involves sincere statements or falseness ones. The falseness of statement may be made clear by a contradictory tone of utterance. It is found in the expression such as "that's all I wanted" that uttered ironically. However, the sincerity of statements can also be showed by the absurdity. For instance,



*"Bill wanted that news like he wanted a hole in the head", "with friend like him who needs enemies".*

The Ironic force of a remark is often signaled by exaggeration or understatement, which makes it difficult for hearer to interpret the remark directly. The instance of exaggeration is when someone pretends to take up an extreme position in saying *"that's all I wanted"*. The ironic force would not have been felt by other if he had simply said the opposite of the truth as in *"that's what I wanted"*. Unlike exaggeration, ironic understatement typically, by negation, makes a claim which is manifested far weaker than a claim that could be made, such as: *"your grade were not too good"* (really rather poor)

Furthermore, According to Tarigan , there are two kinds of irony, light and strong. Light irony takes the form of humor. However, strong irony is commonly in the form of sarcasm or satire, although the distinction of both is very difficult to do and rarely satisfying (1985:185). The first kind of irony as Tarigan categorized is in accordance with Leech's concept of banter (mock irony).

Leech states that *"banter is an offensive way of being friendly"* (1983: 144). It has the opposite effect to the irony. Unlike irony, banter works without exploiting Politeness Principle. Even, it is built with a low position on the scale of politeness. It is commonly used to show solidarity or familiarity. The ability to be impolite to someone in jest helps to maintain a familiar relationship. For example, in a game of chess, one person may say jokingly to another: *what a mean cowardly trick!* referring to a particular clever gambit, or when two friends may greet one another with remark such as *Here comes trouble!*. So then, the principle of banter might be expressed as follows: "In order to show solidarity with hearer, say something which is (i) obviously untrue, and (ii) obviously impolite to hearer" (adopted from Leech, 1983:



144). So the implicature derived from the Banter Principle is the opposite of that derived from the Irony Principle: 'what speaker say is impolite to hearer and is clearly untrue. Therefore what speaker really means is polite to hearer and true'.

## 2.2. The Concept of Pragmatic

The term pragmatic was firstly used by a famous philosopher Charles Morris who has a great intention on semiotic. In the study of sign system, he proposes three basic concepts, they are syntax, Semantics and Pragmatics (Suyono, 1990:1). Syntax studies the formal relation among language signs. Semantics studies the relation between signs and the object. Pragmatic studies the relation between language signs and their users.

In those three concepts, only pragmatics allows humans into the analysis. The advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions that they are performing when they speak.

Yule in his book, *Pragmatics* (1996: 3), gives some definitions in a complete way. Firstly, he states that "*Pragmatics is the study of speaker meaning*", It has, consequently, more to do with the analysis of what people mean by their utterances than what the meaning of words or phrase uttered. Secondly, he says that "*pragmatics is the study of contextual meaning*". It requires the consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumstances. Third, he adds that "*Pragmatics is the study of how more gets communicated than is said*". This type of study explores how much what is unsaid is recognized as part of what is communicated. We might say that it is the investigation of invisible meaning. The last, he completes his opinions



about pragmatics by saying that "*Pragmatics is the study of the expression of relative distance*". It deals with the assumption of how close or distant the listener is from the speakers.

Those definitions of Yule seem to be good reasons of why the concept of pragmatics is necessary in this thesis. It is because this concept is considered as an adequate means in solving the problems proposed. Then, since the pragmatics studies language from linguistics functional point of view, it also concerns with some non-linguistics references such as Speech Act Theory, Conversational Implicature and Presuppositions. Each reference is further discussed in the following sub chapters.

### 2.2.1 The Concept of Speech Act Theory

Speech Act Theory was proposed by Austin, which was then developed by his student, Searle (Suyono, 1990:16). They put forward that an utterance can constitute an act. Austin is the first person who say that in uttering a sentence, we can do things as well as say things. According to Levinson (in Suyono, 1990:5), speech act phenomenon is the actual phenomenon in speech situation. It means that the speech act is the constituent element in the form of speech.

According to J.L. Austin, speech act can be divided into three kinds of acts, they are locutionary act, illocutionary act, and perlocutionary act (Leech, 1993:316). Locutionary act is an act of saying something. This is the act of simply uttering a sentence or a description of what a speaker says. Hence, the act gives a contribution in understanding the illocutionary act and the perlocutionary act.

An act of doing something in saying something is called illocutionary act. This is what the speaker intends to do by uttering something. The illocutionary act includes reporting, announcing, predicting, admitting,



opining, asking, reprimanding, requesting, suggesting, ordering, proposing, expressing, congratulating, promising, thanking and exhorting (Alston in Leech, 1993:323).

Perlocutionary act means an act of affecting the listener based on the situation and the condition of uttering something, as intended by the speaker. It includes such effects as: they are bringing the receiver to learn something, deceiving, encouraging, irritating, frightening, amusing, persuading, getting the receiver to do something, inspiring, impressing, distracting, getting the receiver to think about something, relieving tension, embarrassing attracting attention, and boring (Alston in Leech, 1993:323).

Furthermore, the speech act (which is divided into locutionary act, illocutionary act and perlocutionary act) has a certain content and force. So, in further discussions, several terms such as locutionary force, illocutionary force and perlocutionary force will be used.

Speech act and its component acts are extremely sensitive to the context of the utterance in particular and also the relationship between the speaker and hearer. The example of the statement above is the expression: *"It is cold here"*. The locutionary force of the expression is that the speaker states that the weather is cold. However, the illocutionary force and the perlocutionary force will be different or vary depending on the context.

When the expression is uttered by a wife to her husband in the middle of the night, the illocutionary force might be requesting her husband to do something such as having sexual intercourse. The perlocutionary force might be attracting her husband's attention. However, if the expression is uttered by a teacher to a student in class, the illocutionary force can be asking the student to close the door because the wind blows hard, and the perlocutionary force might be getting the student as the hearer to do something, such as closing the door.





### A. Indirect Illocution

According to Searle (in Leech, 1993:49), Indirect illocution is an illocutionary act which is done indirectly through other illocutions. For example, in greeting a late student, a teacher uses a question to scold instead of the expression of angry directly such as 'Do you know what time is it' or 'Have you had a nice sleep?'. A sentence is understood to be an indirect speech act if it is contextually inappropriate or, not appropriate to the context.

### B. Illocutionary Function

In relation to the social goal in establishing and maintaining comity, Leech (1983 :104) classifies illocutionary force into four types, they are:

- 1) **Competitive:** The illocutionary goal competes with the social goal; eg. ordering, asking, demanding, begging.
- 2) **Convivial:** The illocutionary goal coincides with the social goal; eg. offering, inviting, greeting, thanking, congratulating.
- 3) **Collaborative:** The illocutionary goal is indifferent to the social goal; eg. asserting, reporting, announcing, instructing.
- 4) **Conflictive:** The illocutionary goal conflicts with the social goal; eg. threatening, accusing, cursing, reprimanding.

The first two types are the ones which chiefly involve politeness. Competitive function has the politeness in negative character of which purpose is to reduce the discord implicit in the competition between what speaker wants to achieve, and what is "good manners". Essentially, competitive goals are *discourteous*, such as getting someone to lend you money.

The second type is on the contrary, *intrinsically courteous*. Politeness here takes a positive form of seeking opportunities for comity. For example, if



someone has opportunity to congratulate others on their birthday, someone should do so. In the third category, politeness is considered largely irrelevant. And in the fourth category, politeness is out of the question, since conflictive illocutions are designed to cause offense.

### 2.2.2 The Concept of Conversational Implicature

In interpreting expression, Conversational Implicature is an important component because it is used to explain the implicit meaning behind what is said as what is being implicated. It also studies the meaning of an utterance according to the context. The Conversational Implicature which is applied in this thesis is based on Grice Implicature theory (Suyono, 1990:14). He proposes that there is a set of assumptions which overlap and arrange communicative event as a speech act. Those assumption lead people in doing communication to get the proper aim. The Conversational Implicature includes Co-operative Principle and Politeness Principle.

According to Grice, the Co-operative Principle is a general agreement of co-operation between the participants (Suyono, 1990:14). According to the principle, in interpreting language, it is assumed that the sender is obeying a number of maxims. If it is combined with general knowledge of the world, the receiver can reason from the literal, semantic meaning of what is said to the pragmatic meaning and induce what the sender is intending to do with his or her words.

However, Grice argues that certain aspects of conversational behavior can not be accounted unless we assume that (i) people are co-operative, and that (ii) people assume that other people are cooperative (Leech, 1981:327). Therefore, he proposes Co-operative Principle with a number of distinct maxims. They are:

1. Maxim of Quantity: Give the right amount of information, I.e:



- a. Make your contribution as informative as is required.
  - b. Do not make your contribution more informative than is required.
2. **Maxim of Quality:** Try to make your contribution one that is true, i.e:
- a. Do not say what you believe to be false.
  - b. Do not say that for which you lack adequate evidence.
3. **Maxim of Relation:** Be relevant
4. **Maxim of Manner:** Be Perspicuous, i.e:
- a. Avoid obscurity of expression.
  - b. Avoid ambiguity.
  - c. Be brief (avoid unnecessary prolixity)
  - d. Be orderly.

(Adapted from Grice, in Leech, 1989:332)

Besides Co-operative Principle, Politeness Principle also belongs to Conversational Implicature. It may be formulated as a series of maxims which people assume are being followed in the utterance of others. Robert Lakoff (Cook, 1989:32) has formulated three maxims of the Politeness Principles as follows: (1) Don't impose; (2) Give options; (3) Make your receiver feels good. More detail, Leech separated the Politeness Principles into six maxims. They are: (1) Tact Maxim; minimize cost to *other* and maximize benefit to *other*, (2) Generosity Maxim; minimize benefit to *self* and maximize cost to *self*, (3) Approbation Maxim; minimize dispraise of *other* and maximize praise of *other*, (4) Modesty Maxim; minimize praise of *self* and maximize dispraise of *self*, (5) Agreement Maxim; minimize disagreement between *self* and *other*, and maximize agreement between *self* and *other*, (5) Sympathy Maxim; minimize antipathy between *self* and *other*, and maximize sympathy between *self* and *other*.



Actually the Politeness Principle is a complement to the Co-operative Principle which can handle the difficult thing that can not be explained by the Co-operative Principle. In a certain condition, the Co-operative Principle might be more dominant than the Politeness Principle, and vice versa. Furthermore, the Politeness Principle and the Co-operative Principle are also often in conflict with each other. Politeness and truth are often mutually incompatible and so are politeness and brevity.

### 2.2.3 The Concept of Presupposition

Presupposition is a background knowledge or pre-requisite knowledge. It can make a certain act or utterance meaningful, reasonable, and acceptable by the participants who are involved in speech events. Presupposition as a basic conclusion about linguistic context <sup>which</sup> will make a language form has a certain meaning for the listener or the reader. Besides, it helps the writer or the speaker to determine the language forms which can express the intended meaning or messages. Furthermore, Kenan (in Suyono, 1990:16) defines Pragmatic Presupposition as a relationship between the speaker or the writer and the fittingness of a sentence in a certain context. Presupposition causes the fittingness of a sentence or an expression in relation to the world knowledge of the speaker or the writer and the hearer or the reader. It means that presupposition is a shared knowledge among the participants which are involved in a speech event.

### 2.3. Sociolinguistics

In fact, we find the language-use phenomenon varies in society. A Group of society or even an individual has its own way in using the language. The language of children may differ from the adults. The way of educated people is different from uneducated people in expressing the same thing or even we



may be able to distinguish the language used by a doctor and the language used by others from other profession.

All of those interesting phenomena are discussed more in sociolinguistics. Hudson defined sociolinguistics as "a study of language in relation to society" (1996:1). More detailed, Fishman said that "sociolinguistics is the study of the characteristic of language varieties, the characteristics of their functions, and the characteristics of the speakers as these three constantly interact, change and change one another within a speech community" (in Pateda, 1994:3). So, sociolinguistics is not only deeply involved in the formal aspect of language but it also considers the social aspect of the language users.

### 2.3.1 Theory of Face

Language operated in social interaction is not merely as a vehicle of communication but it is also as a means of maintaining social relationship. In the specific term, Goffman, an American Sociologist (in Hudson, 1996:113), states that language is the work needed to maintain face. The term face is used in the same way as in the expressions *to lose face* and *to save face*, meaning something like *self-respect or dignity*. The idea of the Theory of Face is inspired by the assumption that in a social life in which we depend on each other, as far as possible we try to lead our lives without losing our own face. In relation to this issue, Hudson proposed that "we should lead our social lives according to the Golden Rule ('Do to others as you would like them to do to you!') by looking after other people's faces in the hope that they will look after ours" (1996:114). Then he adds that "face is something that other people give to us, which is why we have to be so careful to give it to them".

According to Yule, face means the public self-image of a person and refers to that emotional and social sense of self that everyone has and expects



everyone else to recognize. Therefore, politeness, in interaction, is a means employed to show awareness of another person's face (1996:60). In this sense, politeness can be accomplished in situations of social distance or closeness.

Brown and Levinson (in Hudson, 1996:114) distinguish face into two kinds. They are *positive* and *negative* face. A person's negative face is the need to be independent, to have freedom of action, and not to be imposed on by others. A person's positive face is the need to be accepted, even liked, by others, to be treated as member of the same group, and to know that his or her wants are shared by others. In simple terms, positive face is the need to be connected. Hudson prefers to use terms: *solidarity face* and *power face* instead of them and he explains that:

"Solidarity face is respect as in *I respect you for.....*, i.e. the appreciation and approval that others show for the kind of person we are, for our behaviour, for our values, and so on. If something threatens our solidarity-face, we feel embarrassment or shame. Power face is respect as in *I respect in your right to...*, which is a 'negative' agreement not to interfere. This is the basis for most formal politeness, such as standing back to let someone else pass. When our power-face is threatened we feel offended" (1996:114).

Unlike Hudson, Holmes uses *positive politeness* instead of *positive face* and *negative politeness* instead of *negative face* (1996:297). According to him, "positive politeness is solidarity oriented". For example, when the boss suggests that a subordinate should use first name, this is a positive politeness, expressing solidarity and minimizing status differences. "Negative politeness pays people respects and avoids intruding on them". It involves expressing oneself in the terms of social distance and respecting status differences, for example, the usage of title and last name by a subordinate to his superior, or by someone to the older people that he does not know well. Shortly, positive politeness can show the closeness between



speaker and hearer, showing intimacy and affection. On the contrary, negative politeness shows power or social distances.

### 2.3.2 Power and Solidarity

Language used may reflect the social relations between the speaker and the addressee, most particularly the **power and solidarity** manifested in that relationship. According to Hudson (1996:112):

*"power is self-explanatory, but solidarity concerns with the social distance between people - how much experience they have shared, how many social characteristics they share (religion, sex, age, region of origin, race occupation, interest, etc.), how far they are prepared to share intimacies and other factors"*.

The choice of personal name for the English speaker may signal power and solidarity. One may be addressed with a number of different names, such as John and Mr. Brown. John is used if there is high solidarity between the speaker and John Brown, and John Brown has less power than the speaker, in other words, if John Brown is a close subordinate. A clear example is if John Brown is the speaker's son. Mr. Brown is used if there is low solidarity and John Brown has more power than speaker. For example, he is a distant superior, such as a company boss or a headmaster whom the speaker knows only from distance.

In relation to politeness as a means employed to show awareness of another person's face, Yule has his own terms to describe power and solidarity. He uses the term *respect or deference* to show the awareness for another person's face when that other seems socially distant and *solidarity* to show awareness when the other is socially close (1996:60). Two examples for each type will be given as follows:



another person's face when that other seems socially distant and *solidarity* to show awareness when the other is socially close (1996:60). Two examples for each type will be given as follows:

1. Excuse me, Mr. Buckingham, but can I talk to you for a minute?  
(describes the deference or respect)
2. Hey, Bucky, got a minute? (describes solidarity)

### 2.3.3 Strategies

The tendency to use positive politeness form, emphasizing closeness between speaker and hearer, can be seen as a *solidarity strategy*. This strategy includes personal information, use of nick names, sometimes even abusive terms (particularly among males), and share dialect or slang expressions. The tendency to use negative politeness, emphasizing the hearers's right to freedom, can be seen as a *deference strategy*. A deference strategy is involved in what is called *formal politeness*. It is impersonal, as if nothing is shared.

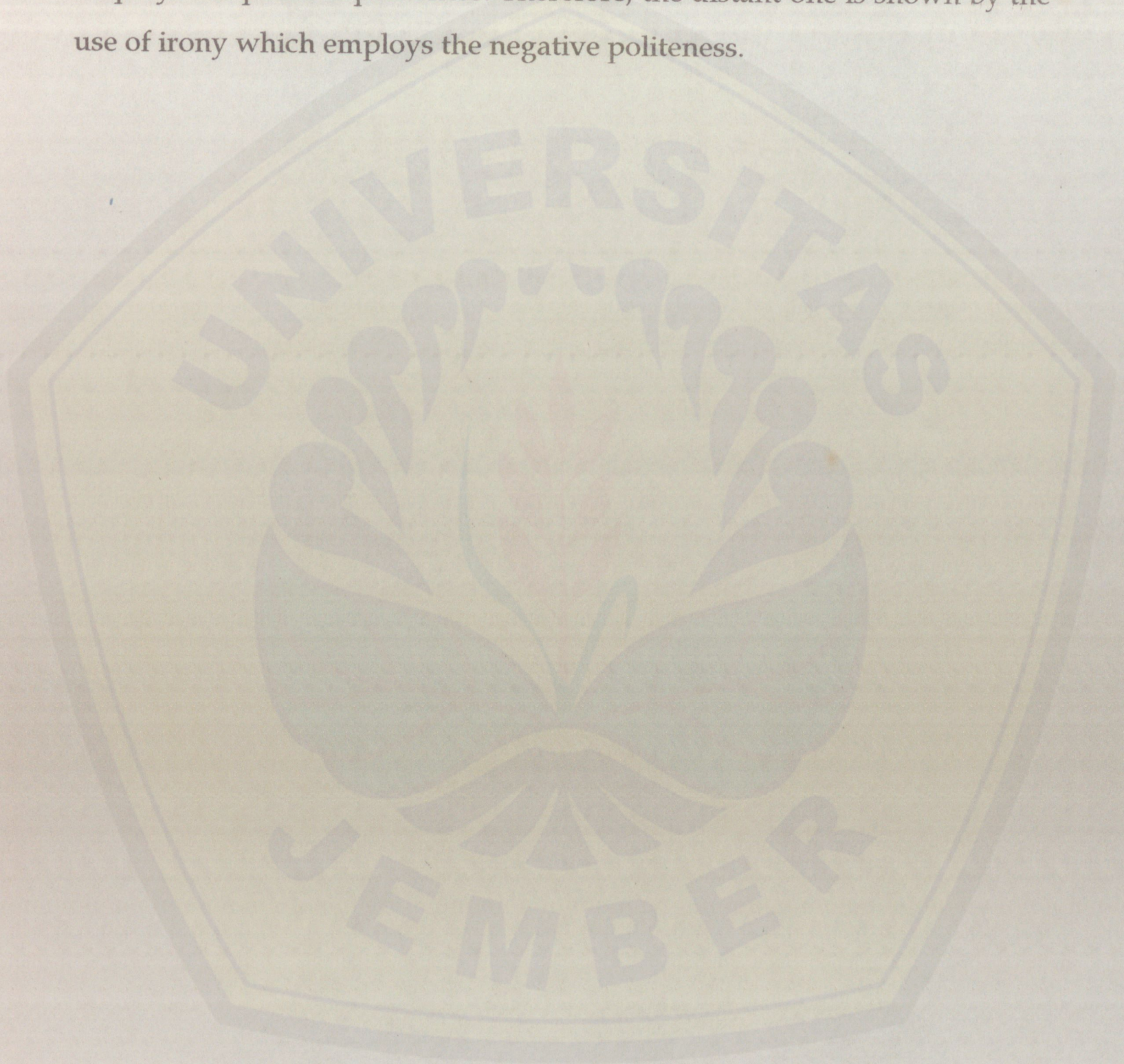
### 2.4 The Hypothesis

After identifying the problems in the previous chapter, now, we are coming into the section that provides some predictions of the outcome proposed to be tested. They are in the form of hypotheses and formulated as follows:

1. In the process of representing irony, the characters in Bernard Shaw's *Devil's disciple* deliberately flout one or more maxims of Cooperative Principle in order to seemingly hold up the Politeness Principle.
2. The Ironical Expressions in Bernard Shaw's are built upon insincere politeness.



3. Avoiding a conflict is supposed as a main reason of why the characters choose irony to express their real intentions.
4. The close relation between participants is shown by the use of irony which employs the positive politeness. Therefore, the distant one is shown by the use of irony which employs the negative politeness.





## CHAPTER III

### METHODOLOGY OF RESEARCH

#### 3.1. Method of Research

The method of research used in this thesis is descriptive. John W. Best (1986:25) distinguishes descriptive from historical and experimental research. Unlike the others, descriptive research focuses on the description of "what is". It means that the study emphasizes on actual or recent problem occurring at this time. Kartadinata supported that although it is about the actual or recent problem, the research may propose certain predictions (1988:16). Then, John W. Best (1986:25) adds that the research method involves the description, recording, analysis and interpretation of conditions that exist. It also concerns with some types of comparison or contrast and attempts to discover relationship between existing non manipulated variables.

#### 3.2. The Type of Data

The primary data in this thesis are (1) the expressions really uttered by the characters in the drama, *The Devil's Disciple*, which are considered as irony, (2) the drama itself as the text in which the expressions exist. Thus the data of the thesis are qualitative data, which Dr. Fatimah D. (1993:15) states as those whose forms are not in numbers, but in words or in the description of something.

#### 3.3. The Data Collection

The data of the thesis are gathered by doing library research. It means that "the data and other information are taken from books" (Djajasudarma, 1993:6). More specifically, the data are obtained from the drama entitled *The Devil's Disciple* by Bernard Shaw, written in 1897.



*The Devil Disciple*, is specified as a dramatic irony. This play consist of 140 pages (with an introduction and notes by A.C. Ward). It is divided into three acts. The first act contains 23 pages (from page 23 to 46), the second one include 20 pages (from 47 to 67) and the last incloses 28 pages (from 68 to 96). Each of them possesses some expressions that are decided as ironical expressions.

Through the technique of observation, including reading and understanding the texts, the data obtained and classified as ironical expressions are 15 expressions, 14 of them are verbal irony and the rest is non-verbal irony. The fourteen data as the focus of the study will be selected by using proportional sampling since the data varies in their forms or heterogeneous. They might be sarcasm, understatement, exaggeration, humor and vague sort of the statement. Each form will be represented by at least one example or the data will be taken are proportional, suitable with the number of the data which represent each form.

#### 3.4. Text

Before doing analysis, the data will serve as a text. As Halliday states that "the word text is used in linguistics to refer to any passage, spoken or written whatever length that does form unified whole" (1990: 1). It means that the data may consist of more than one sentence, clause or expression, in the sense that it is not just the points or the ironical expressions taken, but also the sentences or clauses or expressions occuring before and after the points. In other words, the ironical expressions will be displayed without ignoring the context in which the expressions happen



### 3.5. Type of Analysis

Descriptive analysis is used in this thesis, that is a method which is proposed to arrange a description. It means that the method is to represent the data, the characteristics and the special relationship of the phenomena which are being analyzed systematically, factually and accurately (Djajudarma, 1993:8). It is really shown in the results and discussion section.

The selected data, one by one is analyzed systematically and accurately based on some interrelated theories which are provided and it is of course relevant to the problems proposed in chapter one. First, the data are analyzed and interpreted pragmatically based on the Conversational Principle by Grice and Speech Act Theory proposed by Austin. Then the analysis is more concerned to the sociolinguistic theory, specifically power and solidarity.



## CHAPTER IV RESULTS AND DISCUSSION

This chapter is not divided into sub-chapter because the discussion of each data is a unitary explanation. From the data of ironical expressions of Bernard Shaw's *Devil's Disciple*, there are 15 ironical expressions, 14 of them are verbal irony and one is non-verbal irony. The fourteen Verbal Irony as the focus of the study will be selected by using propositional sampling to determine data that will be discussed. Since there are five types of verbal irony found in the *Devil's Disciple*, the chosen data represent them at least one example for each type. The number of the representation of the data chosen to be discussed is not the same because the data that represent each type are also not equal in number.

The data which will be displayed are not only the data that become the point or primary data, but also those which may support or explain them, since as the utterances, the data cannot be detached from their context. It is done with the hope that the appearance of the additional data will be helpful in analyzing the main data themselves.

### Quotation I

MRS. DUDGEON [ *threateningly*] Youd better keep a civil tongue in your head. [ *He goes sulkily towards the door. She comes after him, plying him with instructions*]. Tell that girl to come to me as soon as she's had her breakfast. And tell her to make herself fit to be seen before the people. [ *Christy goes out and slams the door in her face*]. Nice manners, that! <sup>(1)</sup>

(Act 1; 32-33).



"Nice manners, that!", expressed by Mrs. Dudgeon at that time, is easy to bring the hearer to the ironical interpretation because what Mrs. Dudgeon really says differs from what she really intends. It is commonly used as an expression of praise, but as a matter of fact, it is said by her as a response to Christy's attitude, slamming the door in her face. Naturally, what Christy does towards his mother is not a good or a nice manner. This point shows that actually Mrs. Dudgeon does not mean to express a praise. On the other hand, she wants to say something opposite to it. The words "nice", precisely means "bad". The use of a word of which the real meaning is opposite to the meaning intended by the speaker makes the possibility that the expression is grouped into a kind of irony which is called as antiphrases (Kerraf, 1990:144).

According to Cooperative Principle, this expression flouts the maxim of quality since the speaker makes an untruth statement. In this example, the speaker says that her son's attitude is a nice manner whereas whoever knows that Christy's attitude, slamming the door in his mother's face is neither good or nice. In other words, based on presupposition, slamming the door in other's face is an impolite thing, evenmore it is done towards the older people. Furthermore, the breaking of the Cooperative Principle, specially quality maxim, is deliberately done by the speaker in order to seem polite. So, She seems to hold up Politeness Principle by obviously breaking Cooperative Principle. Thus, the hearer really awares of an insincerity made by the speaker. The politeness which is situated by the speaker appears just as a lip service, in the sense that the speaker exploits the Politeness Principle to represent irony.

Then, it is assumed that the appearance of politeness makes irony more beneficial for the speaker than other forms of communication. By using irony, Mrs. Dudgeon may feel safer than if she expresses her anger directly, for example by threatening or directly criticizing Christy's manner, since irony is



less dangerous than threats or direct criticisms which are naturally designed to cause offense. As a clear example, look at this data:

Mrs. Dudgeon [*threateningly*] Youdbetter keep a civil tongue in your head. [He goes sulkily towards the door. She comes after him, playing him with instructions]. Tell that girl to come to me as soon as she's had her breakfast. And tell her to make herself fit to be seen before the people. [Christy goes out and slams the door in her face].  
(page 33 line 2)

To respond to her son's impolite answer, she directly threatens him. As the effect, Christy even, goes out and slams the door in her face. Imagine, what will happen if Mrs. Dudgeon does it again? What the effect will she accept? Learning from this incident, rationally then she changes threats (conflictive communication) to other shape of communication (irony). In other words, the speaker tries to avoid a conflict.

Related to the theory of face, the speaker has performed a face saving act which is oriented to the persons' negative face or negative politeness. By respecting other's face want, she expects that her want will be respected too. Through irony, Mrs. Dudgeon seems to let him think and realize that his manner is exactly bad and he will not do it again. In other words, Mrs. Dudgeon wants to change her son's impolite manner indirectly without a compulsion.

The speaker's tendency in using negative politeness strategy can describe that actually there is a distance between Mrs. Dudgeon and her son although it is just an emotional distance. Specifically, the psychological or emotional distance is caused by her son's attitude which is decided very unfitting. However, in fact, the relationship between Mrs. Dudgeon and her sons (Christy and Richard), is not harmonious. There is no closeness and affections in her house. Mrs. Dudgeon always discomforts her sons as described by the data bellow:



Mrs. Dudgeon [*bitterly*] A nice comfort my children are to me! One son a fool, and the other a lost sinner that's (sic!) left his home to live with smuggler and gypsies and villains, the scum of the earth! (page 27 line 14)

#### Quotation II

RICHARD [on the threshold, taking off his hat] Ladies and gentlemen: your servant, your very humble servant.<sup>(2)</sup> [*With this comprehensive insult, he throws his hat to Christy with a suddenness that makes him jump like a negligent wicket keeper, and comes into the middle of the room, where he turns and deliberately surveys the company.*] How happy you all look! How glad to see me!<sup>(3)</sup> [*He turns towards Mrs. Dudgeon's chair; and his lips rolls up horribly from his dog tooth as he meets her look of undisguised hatred*]. Well, mother: keeping up appearances as usual? that's right, that's right (sic!).  
(Act 1; 38).

Quotation II consists of two data; data 2 and data 3. Both are ironical expressions. They are indicated by the use of exaggeration statements such as "very humble servant" and "how happy you all look!". The first expression (data 2) is naturally used to show a modesty, like the way people serve the closing part of the letter, "*your servant*". Although both usages have the similarity in their purposes, in this case, the modesty shown by Richard is copious so that it impresses an insincerity. Even, the insincerity of his statement is clarified by his manner of which the quality is a contradiction with the expression uttered. See the explanation between brackets page 38 line 5:

... [*with the comprehensive insult, he throws his hat to Christy with a suddenness that makes him jump like a negligent wicket keeper, and comes into the middle of the room, where he turns and deliberately survey the company*].



So, while he is producing the modest expression, he behaves as those which exactly make others hurt. This point easily leads the hearer to the ironical interpretation.

The second exaggeration is found in further statement (data 3), "how happy you all look!". The word *all* clearly shows that what Richard said is exaggerated. In fact, he really knows that not all the people or even most of them are not pleased and happy to meet him. Let's look at these data:

Uncle Titus' respond after hearing Christy's statement that all of the family have come, except Dick (Richard); (page 36 line 31)

*"well, I hope he will have the grace not to come. I hope so"*

In the second data, it is described that Richard clearly knows about his mother's hatred feeling towards him. (page 38 line 9)

*[He turns towards Mrs. Dudgeon's chair; and his lip rolls up horribly from his dog tooth as he meets her look of undisguised hatred]*

So, through the expression, it is no doubt that he has the real intention which differs from what he really says. This point can bring the hearers into ironical interpretation.

According to Cooperative Principle, the two expressions flout the maxim of quality and quantity. The maxim of quality is not directly flouted. The first done by the speaker is to flout the quantity maxim because the information given is exaggerated. It means that the speaker really convinces about the falseness of the information so that automatically he also flouts the maxim of quality. Both violation are deliberately done in order to be polite. In the first expression (data 2), the speaker acts as if he obeys the modesty maxim by obviously breaching the Cooperative Principle on the basic assumption that the hearer must know the unseriousness of the speaker in breaking the Cooperative Principle and his politeness of which the purpose is just as a lip service. In the term of Leech (1983 :82), it can be called as



*politeness on the record*, that is a politeness in which its falsehood should be known by the hearer. So, although the expression is polite, the hearer will not be misled by this way. It just gives a deep impression for the hearer or even, it sharpens the effect evoked and it is clearly understood as ironical force.

In the second expression (data 3), the speaker acts as if he fulfills the maxim of agreement, 'minimize disagreement between self and other and maximize agreement between self and other'. The speaker tries to minimize his disagreement by using the word *all*. He does not mention the people who are not pleased and happy to meet him, including his mother, in order not to hurt others. However, it must be understood that whatever the speaker does is in the frame of an insincerity. In this example, the insincerity is indicated by showing the contrary between what is really uttered and the speaker's manner when he utters the expression. So, the politeness situated by the speaker does not change the bad effect accepted by the hearer.

From the explanation above, ironical expressions made by the speaker possess the implicature as such, "*what the speaker says is polite but untrue, therefore what the speaker really means is impolite and true*". It is also clearly described that irony always puts the hearer <sup>in</sup> as the disadvantaged position because of the effect evoked by the speaker. This point can be clarified by these data:

Judith: " ... He insulted you: he insulted me: he insulted his mother." (page 50 line e 31)

On the other hand, the speaker is always put at the advantageous one since through irony he is able to act safely without getting a counterattack from the hearer. In this case, irony is deliberately designed without giving energy for the speaker to encounter.

Based on the theory of face, it can be said that the speaker does the face saving act. He looks like to pay attention to other's negative face wants, that



is the need to be independent, to have freedom of action and not to be imposed on by others. In this case, Richard tries to act as if he is understanding others because of their attitude towards him by showing a modesty and he apparently understands the others' rights to have freedom of action. Hopefully, this trick enables Richard to be accepted by others better or he can be treated pleasantly as the other members of the family. In other words, logically, if we want to be respected by others, firstly we must respect others too.

The speaker's tendency in using negative politeness may describe that there is a distance between the speaker and the hearers, specifically a psychological or emotional distance. There is nothing to be shared between them or, either speaker or hearers really need to be independent. In fact, most of the hearers really dislike Richard and they hope that he will not come, this point has explained before. However, in this case, the speaker is faced a condition in which he has to interact with others who have never accepted him friendly or who are not from the same group.

The illocutionary force of the first expression (data 2) is that Richard is really boasting to others. It may describe that Richard is a man whose character is boastful. The illocutionary force of the second expression (data 3) is that Richard is insulting others because of their attitude which greet him unpleasantly and really show their hatred feeling. By knowing the illocutionary force or the real intentions, it can be said that Richard, in certain situation and condition as described before, in which he should interact with others, has exchanged his way of communication from conflictive communication to other type (irony). He avoid acting; to boast directly or to make direct insult of others, by changing into irony which he considers as a safer way in conveying his intentions. In other words, he



struggles to achieve his goal which naturally cause conflict by the polite way.

### Quotation III

ANDERSON. [*going over to her with humorous tenderness*] Come, dear, you're (sic!) not so wicked as you think. The worst sin towards our fellow creature is not to hate them, but to be indifferent to them; that's (sic!) the essence of inhumanity. After all, my dear, if you watch people carefully, you'll be surprised to find how like hate is to love. [*She starts, strangely touched-even appalled. He is amused at her*]. Yes: I'm quite in earnest. Think of how some of our married friends worry one another, tax one another, are jealous of one another, can't bear to let one another out of sight for a day, are more like jailers and slave-owner than lovers. Think of those very same people with their enemies, scrupulous, lofty, self-respecting, determined to be independent of one another, careful of how they speak of another-poo! Havnt (sic!) you often thought that if they only knew it, they were better friends to their enemies than to their own husbands and wives? Come: depend on it, my dear, you are really fonder of Richard than you are of me, if you only knew it. Eh?<sup>(6)</sup>

JUDITH. Oh, dont(sic!) say that: dont (sic!) say that, Tony, even in jest. You dont (sic!) know what a horrible feeling it gives me.

ANDERSON [*Laughing*] Well, well: never mind, pet. He's a bad man; and you hate him as he deserves. And you're (sic!) going to make the tea, arnt (sic!) you?

(Act 2; 50-51).

The sixth irony takes the form of a satire. It means that irony here is not interpreted from one reference only, but it should be understood through a long explanation (Kerraf, 1990 : 144). Firstly, the speaker creates an analogy to describe Judith's condition at that time in which she extremely hates Richard and compares it to what commonly happens, that how similar hate is to love. As a result, Anderson makes a conclusion that in fact it is not true at all. At



the end of his utterances, he stresses in the point: "depend on it, my dear, you are really fonder of Richard than you are of me, if you only knew it. Eh!" Actually the speaker<sup>is</sup> really aware of his statement that it is untrue since Anderson exactly knows that his wife, Judith truly loves him and hates Richard very much. It is deliberately done by the speaker to arouse a humorous effect towards hearer. So it can be said that irony performed by the speaker is employed through a joke or humor. Because of that, this irony can be classified into *light irony* (Tarigan, 1990 :61) and can also be called as *mock irony or banter* which has the principle that "in order to show solidarity with hearer, saying something which is (i) obviously untrue, and (ii) obviously impolite to hearer" (1983:144). — who?

Unlike others, mock irony needs to be treated rather differently from the other kinds. To create this kind of irony, the speaker should flout two principles Cooperative Principle and Politeness Principle simultaneously. In this example, the speaker obviously flouts the Cooperative Principle, precisely the maxim of quality by making an untrue statement because the statement is believed not true at all. Anderson really knows that his wife, Judith hates Richard very much as described by this data:

Judith ... Oh, Tony, is it wrong to hate a blasphemer and a villain? I do hate him. I can't get him out of my mind: I know he will bring harm with him. He insulted you: he insulted me: he insulted his mother (page 50 line 29).

This fact is opposite to what Anderson says as the stressing point that Judith is really fonder of Richard than she is of him. In this case, he also obviously flouts the Politeness Principle by deliberately acting impolitely. Through this statement, he seems to accuse Judith. Naturally, an accusation is nearly ascertained to cause others hurt or insulted and it can be felt as an impolite thing. However, it is deliberately done by the speaker in the basis of



assumption that the lower degree of politeness can show the solidarity or the closeness between the speaker and the hearer, so that the situation is able to make easier the hearer to understand that the speaker is bantering or amusing her. In other words, the speaker makes the hearer know that the speaker's utterances has implicature as such: *"what the speaker says is impolite to hearer and obviously untrue. Therefore what the speaker really means is polite to hearer and true"*.

If we look further into the Perlocutionary Force of the statement, actually the speaker has the goal which is more than mere creating a humorous effect towards the hearer. There is a certain consequence hoped by the speaker to be done by the hearer. It is that Judith will not hate Richard anymore and accept him pleasantly when he is coming for Anderson's invitation. Let's look at the data bellow:

Anderson [*quaintly*] Well, dear, lets (sic!) forgive him; and then it wont (sic!) matter.  
(page 50 line 33).

The data may imply that the creation of the irony is motivated by Anderson's purpose to change Judith's outlooks upon Richard, it is of course without making Judith feels an oppression.

The way of Anderson in achieving his end (goal), shows how long or how indirect it is. In order to reach the goal, he employs some illocutionary act all at once. The first illocution made by the speaker has the force of an accusation. Then, through this illocution, he should be able to create the next illocution in which the hearer should understands what the speaker means is to amuse or to tease, not to accuse like appears in the first illocution. The final illocution should creates an illocutionary force which enables the hearer to do what the speaker hopes, that is not to hate Richard anymore. Thus, in this case the hearer should interpret the speaker's utterance more





than one time. Firstly, She should interpret an accusation as a joke, than she should aware of the end or the real intention of the speaker, that he is reminding Judith in order not to hate Richard too much.

In fact, the data (page 51 line 18) shows that the speaker has succeeded in performing mock irony towards hearer since the hearer understand that the speaker's utterance is meant by speaker as a joke which contents the speaker's expectation.

JUDITH Oh, dont say that: dont say that, Tony, even in jest.

However, in another side, apparently Anderson fails in making Judith enjoys his joke, even she feels disturbed by it.

JUDITH .... You dont know what a horrible feeling it gives me  
The data may becomes indication that Judith almost disobeys what Anderson wants. There are two possibilities which cause this to happen. Firstly, because of the high indirectness of the way of Anderson in conveying their intention. The indirectness causes the power of the utterance weaker so that what the speaker wants seems not to be seriously wished. Secondly, it is possible that Judith's hatred towards Richard is too deep. It is shown by the data bellow:

JUDITH .... I do hate him. I can't get him out of my mind (page 50 line 30).

Furthermore, by mock irony, Anderson can achieve his goal, that he should remind Judith in order not to hate other, without making her insulted. He tries to get it by constantly keeping the harmonious relationship between he and his wife.

The choice of one of kind of irony by the speaker may describe a particular relationship between he and the hearer. The lower degree of politeness which appears in mock irony or banter shows the closeness or



friendliness between them. In fact, they are husband and wife who have harmonious relationship. Then, viewing this case from the theory of face, it can be said that Anderson has done the face saving act too but, he tends to use the positive politeness strategy in order to show the closeness or solidarity.

#### Quotation IV

**RICHARD** [*ironically*] Whereas, of course, you have really been so kind and hospitable and charming to me that I only want to go away out of mere contrariness, eh?<sup>(7)</sup>

*Judith, unable to bear it, sinks on the chair and bursts into tears.*

(Act 2; 55).

The expression is an ironical expression which takes the form of sarcasm. According to Kerraf, sarcasm is a reference which contains unpleasant and a bitter disgrace and it always wounds others when they hear it (1990:143-144). The statement of Richard here is sent for Judith whose attitude is contrary to her real feeling. Richard knows exactly how Judith is towards Richard which is described by these data:

**RICHARD** Mrs. Anderson: I am perfectly aware of the nature of your sentiments towards me. (page 55 line 11)

Through Judith's direct statement to Richard;

**JUDITH** I want you to stay ; but [suddenly raging at him like an angry child] it is not because I like you. (page 55 line 20)

**JUDITH** Yes: I had rather you did go than mistake me about that. I hate and dread you. (page 55 line 23)

So, through the ironical expression, Richard teases Judith. He makes the statement which has two contrastive meanings which implies an insincerity. On one side, he says that Judith has been so kind, hospitable and charming to



him, but on another side, he says that he revolts Judith attitudes. In other words, Richard, prefers to make a partial agreement rather than a complete disagreement.

According to Cooperative Principles, the speaker flouts the maxim of quality since he makes an untrue statement. It is deliberately done in order to be seemingly polite. The speaker acts as if he preserves other's heart by saying something nice. But, to keep the ironical force, then the speaker makes a certainty that the hearer understands about the insincerity deliberately situated by him. In this case, Richard creates second statement which clarifies that the first one is untrue. Apparently, the speaker tries to decrease his impoliteness by obeying the maxim of agreement '*minimize disagreement between self and other and maximize agreement between self and other*'. A partial disagreement naturally seems to be more polite than complete disagreement, but in fact, the partial disagreement produced by Richard just gives deep effect towards Judith, that she do feels the bitterness of Richard's statement. It is proved by this data:

*Judith, unable to bear it, sinks on the chair and bursts into tears. (page 55 line 32)*

Richard's success in conveying his real intention through irony may also be caused of the same background of knowledge of both the speaker and hearer or presupposition, that they know each other well. In this case, Richard knows well about Judith's hatred feeling towards him, and Judith also knows about Richard's character, including the way he speaks which always makes others insulted. The data which described Richard's manner is as follows:

*..., his manner defiant and satirical, ... (page 38 line 1)*

Clearly speaking, looking through Richard's way in speaking, it can be concluded that Richard is a man who is shrewd in playing the words. He uses irony as a means to attack Judith. Through irony, he succeeded in



counterattacking Judith's direct scold that naturally causes offense for whoever is hearing it.

JUDITH Yes: I had rather you did go than mistake me about that. I hate and dread you; and my husband knows it. If you are not here when he comes back, he will believe that I disobeyed him and drove you away. (page 55 line 23)

Unlike Judith's, Richard's way is not easily counterattacked. Irony of which the quality is polite but it is still able to help the user in achieving the goal that is naturally contrast to the politeness itself seems to be believed as a safer and a beneficial way. Through irony, the two contradictory goals can be achieved at the same time. Because of that, irony can be classified into a competitive communication. Rationally, by using irony, the speaker has replaced the form of communication, from the conflictive type to competitive one.

The use of this kind irony can show the distance between the speaker and hearer. The physiological or emotional distance which is specially caused by Judith's attitude that is felt so hurt by Richard can be shown by the appearance of politeness although in low degree or by the speaker's tendency in using negative politeness. In fact, Before this event happens, actually the relationship between them is not harmonious at all.

#### Quotation V

BURGOYNE [*taking a report from his pocket and holding it up*] Springtown's in the hands of the rebels. [*He throw the report on the table*].

SWINDON [*aghast*] Since yesterday!

BURGOYNE. Since two o'clock this morning. Perhaps we shall be in their hands before two o'clock tomorrow morning. Have you thought of that?

SWINDON [*confidently*] As to that, General, the British soldier will give a good account of himself.



BURGOYNE [*bitterly*] And therefore, I suppose, sir, the British officer need not know his business: the British soldier will get him out of all his blunders with the bayonet. In future, sir, I must ask you to be a little less generous with the blood of your men, and a little more generous with your own brains.

SWINDON. I am sorry I cannot pretend to your intellectual eminence, sir. I can only my best, and rely on the devotion of my countrymen.

BURGOYNE [*suddenly becoming suavely sarcastic*] May I ask are you writing a melodrama, Major Swindon?<sup>(8)</sup>

SWINDON [*flushing*] No, sir.

BURGOYNE. What a pity! What a pity!<sup>(9)</sup> [*Dropping his sarcastic tone and facing him suddenly and seriously*] Do you at all realize, sir, that we have nothing standing between us and destruction but our own bluff and the sheepishness of these colonists? They are men of the same English stock as ourselves: six to one us [*repeating it emphatically*] six to one, sir; and nearly half our troops are Hessians, Brunswickers, German dragoons, and Indians with scalping knives. These are the countrymen on whose devotion you rely! Suppose the colonists find a leader! Suppose the news from springtown should turn out to mean that they have already found a leader! What shall we do then? Eh?

SWINDON [*sullenly*] Our duty, sir, I presume.

(Act 3;74-75).

Quotation V <sup>contains</sup> two data which will be discussed one by one. They are data 8 and data 9. The analyses are displayed as follows:

#### Data 8

BURGOYNE [*suddenly becoming suavely sarcastic*] May I ask are you writing a melodrama, Major Swindon?<sup>(8)</sup>

Data 8 is an ironical expression which is firstly and obviously indicated by the contradiction of tone used by the speaker; suavely and sarcastic. Suavely means smooth and gracious but sarcastic manifests a bitterness and power to cut or sting. So, the contrary impresses an insincerity. Verbally, the



speaker pretends to make an innocent and absurd statement which is patently untrue and it is sent in the way of proposing a question or by asking. Actually, the speaker really knows that the addressee has never done whatever he asked. However, it is deliberately done in the purpose of making fun of. Through the expression, the speaker wants to say indirectly that what the addressee said is not proper to do by a major like Swindon. The speaker (General Burgoyne) supposes the way Swindon answering as writing a melodrama of which the character is sensational, emotional or unlogical. } *rewrite*

According to Cooperative Principle, in producing this irony, the speaker flouts three maxims all at once; the maxim of quality, maxim of relation and maxim of manner. The maxim of quality is not directly flouted since it is done through flouting other two maxims; relation and manner. Maxim of relation is flouted because the speaker makes an irrelevant statement of the problem being discussed. Let's look at the data bellow;

BURGOYNE [*bitterly*] And therefore, I suppose, sir, the British officer need not know his business: the British soldier will get him out of all his blunders with the bayonet. In future, sir, I must ask you to be a little less generous with the blood of your men, and a little more generous with your own brains.

SWINDON. I am sorry I cannot pretend to your intellectual eminence, sir. I can only do my best, and rely on the devotion of my countrymen.

BURGOYNE [*suddenly becoming suavely sarcastic*] May I ask are you writing a melodrama, Major Swindon?<sup>(8)</sup>

The data shows that Burgoyne's question is not relevant at all to the problems discussed. It is not realistic and proper that the major's duty is to write a melodrama. However, it seems to be relevant in a certain condition described. Then, <sup>at</sup> in the same time, the speaker also seems to flout the maxim of manner which is indicated by the production of a vague sort of quality. The speaker uses indirect way to convey his real intention. He creates an



analogy, as mentioned before, that what Swindon does is assumed as writing a melodrama. It means that what Swindon does is not properly done and impresses that he has done as he likes. Both violations lead the speaker to the position that he is misleading the hearer or the word really uttered by the speaker is obviously untrue so that automatically, the speaker has flouted the maxim of quality. All are done in order to seem polite. The speaker acts as if he fulfills the Politeness Principle, more specifically the maxim of approbation '*minimize dispraise of other maximize praise of other*'. Politeness showed by the speaker will be able felt by the hearer as an insincere politeness because the tone used by the speaker clearly signs this point. Politeness here is just served as a lip service.

The Illocutionary Force of the expression is a hinting strategy of the speaker by using a vague and an irrelevant question. Actually the speaker is mocking the addressee because, his answer describes that what he says is done as he likes, illogical and unfitting for a major. The Perlocutionary force of the expression shows that the effect evoked by the speaker makes the addressee's face flushing. Let's look in to the data at page 75 line 15 as follows;

BURGOYNE [*suddenly becoming suavely sarcastic*] May I ask are you writing a melodrama, Major Swindon?<sup>(2)</sup>  
 SWINDON [*flushing*] No, sir.

As others, the user of this irony has certainly performed the face saving act oriented to a negative politeness. The speaker acts as if he respects to hearer's face want, that is the need not to be imposed by others. In this example, General Burgoyne looks like trying hard to keep his words in order not to hurt Swindon. This strategy makes irony becomes more beneficial for the speaker since it may reduce the impoliteness that may appear if Burgoyne says his real intention directly. However, The effect aroused is still



felt by the hearer but it is not too bad, so that, it will not courage the hearer to express his anger or his feeling blindly, for instance, through the grievous words which may cause a quarrel. Thus, irony is able to avoid the conflict between the speaker and the hearer and it enables them to reside without destroying each other.

The tendency to use negative politeness can show the distance between the speaker and the hearer, although it is just a psychological distance. The distance is of course caused by the problem or conflict that occurs during the conversation goes on. Furthermore, the distance also appear because of a formal condition in which the speaker (Burgoyne) and the hearer (Swindon) are in formal relationship, Burgoyne is a General, therefore, Swindon is a Major.

#### Data 9

BURGOYNE. *What a pity! What a pity!*<sup>(9)</sup> [*Dropping his sarcastic tone and facing him suddenly and seriously*]

The ninth data is also an ironical expression. It is indicated by a contradictory tone of utterance which makes clear that the statement is an insincere statement. Commonly, the statement above is used to express a sympathy. However, the sarcastic tone causes this statement or this remark to imply another meaning, even the opposite. In other words, this tone tends to bring the hearer into an ironical interpretation.

To understand the ninth irony, it is not necessary to interpret the expression through implicature since it is easily felt through the tone used by the speaker which shows a bitterness although at a glance it appears as an expression of sympathy, that General Burgoyne understands the lack of Swindon's knowledge and forgives him upon his underestimating the colonist's aggression by just relying everything on the devotion of the



countrymen. In fact, Swindon really does not know about whatever he said. Burgoyne, through his long explanation, makes Swindon realize his stupidity and, that he should not underestimate the difficulty of conquering inferior creatures, the colonists. Let's look at the data bellow:

BURGOYNE. ....Do you at all realize, sir, that we have nothing standing between us and destruction but our own bluff and the sheepishness of these colonists? They are men of the same English stock as ourselves: six to one of us [*repeating it emphatically*] six to one, sir; and nearly half our troops are Hessians, Brunswickers, German dragoons, and Indians with scalping knives. These are the countrymen on whose devotion you rely!... (page 75 line 17)

Then the Perlocutionary force, as described on page 75 line 27 , is that the addressee becomes sullen;

SWINDON [*sullenly*] Our duty, sir, I presume.

seems to be indication that the speaker has succeeded in representing the irony. The effect accepted by the hearer shows that irony always puts the hearer in a disadvantageous position. He is only able to accept the effect without the ability to make a counterattack.

As the data before, in this case, Burgoyne also performs the face saving act oriented to the negative face wants or negative politeness strategy since it happens in the same time, place, situation and condition. However, the irony implies the conflict between the speaker and the hearer which inflicts the distance between them although it is just a psychological distance. The distance appears because of the formal relationship and also the problem or conflict occurs between them during the conversation goes on.

#### Quotation VI

SWINDON [*Whitening with anger*] I advise you not to be insolent, prisoner.



RICHARD. You cant help your self, General. When you make up your mind to hang a man, you put yourself at a disadvantage with him. Why should I be civil to you? I may as well be hanged for a sheep as a lamb.<sup>(13)</sup>

SWINDON. You have no right to assume that the court has made up its mind without a fair trial. And you will please not address me as General. I am Major Swindon.

(Act 3;76-78).

The expression is an ironical expression, which is indicated by the use of vagueness of statement. The speaker indirectly speaks what he really means through the expression "*I may as well be hanged for a sheep as a lamb*", which, as Hornby defined in Oxford Advanced Learner's Dictionary, is to commit a big crime rather than a small one if the punishment is the same. It is interpreted that the speaker wants to say something which explains that he has been treated unfairly.

According to Cooperative Principles, the expression flouts the quality maxim and the maxim of manner. The maxim of quality is not directly flouted. The first thing done by the speaker is to flout a maxim of manner, that is the speaker has made an obscure of expression by creating the expression which is difficult to be understood literally. Then, by the obscurity statement, the speaker looks like misleading the hearer so that automatically he also flouts the maxim of quality. The breaching of the Cooperative Principle is deliberately done in order to seem polite in the assumption that the politeness which is tried to impress by the speaker is obviously understood by the hearer as an insincerity or just as a lip service. By the insincerity, the ironical force of the statement will be easily felt by the hearer.

If we look into the illocutionary force of the statement, Richard's utterance is logically understood as a protest of unfair treatment towards him or a critical expression of unfair trial at that time. Richard feels that the



punishment is allowed for him not as proportional as the matter proposed, as described on page 79;

RICHARD. I am aware, sir, that His Majesty King George the Third is about to hang me because I object to Lord North's robbing me.

BURGOYNE. ... Why should you cry out robbery because of the stamp duty and the tea duty and so forth? After all, it is the essence of your position as a gentleman that you pay with a good grace.

RICHARD. It is not the money, General. But to be swindled by a pig headed lunatic like king George-

It is impressed that all of the reason proposed is unreasonable and untrue. He supposes their decision in hanging an American people at that time means a murder which is done by the colonizer (British) to their enemies like whatever that is conditioned at that time. The condition may be described by the data as follows;

*... suffice it to say, without prejudice, that they have convinced both Americans and English that the most highminded course for them to pursue is to kill as many of another as possible... (page 23-24)*

However, in conveying his real intention, he does not do it directly but he changes his way through irony. By irony, the speaker wants to achieve two goals at the same time once, either the real goal, criticizing, which naturally causes an offense (conflictive goal) or the social goal, that the speaker should act politely in order to maintain a social relationship. In this case, the speaker (Richard) is put at the condition that he is as an inferior, the colonized man (an American) who faces the emperor at that time (British).

Based on the theory of face, Richard has done the face saving act as his strategy. He acts as if he pays attention to others' (the addressee) face negative wants, that is the need to be independent, the right not to be imposed on by others. In this case, Richard arranges his words in such a way in order to be seemingly polite although the politeness appears just to



function as a means to lessen the impoliteness. This trick is meant by Richard to provoke those who make the decision to change their mind not to hang him or to treat him properly. However, the strategy can describe the relationship between the speaker and the hearer. The use of negative politeness may show the distance between them. In this case, the distance that may be described is a social distance. It is that the speaker is an inferior and the hearer is a superior.

Additionally, Richard has succeeded in representing irony. This point is described through Swindon's response upon Richard's statement as follows;

SWINDON. You have no right to assume that the court has made up its mind without a fair trial. (page 78 line 9)

The data shows that the hearer understands what the speaker means through his utterances. Yet, Richard's hopes, to change the court's decision in hanging him, apparently will never come true. See some data bellow;

BURGOYNE...., I hope, since you seem to be a gentleman and a man of some spirit in spite of your calling, that if we should have the misfortune to hang you, we shall do so as a mere matter of political necessity and military duty, without any personal ill-feeling. (page 78 line 19).

Richard restates his want clearer and more direct than before..

RICHARD. I think you might have the decency to treat me as a prisoner of war, and shoot me like a man instead of hanging me like a dog.

BURGOYNE [*sympathetically*] Now there, Mr. Anderson, you talk like a civilian, if you will excuse my saying so. Have you any idea of the average marksmanship of the army of His Majesty King George the Third? If we make you up a firing party, what will happen? Half of them will miss you: the rest will make a mess of the business and leave you to the provo-marshal's pistol. Whereas we can hang you in a perfectly workmanlike and agreeable way. [*Kindly*] Let me persuade you to be hanged, Mr. Anderson? (page 79 - 80).



## CHAPTER V CONCLUSIONS

This chapter is written in order to draw a conclusion concerning the results of the discussions stated in the previous chapter.

Considering the discussion in the previous chapter, in the process of representing irony, the speakers (the characters in Bernard Shaw's *Devil's Disciple*) always flout one or more maxims of the Cooperative Principle, minimally the maxim of quality. The floutings are deliberately done by the speakers in order to be seemingly polite. The speakers act as if they hold up the Politeness Principle by obviously breaching the Cooperative Principle, in the sense that the speakers let the hearers know about the violation made by them and also let the hearers understand the condition in which the Politeness Principle is not completely obeyed by the speakers. However, it can be ascertained that in being ironic, the speakers always seems to be misleading the hearers but it is done in an "honest" way, that is to let the hearers know the falsehood created by the speakers. In other words, in building irony, the speakers avoid to overtly conflict with the Politeness Principle and allow the hearers to arrive at the point of speakers' remarks indirectly by way of implicature.

Unlike others, mock irony or irony in the form of humor is only one kind of irony in which the speaker does the two floutings simultaneously, that are Cooperative and Politeness Principles. The Cooperative Principle is obviously flouted by the speaker in order to impress that what the speaker says is untrue. Therefore, the speaker also deliberately flouts the Politeness Principle in the purpose to create a humorous effect or a banter since the absence of politeness or the lower degree of politeness is able to show a solidarity or a closeness.



Furthermore, it is clearly known that the politeness that is used as the basic of irony is a politeness of which the quality is insincere or an insincere politeness because the politeness is employed by the speaker just as a lip service. However, the insincerity is always striven by the speaker to be really understood by the hearer in order that the speaker succeeds in arousing ironical force. So, the important thing to do by the speaker is, that he or she has to make the hearer understands that what the speaker says is false or untrue. This politeness can be called as politeness on the record, that is a politeness in which the falsehood should be known by the hearer.

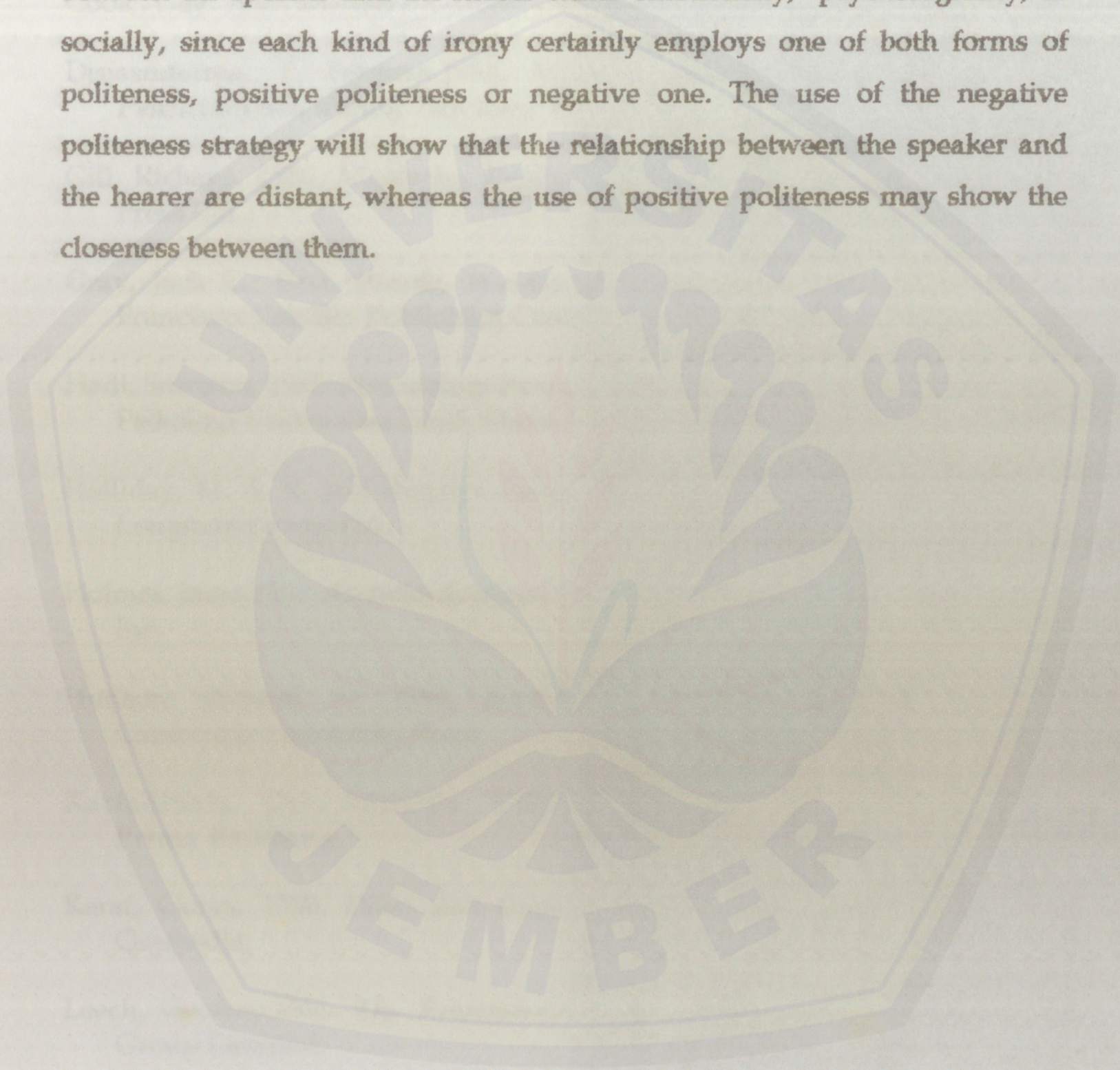
It is proven by the data that irony is able to used as a means to attain the goals of which the character is conflictive, or the goals which always cause offense or conflict, without ignoring the social goals of the speaker, maintaining the social relationship with others. It is because the use of politeness element in irony can reduce or lessen the impoliteness which certainly occurs if the speaker uses direct criticism, direct insult, threats or other conflictive forms. So that, the conflict between the speaker and the hearer can be avoided, at least, it will not cause the participants separated or they can reside without destroying each other. Clearly speaking, irony is used by the speaker to avoid a conflict.

As a means of self-defense, irony is regarded as a safer one because irony is not easily counterattacked by the hearer. In fact, although irony is built upon the Politeness Principles, the hearers always get the effect which puts them in disadvantageous position. However, the effect aroused by irony just involves in psychological effect and it will not encourages the hearers to actualize their pain in action, for example to make a counterattack by the dangerous aggressions. Finally, the benefit of irony that makes it is chosen by the speaker is, that irony can be exploited as a means for making a joke or



banter as described in data 6. In this case, irony produced by the speaker is able to show the closeness or solidarity.

The choice of one kind of irony may describe a particular relationship between the speaker and the hearer either emotionally, psychologically, or socially, since each kind of irony certainly employs one of both forms of politeness, positive politeness or negative one. The use of the negative politeness strategy will show that the relationship between the speaker and the hearer are distant, whereas the use of positive politeness may show the closeness between them.





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APPENDIX

Verbal Irony in Bernard Shaw's *Devil's Disciple*

1. Nice manner, that! (act 1: 33).
2. Ladies and gentlemen: your servant, your very humble servant (act 1:38).
3. How happy you all look! How glad to see me (act 1:38).
4. You deserve your reputation; but I'm sorry to see by your expression that you're a good woman (act 1:39).
5. Actually doesn't want to, most virtuous lady! (act 1:45)
6. You are really fonder of Richard than you are of me, if you only knew it. Eh? (act 2:51).
7. Whereas, of course, you have really been so kind and hospitable and charming to me that I only want to go away out of mere contrariness, eh? (act 2:55).
8. May I ask are you writing a melodrama, Major Swindon? (act 3:75).
9. What a pity! what a pity! ( act 3:75).
10. Quite so, quite so. Thank you, Major Swindon, thank you. Now you've settled the question, sir, thrown a flood of light on the situation (act 3:75).
11. No, sir: I feel my own deficiencies too keenly to presume so far. If you will kindly allow me, I will sit at the feet of Gamaliel (act 3:76).
12. You thought it would be pleasure for her. Quite so, quite so (act 3:77).
13. You can help yourself, General, when you make up your mind to hang a man, you put yourself at a disadvantage with him. Why should I be civil to you? I may as well be hanged for a sheep as a lamb (act 3:78).
14. You're asked me to choose the rope because you don't know your own trade well enough to shoot me properly (act 3:90).