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СКРИПТІВ ДО КІНОФІЛЬМІВ»

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**FLOUTING MAXIMS OF CONVERSATION IN MODERN ENGLISH  
DISCOURSE: A STUDY OF SCRIPTS**

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## TABLE OF CONTENTS

|  |           |
|--|-----------|
| <b>INTRODUCTION.....</b>   | <b>4</b>  |
| <b>CHAPTER ONE. THE ESSENCE OF PRAGMATICS.....</b>                           | <b>7</b>  |
| 1.1. Pragmatics as a branch of linguistics.....                              | 7         |
| 1.2. The importance of communication.....                                    | 12        |
| 1.3. Pragmatic characteristics of speech acts.....                           | 18        |
| 1.4. Implicature as a means of conveying additional meaning of the word..... | 25        |
| 1.5. The cooperative and politeness principles.....                          | 30        |
| <b>Conclusions to Chapter One.....</b>                                       | <b>36</b> |
| <b>CHAPTER TWO. BREAKING THE CONVERATIONAL MAXIMS IN COMEDIES.....</b>       | <b>38</b> |
| 2.1. The role of humour in communication.....                                | 38        |
| 2.2. Types of humour.....  | 45        |
| 2.3. The Observance and Non-Observance of Cooperative Principle.....         | 49        |
| 2.4. Flouting the maxim of quality.....                                      | 52        |
| 2.5. Flouting the maxim of quantity.....                                     | 55        |
| 2.6. Flouting the maxim of manner.....                                       | 57        |
| 2.7. Flouting the maxim of relation.....                                     | 59        |
| 2.8. Forms of humour created by maxims.....                                  | 61        |
| <b>Conclusions to Chapter Two.....</b>                                       | <b>65</b> |
| <b>GENERAL CONCLUSIONS.....</b>  | <b>67</b> |
| <b>RESUME.....</b>   | <b>69</b> |
| <b>REFERENCE LITERATURE.....</b>   | <b>71</b> |
| <b>LIST OF ILLUSTRATION MATERIALS.....</b>                                   | <b>74</b> |

## INTRODUCTION

Nowadays people cannot imagine their life without entertainment. One of the major interests is film industry. It rose from the early 20<sup>th</sup> century and is growing more and more up. Every film had its own unique information with deep and detailed background. The people who produce the scripts for the films are called scriptwriters. It is exciting to find out how scriptwriters create a humorous effect and to investigate mechanisms of it functioning in discourse.

All that we watch in the film is created through speech. What the characters say, what they mean and what they want to get from the hearer is reproduced in communication. The scripted speech on TV and in the movies represents everyday conversation between people.

All people are social beings who need to speak with each other as badly as food or water. It is communication that ensures the existence of social memory, storage and transmission of information.

The branch of linguistics which analyzes communication, its scope of research and its participants is pragmatics. There are many questions to discuss in this respect.

The most important and exciting issues of pragmatics are the theory of implicatures and the cooperative principle. Both issues are still very popular, influential and effective.

During communication we sometimes notice that the speaker hides the real meaning he wants to convey, this meaning is often revealed implicitly. This is the main essence of Grice's theory of implicature.

**The object** of the Diploma Paper is conversational maxims in Modern English discourse.

**The subject** of the Diploma Paper is floating conversational maxims in Modern English discourse.

**The main aim** of the Diploma Paper is to find, investigate and analyze violation of the conversational maxims in Modern English discourse by studying and analyzing the script of the film "Charlie and the chocolate factory".

To achieve the aim, there are several **objectives** which should be fulfilled:

- 1) to study the main issues of the pragmatics as a branch of linguistics;
- 2) to investigate the role of natural communication in linguistics;
- 3) to point out different classification of speech acts;
- 4) to study Grice's theory of implicature and to demonstrate how it effects communication;
- 5) to investigate different ideas for the cooperative principle;
- 6) to study means of realizing humour and point out its types;
- 7) to survey the violation of the conversational maxims in speech;
- 8) to examine how humorous effect is created by flouting the maxims of the cooperative principle.

**Methodology** of the Paper presupposes the usage of different methods: both qualitative and quantitative. The methods of discourse analysis are used to study the role of pragmatics, communication and humour in human's life. We also resorted to the method of componential analysis which is applied to reduce the large data sets modifying a huge amount of information into a smaller one. Textual method is used to describe and interpret recorded or visual message. Intentional method is also applied in order to analyse the character's implied meaning in the dialogues. The data are collected by reading, analysing and selecting the information in which humour is expressed analysing them on the basis of Grice's conversational maxims.

**Theoretical significance** of the Diploma Paper sets the fact that the results of this analysis can be a contribution to the theory of discourse analysis in general and functioning of conversational maxims in Modern English discourse in particular.

**Practical value** of the Diploma Paper lies in applying its results while teaching theory and practice of grammar. It can also turn out to be helpful for scriptwriters for them to know how to obtain good results by breaking the communicative maxims and thus creating a comic effect.

**Materials** for the investigation are taken mostly from the American films “Charlie and the Chocolate factory”, “Home Alone” and two more additional. The episodes of these movies represent the examples of flouting the conversational maxims.

**Structurally** the Paper consists of the Introduction, two Chapters, Conclusions to each Chapter, General Conclusions, Resume, Reference literature and List of illustration materials.

**Chapter One** contains general theoretical issues of pragmatics, speech acts, implicatures and the cooperative principle. It also contains some practical issues. We managed to provide analysis of the speech acts and implicatures as the study the film “Charlie and the Chocolate factory”.

**Chapter Two** contains theoretical and practical issues concerning means of creating humorous effect in discourse. It deals with the analysis of the Modern English discourse fragments based on the study of the scripts. We analyzed dialogues in which the characters break the rules of the Cooperative principle. The conversations of the films demonstrate frequent violation of the communicative maxims.

In **General Conclusions** we sum up the results of our investigation.

## CHAPTER ONE. THE ESSENCE OF PRAGMATICS

### 1.1. Pragmatics as a branch of linguistics

*“When a diplomat says yes, he means ‘perhaps’; when he says perhaps, he means ‘no’; when he says no, he is not a diplomat. – Voltaire” (Stanford Encyclopedia of Philosophy, 2006).*

Every person knows meaning of the words “yes” and “no”, but sometimes according to different circumstances, they can illustrate some other senses. There are many questions which arise in mind. How can it be possible? Why does the speaker violate the rules? Why does he use another meaning? How can people manage to understand what the interlocutor means?

Pragmatics is a branch of linguistics which tries to answer these questions. There are a lot of definitions which can characterize the notion of pragmatics.

The founder of pragmatics was Charles Morris for whom it was the study of the relation of signs to interpreters. People are the highest of living beings using signs. There are also animals who react to certain things as signs of something, but such signs do not show the complexity that is found in human speech, writing, art, signaling devices. Science and signs are inseparable from each other, so as science gives people more and more reliable sign. Human civilization is impossible without signs and sign systems (Charles Morris, 1938).

According to Levinson, pragmatics is the study of those relations between language and context that is grammaticalized, or encoded in the structure of a language (Levinson, 1983).

J.L. Mey considers that it studies the use of language in human communication as determined by the conditions of society. Pragmatics is a rapid discipline through extensive research. This has many factors. One reason is that the growing number of phenomena is currently based on context to explain them and should be interpreted in pragmatics (Archer, Aijmer, Wichmann, 2012).

The person who made the biggest contribution to pragmatics was Paul Grice. According to him, the meaning of the sentence determines what is literally revealed by uttering the sentence. He pointed out the difference between what the speaker literally says, what he means and what he wanted to convey using those words. For example, "Your breakfast consists of yogurt and fruits, I am busy." This utterance means that the speaker wanted the hearer to know that he was not going to cook. P. Grice briefly distinguished the difference between the conventional meaning and what is uttered (Grice, 1989).

Every utterance is unique and has its own data. People do not even think that nobody will repeat it again. For example, the statement "Be attentive" is different in every situation. If the teacher says it during the lesson, he means definite students should be attentive doing a certain task at a certain time. This statement can be used in another context. For example, mother told her son to be attentive crossing the street while he was examining his phone. It will never happen again. Because each situation takes place at a certain time and is unique.

The role of language in communication is to provide the speaker with evidence as exact and composite as he wishes, of the content he wants the hearer to get. For this, it is not necessary that the utterance should encode the sense according to specific meaning. No one records utterances, but they are different anyway.

The main problem of pragmatics is to convey how this process of inference is performed in a special situation: what guides the process? How can be related contextual information with properties of the utterance? Some pragmatic theories give different answers to these questions, they have one similarity: understanding is inferential, and, by drawing on both the sentence meaning and the context, it leads to the meaning which the communicator wants to share.

According to Yule, "pragmatics is the study of "invisible" meaning. One of the main goals of pragmatics is to find out how people grasp the meaning of what is actually said or written. In order to get this result, the communicants are dependent on the assumptions during the conversation. Such expectations give us



the idea what can happen, why the members of dialogue use such utterances. Yule gives the example of sign “heated attendant parking”. While driving the car, people can see that signal. They understand the meaning of every word and then the whole sense. They do not think that the sign means to park “heated attendant” or it can show a place where attendants who have been heated will carry the parking. Then people face the question how do they know what the sign carries when there is not even the word “car”. Yule points out that people must hold the sense of the words, the context when they are said and also the experience and knowledge in which situation to use these words (Yule, 2010).

It is important to stress the fact that he also distinguishes two types of context. The first one is linguistic context or co-text. It can be described as a set of the words which are used in the same utterance. For example, there is a word “rock”. It has several meanings. The first one is a genre of music, the second one is a stone. If a person hears the words “climb the rock”, he understands that it cannot be connected with the music.

The second type is physical context. If people see an apple on the back side of the phone, they understand that that is just a brand name (Yule, 2010).

According to Jenny Thomas pragmatics is connected with the meaning in use and the meaning in context. She suggests distinguishing two camps: the speaker meaning and the utterance interpretation. The scholars who are interested in social factors use the term “the speaker meaning” in the field. It gives attention to the speaker of the utterance and the different meaning in it. The second camp, utterance interpretation is used by the professors who study the cognitive processes (Thomas, 1995).

Thomas also distinguished three levels of meaning. The first one is abstract meaning which is connected with the analysis of words, phrases and sentences. The purpose of it is to know what senses can be within one word (Thomas 1995).

The second level is utterance meaning. When the person says something, he means some specific sense in the context. For example,

*- My little girl's gonna be the first person to have a chewing-gum meal.*

- *Yeah. I'm just a little concerned about the Blueberry pie and ice cream!*
- *That part.*
- *What's happening to her nose?*
- *It's turning blue.*
- *Your whole nose has gone purple.*
- *What do you mean?*
- *Violet, you're turning violet!*
- *What's happening?*
- *Well, I told you I hadn't quite got it right. Because it goes a little funny when it gets to the dessert. Because it goes a little funny when it gets to the dessert. It's the blueberry pie that does it. I'm terribly sorry.*

*(Charlie and the Chocolate Factory, 2005)*

When a person does not know the context of this dialogue, he thinks that the communicators are mad. How can the nose be purple? Why is it funny when it gets to the dessert? But knowing the context it becomes clear why are they talking about it. The speaker is implying more than what is said in the utterance “Well, I told you I hadn't quite got it right.” This sentence actually means that the speaker was not sure about the serviceability of the device he had made. It could be destroyed or developed with mistakes.

The last level of meaning is known as force which contains the speaker's intention, what he wants to say. For example,

*Mrs. Bucket : Ah, yes, well sometimes, when grown ups say "forever," they mean, "a very long time."*

*Grandpa George : Such as, I feel like I've eaten nothing but cabbage soup forever.*

*Mr. Bucket : Now pops...*

*Grandma Josephine : The factory did close, Charlie.*

*Grandpa Joe : And it seemed like it was going to be closed forever. Then, one day, we saw smoke rising from the chimneys. The factory was back in business!*

*(Charlie and the Chocolate Factory, 2005)*

Below is the example of force where the hearer understands the utterance meaning, but probably he can not exactly know the meaning of force. Saying this, the speaker could mean different things, like talking about favourite delicious taste of soup or vice versa complaining about poorness in the family.

- *Do you even know what "it" is?*

- *It's gum.*

- *Yeah. It's a stick of the most amazing and sensational gum in the whole universe. Know why? Know why? Because this gum is a full three-course dinner all by itself.*

- *Why would anyone want that?*

- *It will be the end of all kitchens and all cooking.*

*(Charlie and the Chocolate Factory, 2005)*

The utterance and abstract meanings are understandable for the speaker, but what about force? Is it clear that the communicator is aimed to demonstrate the uniqueness of the gum? It is not so, of course. It becomes comprehensible only when the interlocutor gets more information.

## **1.2. The importance of communication**

The word “intercourse” is closely connected to the term communication (from Latin *communicare*). Communication can be verbal or nonverbal. Verbal communication is our usual use of language. Nonverbal communication is carried out without the use of language. Verbal communication has more systematic, more structured nature. Non-verbal communication is not so clear, but it also carries enough information. There are other typologies of communication.

The functions of communication in society are:

- contact (establishing an atmosphere of mutual readiness to transmit and receive messages keeping in touch until the act is completed);
- social (formation of a certain level of cultural language competence that allows to exist in society);

- informative (exchange of information, descriptions, questions and answers);
- motivating (encouraging a partner, audience or yourself to performance of certain physical, physiological, intellectual, spiritual and others actions);
- coordinative (participants' mutual orientation and coordination of actions about their joint activities);
- cognitive (adequate perception and understanding of the content of the message and also mutual understanding of intentions, attitudes, experiences, states of each other);
- emotional (exchange of emotions, excitement with a partner or audience having certain experiences, mental states, etc.);
- pragmatic (awareness and fixation of their place in the system role, status, business, interpersonal relationships);
- influential (aimed at changing the state, behavior, value-motivational sphere of the partner: intentions, views, opinions, decisions, ideas, needs, level of activity, tastes, norms of behavior, evaluation criteria, etc.) (Degtyaryova, 2012).

Communication occurs in human and animal systems. Communication is more primitive, elementary and basic in the animal world than in the human. It is defined as biologically feasible joint activities aimed at adaptation to the environment, and is regulated, in particular, by the alarm system.

The main differences between human and animal communication are:

1. Animal communication is biologically relevant. This is not only the transmission of the message, but also the link in the biological cycle). In comparison, human communication is biologically irrelevant. The biological inappropriateness of human communication is manifested in the fact that the form of language signs is unmotivated in relation to their meaning.
2. Communication develops a man as a social being. In the process of communication a person acquires competence, which is correlated with the

level of socialization, manifestation of human intelligence and others qualities.

3. In comparison to animals, human communication is associated with cognitive processes. It is not involved in reflection of the environment. Orientation occurs through the senses, while human communication is associated with cognition: memory that is enormously huge functions mainly on the basis of language.
4. Verbal communication is characterized by exceptional richness of content. Only expressive information is available to animal communications. When they try to share about their internal and physiological state.
5. People's language has a level structure and consists of units of different levels. Semiotics does not have the units of different levels. According to zoopsychology, monkeys use about 30 signals that match 30 standard situations, and all signs cannot be decomposed into significant components. In linguistic terms we can say that in the communication of animals a separate message is a sound, a word and a sentence at the same time (Degtyaryova, 2012).

Nowadays, there are a lot of models of communication. They reproduce the constituent elements and functional characteristics in the whole system. The content of the model depends on the concept of the scientist who develops it. The major models of communication can split into three categories:

- Linear models
- Interactive models
- Transactional models

The linear or also transmission model outlines the communication as a linear, one-way procedure in which a speaker intentionally transmits a message to a listener. This type is usually used in mass communication; think television, radio, newspapers, etc. According to this, there is no ways for instant feedback. Linear models consists of Aristotle's model, Lasswell's model, Shannon-Weaver model and Berlo's S-M-C-R model (Drew, 2020).

The first one is Aristotle's model which is considered to be the oldest one dating back to 300 BC. It was developed in order to know how to become a better communicator who can easily convince a partner. Aristotle distinguished five elements of communication: speaker, speech, target audience, occasion and effect. He also divided three elements that can improve communication: ethos (credibility), pathos (ability to connect) and logos (logical argument).

The second one is Lasswell's Model. According to him, there are five questions which are used to understand an event: Who? Said what? Through which channel? To whom? With what effect? This model has enough details which help to analyze what happened. Laswell's formula is considered to be a classic one.

The next one is Shannon-Weaver Model. He was one of the creators of cybernetics, in the work "Mathematical Communication Theory" (1948) presented a model of communication that contains five elements: sender, encoder, channel, decoder and receiver. Except of these elements, Shannon introduced another concept of noise.

The forth model is Berlo's S-M-C-R. There are four steps of communications: Source, Message, Channel, and Receiver. The main idea of this model is that it gives detailed information of the major elements (Drew, 2020).

Source is a sender of the content to the recipient. The content, structure and code are included in message. The sense of hearing, touching, smelling, seeing, etc. are contained in channel. Receiver maintains the attitude, culture and knowledge.

Interactive or interaction models represent communication as a procedure in which the participants take turns as a sender and receiver. They produce meaning by sending messages and getting feedback within psychological and physical contexts (Schramm, 1997). Interactive models are divided into: Osgood-Schramm and The Westley and Maclean models.

The Osgood-Schramm model defines communication that is reciprocal. There is no difference between the speaker and the hearer. They are in an equal position. This model presupposes instant feedback while noise can be decreased.

The Westley and Maclean model highlight the feedback as an important part of the communication. By the way, this model discovers environmental and cultural factors in influencing communication. According to it, the information said by the speaker is effected by who he is, what knowledge he had.

The third kind of models is the transactional models which fall into Barnlund's Transactional and Dance's Helical. The transaction model details of communication as a process in which the members create social realities within specific contexts. According to it, people communicate in order to have relationships, create intercultural alliances.

Barnlund's Transactional Model of Communication points out the role of private and public signs that influence the messages. The main goal of it is to get instant feedback of the receiver.

According to Dance Helical model, communication is a circular procedure that becomes more complicated during the communication. It also shows people's improvement using feedback. During communication the participant's feedback influences the next statement of another member. A person knows more information and can expand a circle.

Russian scientist J. Sternin introduced the following communication rules (Degtyaryova, 2012):

1. *Mirror development*: one interlocutor imitated the style of another. It should be done automatically, without interference of consciousness.
2. *Dependence of the result of communication depending on quantity communicative efforts*: the more communication efforts are spent, the higher is the efficiency of communication.
3. *Listeners' progressive impatience*: the longer the speaker talks, the more inattentive the listeners become.
4. *Increasing of audience intelligence in big groups*. If there are a lot of people, it usually carries lower average intelligence of the audience.

5. *Initial rejection of a new idea.* A person denies an unusual idea reported to the interlocutor at first.
6. *Rhythm of communication:* the ratio of speech and silence of each person's speech is a constant value. That means it is necessary for everyone to speak and to be silent for a while during the day.
7. *Linguistic self-suggestion:* verbal expression of an idea forms better emotion in the speaker. If a person explains in his own words something to the interlocutor, he clarifies better the essence for herself.
8. *Rejection of public criticism:* a person rejects the public criticism when it concerns her.
9. *Trust in simple words.* Simplicity of content and form in communication is a key of communicative success.
10. *Attraction of criticism.* The person, who stands out, always becomes the object of additional attention and rivets criticism.
11. *Communicative remarks.* If the interlocutor violates some communicative norms, the other interlocutor feels desire to make remarks to him, to correct him, to force him to change the communicative behavior.
12. *Accelerated dissemination of negative information:* negative information spreads faster in the groups than information of a positive nature. This is due to increased attention of people to the negative facts due to the fact that the positive quickly perceived by people as the norm and ceases to be discussed.
13. *Distortion of information in its transmission (the rule of broken phone):* any transmitted information is directly distorted in proportion to the number of persons transmitting it.
14. *Rejection of public criticism:* when someone is publicly criticized for one reason or another in the presence of another person who has similar shortcomings, this person rejects that criticism, believing that "he has something completely different".



15. Detailed discussion of trifles: people tend to focus on discussing minor issues.
16. Speech strengthening of emotions: emotional exclamations of the person amplify the emotion he experiences.
17. Language absorption of emotion: a verbal description of the emotion that is experienced absorbed by the language and disappears. That's why they advise to talk about unpleasant experiences, emotions - so a person gets rid of them faster.
18. Emotional leveling of logic: a person being emotionally stressed speaks poorly and does not understand what is being said to him.

It goes without saying that it is necessary to know the rules of communication and how to use them.

### **1.3. Pragmatic characteristics of speech acts**

What is the difference between communicative and speech acts? For a common reader, their meanings are almost the same. But, of course, there is a difference.

A speech act is an utterance or a set utterances performed by one speaker taking into account another.

A communicative act is a set of speech acts performed by communicators towards each other.

*“Speech genre, defined as a stable form of an utterance that has been socially constructed for a given moment” (Bakhtin, 2010).*

The speech genre is thematically, compositionally and stylistically established type of message - the carrier of speech acts, united for the purpose of communication, the speaker's intention, taking into account the identity of the addressee, context and situation of the communication.

According to the theory of speech genres, which was developed by the famous Russian scientist Mikhail Mikhailovich Bakhtin, human speech in typical

situations is embodied in certain ready-made forms of speech genres. Speech genres are characterized by a trinity (Bakhtin, 2010):

- 1) thematic content;
- 2) style;
- 3) the composition of the statement.

Communicative intention is a desire to talk with another person. The idea of the message is the information in the original form that the author wants to convey to the recipient, the project, the idea of future message.

A communicative goal is a strategic result to be achieved directed by the communicative act. There are different targets in communication (Degtyaryova, 2012):

- a) Informational – to convey to the interlocutor your information and receive confirmation that it has been received;
- b) subjective – to get something, to learn, to change something in behavior of the interlocutor;
- c) communicative – to form an appropriate relationship with the interlocutor.

The goals of the communication on the prospect of achievement are of two types:

- a. the closest, directly expressed by the author;
- b. more distant, long-lasting.

There are intellectual, related to obtaining information, clarifying positions and opinions, explaining and criticism among the closest. There are also goals related to establishing the nature of the relationship: development or cessation of communication, support or denial partner's views, motivation for action.

No one can give the exact definition of any term. It is a well-known fact that there is no neutral terminology. Every term that we read is someone's assumption. According to it, there are several hypotheses for "speech acts".

One of the most influential British philosophers was the “father” of speech acts. He broke up the philosophical doctrine of those times. His theory was both liked and judged by his contemporaries. His main foundations were a specific method of philosophical analysis of the notions and ways of manifestation of human language and speech act theory. His name is John Austin (Stanford Encyclopedia of Philosophy, 2006).

According to John Austin, there are two types of statements: performatives and constatives (Austin, 1962).

Performatives – are linguistic components of real situations, verbs, the usage of which in the appropriate form (most often in the form of the 1st person singular, less often the plural of the present time) and is a simultaneous execution of the action. According to by J. Austin’s calculation, in English there are more than 200 performatives. Approximately the same number of them was found in other languages.

Constatives describe the reality, common things without interfering in it. For example,

“She is going to the supermarket.”

“My father does not drive a car.”

Speech act has its own structure. According to J. Austin it consists of three acts (Austin, 1962):

1) Locutionary act. The main task is to build a grammatically correct statement from the words of a certain language, to put in it a certain meaning, reference. It is an utterance with its phonetic, lexicogrammatical and semantic structures.

2) Illocutionary act. The goal is to provide the expression of the desired communicative focus on a particular reaction and consequences.

3) Perlocutionary act. Its aim is to influence the addressee’s consciousness, or behavior creating a new situation.

Locution – the actual words uttered.

Illocution – the force which is hidden in the words.

Perlocution is defined as the influence of the illocution on the hearer. For example:

– *Three days went by, and we had no luck. Oh, it was terrible. My Veruca got more and more upset each day.*

– *Where's my golden ticket?*

*(Charlie and the Chocolate Factory, 2005)*

A question “*Where's my golden ticket*” is a locutionary act Illocutionary act is that a girl wants a golden ticket. Perlocution is that father is looking for a golden ticket.

– *After all, it is a chocolate factory.*

– *Then why is the door so small?*

– *That's to keep all the great big chocolatey flavor inside.*

*(Charlie and the Chocolate Factory, 2005)*

One more example, where a locutionary act is “*Then why is the door so small?*”, the exact words. Illocution is a boy wants to go through bigger door. Perlocutionary effect lies in the fact that the owner of the house is rebuilding the door.

*Mr. Wonka: I want you to take Mrs. Gloop up to the Fudge Room, okay? Help her find her son.*

*Oompa-Loompa: (nodding the head)*

*(Charlie and the Chocolate Factory, 2005)*

In this case, it is shown that Oompa-Loompa correctly interprets the illocutionary force of Mr. Wonka as the request to help the woman to find her son.

In general, adults can easily understand the force of the speaker most of the time. However, there are some cases where mistakes happen. For example,

*Mr. Wonka: I invited five children to the factory...and the one who was the least rotten would be the winner. That's you, Charlie. So, what do you say? Are you ready to leave all this behind and come live with me at the factory?*

*Charlie: Sure. Of course. I mean, it's all right if my family come too?*

*Mr. Wonka: Oh, my dear boy, of course they can't. You can't run a chocolate factory... with a family hanging over you like an old, dead goose. No offense. None taken, jerk.*

*(Charlie and the Chocolate Factory, 2005)*

In this dialogue, locution is “*Are you ready to leave all this behind and come live with me at the factory?*”. But as it is shown, Charlie did not understand the illocutionary force of Willy Wonka.

The follower of John Austin was John Searle who made quite a number of contributions to the speech act theory as well. First, he pointed out aspects, according to which various kinds of speech differ from each other. They are:

- the illocutionary point of the act (statement) ;
- “direction of fit”;
- psychological state expressed by the act (Austin, 1962) .

The illocutionary point of the act is to demonstrate the world as something certain and the illocutionary point of an order is to force the interlocutor to do something.

“Direction of fit” means the method in which speech acts are connected with the world.

The expressed psychological state of a speech act is the speaker’s wish to inform the listener.

According to these aspects, John Searle distinguished five categories (Searle, 1968):

1. Assertives. These are informational speech acts in progress of which the interlocutor is provided with information about certain events, subjects or phenomena. They indicate the intention of the speaker to convey to the listener a certain set of information or take responsibility for its veracity.  
*e.g. These squirrels are specially trained to get the nuts out of shells.*

*(Charlie and the Chocolate Factory, 2005)*

2. Directives are imperative speech acts, they have imperative illocutionary orientation. The speaker tries to force the listener to do something. The specificity of directives is that they are binding the interlocutor to take into account the wishes or needs of the speaker.

*e.g. - Veruca.*

*- Little girl?*

*- Veruca, come back here at once.*

*- Veruca.*

*- Little girl?*

*- Don't touch that squirrel's nuts. It'll make him crazy.*

*(Charlie and the Chocolate Factory, 2005)*

3. Commissives. They are the speech acts of obligation. They impose on the addressee the obligation to perform certain actions in future or follow certain course of action.

*e.g. - Mr. Wonka, how much do you want for one of these squirrels? Name your price.*

*- Oh, they're not for sale. She can't have one.*

*(Charlie and the Chocolate Factory, 2005)*

4. Expressives are the speech acts that express the speaker's attitude to real cases, characterize the degree of his openness. They are congratulations, apologies, greetings, sympathy, etc.

*e.g. I'm sorry, darling. Mr. Wonka's being unreasonable.*

*(Charlie and the Chocolate Factory, 2005)*

5. Declarations are the speech acts, the function of those is a verbal design of different types of social actions: weddings, power of attorney,

naming, etc. The peculiarity of declaratives is that they can be performed by a person with certain responsibilities.

*e.g. I invited five children to the factory... and the one who was the least rotten would be the winner. That's you, Charlie. So, what do you say?*

*(Charlie and the Chocolate Factory, 2005)*

There is also vital to note speech act classification of famous Ukrainian linguist G.G. Pocheptsov (Degtyaryova, 2012). According to him, there is five types of speech acts:

- Constatives.

*e.g. It sounds weird. It sounds like my kind of gum.*

*(Charlie and the Chocolate Factory, 2005)*

- Menasives

*e.g. Daddy will get you a squirrel as soon as he possibly can.*

*(Charlie and the Chocolate Factory, 2005)*

- Performatives

*e.g. I'm terribly sorry.*

*(Charlie and the Chocolate Factory, 2005)*

- Directives (commands, requests)

*e.g. Keep chewing.*

*(Charlie and the Chocolate Factory, 2005)*

- Quesitives.

*e.g. Do you even know what "it" is?*

*(Charlie and the Chocolate Factory, 2005)*

The communication channel is a real or imaginary line of communication (contact), on which messages move from the speaker to the listener.

Communication channels provide the movement of only the material embodiment messages, which expresses the semantic content, and the movement occurs in physical (geometric) space and in astronomical time.

The development of mankind was accompanied by a constant increase in numbers of communication channels, through the addition of natural channels that formed during anthropogenesis, artificial channels, deliberately created by people.

Natural communication channels are the innate ones innate, naturally inherent means of transmitting semantic messages for homo sapiens in physical space. There are two such channels: nonverbal and verbal.

#### **1.4. Implicature as a means of conveying additional meaning of the word**

The theory of implicature was firstly outlined by H.P. Grice during the lecture at Harvard University in 1967. This work was not perfectly fine, it maintained inconsistencies and many misunderstandings. However, it advanced pragmatics a lot and proves to be one of the most dominant theories. Grice wanted to explain how an interlocutor gets from what is told to what is actually meant based on the level of expressed and implied meaning (Grice, 1989).

It is impossible to understand what the speakers mean without knowing what he says and what is implied behind the utterance. For example,

- *Augustus, please don't eat your fingers.*
- *But I taste so good.*

*(Charlie and the Chocolate Factory, 2005)*

It is not even possible to imagine the meaning if this dialogue without knowing the situation. The interlocutor understands what the speaker says “not to eat chocolate on the fingers”, but he probably does not comprehend why is it prohibited. The difference between uttering and implicating involves how we judge the communicators.

An implicature is not given directly to the hearer. He has to conclude it from the evidence. In the example above, it is clearly seen that the listener does not comprehend what the communicator wants to express. An implicature can be



described as something inferred. It means something that is conveyed in a particular way.

According to Grice implicatures can be classified into two conversational and conventional (Grice, 1989). They have such a similarity – both convey an additional meaning, although they distinguish a lot in dependency. Conventional implicatures are separate, conveyed, but conversational implicatures are context-dependent.

*“Conversational implicatures are such components of an utterance that are not expressed semantically but are understood by communicants in the process of communication. Conversational implicatures are universal, they do not depend on the language used” (Волкова, 2012).*

Shorter, conventional implicatures have hidden information which can be clear knowing the context. For example,

- *Where is my son? Where does that pipe go to?*
- *That pipe, it just so happens to lead...directly to the room where I make delicious...strawberry-flavored, chocolate-coated fudge.*
- *They'll be selling him by the pound all over the world?*
- *No. I wouldn't allow it. The taste would be terrible.*

*(Charlie and the Chocolate Factory, 2005)*

There was a story when a boy was sucked in the pipe which was making chocolate for Mr. Wonka's factory. His mother asked that man where would be her son and where could she find him. But Mr. Wonka was not satisfied with the boy's behavior and disobedience. That is why his answer was like that. He did not give a definite direction. He was telling about his delicious chocolate, pointing out that people should remember they were not at home where could violate the rules.

- *Think about it, Charlie. Have you ever seen a single person...going into that factory or coming out of it?*
- *No. The gates are always closed.*
- *Exactly.*

- *But then, who's running the machines?*
- *Nobody knows, Charlie.*
- *It certainly is a mystery.*

*(Charlie and the Chocolate Factory, 2005)*

There are two examples of implicatures here. The first one is “*Have you ever seen a single person...going into that factory or coming out of it?*” This question presupposes that the listener saw someone who went into the factory or came out. One of the answer could be “*What do you mean?*”, if the person did not know about that factory. But in this kind of situation the listener knew the context. That is why his reaction was “*No. The gates are always closed.*”

The question “*But then, who's running the machines?*” assumes that the listener would answer that. But the communicator didn't know about it “*Nobody knows, Charlie. It certainly is a mystery.*”

One more example of the conversational implicature:

- *I invited five children to the factory...and the one who was the least rotten would be the winner. That's you, Charlie. So, what do you say? Are you ready to leave all this behind and come live with me at the factory?*
- *Sure. Of course. I mean, it's all right if my family come too?*
- *Oh, my dear boy, of course they can't.*

*(Charlie and the Chocolate Factory, 2005)*

The phrase “*the least rotten*” can be strange if it concerns people. But according to the context, the reader understands additional meaning. Using this phrase, the communicator does not use a big description (for example, *the person who was obedient, honest, kind, with gentle should would be the winner.*) He makes it simpler. By the way, the phrase “*to leave all this behind*” contains implicature as well. This presupposes that the boy should leave his family, home, relatives and environment to work and live in the factory. It is shown that the hearer does not understand the meaning of it. He answers “*Sure. Of course*”.

*“Conventional implicatures are derived from a definite lexical meaning or grammatical structure of an utterance. A conventional implicature can be drawn from the lexical meaning of a word.” (Волкова, 2012).*

Strictly speaking, conventional implicatures are additional words which help people to shorten the sentences. They contain a hidden meaning. For example,

*“There's plenty of money out there. They print more every day. But this ticket, there's **only** five of them in the whole world, and that's all there's ever going to be. Only a dummy would give this up for something as common as money.”*

*(Charlie and the Chocolate Factory, 2005)*

The word “only” shows that there were no more than 5 tickets to the factory in the world and that was one of them. This word emphasizes the importance of the thing.

- *Mr.Wonka? Why would Augustus' name already be in the Oompa-Loompa song, unless?”*
- *Improvisation is a parlor trick. Anyone can do it.*

*(Charlie and the Chocolate Factory, 2005)*

In another example, the conventional implicature “already” demonstrates that Oompa-Lompa knew Augustus` s name.

However, there are contradictory opinions comparing with Grice`s theory.

An American philosopher, Kent Bach denies this suggestion. “Grice `s category of conventional implicature throws a monkey wrench into his distinction, inasmuch as conventional implicatures derive from the meanings of particular expressions rather than from conversational circumstances. This monkey wrench needs to be removed” (Bach, 1999).

Christopher Potts doesn`t explicitly share the opinion of characterization of classic definition of conventional implicatures. “The history of conventional implicatures is rocky, their current status uncertain. It seems wise to return to their source and start fresh, with an open-minded reading of the original definition and an eye open for novel support” (Potts 2007).

According to that suggestion, conventional implicatures were created into neglect. Potts agrees that the pragmatic theory of Grice became the form of an overarching cooperative principle. Also, it creates linguistic and nonlinguistic social interactions. But Potts highlights the fact that conventional implicatures are followed as additional lexical items and have the force of entailments.

Universal concepts of cooperative social reciprocity are not so helpful. That is why Grice did not give a lot of information about conventional implicatures and finished the phrase abruptly *“I wish to represent a certain subclass of nonconventional implicatures, which I shall call conversational implicatures.”* (Grice, 1989).

Ken Bach gives two examples in which he shows the difference between the sentences. He wants to highlight not what is said but merely what is indicated by the words (Bach, 1999).

*Shaq is huge but he is agile.*

*Shaq is huge and he is agile.*

According to experience, the truth of the first sentence demands nothing more than the truth of the second one. Comparing them both, there is such a contrast between what is huge and agile. This cannot be conversational implicature, because its indications are dependent of the conventional meaning of the word “but”. Generally speaking, it is a conventional implicature.

Bach suggests two kinds of locution in order to produce conventional implicatures, although they do not contribute to what is told. *“They are vehicles for the performance of second order speech acts.”* According to this, *“confidentially”*, *“to get back to the point”*, *“in other words”* can be commented on some aspect of the speech act being performed in the utterance of the matrix sentence. Bach calls those locutions *utterance modifiers*, and they are opposed to *sentence modifiers*. They do not transform the contents of the sentence. Such modifiers give characterization of the act of utterance. They interrelate syntactically with the sentence but they do not correlate semantically with it.

### 1.5. The cooperative and politeness principles

Communication is not a question of logic or real veracity, but of cooperation. During the conversation people try to follow the maxims of Cooperative Principle. Both the interlocutor and the receiver want their conversation to work in a good way.

The main task of the Cooperative Principle is to create a ground for producing the conversational implicature. Although there were times when people could express and say exactly what they wanted. However, it was in the past.

This study was scoped out by many researches: G. Gazdar, W. Davis, P. Grice, L. Horn, S. Levinson, G. Leech, J. Thomas, G. Yule. All they have both similar and different opinions concerning this question.

The person who had the biggest impact on the development of the Cooperative Principle was Paul Grice. He published the so-called “The Cooperative Principle” which became the starting point of this phenomenon (Grice, 1989).

According to him, the communicator and the receiver use a cooperative principle in a simple conversation. The main idea is that discourse is a fusion of attempts. There is specific pragmatic, semantic and syntactic rules which should be followed in order to create an effective communication. That is why the speaker and the hearer have to cooperate with each other.

The principle of cooperation presupposes the presence of closely related attitudes of all the communicators: the desire to achieve personal and mutual success in communication. The settings of each speaker are opposite and at the same moment create power relation. The success of communication depends on the members' desires.

The Cooperative Principle also provides the picture of what people usually do during the conversation. If the person does not violate the rules, he believes that the conversation moves in a correct way.

Since Grice showed the principle in the imperative mood, it arose to some questions about his suggestion. Some readers consider that Grice set these maxims in order to tell people what they have to do a conversation. However, it is not a truth. Grice wanted to share the thought that there is a set of given rules if there is no clear mark of the contrary (Thomas, 1995). Grice wanted to highlight that participants of communication can violate this principle.

Paul Grice suggested our oral exchanges cannot consist of mixed remarks. He provided 4 maxims which guide the conversation. According to him, conversation cannot be a mess (Grice, 1989).

1. The maxim of Quality (also called “supermaxim”) tells: “Try to make your contribution one that is true”. In other words, the communicator should be sincere and tell the truth. This maxim consists of two submaxims:
  - do not say what you believe to be false;
  - do not say that for which you lack adequate evidence.

Giving false information, the speaker changes the context of the conversation, thoughts and knowledge of the interlocutor. There are different views concerning truth and false.

According to the Ukrainian researcher N. Balandina, there is a formula of communicative adequacy. It is the sum of truth and sincerity (Degtyaryova, 2012).

2. The maxim of Quantity includes two submaxims:
  - make your contribution as informative as is required for the current purpose of the exchange;
  - do not make your contribution more informative than is required.

Violation of the first postulate leads to incomplete understanding of the message. Due to the fact that the speaker did not explain the sense to the listener, the first does not achieve the desired communicative effect - the impact on the interlocutor. Redundant information, in turn, can mislead the interlocutor. The

listener can be confused because of comprehensive information. He can make assumptions about the existence of some special, hidden purpose with special meaning.

3. The maxim of Relation (Relevance) (simple and straightforward) runs as follows:

- Be relevant.

It is important to remember that during the conversation you cannot talk about whatever you want. You need to set up a connection with your partner. So, you have to make relevant your saying to what is already being told. For example, if the person talks about the weather and you want to tell her about your desire to visit Germany, you need to combine two topics like “Do you know the weather in Berlin today? I would like to visit it one day.”

4. The maxim of Manner runs as follows:

- Put what you say in the clearest, briefest, and most orderly manner.

The addressee is affected not only by the content of the information, but also by the way it is being said. If the speaker will use incomprehensible words for the listener, if under the same term there will be appealing to a different referent, then the interlocutors do not understand each other. The postulate "Be organized!" implies that the statement must be precisely formulated. Sometimes this postulate is disturbed by inattentive interlocutors, which leads to wasting of time and confusion in judgments.

Paul Grice's principles of communication have stimulated a number of studies aimed at both verification of the truth of this verification and on further study of the impact of speech communication.

One of the attempts to expand Grice's theory was made by Jeffrey Leech, who developed the principle of politeness. According to him, it ensures social balance and it is necessary for communicative cooperation. Politeness is a conflict

resolution strategy and can be measured in terms efforts needed to prevent conflict situations (Leech, 1983).

Emphasizing the principle of politeness, Jeffrey Leech formulated the following maxims:

- Tact Maxim
- Generosity Maxim
- Approbation Maxim
- Modesty Maxim
- Agreement Maxim
- Sympathy Maxim

Tact maximum states to follow the interests of another interlocutor not interfering into his privacy. It also limits his personal sphere. It contains careful handling of the interlocutor`s communicative strategy. According to E. Klyuyev, the interlocutors have a certain protection, their personal interests. They can either represent these interests, or hide depending on their chosen communication strategy. Then the interlocutor's task will be to define this strategy and build similarly (open or closed, explicitly or implicitly) his own strategy. A polite interlocutor is obliged to be caution dealing with the communication strategy of another person, his interests. Perfectly, any communication provides a certain distance between the participants, due to the interests of each. Tact as a mechanism of speech behavior implies as “reasonable selfishness” of the addressee, and taking into account his interests (Degtyaryova, 2012).

The maxim of generosity is the principle of not burdening the interlocutor. In fact, it protects the hearer from domination throughout communication. Conversation should be democratic and all the members have to be responsible for it.

According to these two principles (tact and generosity), it is highly valued to handle the conversation trying to avoid discomfort, and at the same tome, trying not to make the feeling of comfort absurd.



The maxim of approval is the maxim of positivity in the assessment of others. Principle politeness generally forbids the interlocutors to "switch to personality", in particular, to characterize negatively the partner's peculiarities of speech behavior. This maxim assumes that positivity as a principle of evaluation should primarily underlie the worldview of the speaker. Of course, that doesn't mean that interlocutors should say compliment to each other and not afford criticism.

The success of the communication largely depends on the atmosphere in which it is taking place. The atmosphere is determined not only by the positions of the interlocutors in relation to each other, but also it depends on the position of each of them in relation to the world, as well whether these positions coincide.

Different ways of evaluating the world (positive or negative) affect possible development of the speaker's communication strategy. This is first of all because of taking too much time to sort out the relationship with interlocutor - objections, arguments and counterarguments, ordering views, etc. If the speaker has the same assessment of the worlds they should not waste time on various kinds of clarification of relations. Otherwise, they have to share their own opinions which lead to a constructive dialogue. As E. Klyuyev notes, it is impossible to play a situation of understanding, even if the interlocutors are well-mannered and do not openly show a negative attitude or rejection of the views. Therefore, the maxim of approval creates favorable conditions for communicative process, light speech background (Degtyaryova, 2012).

The maxim of modesty lies in not accepting praise for one's own address. Despite the specific definition, this maxim applies significantly a wider range of problems than it may seem: it concerns the sphere of self-esteem of the communicators. Violation of this maximum causes the conflicts. It is difficult to understand a person who overestimates or underestimates himself.

Agreement maximum causes a non-opposition. In fact, this one completely denies the stereotypical assertion that the truth is born during the conflict. E. Klyuyev comments it like "But then the sympathy dies". Any conflict situation

during the conversation makes it hopeless. The maxim of agreement does not allow confrontation getting worse, but it suggests finishing a conflict by mutual correction of communicative tactics of the interlocutors. Instead of deepening on the contradictions, it is worth working on contradiction - by mutual concessions - as long as they do not will disappear. If the interlocutors are ready to adhere to the principle of cooperation and at least some maxims of courtesy the partners can reach some reasonable agreement in almost any speech situations. In other words, you can always agree, and this is the most important thing.

Sympathy maxim implies benevolence. It creates a favorable background for a long-range conversation. The American principle of "Keep smile!" illustrates this maxim quite well. Benevolence often becomes a condition for the work of other maxims of politeness. For example, the maxims of tact cannot be observed without the maxims of sympathy. This maxim, like the maxim of agreement, protects speech situations in which the conflict is raging. Adhering to the maxim of sympathy, the interlocutors can shift attention from the conflict itself to its cause and thus solve it. This is often enough to avoid a conflict situation.

According to G. Leech, politeness is asymmetric in nature. It does not provide a mirror-accurate reproduction of the same speech actions in relation to the speaker and the addressee: that which may be polite to the addressee, may be impolite to the recipient. Any maxim is relative and can often disagree with others; maxims of politeness very often come into the conflict. The peculiarity of politeness is that not only its violation, but excessive adherence also causes discomfort. Many ethical situations are often difficult precisely because of the conflicts of the maxim. For this reason the real strategist will choose a behavior in which the conflict of the maxims (if it occurs) will be the least noticeable and will not interfere with the success of the communication (Leech, 1983).

## **Conclusions to Chapter One**

The process of communication plays an extremely important role in our life. Every normal form of existence is accompanied by a communicative process. Communication has become so involved in our lives that we do not notice its presence as long as it functions flawlessly without problems. And that is why communication has become a phenomenon that rivets specialists' attention in various fields of knowledge: philosophy, psychology, linguistics, sociology, etc.

In order to analyze the communication, its participants, meaning, there is pragmatics which studies these phenomena.

There are a lot of the definitions which can describe this term. The earliest one was put forward by Charles Morris. He considered it to be the study of the relation of signs to interpreters. The scientist suggested the impossibility of human's life without sign systems.

One of the biggest contributions to pragmatics was the theory of speech act initiated by John Austin. He distinguished two types of statements: performatives and constatives. The linguist also offered three related speech acts: locutionary, illocutionary and perlocutionary.

Another important research was performed by John Searle. Being a follower of J. Austin he distinguished five categories of speech acts: assertives, directives, commissives, expressives and declarations.

One more classification was founded by the Ukrainian linguist G.G. Pocheptsov. He introduces five categories of speech acts: constatives, menaces, performatives, directives and quesitives. This categorization has similar features with J. Searle's classification.

A person who led the pragmatics further was Paul Grice. He claimed the meaning of the sentence regulated what was said by uttering the sentence. He differed what the speaker said, what he wanted to tell and which result he expected. According to him, every utterance has its own originality and unique information.

The biggest contributions were the theory of implicature, the cooperative principle and its maxims.

The implicatures show the implicit (hidden) meaning of the speaker. They should be found out and understood by the hearer.

The generally accepted rules of speech behavior of the speaker are formulated by G.P. Grice as the principle of cooperation. This system supposed the speaker to communicate following certain laws. The continuation of this theory is four communicative maxims of: quality, quantity, manner, relation.

However, people cannot completely obey these rules. That is why the existence of communicative maxims becomes apparent not in their observance, and when they are violated by the speaker, which may be due to a contradiction that exists between the maxims themselves.

We should mention one more scientist who tried to continue Grice's work. One of them is Geoffrey Leech. He introduced various types of communicative maxims: tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim, sympathy maxim.

## CHAPTER TWO. FLOUTING COMMUNICATIVE MAXIMS

### 2.1. The role of humour in communication

People often face the phenomenon of humour in their life. It surrounds us every day. There are many entertaining multimedia programs, anecdotes, comic pictures, mems which capture the Internet. People as a rule understand what humour means, how, when and where to resort to it.

The frivolity of humor often causes specific attitude to it as an object of psychological interpretation. In fact, today there is a wide variety of specific explanations of the mechanism and features of humour that determines occurrence a number of additional, concretizing questions about its nature.

In psychology, humor is defined as the ability of an individual to detect, to capture and comprehend the comic in the surrounding reality and to respond emotionally to it. In general, the concept of a sense of humor implies a complex of perceptual, cognitive, emotional, physiological and behavioral processes. Individual characteristics of the cognitive sphere, the course of emotional processes, temperamental and characterological features is only a small part of the determinants of humor.

The use of humor is an intention to provoke laughter as a reaction to nonsense. The following features of a message about a funny situation are distinguished in the collective language consciousness:

- 1) opposition of the one who tells about a humorous event, jokes, tries to provoke laughter, and the one who reacts to such a message, understands or does not understand the joke;
- 2) good or bad attitude to the addressee or the subject of speech (humor and ridicule);
- 3) sophistication or simplicity of presenting a funny situation;
- 4) direct or indirect expression of the mockery of the speaker to the addressee or the object of speech (ordinary joke and irony);

5) genre fixation of funny in oral or written text (joke, anecdote, comedy, burlesque, parody, part) (Ross, 1998).

Humor as a kind of comic is also a category of linguistics.

It should be mentioned that humour was not always treated in a positive way. According to the earliest theories of laughter of Aristotle and Plato, it was a result of mockery for the people's weakness, ugliness and other bad characteristics. Such opinion could not lead to a positive psychology.

Nowadays, humour is studied by many scholars. One of the contemporary views on it is founded by Ruch. He refused Greek theory of four bodily fluids (blood, phlegm, black bile, and yellow bile). Ruch suggested humor in all forms of laughter, including media, stand-up, comics, jokes and others (Ruch, 1998).

The most influential theory in the psychological study of humor was Freud's psychodynamic approach to the study of humor in the 20<sup>th</sup> century (Hampes, 2010).

Freud distinguished three categories of laughter phenomenon:

- Wit or jokes
- Humor
- Comic

Each of these categories provides different mechanisms for the release of mental energy in the form of laughter.

Jokes distract Superego, allowing the subconscious to express aggressive and sexual desires of Id and to enjoy them. The energy, which usually hides libidinal impulses, briefly becomes excess as a result of a joke and finds way out through laughter. According to Freud, we enjoy jokes because they allow for a moment to feel illicit pleasure through primitive desires. We do not experience guilt because the Super-Ego is temporarily tied to a cunning cognitive mystery of a joke, and often we do not even realize how biased elements it contains.

The second category of laughter is the comic. Its main function is to do merriment using nonverbal sources, such as slapstick comedy and circus clowns.

According to Freud, during comic situation a person feels mental energy. He also compares it to “the regained lost laughter of childhood”

The last category, humor, often takes place in stressful or unpleasant situations when people experience negative emotions such as fear, sadness or anger. But the perception of funny and nonsensical elements allows them to look at situation on the other hand and prevent negative feelings. This type of humor is especially evident in the ability to laugh at people’s own minuses.

In addition, humor is one of the most effective defenses mechanisms that help maintain a realistic view of the situation provided the neutralization of negative emotions. A number of scientific works are devoted for adaptive role of humor in conditions of stress, aggression, mental or physical illness.

Humor is a complex and contradictory manifestation of the psychological characteristics of man: on the one hand, it is an integral indicator of the mental life of the individual, on the other, is its significant structural component in relation to other mental processes and features. This direction in the study of humor is developed in detail in foreign psychology and is represented by a number of approaches.

Freud did not consider individual peculiarities on jokes and humour. Also, he did not raise the topic of sense of humour. Although there was one notice about it:

*“... we note that it is not everyone who is capable of the humorous attitude: it is a rare and precious gift, and there are many people who have not even the capacity for deriving pleasure from humor when it is presented to them by others” (Freud 1928).*

For example, W. Hampes considers the relationship between humorous styles and empathy as a manifestation of compassion, the process of empathy. Hapmes proposes three levels of empathy (Hampes, 2010):

- Compassion
- empathy as a consequence of personal distress

- ‘true empathy’.

The author concludes that the closest connection of empathy can be traced to affiliative humorous style as an adaptive behavioral strategy. In addition, the correlation becomes stronger if the respondent demonstrates a high level of self-affirming humor.

However, his theory was limited in several aspects. Hampes considered a test to be the only one measurement that did not distinguish the humour into categories.

His work was developed by other scientists: Martin, Puhlik-Doris, Larsen, Gray & Weir. They proposed four separate styles of humour:

- Adaptive affiliate
- Adaptive self-enhancing
- Maladaptive aggressive
- Maladaptive self-defeating

All they differ from each other. Even adaptive styles can be completely disparate than maladaptive styles (Martin, 1998).

There is one more exciting theory concerning humour in communication. It was founded by O. Lynch who believes that jokes and humor itself plays an important role in understanding who we are and how we evaluate ourselves because it is formed as a result of interaction with others. (Lynch, 2002).

Humor is seen as a message in the general context of communication. A humorous message is created and sent by a person or a group of people and depends on the recipient, more precisely, on his interpretation, which is determined by the social context and the functional role of humor in a particular situation.

There are several models which reveal humour.

1) organizational structure. It consists of social space and individual perception, reaction to humorous information;

2) identification. It reflects the extent to which the individual is able to perform their own social role;



3) controlling function, which is to monitor the consequences of the use of humor.

The advice of relatives to smile for school photos and go through life with optimism is usually just crazy. At the same time, common sense in these tips is clear. Of course, a strained smile in the photo is unlikely to make you happy, but the skill to look at the world positively and not miss the opportunity to laugh sincerely can do.

It is considered humor plays a significant role in the manifestations of a wide variety of social interaction. The social functions of humor are revealed through its use in order to reduce stress and preserve status, self-disclosure and forming relationships with others. In addition, humor is used by people with high social status to assert dominance over others, and people with lower social status - for self-affirmation in the circle of reference persons. In a group context, humor stands out an effective means of strengthening group identity and cohesion.

Today, humor is defined as a complex set of features that can do both positive and negative influence. That is why it is important to point out several styles of humour which was provided by Rod A. Martin (Martin, 1998).

1. Perspective talking
2. Self-deprecating
3. Affiliative humour

Perspective talking is a form of contemptuous humor combined with sarcasm and humiliation that can be used to manipulate other people. The content of self-deprecating humor is a joke about own personality, the purpose of which is to gain the approval of others.

Self-deprecating humor helps a person to find the comic in life trials, maintain a realistic worldview in times of trouble. This humorous style is often used as adaptive coping strategy that helps maintain a positive outlook in stressful situations.

Affiliative humorous style is a form of humor intended to entertain others. It is a way to improve interaction, which is manifested through funny and hostile jokes, casual witty remarks. Its purpose is to optimize relationships and reduce interpersonal conflicts.

What role does laughter play in our lives, why do we laugh more often in company than alone, and why is it so important?

According to the research of a neurobiologist and professor of psychology, Robert Provine, laughter causes a “call sign”. He also suggested that we laugh more in the company of our friends (Provine, 1991).

*“Laughter is a common, species typical human vocal act and auditory signal that is important in social discourse.”*

*“Laughter always means having a relationship.”*

*“When you laugh with other people, you show that you like them, or you agree with them, or you belong to the same group”* (Provine, 1991).

The scientist also emphasizes that the ability to laugh has developed in us due to the influence of laughter on others, and not because laughter itself improves mood or health. Therefore, the communicative role of laughter is no less (or even more) important than the physiological one.

So, laughter is the universal emotion that is best recognized by representatives of different peoples, cultures and generations. People laugh sincerely if they are relaxed and safe. Nervous laughter does not count. It is rather a way to survive a difficult situation, and its cause is definitely not relaxation.

People always imitate laughter for the sake of establishing contact. Humour allows other people to understand that we are sympathetic to them and sympathize with them. So if we need to create such an illusion, we use insincere laughter, hoping it will happen. And sometimes it really works: although people read emotions quite well, even an unnatural smile can react at least as an attempt to establish contact and give us such a chance.

Scientists strongly recommend not only to increase the level of hormones, but also to avoid situations in which they can provoke the synthesis of hormones in

the body stress: cortisol, adrenaline and norepinephrine which act on various body systems, cause high pressure, acceleration of heart rate, muscle tension. It is approved that stress reactions affect the immune system. During stress, the blood changes the number of antibodies produced B-lymphocytes to protect against foreign bodies' agents, including viruses and bacteria.

In addition, the stress response affects the other type of cells of the immune system - T-lymphocytes which are designed to be implemented in cells and destroy them. There is a link between duration and intensity of stress associated with its negative emotions and the number of changes in the immune system. The longer the stress, the deeper we fall in pessimism, the stronger the number of specific species decreases lymphocytes. And that is why being in the nervous tension, it is easier to get sick or flu.

Nowadays, laughter therapy becomes a vital in medical practice. Humour improves human appearance, blood circulation. After a minute of sincere laughter the body emits into the respiratory tract a large number of antibodies that bacteria and viruses. Laughter also stimulates the production of fighting leukocytes with various diseases, including cancer. Laughter affects the metabolism and cleansing of the body.

Humour expands blood vessels and blood circulates better. Ten minutes of laughter can significantly reduce lower blood. Considering this is important to highlight that laughter helps those who have survived heart attack, because doctors say that a good mood reduces relapses.

## **2.2. Types of humour**

There are many different meaning according to the classification of types of humour. It varies from two types to seven.

Humor can have a textual form in the expression of irony, play of words, parody, satire, sarcasm, anecdote, joke, pun, black humor or expressed in the

graphic form of a caricature, cartoon. There are two types of expression of humor, namely - linguistic and non-linguistic, which are distinguished at the first attempts to understand its nature.

The first, formal classification of humor was proposed by Cicero in his treatise "The Orator", in which the humorous effect was divided into two main types:

- 1) a specific situation that involves a humorous effect;
- 2) humorous effect, which focuses on language design, ambiguity, unexpected inferences, pun, allegory, comparison, deceived expectations, irony, imitation, literal understanding of words, unusual interpretation of proper names (Hampes, 2010).

This classification is considered successful for reproducing the comic effect in translation. Humor in the original, or the author's idea, which provides a humorous effect, can be divided into situational and speech types. In situational jokes, humor is reflected in the situation itself; yes, the viewer understands humor not through the interpretation of language signs, but through direct perception of the situation.

According to Marta Dynel, humour consists of several stylistic devices including irony, satire, pun, wit and conversational humour which are *"the most salient categories of humour, and thus they recur most frequently in the existing literature on the (pragma) linguistics of humour"* (Dynel, 2011).

### 1. Irony

Irony (Greek ειρωνεια - literally ridicule, mockery, hidden mockery) is a kind of antiphrase, tropes, where for the purpose of covert ridicule or for easy, good-natured joke language unit with positive-affirmative (broadly understanding) meaning, connotation or modality is used with direct opposite characteristics. Irony as one of the main elements expressed directly from the author's point of view, plays a significant role because it gives the work a certain additional content, a

specific stylistic colouring, and reflects the author's dissatisfaction with the world around him.

## 2. Satire

It is defined by Abrams as *"the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward its attitudes of amusement contempt, scorn, or indignation"* (Abrams, 1999).

Satire contains an aggressive, offensive laughter. It is one of the most powerful tools for destroying what is harmful and unnecessary. The starting point from which the hostility to the event is made is the important part. The reason for this may be certain ideals, worldviews, moral and other guidelines, norms, ideas, stereotypes that exist in society, and also personal beliefs of the author, principles, his idea of what is desirable and appropriate.

## 3. Pun

This figure of speech consists of a play on the different meanings of the word. It creates a ridiculous effect.

## 4. Wit

*Wit or witticism is mainly a kind of verbal humour which intentionally generates – a shock of comic surprise, setting from the expected and unexpected notion* (Abrams, 1999).

Another classification is founded by Mark Nichol. It consists of 20 types of humour (Nichol, 2011).

1. Anecdotal. It is originated from the word "anecdote" (from the Greek unpublished). This kind of humour deals with personal stories which cannot be truthful on 100%.

2. Blue, off-color, or risqué. Such term could be obtained from the 18<sup>th</sup> century. When the use of a blue colour was connected with strict moral standards. It is a broad humour which can be unrestricted, violating the norms of etiquette.

3. Burlesque. A style of satirical literature based on a deliberate discrepancy between the theme of the work and linguistic means, which creates a comic effect.
4. Dark, gallows or morbid: A fierce, rough humor which contains misfortune and death.
5. Deadpan/Dry: Ironic jokes in which mockery is hidden under the guise of seriousness.
6. Droll: It refers to capricious or eccentric humor.
7. Epigrammatic: It contains a brainy jock.
8. Farcical: Meaningless, often obscene comedy spectacle.
9. High/highbrow: Jokes about sophisticated and complicated topics.
10. Hyperbolic: (Greek υπερβολή - exaggeration) is a verbal inversion in which the features of the described object are presented in an excessively exaggerated form in order to attract special attention of the reader. O. Potebnya wrote that "*hyperbole is the result of some intoxication in the senses, which prevents seeing things in their normal size.*"
11. Ironic: It means an artistic expression, when behind the outwardly positive expression hides ridicule.
12. Juvenile/sophomoric: It refers to children's language, especially some pranks, immature behavior.
13. Mordant: Caustic or biting humor.
14. Parodic: Satirical, ironic imitation of someone or something.
15. Satirical: a figure of speech based on a sharp, sensitive ridicule of vices, errors, negative phenomena of reality.
16. Screwball: It is similar to farce because it contains unlikely situations. The difference lies in exaggeration of characteristics and episodes of fast-paced action.
17. Self-deprecating: It is a kind of humour when the participant tried to show his bad features or misfortunes for the laughter.
18. Situational: It consists of the elements of farce, screwball, slapstick, and other types of humor.

19. Slapstick: A comedy based on deliberately clumsy actions and humorously embarrassing events.

20. Stand-up: It is a humorous performance in front of a live audience, one of the genres of entertainment programs.

### **2.3. The Observance and Non-observance of Cooperative Principle**

As it was mentioned before, there are rules of speech behavior of the speaker, formulated by G.P. Grice as a principle of cooperation. They appear as a system of general rules, using of which provides for the speaker a conflict-free interpersonal speech interaction with the addressee. Indicated the system of general rules of communication is represented by four postulates, more known as Grice's communicative maxims. Observance by the speaker of four communicative maxims: maxim of quality, maxim of quantity, maxim of relevance and maxim of manner, leads to the fact that the speaker takes into account the communicative needs of the addressee, as well as the speaker's focus on communicative cooperation with him.

It is known that the existence of communicative maxims becomes noticeable not in their observance, but when they are violated by the speaker which may be due to a contradiction that exists between the maxims themselves (for example, the maxim of the manner of expression contradicts the maxim quantity) and deliberate actions of the speaker, his so-called communicative manipulations in order to exert a communicative influence on the addressee.

In violation of any maxim of communication, the speaker is always convinced that his message, even in the case of its obvious inconsistency, specific part of the conversation (previous replica of the speaker's dialogue with the recipient), will be interpreted by the addressee as appropriate and consistent with the principle of cooperation. Such an interpretation is the only condition under which the speech interaction of interlocutors receives all the signs of rationality and standard predictability. So, the speaker violation of a maxim not only does not

lead to communicative misunderstanding, but also serves as a stimulus for the recipient, prompting him to choose such a sequence inferences, which is able to apart even clearly inappropriate message the speaker and "turn" it into a communicative cooperative (Thomas 1995).

Any speaker's violation of the maxims of the principle of cooperation is obligatorily accompanied complicating the content of the broadcast message, as part of the message it is translated by the speaker into an implication.

It should be noted that the content of the message broadcast by the speaker, as a result of his non-compliance with the principle of cooperation, is complicated obligatorily multidirectional process, as it is projected on the speaker (due to which such a complication arises), and to the addressee (who is the recipient of such a meaningfully complicated message).

From the speaker's side complication of his message includes increasing of the content, by enlarging the amount of information, translating a certain part of it in nonverbally (implicitly) expressed. From the addressee's side On the part of the addressee, such a semantic complication is needed to perform correct reference actions that can ensure perception and understanding not only verbally but also non-verbally (implicitly) broadcast information by forming an appropriate contextually-fixed conclusion.

A conclusion of not observing the maxims is arising a phenomenon of breaking a maxim.

*"To break a maxim is the prototypical way of conveying implicit meaning" – Grundy.*

According to P. Grice, there are five ways of the failure the maxims (Thomas, 1995):

1. Flouting a maxim.
2. Violating a maxim.
3. Opting-out of a maxim.
4. Infringing a maxim.



## 5. Suspending a maxim.

Flouting a maxim is happened when a member of communication ignores one or more maxims using a conversational implicature. The speaker intentionally adds hidden meaning to his utterance. It is not used in order to cheat the

Otherwise, it is intended to force the hearer to find another meaning.

Of course, there can be obstacles for the recipient to understand actual meaning.

Violating a maxim is the opposite of floating. In this case the speaker wants to deceive the hearer failing to observe one or more maxims. He also uses implicatures in order to mislead.

Opting-out of a maxim involves the speaker's undesire to follow a maxim. It happens when someone wants to keep the truth for ethical or private reasons. In this case, non-observance is not intended to create a false implication or to make it look inoperable.

The fourth way is infringing a maxim. It happens when the speaker does not use the implicatures, but he wants to mislead the recipient of the conversation. But it does not sound in a natural way. It seems when a person tries to learn a language.

The last type of non-observance is suspending a maxim. During the conversation, people do not expect the cooperative principle to be accomplished. Also, they hide necessary information which is important for them.

### **2.4. Flouting the maxim of quality**

The maxim of quality is violated when the speaker intentionally says that something is not true. Also, it happens when the participant of the conversation has inadequate evidence for his saying. An implicature is noticed when the speaker deliberately says something wrong. The participant does not mislead another one.

Let us consider some examples of flouting the maxim of quality.

*Mr. Wonka: And do you like my meadow? Try some of my grass. Please have a blade. Please do. It's so delectable and so darn good-looking.*

*Charlie: We can eat the grass?*

*Mr. Wonka: Of course you can. Everything in this room is eatable. **Even I'm eatable.***

*(Charlie and the Chocolate Factory, 2005)*

In this case, the response of Mr. Wonka “*Even I'm eatable*” is non-observance of the maxim of quality. In this way he forces the recipient to find additional meaning. Although, another members of conversation understand that his statement is untrue, at the same moment they are trying to guess what does he mean.

*A: What is it?*

*B: It's a little person. Over there, by the waterfall.*

*A: There's two of them.*

*B: There's more than two.*

*A: Where do they come from?*

*B: Who are they?*

*A: Are they real people?*

*C: **Of course they're real people. They're Oompa-Loompas.***

*A: Oompa-Loompas?*

*C: **Imported, direct from Loompaland.***

*B: There's no such place.*

*C: What?*

*B: Mr. Wonka, I teach high-school geography, and I'm here to tell you...*

*C: Well, then you'll know all about it, and, oh, what a terrible country it is. The whole place is nothing but thick jungles...infested by the most dangerous beasts in the entire world.*

*(Charlie and the Chocolate Factory, 2005)*

In this situation, the speaker C talks about an unknown country. The speaker A trusts the speaker C, but he does not understand completely what it means. The speaker B suggests it should be nonsense. The phrases “*Of course they're real people. They're Oompa-Loompas. Imported, direct from Loompaland.*” do not give evidence. According to the episode, there is such a country in the film. But only Mr. Wonka knows about it. It is seen that he does not want to deceive someone, just to give information.

And one more example,

*Girl: What do you use hair cream for?*

*Mr. Wonka: To lock in moisture.*

*Girl: Whipped cream.*

*Mr. Wonka: Precisely.*

*Girl: That doesn't make sense.*

*Mr. Wonka: For your information, little girl...whipped cream isn't whipped cream at all unless it's been whipped with whips. Everybody knows that.*

*(Charlie and the Chocolate Factory, 2005)*

There is one more example of the information provided without any evidence. The speaker violates the maxim of quality, talking about strange things. However, it is normal to find such example in fantasy.

*ROD: If he's the shovel slayer, how come the cops don't arrest him?*

*BUZZ: Not enough evidence to convict. They never found the bodies. But everyone around here knows he did it. It'll just be a matter of time, before he does it again.*

*ROD: What's he doing now?*

*BUZZ: He walks up and down the street every night, salting the sidewalks.*

*ROD: Maybe he's just trying to be nice.*

*BUZZ: No way. You see that garbage can full of salt? That's where he keeps his victims. The salt turns the bodies into mummies.*

*ROD: Wow.*

*KEVIN: Mummies! (Old Man Marley looks up)*

(*Home Alone, 1990*)

In this situation, Buzz intentionally lies because he wants to scare his brothers. The problem is that they do not understand this. Then, during the film Kevin being afraid of that man, steals a toothbrush in the shop. So, such breaking the maxim of quality causes the problems.

## 2.5. Flouting the maxim of quantity

The maxim of quantity is flouted when the interlocutor gives more or less information. The recipient needs to ask more if it cannot answer his question.

There are several examples of it:

*Girl's father: Where are they taking her?*

*Mr. Wonka: Where all the other bad nuts go. To the garbage chute.*

*Girl's father: Where does the chute go?*

*Mr. Wonka: To the incinerator.*

(*Charlie and the Chocolate Factory, 2005*)

In this case, the girl's father wants to know where his daughter is being taken. Mr. Wonka does not answer correctly in the first utterance. As it follows, there is more information that is needed. However, in the next replica he does not violate the maxim of quantity giving a correct answer.

*A: Hasn't someone asked Mr. Wonka?*

*B: Nobody sees him anymore. He never comes out. The only thing that comes out of that place is the candy...already packed and addressed.*

(*Charlie and the Chocolate Factory, 2005*)

In this situation, the speaker B gives more information to the question. He could just say the first sentence. But then he expanded it more.

*A: Mr. Wonka, I don't know if you'll remember me? but I used to work here in the factory.*

*B: Were you one of those despicable spies who tried to steal...my life's work and sell it to parasitic, copycat, candy-making cads?*

*A: No, sir.*

*B: Then wonderful. Welcome back.*

*(Charlie and the Chocolate Factory, 2005)*

Here it is shown that speaker B asks the question to the question. He is violating the maxim of quantity. As we see further, he does not even answer it later.

Compared to speaker B, speaker A observes the principle of cooperation. He answers shortly and does not give any extra information.

And the last example of the maxim violation:

*Boy's mother: Where is my son? Where does that pipe go to?*

*Mr. Wonka: That pipe, it just so happens to lead...directly to the room where I make delicious...strawberry-flavored, chocolate-coated fudge. Then he will be made into strawberry-flavored, chocolate-coated fudge.*

*Boy's mother: They'll be selling him by the pound all over the world?*

*Mr. Wonka: No. I wouldn't allow it. The taste would be terrible. Can you imagine Augustus-flavored, chocolate-coated Gloop? No one would buy it.*

*(Charlie and the Chocolate Factory, 2005)*

In this case, the boy's mother just wants to know about his son's location. However, Mr. Wonka violates the cooperative principle. He gives more information about his factory which is not important for the boy's mother at that moment.

*KATE: This kid. (Peter enters)*

*PETER: Kate, did you pick up a voltage adaptor thing?*

*KATE: No, I didn't have time to do that.*

*(Home Alone, 1990)*

Here is one more example when the speaker violates the maxim of quantity. Peter just wants to get the answer "yes" or "no". But Kate told him more information.

## 2.6. Flouting the maxim of manner

Flouting the maxim of manner can be observed when the speaker does not talk briefly. He uses obscure language or does not build the sentences in order. His utterances seem to be vague. The interlocutor provides implicatures provoking the hearer to search for an additional meaning.

*A: He says Charlie's won something.*

*B: **Not just some something. The most "something" something of any something that's ever been.** I'm gonna give this little boy my entire factory.*

*A: You must be joking.*

*B: No, really. It's true.*

*(Charlie and the Chocolate Factory, 2005)*

In this dialogue, the fragment “*Not just some something. The most "something" something of any something that's ever been*” does not make any sense. It seems to be too ambiguous. The speaker B violated the maxim of manner. As a result, the speaker A does not understand him at all.

*A: It's beautiful.*

*B: What?*

*A: Oh, yeah, it's very beautiful. Every drop of the river...is hot, melted chocolate of the finest quality. The waterfall is most important. Mixes the chocolate. Churns it up. Makes it light and frothy. By the way...no other factory in the world mixes its chocolate by waterfall, my dear children.*

*(Charlie and the Chocolate Factory, 2005)*

In this situation, the speaker also makes his speech ambiguous. The hearer should look for a hidden meaning. By the way, not only the hearer can understand the implicature.

*A: Improvisation is a parlor trick. Anyone can do it. You, little girl. Say something. Anything*

*B: Chewing gum. **Chewing gum is really gross Chewing gum, I hate the most.** See? Exactly the same.*

*C: No, it isn't.*

*B: You really shouldn't mumble. Because I can't understand a word you're saying. Now, on with the tour.*

*(Charlie and the Chocolate Factory, 2005)*

In this situation, the speaker violated the maxim of manner by using not ordered words without any sense. Another speaker notices this fact and points it out.

## **2.7. Flouting the maxim of relation**

Non-observance of communicative maxims happens when the person answers or talks about something that deliberately does not concern the topic that is mentioned.

*A: That's why you sent out the golden tickets.*

*B: What are Oompa-Loompas?*

*C: I invited five children to the factory...and the one who was the least rotten would be the winner. That's you, Charlie.*

*(Charlie and the Chocolate Factory, 2005)*

In this situation, the speaker B asks the speaker C what are Oompa-Loompas. But as it is seen, speaker C does not want to answer it. That is why he changes the topic of the conversation and also addresses to a different person.

*A: Sorry we're late. We were brainstorming.*

*B: Thought I heard thunder.*

*C: You staying for dinner, Willy?*

*D: Yes, please. I'll shuffle the plates.*

*B: You smell like peanuts.*

*D: I love peanuts. Oh, thank you. You smell like... people and soap.*

*B: I like it.*

*(Charlie and the Chocolate Factory, 2005)*

Here, speaker B does not know the situation (because he is an old man who has a little deaf). He even predicts the violation of relevance. Speaker D tries to continue the dialogue, to save the meaning speaker B started discussing.

*A: Do you know where the shampoo is, Fuller?*

*B: I don't live here.*

*A: I don't believe. in a house with this many people, there's no shampoo.*

*(Home Alone, 1990)*

One more example is taken from the film “Home Alone”. In this dialogue, speaker B is not relevant. He gives inappropriate information which does not correlate with the context of speaker’s A utterance.

*PETER: You don't have anything to do? I have something for you to do. You can pick up those MicroMachines that are all over in there. Aunt Leslie stepped on one of them and almost broke her neck.*

*KATE: He was in the garage again playing with the glue gun.*

*PETER: Didn't we talk about that?*

*KEVIN: Did I burn down the joint? I don't think so. I was making ornaments out of fish hooks.*

*PETER: My new fish hooks?*

*KEVIN: I can't make them out of old ones, with dry worm guts stuck on them.*

*(Home Alone, 1990)*

In this case Kevin asks question to Peter’s question. It is not deliberately concerned the topic. Because Peter just asks if they talked about the glue gun. Kevin makes efforts in order not to be to blame for breaking the maxim of relevance.

## **2.8. Forms of humour created by maxims**

Writers use various strategies for producing a comic effect. One of them is breaking the rules of the cooperative principle.



We present the study of the American musical fantasy film with the elements of comedy “Charlie and the Chocolate Factory” directed by Tim Burton. The film reveals the story about a little boy, Charlie, who visits a famous chocolate factory of Willy Wonka.

The character who produces a humorous effect is Mr. Wonka. He does not usually create a good comic situation. Sometimes they are rough and aggressive.

There are several examples:



We can find an irony in the example. The author violated the maxims of relevance and quality. In this episode, Willy Wonka met the children and their parents for the first time. The utterance “*The Earth says hello*” is not truthful. It contains some hidden meaning. By the way, it is not appropriate in this situation because people cannot understand the sense of Wonka’s humour.



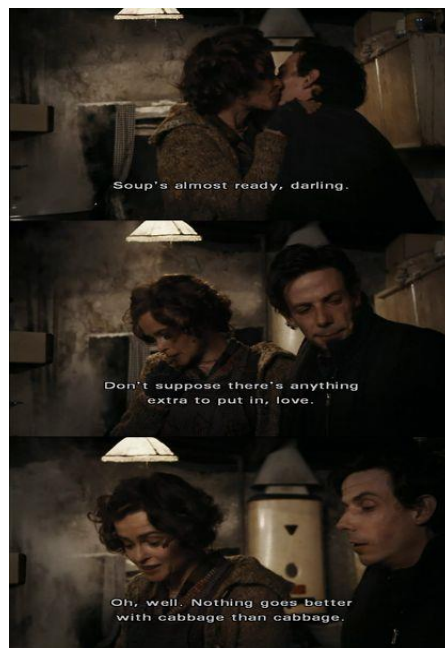
The second example represents black humour. It takes place when Willy Wonka talks about cannibalism. In this situation, the maxim of manner is violated by the utterance “*Even I’m eatable*”. Although this sentence is truthful, for a normal, adequate person, it is very strange to talk about such things. This utterance causes obscurity.



In the third example, a redhead boy is mocking at another one because of his poorness. The maxim of quality is violated which causes satire. The redhead knows that Charlie could not afford buying chocolate, but he says what he believes is not true.



In this case, the maxim of relevance is violated because Mr. Wonka is not relevant to the topic of conversation. This violation produces satire which shows the person's unwillingness to continue their communication.



Here is a conversation between Charlie's parents who are discussing their dinner. This is a kind of irony, because they do not complain about their unstable, poor life. On the opposite, they try to be optimistic even when life is not fair to them. The irony is caused by violating the maxim of quality. The man does not consider cabbage soup to be delicious. However, he tried to support his wife and provided untruthful information.



In the last example, we can observe violation the maxim of quantity. Mr. Wonka does not make his contribution informative. He reacts negatively by using the only phrase "Ew". This is also an example of irony. Because Mr. Wonka does not appreciate family values.

## **Conclusions to Chapter Two**

Humor is a person's intellectual ability to be able to grasp comic aspects in different phenomena. It is an inherent part of life which is everywhere. Humor is an amazing healing skill for both physical and emotional stress. Many religions believe that laughter is an expression of enhanced spirituality. The doctors call it a free medicine. Despite the benefits, humor can be difficult to achieve because it is individual, and is associated with aging, gender, time, and culture.

Humour can be of different kinds, and strictly depends on the situation. According to M. Dynel, it consists of irony, satire, pun, wit and conversational humour. This classification is the one most widely known.

However, there is a broader classification offered by Mark Nichol. According to him, there are 20 types of humour: anecdotal, blue, burlesque, dark, deadpan, droll, epigrammatic, farcical, highbrow, hyperbolic, ironic, juvenile, mordant, parodic, satirical, screwball, self-deprecating, situational, slapstick and stand-up.

From a linguistic point of view, humour is often the result of violating maxims of the Cooperative Principle. The observance of these rules is not a common phenomenon. Generally, people often do not obey the maxims. Humour is a good example of it.

Accordingly, there are four violations of the maxims:

- Of quality;
- Of quantity;
- Of manner;
- Of relation.

According to P. Grice, the speaker should

- tell only the truth and always have some evidences to what he says;
- not to make his information too much short or long. It should be instructive without unimportant content;

- be brief and orderly. It is not obligated to produce the obscurity of expression and its ambiguity;
- be relevant concerning the topic of the conversation. If he wants to change a theme, he should do it flexibly, not abruptly.

## GENERAL CONCLUSIONS

Communication is a vital part of human's life. We cannot exist without it. Human's brain is complicated and complex. It cannot exactly obey the rules suggested by the society. Violation of the communicative maxims is a significant example of it.

In this Diploma Paper, we provided analysis of some aspects of pragmatics: the speech acts, implicatures, the cooperative principle and its maxims.

WE arrived at the conclusion that quite often speech acts contain implicatures. They can be either observed or not observed according to Grice's maxims.

The result of this analysis confirmed the fact that every speech acts consists of locution, illocution, perlocution which means that the uttered words can imply different force of the speaker to get a specific result from the hearer.

The implicatures are not given directly to the hearer. They are hidden. Their goal is to impact the recipient's imagination and force him to think.

The cooperative principle presupposes the observance of its maxims. But it happens rarely.

Concerning the film "Charlie and the Chocolate Factory", there are a lot of cases of violation of the maxims. All of them are broken. The most common phenomenon is flouting the maxim of quality when the characters provide untruthful information or cannot give an adequate evidence. There are also cases of breaking the maxim of relation when the character changes the topic of communication or discussion. The characters also violated the maxim of manner. They are often not brief or ordered, on the contrary, they often resort to ambiguity.

Generally speaking, we made an attempt to show that humour appears as the result of violating these maxims. There are four main forms of humour: irony, satire, wit and pun. However, there is a bigger categorization too. The most common types of humour in this film are satire and irony.

The study showed that conversational maxims cause additional shades of meanings and create additional communicative effects between the participants of the conversation. At the same time, breaking these rules produces humorous and comic effects.

According to this study, writers should be aware the fact that cooperative principle creates an additional conversational background and should resort to it properly either by observance or violating communication rules

The theories of J. Austin, J. Searle, P. Grice and other scientists lead to a better comprehension of what is uttered by the speaker. It helps to analyze the situation, to deal with the context and to look for its real meaning.

However, it is very important to be attentive in order not to misunderstand the whole idea, because sometimes it is too complicated.

In conclusion, it should be mentioned that is hard to determine which of the maxims is violated most frequently, because this study is based on the data taken from several episodes. However, it becomes clear how the scriptwriters know how to create a humorous effect. By applying the cooperative principle, they can make a certain unique character with specific characteristics they want to see.



## RESUME

Спілкування є невід'ємною частиною кожної людини. Комунікація допомагає розуміти один одного і вирішувати різні ситуації. Кожна репліка – унікальна і неповторна. Навіть однакові речення за текстом містять різні значення. Адже, кожен мовець – індивідуальний зі своїм світоглядом, з певними поглядами на життя. Кожна ситуація відрізняється часом, місцем, певними обставинами.

Мозок людини складний. Ніхто не може чітко підкоритися встановленим правилам. Незважаючи на принципи кооперації, люди порушують ці правила в повсякденному житті. Однак, це не є катастрофічним явищем, оскільки порушення максим спілкування допомагає приховати те, що не можна сказати прямо.

Яскравим прикладом результату порушення максим є створення комічного ефекту, що є також важливим фактором в людському житті. Оскільки сміх лікує, зцілює та покращує емоційний стан людини.

Однак, іноді порушення комунікативних максим може привести до непорозуміння між мовцями. Мовець не завжди може забезпечити слухача правильною, коректною інформацією. Також, він може бути непослідовним, говорити занадто мало або ж навпаки багато. Дуже важливо, зберегти основну тему діалогу, щоб не заплутати слухача. Проте такі ситуації трапляються дуже часто, що змушує комунікантів запитувати і уточнювати певну інформацію.

Результати роботи можуть бути корисними під час аналізу принципу кооперації та його максим в сучасному англomовному дискурсі. А також, слугувати додатковою інформацією для сценаристів задля отримання комічного.

За теоретичну основу взято праці Джона Остіна, Джона Серля, Пола Грайса, в яких досліджується комунікація.

Матеріал для аналізу, в основному, взятий з відомого американського фільму Тіма Бертон «Чарлі та шоколадна фабрика».

Робота складається зі вступу, двох розділів, висновків до кожного розділу, загальних висновків, резюме та списку використаної літератури.

Перший розділ містить теоретичну частину, що стосується прагматики, мовленнєвих актів, імплікатур та принципу кооперації. Також, представлений аналіз мовних актів та імплікатур у фільмі «Чарлі та шоколадна фабрика».

Другий розділ вміщує практичну частину в цілому, а саме аналіз порушення конwersаційних максим спілкування та їх вплив на розвиток гумору.

Ключові слова: принцип кооперації, комунікативні постулати, імплікатури, мовленнєвий акт, порушення максим спілкування, сучасний англомовний дискурс.



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