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DEVELOPMENT OF PRAGMATIC PRESUPPOSITIONS IN FICTIONAL TEXTS

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PRAGMATINIŲ PRIELAIDŲ KŪRIMAS LITERATŪRINIUOSE TEKSTUOSE

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INTRODUCTION

The present doctoral thesis *Development of Pragmatic Presuppositions in Fictional Texts* deals with the strategies of application of presuppositions as meaning-creating devices and compares it with the use of relevant strategies in non-fictional texts. This topic has been selected as this area of pragmatics is relatively unexplored and very few specific works have been dedicated to the function(s) of presupposition triggers in fictional works and to the difference between the operation of the pragmatic presupposition in fictional texts and in the everyday communication process. The present thesis targets this gap and strives to deal with this linguistic-philosophical issue at a higher academic level. Hence **the scientific issue of the paper** is the creation of pragmatic values by the use of presuppositions in fiction. The paper operates in the academic area of pragmatics and its interrelationship with stylistics and concentrates upon the research of textual communication.

The **object of the thesis** is pragmatic presuppositions in fiction. Four major strategies of creating pragmatic presuppositions are singled out: (1) Deixis; (2) Verb forms; (3) Articles and (4) Mixed strategies (i.e. a variation of strategies listed above or any lexical, syntactic, etc. strategies not falling into the types listed above). Charaudeau, Maingueneau and Adam (2002) presented these four types of triggers of pragmatic presuppositions as ones the most frequently occurring in the fictional discourse.

These four triggers of pragmatic presuppositions were selected because of two reasons: first, they are optimal in dealing with written fictional texts which are denoted by spatial and occasionally temporal separation between the addresser and the addressee, and second, because these are predominant strategies used in fictional texts. In other words, these four triggers were selected purely because of their optimal applicability to the object of research.

The juxtaposition of fictional and non-fictional texts in terms of the definition of the function(s) of pragmatic values serves as the optimal method to highlight the features of pragmatic presuppositions in fictional texts.

This research focuses on the axiom of Jacques Derrida that *il n'y a pas de hors-texte*, i.e. that there is nothing outside (or beyond) text in the sense that everything is text and that the textuality of the world is the cornerstone of the current issues of text interpretation hence being the cornerstone of the understanding of the world. As one of the key points of the process of communication is the understanding of text (together with the understanding of *a* text), the interpretation of pragmatic values is also deemed to be essential for the process of communication both in the most general and the most specific sense. Hence the present research is seen as a contribution to the research of textual values including pragmatic values.

The **hypotheses** of the thesis are as follows:

1. *Pragmatic presuppositions in fictional texts are triggered by employing specific devices*. This hypothesis is based on the belief that fictional texts are unique in terms of the relationship between the addresser and the addressee; hence; the origin, source and type of fictional texts lead to the development of specific pragmatic values. The uniqueness of the relationship between the addresser and the addressee taking into consideration the differences regarding their background knowledge evokes core differences in strategies of development of pragmatic presuppositions.

2. *The strategies of creation of pragmatic values in poetry and novels exhibit significant qualitative and quantitative differences*. The threshold is set at *p* being higher or lower than 0.05.

3. *The strategies of creation of pragmatic values in fictional and non-fictional texts exhibit significant qualitative and quantitative differences*. The threshold is set at *p* being higher or lower than 0.05. The second and the third hypotheses are intended to check to what extent the type and genre of a text imposes upon the employment of triggers of pragmatic presuppositions.

The **aim of the thesis** is *to scientifically prove that fictional texts feature specific linguistic devices triggering pragmatic presuppositions in a unique way. In other words, the thesis is intended to highlight that triggering*

pragmatic presuppositions in fiction qualitatively and quantitatively differs from triggering them in non-fictional works.

The **tasks of the thesis** follow from the aim of this academic research:

- To define specific features of fictional texts leading to the development of triggers of pragmatic presuppositions;

- To research presupposition-triggering devices in poetry and novels in order to define their specific features by highlighting the importance and function(s) of the likely spatio-temporal and cultural distantiation between the author and the addressee;

- To research presupposition-triggering devices in six types of non-fictional texts in order to define their specific features by highlighting the likelihood of spatio-temporal and cultural distantiation between the author and the addressee;

- To draw qualitative and quantitative generalizations regarding the triggering of pragmatic presuppositions in fictional and non-fictional texts.

Descriptive, analytical, comparative, typological and statistical **methods** are employed in this research. The work is primarily based on the method of pragmatic research developed by Verschueren and on the method of *new stylistics* as developed by Roger Fowler. Interpretation of the concept of pragmatic value is performed within the framework of methodology developed by Van Rooij, Potts and others. Methodology of cognitive psychology contributes to this research in terms of philosophical background by providing the general outline and the validity for the logical-statistical operations involved. The methodology of the thesis will be covered more extensively in the relevant chapter.

The **novelty of the paper** lies in the fact that *the use of pragmatic presuppositions in fiction has been scarcely researched previously*, and only works of Verschueren (2002; theoretical insights without analysis of fictional works) and Sternberg (2005, 2006, etc.; theoretical insights and a few practical

examples in the framework of research of the Hebrew literary tradition) touch upon the relevant issue. The two major scholars working in the field of pragmatic values, van Rooij and Potts, strive to highlight the mechanism of operation of the concept by providing theoretical outlines as well as examples of practical research; however, no inroads into the area of fiction have been made in their works. The present thesis is seen as a continuation of researches by Verschueren, Sternberg, van Rooij and Potts dealing with a research subject which has not been tackled in their works.

Besides, *neither quantitative nor qualitative analyses have been previously performed in the field of pragmatic presuppositions* of fictional *versus* non-fictional texts. The present thesis aims at filling the gap of the exploration of the scientific issue in order to give insights into the processes taking place in textual communication in general and fictional texts in particular resulting in more profound understanding of the literary theory and that of the overlapping area of semantics and pragmatics. Besides, there has been no investigation into the operation of pragmatic values in fictional texts; the very fact that the concept of pragmatic value was first defined in 2002 and was first targeted as an object of field research as recently as in 2006 highlights the novelty of the subject of research. Furthermore, the paper contributes to the research of the phenomenon of intuition in psychology and in the interpretation of fiction.

Employment of statistics in the field of pragmatics in general and statistical exploration of pragmatic values in particular also contribute to the academic novelty of this research.

Last but not least, this is the first case of the research in the framework of new stylistics being introduced into the academic environment of Lithuania.

The paper **is of high topicality** as it not only targets issues of major current theoretical interest (e.g. *What is a text? What is the relationship between the author, the reader and the text? What are the plausible limits of the liberty of interpretation?*) but also challenges the most urgent general philosophical issues of text interpretation and translation.

The **source** of poetic texts researched in the thesis is the *Norton Anthology of Poetry*, Third Edition (1983) featuring only works that were originally written in English. This anthology was randomly selected from a list of 10 anthologies covering poetic works of English-writing authors. All the 437 poems by 111 authors representing the 20th century were used in this research. The explored pieces of poetry are listed in the sources section.

The source of non-poetic fiction texts researched in the thesis is *The Best English-Language Fiction of the Twentieth Century. A Composite List and Ranking* (available at http://www.stanford.edu/~bkunde/best/bl-crank.htm#T) was randomly selected from 12 lists presenting non-poetic fictional works. The list contains 223 titles by 163 different authors. Works written only in the 20th century were researched in the thesis as first of all they represent maximally related cultural contexts; besides, the 274 authors represent the same stage of development of the English language, and finally, they are the closest linguistically to the author and the target audience of the present paper. As a result of the cultural-historical and linguistic proximity, the highest possible degree of adequate interpretation of the texts is ensured. The researched pieces of non-poetic fiction are listed in the sources section. Six principal types of non-fiction are explored in Part Four in order to draw comparisons with the use of presuppositions in fictional texts: (1) Essay; (2) Article; (3) Academic paper; (4) Technical documentation, instructions, guide, manual, etc.; (5) Letter and (6) Law, order, written permission, etc. These six genres were selected on the ground of the list presented by the outline of the research of discourse presented by Charaudeau, Maingueneau and Adam (2002) as being the most representative ones in terms of covering the entirety of non-fictional texts.

Fifty examples of each category were randomly selected for analysis and statistical generalizations. The researched pieces of writing are listed in the sources section.

The aim and tasks determine **the structure of the paper**. The paper consists of an introduction, a bibliographical overview, description of the

methodology of the thesis and four parts. The bibliographical overview *Explorations of Presuppositions in Fiction in Academic Writings* presents academic works that were considered essential to give the theoretical background for the present thesis. The chapter covering the methodology of the thesis presents and grounds the general principles of the research undertaken in this thesis.

Part One and Part Two present the theoretical background of the thesis. Part One *The Nature of Pragmatic Presuppositions in Literary Works* explores the context of presupposition in the linguistic research in general and its function in meaning creation in particular. It also concentrates on ambiguities of the treatment and use of this term. This part also covers the role of background knowledge in meaning creation and text interpretation.

Part Two *Presupposition-Creating Devices* deals with the four linguistic tools of creating pragmatic values, namely, deixis, verb forms (tense, mood, aspect, etc.), definite, indefinite or zero article as well as other types including the use of lexical means and the application of strategies embracing two or more of the above mentioned devices.

Part Three *Presupposition Triggering Devices in Developing Pragmatic Presuppositions in Fictional Texts* researches the use of the above mentioned four linguistic tools targeted at the creation of pragmatic values in fictional texts.

Part Four *General Trends of Use of Presupposition Triggering Devices in Fictional and Non-fictional Texts* presents the outline of the use of the above mentioned four linguistic tools targeted at the creation of pragmatic values in non-fictional texts, grounds of the motivation of the qualitative analysis, presents comparisons of the frequency and typology of pragmatic value-creating devices and provides comments on the results of the statistical research. This part also features a practical test covering the reliability of data obtained in Part Three.

The thesis also features conclusions, a list of references and appendices containing the full alphabetical lists of poetry and novel authors of the

explored fictional texts together with the titles of their works employed in this research. Besides, a list of the explored non-fictional texts is also added.

Definition of key terms. As the majority of the following terms have more than one interpretation in the academic works on pragmatics or literary research or still are in the process of development, their definitions in the light of the present scientific paper are presented below. Due to the novelty of the field of research and because of multiple ways of interpretation of the relevant entities, a number of terms have no precise and/ or universally accepted definitions in the academic world. Hence, the present thesis although being consistent regarding the meaning of terminology may still use the following terms differently from other papers on linguistics.

Stylistics is divided into two aspects. *General stylistics* is the study of style; it researches ways of language use and their variation due to the circumstances of period, discourse situation or authorship. A style is thus the sum of linguistic features associated with texts or textual samples defined by some set of contextual parameters. Usually, the term *(general) stylistics* applies to the research of texts of all kinds.

Literary stylistics on the other hand focuses on texts which are considered of artistic value and therefore are worthy of study for their own sake (cf. Fowler, 2008, 54).

New stylistics is the working term (which is not universally accepted) for the branch of stylistics dealing with the research of fictional texts in the framework of literature and language studies, pragmatics, logic and psychology. This term will be commented upon more extensively in the chapter on the methodology of the research.

Fiction is a type of narrative dealing with events that are partly or fully imaginary and/ or invented by the authors. Fiction may reflect facts which actually are or are believed to be or to have been true to the best of the knowledge of the author, but fictional works are not fully necessary and/ orfactual. This work does not deal with marginal cases of fiction versus non-

fiction as only poems and novels are explored under the category of *fiction*. No documentary works are explored in this thesis.

Non-fiction is the type of text, where the content is presented as fact, independently of the actual truthfulness of the message, i.e. the author/ addresser assumes that the information presented in the text is a fact at the time of writing.

Background knowledge is a widely accepted semantic-pragmatic category, denoting the information that is essential to understanding a situation or problem. It has alternative names, such as personal knowledge or cultural knowledge. Generally, background knowledge is referred to as knowledge of the world in general, or the awareness of the lifestyle and realities of the specific society.

The *pragmatic value* of a sentence is its relevance; in other words, it expresses mathematical-statistical likelihood that the content of the sentence is true.

Presupposition is treated in the widest and most abstract sense; the meaning value a presupposition conveys need not be specifically definable. In this perspective, presupposition is a direct consequence of foregrounding even though it need not necessarily follow from an instant of foregrounding. The present thesis treats the concepts of presupposition and pragmatic values as textual categories.

Deixis is a word or a group of words whose understanding depends on contextual information. Deictic words possess a fixed semantic meaning, but their textual meaning depends on the contextual time, space, etc. Only those cases of deixis are explored in this work which refer to objects and entities that are not mentioned in the previous segment(s) of the researched texts.

Article is a functional word mostly used with nouns intended to indicate definiteness or indefiniteness. There are three articles in the English language: the definite article *the*, the indefinite article *a/ an* and *zero article*, i.e. no article. In some cases in order to avoid ambiguity between the article as a piece of writing and the article as a functional grammatical word, a piece of writing

is referred to as "article" while the grammatical unit is denoted by the wording "grammatical article".

Verb tense is a grammatical category locating an action or process in time. For the sake of convenience and avoidance of some theoretical disputes which are irrelevant to the topic of the present thesis, this paper deals with verb tense forms rather than with verb tenses, i.e. the verb form *he was running* is treated as the Past Continuous tense form rather than as the Past tense.

Verb voice is the relationship between the action or the state denoted by a verb and the participants. *Active* and *passive* voices are generally distinguished in the English language.

Verb mood is a grammatical category denoting modality. Two types of moods are distinguished: *realis* mood indicating that something is or is not the case, and *irrealis* mood indicating that a certain situation is not known to have happened or to be happening at the moment of uttering something. The present paper deals with subjunctive and conditional types of the *irrealis* mood in English. The imperative type of the *irrealis* mood is only considered if the order to do something is a command requiring interpretation rather than a straightforward instruction.

Modality is the grammatical category evaluating a proposition relative to a set of other propositions. This thesis will be dealing with the modality of ability/ possibility and probability (i.e. likelihood of something to happen).

Verb aspect is the grammatical category defining the temporal flow or the absence of the temporal flow of an action or a process.

Non-finite verb forms include participle forms and the unmarked verb form which is also commonly known as *the infinitive* (e.g. *to play, to be playing, to have played, to have been playing*).

EXPLORATIONS OF PRESUPPOSITIONS IN FICTION IN ACADEMIC WRITINGS

Any academic analysis of the concept of pragmatic presupposition is impossible without taking the historical perspective of the science of pragmatics into consideration. Pragmatics as a science is very young; it started gaining independence from semantics only in the mid and late 1970s. However, the first references to the importance of context and extratextual information may already be traced in Ancient Greece, in the teachings of the philosophy school of *Sophists*.

This was essentially the first European school of thought looking for personal benefit from the mode of reasoning, and the Ancient Greek word πραγμα (*pragma*, eng. benefit, usefulness) led to the creation of the derogatory reference to sophists, πραγματικος (*pragmatikos*, eng. approximately *looking for benefit* or *being practical* in the negative sense). Ultimately, in the 20th century this word was employed for the name of the branch of linguistics.

The origins of sophism date back to the 5th century BC; however, no texts of the first leader of the school of thought, Protagoras, have survived, and only indirect sources, such as the comedy *Clouds* (Aristophanes, 1999), dialogues by Plato (Plato, 1967) or narratives of Diogenes Laertius (1959) and Sextus Empiricus (1959) are available today. Of these authors, only Plato and Aristophanes lived two generations later; however, neither of them had an objective to give an exact representation of the teachings of early sophists. The most valuable surviving texts representing this school of thought were written by Gorgias (5th century BC) (Jarratt, 1991; Leitch et al. (eds.), 2001; McComiskey, 2001), but their scarcity does not permit to create a full-scale view of the level of insight of this philosophical tradition.

The teachings of sophists led to the development of rhetoric, i.e. the art of speaking and eloquence, and their teaching concentrated on getting students to know the right words to entertain, impress and persuade the audience. As a result of deliberate employment of ambiguities in language and search for

personal benefits, this tradition has often been disregarded apart from their innovative attitude to the relativism of knowledge and cognition (Zilioli, 2009); hence sophists were innovative regarding the introduction of contextuality in the framework of their teaching.

This tradition of reasoning and teaching continued until the approximately 1st century AD; however, due to "anti-honesty" implications, it had no continuation and did not overlap with any Christian philosophical researches of the late stages of the Roman Empire or the Middle Ages.

The return to the research of the context as a factor in communication may be traced in the 16th century, when Machiavelli (re)establishes the tradition of empiricism and materialism (Machiavelli, 2001; Caponi, 2010; Godman, 1998; de Grazia, 1989; Hale, 1961; Hulliung, 1983) as the philosophical thought and the manner of communication return to the issue of "*how*" and not only "*what*" *things are said*.

A major breakthrough in the development of thought was the work of Bolzano (1810); however, it went unnoticed by contemporaries, and many of the ideas of the German philosopher (e.g. the fundamentals of the idea of the semiotic triangle) had to be reinvented.

The development of analytic philosophy, i.e. the philosophy of mathematics and language by the German mathematician Frege (1892, etc.) in the 1890s largely contributed to the development of formalized research of communication in linguistics and led to the application of the same principles of research that are used in mathematics and related sciences (Burgess, 2005; Boolos, 1998; Macbeth, 2005).

Fregean works largely contributed to the evolution of the background of semantics and semiotics in the early decades of the 20th century among scholars and philosophers culturally related with Germany. The second stage of popularity to Fregean works came only in the early 1950s, after the first English translation (*Foundations of Arithmetic* by Austin and major philosophical writings by Geach and Black) of his mathematic-philosophical works was published and thus became accessible to English and American

scholars who were leading developers of the theory of pragmatics of the time. Another factor of importance of these publications was the exposure to a number of terms that did not have equivalents in the English-American tradition and it hence led to the rapid evolution of the nomenclature of pragmatics in the English language.

With the initial stages of the development of semantics and semiotics, the relationship among the text, the addresser and the addressee is brought about. Works of de Saussure (2002) and Ogden and Richards (1923) deal with the coding and uncoding of a symbol; the key principle is that some idea is referred to symbols by an author, and at a later stage, a reader refers the symbols to the idea. This pattern was also represented in the taxonomy of illocutionary acts by Searle (1975; 1976) establishing the principle that the writer's thought retrieves a symbol suited to the referent, i.e. a word suited to the world, and the reader's thought retrieves a referent suited to the symbol, i.e. the world suited to a word. The most valuable works on the relationship between pragmatics and semiotics are Parret (1983) and Deledalle (1989, ed.).

It is also worth noting that Searle largely contributed to the researches of performativity (Searle, 1989) by complementing the findings of Austin (1962, the term not used yet) and Recanati (1981 and other works). Among other authors with key insights in this field, Lloyd (1999) and Kelly (2003) should be mentioned.

A contemporary of Ogden and Richards, the Polish anthropologist Malinowski was the first to raise the issue of mutual understanding and mutual efforts to achieve understanding in intercultural communication (Malinowski, 1923) and thus initiated research into the issues of codification, universal signs, etc. His works largely contributed to the outset of the research of motivated guessing in the process of reasoning. Only the fact that the works of the Polish anthropologist were discovered by a broader audience a long time after their actual writing explains why the insights of Malinowski into the role and importance of the context in language and in the process of any type of

communication did not result in bringing it to the foreground of linguistic studies in the 1930s and 1940s.

Indirectly, Malinowski also discovered that language and communication practice share the same bilateral process; language emerges from communicative practice but is also based on it. The best-known contemporary research into this issue was performed by Hanks (1995, 1996).

The modern pragmatics most probably stems from the research of Morris (1938) who provided a pragmatic interpretation of the theory of signs. According to Morris, pragmatics is the study of the relations of sounds to interpreters while semantics studies the relations of signs to the objects to which the signs are applicable, and *syntactics* (i.e. syntax) studies the formal relations of signs to one another (cf. ibid., 39).

The cornerstones of the science of pragmatics were laid by Austin, Grice and Leech as well as many other scholars. In his lectures in Harvard in 1955, Austin introduced the concepts and the terms of *locutionary act*, *illocutionary act* and *performative* (cf. Austin, 1962). This was a major breakthrough as previously it was believed in the inherent factuality of sentences. Besides, the parallelism of an act and a supporting phrase under appropriate circumstances was introduced. Speech acts were further investigated by Sbisa (1995a, 1995b), Searle (1969, 1975a, 1975b) and Verschueren (1983a, 1983b, 1985).

In the 1960s and early 1970s, there was an imposing attitude that pragmatics is the science that has to deal with the issues in communication and language philosophy which do not fall into the traditional framework of lexicology, semantics, syntax or stylistics, but the proper relationship among these branches of linguistics was not established and pragmatics seemed inferior in terms of importance (see Bar-Hillel, 1971).

Very interesting researches regarding the factor of social issues in pragmatics and their contextualization in purely linguistic pragmatics can be found in Bordieu (1982) and Marmaridou (1995); the latter work also takes cognitivism into consideration. A clash of methods of the research of social sciences and linguistics in general and pragmatics in particular was revealed by

Cicourel (1982) and Briggs (1986) who warned against the application of many fundamental methods of the investigation of social sciences such as questionnaires, etc. in linguistics. This attitude is based on the fact that language by virtue is highly intuitive and not prone to the production of real-life results in artificial circumstances.

The first systematic overview of the key principles of pragmatics and its metalanguage may be found in the work by Levinson (1983). As a result, it is possible to claim that this is the approximate period when pragmatics evolved into complete independence from semantics and other linguistic and philosophical disciplines. Later on, a number of other works with encyclopedic qualities were brought forth, e.g. Grunig and Grunig (1985), Davis (1991) or Verschueren (2002). Besides, "independent" non-traditional works involving the overlap of pragmatics and studies of cognitivism came into existence, for example, Coulter (1991) or Lee (1991).

In 1975, Grice distinguished between natural and non-natural meaning and introduced the four maxims of effective communication (Grice, 1975). This also included the development of the cooperative principle, by adhering to which, the interactants cooperate in the conversation by contributing to the ongoing speech event. This principle as well as the four maxims are of essential importance to any tradition of interpreting texts which maintains the belief that an author intentionally or unintentionally strives to be understood and that a specific kind of cooperation between the author (addresser) and the reader (addressee) is established. A further contribution to the *cooperative principle* is the *politeness principle* developed by Leech (1983).

Politeness was further dealt with by Brown and Levinson (1987), Kienpointner (1997) and Eelen (1998). The work of Schegloff (1990) on the generation of meaning in the communicative process based on the collaboration of the partners of the communication process may be considered a direct continuation of the research of Grice.

An interesting branch of the study of effective communication is the research into the intentionality of expression which essentially led Grice to his

further discoveries (see Grice, 1957, 1968). Among other authors, interesting insights were provided by Rosaldo (1982), DuBois (1987), Duranti (1988), Stroud (1992) and Verschueren (1995). The pragmatic strategies of language use in general are best overviewed by Bakhtin (1986) and Dittmar (1995).

Another major contribution to the interpretation of fiction in the framework of pragmatics was the creation of the *relevance theory* by Sperber and Wilson (1986) explaining how people comprehend and utter a communicative act. Although these scholars targeted only oral communication in their analysis in terms of employed examples and drawn conclusions, the general principles naturally extend to the pragmatics of written texts and specifically to the pragmatic research of works of fiction.

Impliciteness in texts was researched by Blakemore (1992), Fillmore (1971), Gazdar (1979), Grice (1975, 1978, 1979, 1981), Karttunen (1974), Horn (1984), Lakoff (1973, 1995a, 1995b), Leech (1983), Ostman (1986), Stalnaker (1974) and Sperber and Wilson (1986).

The role of context is researched by Auer (1995), Verschueren (2002) and two collections of articles edited by Auer and Di Luzio (1992) and Duranti and Goodwin (1992). Social contexts were extensively explored by Fasold (1984), Sarangi and Slembrouck (1996) and a collection of articles edited by Tannen (1982). Halliday and Hasan (1976) research from the opposite direction by writing on the linguistic context from the sociolinguistic perspective.

Various issues related with the processes of context creation are best covered in the works by Fauconnier (1985) and Gumperz (1982), but also essentially any other work by this author. The dynamics of language use in general is also explored in Verschueren (1981), Kurzon (1986) and Martin Rojo (1994).

Carston (1996; 2002, etc.) is the leading researcher in the area of the relation between the text and mental reasoning that is expected to take place in the process of interpretation by highlighting schemes of verification and validation as well as outlining patterns of schematization of interpretation. Her theoretical schemes are supported and contributed by Noveck who conducts

practical qualitative and quantitative research into pragmatic interpretation of oral communication focusing on mental processes. Noveck (2001), Noveck and Chevaux (2001), Noveck (2002), Noveck et al. (2002), Noveck and Posada (2003), Noveck et al. (2004) and the extensive monograph Noveck (2007) provide a well-documented picture of the role of background knowledge, reasoning and psychology in text interpretation. Unfortunately, Noveck essentially never transgresses into the realm of fictional texts and stays in the framework of situations where deictic references can be easily shared by all participants of the communication process. The research of Noveck (2001) opened up a very interesting branch of psychological-pragmatic research. He investigated the cline of logical-towards-intuitional reasoning and scientifically grounded the presence of differences in terms of reasoning strategies depending on the age of the research subject.

In cooperation with Bott, Noveck developed the concept of *underinformativeness* and scalar inference as a system of gradual steps leading to the development of a pattern of interpretation (Bott, Noveck, 2003).

A very popular area of research is the process of construction of textual elements into cohesive units and its implications on pragmatics. It was initiated by Rosch (1977) and continued in her other works; besides, analyses by Clark and Haviland (1977), Lambrecht (1981), Comrie (1981), Chafe (1984), Halliday (1985), Bolinger (1986), Palmer (1986), Verschueren (1990, 2002), Rudzka-Ostyn (1985), Fretheim and Gundel (1996), Hoye (1997), Chafe (1994), Bloor and Bloor (1995) and a collection of articles edited by Mann and Thompson (1992) deserve special interest.

The best coverage of the relationship of text creation and its research from the psychological point of view is presented by Guy Cook in Cook (1994). Kristeva extensively commented on various levels of the composition of a text (including fictional texts) combining semiotic and stylistic-pragmatic strategies in Kristeva (1986). Very interesting practical analyses of prose works are available in Birch 1989 (theoretical outline plus examples) as well as

Birch 1991 (practical research of drama works; taking into consideration the psychological, pragmatic and textual linguistic perspectives).

Halliday should also be mentioned as one of the pioneers of practical research in the framework of new stylistics (Halliday used different terminology but his ideas may be fully integrated into the doctrine of Fowlerian stylistics) in Halliday (1971); besides, he provided the theoretical background with extensive and detailed comments in Halliday 1973 and Halliday 1978; the latter work also features input on the relationship between semiotics and text analysis/ stylistics.

Samuel R.Levin in Levin (1962; 1963; 1964; 1965) pioneered in the theoretical outline and practical application of the research of functions performed by grammatical categories and foregrounded elements (even though he used different terminology from what was later accepted into the canon) in poetic texts.

Stylistic research concentrating on the issues of aestheticism is performed by Iser (1978). This is probably the best attempt of integrating pragmatic and aesthetic theories.

Terrence R.Wright made a very interesting effort of performing pragmatic-stylistic analysis from the point of view of a reader in Wright, 1995. This work provides valuable insights on the reader response to the application of various strategies hence leading to a kind of self-reflection of literature and stylistic analysis.

Foregrounding is extensively dealt with by Fowler (1996) and Leech (1965; 1980; 2008). The best summary on the topic is presented at van Peer (2007) and van Peer and Hakemulder (2006).

The concept of deixis to contemporary studies of linguistics was introduced by Fillmore (1966). Deixis was extensively explored by Fillmore (1971, 1975, 1982), Lyons (1977, 1999), Anderson and Keenan (1985), Irvine (1995), Nunberg (1993) and Watson (1987).

Robert van Rooij (2003, 2004, 2005, 2006, etc.) leads the field in the area of research of pragmatic values. This concept was developed in close

cooperation with Christopher Potts (first of all, Potts, 2005) who actually made first attempts to quantify likelihood(s) of the success of interpretation of specific textual elements involving pragmatic devices. *Games and Pragmatics* (2005) and *Vagueness in Communication* (2011) are likely to become focal works for a new branch of pragmatics concentrating upon the involvement of statistical quantification of vague textual elements.

Prolegomena for further development of pragmatics are best outlined in Dascal (1983), Heringer (1978), Barwise and Perry (1983), Varela et al. (1991) and Verschueren (2002).

The development of pragmatics in Lithuania has also seen a number of interesting works. First of all, a French semotitician of Lithuanian origin Algirdas Julien (Julius) Greimas extensively contributed to the development of the principles of coding and to methods of interpretation of signs considering the application of the formal logic for semiotic interpretation (Greimas, Rastier, 1968; Greimas, 1970; Greimas, Courtes, 1982; Greimas, 1983; Greimas, 1987; Greimas, 1988; Greimas, 1989; Greimas, Fontanille, 1993). Greimas founded the Paris school of semiotics whose findings have been of major interest to many areas of the science of pragmatics. Besides, his research into the issues of sign and culture has given ground to numerous analyses in the field of mutual understanding in intercultural communication.

Another prominent Lithuanian scholar Rolandas Pavilionis took courses under the tutelage of Greimas and continued his work. He was one of the pioneers of analytical research in language, and his insights into the philosophy of language in general and the philosophy of language interpretation in particular brought about further extensive works in language philosophy, semantics, semiotics, text interpretation and hermeneutics. Among his major works, Pavilionis 1975, Pavilionis 1982, Pavilionis 1983 (all concentrating on the logic in language) and Pavilionis 1990 with the emphasis on the research of meaning should be mentioned.

The works of a distinguished pragmaticist Michailas Vinogradovas on the pragmatics of fictional texts should be mentioned, e.g. Vinogradovas, 1997 and

Vinogradovas, 2004 because of their contribution to the research of practical application of the strategies of new stylistics in fictional works.

A very prolific scholar Aurelija Usonienė has published studies in the areas of semantics and pragmatics, mainly dealing with the concept of meaning, modality, types of verbs and theoretical as well as practical issues of corpus application (Usonienė, 1982, 1983, 1989, 1999, 2001, 2004, 2006, etc.). Usonienė is denoted by providing valuable insights in theoretical research of meaning in semantics and pragmatics as well as expression of grammatical categories by non-grammatical means.

Last but not least, works of Mažeikis (2006, etc.) on the philosophical pragmatism of the political discourse should be mentioned as a very interesting attempt of merging the discourses of economy, politics, philosophy and linguistics.

METHODOLOGY OF THE THESIS

Descriptive, analytical, comparative, typological and statistical **methods** are employed in this research. The thesis interprets the object of the research in the framework of

- new stylistics (interpretation by Fowler),
- the interpretation of pragmatic terms in the framework of studies by Verschueren,
- the pragmatic school led by van Rooij focusing on the concept of pragmatic values,
- cognitive psychology,
- statistics.

The methodology of the research is based on the analytical strategies of the tradition of *new stylistics* as developed by Roger Fowler (see Fowler, 1977; Fowler et al., 1979; Fowler, 1982; Fowler, 1987; Fowler, 1996) promoting the interdisciplinary research in fiction. This is not a universally accepted term, and Fowler largely employed it as a working term; thus many other authors simply referred to "stylistics" while adhering to this particular tradition of interpretation. Unfortunately, this discrepancy in terms occasionally leads to misunderstandings.

In the tradition of Fowler, stylistics is seen as an interpretative synthesis. Thus linguistics and literature are seen as complementing each other rather than being contradicting opposites; stylistics essentially bridges linguistic and literary studies (cf. Leech, 2008, 2). As a result, tools of linguistics are employed to reveal the textual material while the authorial self-expression manifests itself by his/her linguistic choice, and the research operates as a union of formal and functional aspects of linguistic study. Leech also believes that pragmatics, discourse analysis and stylistics commonly investigate the nature and formal structure of language in use and that it is justifiable that their domains overlap and researches mutually contribute since all the three fields are concerned with language as a purposeful phenomenon (cf. Leech, 2008,

86). This stems from the rules and categories of language being implemented for communicative purposes (ibid., 87).

The terminology misunderstandings are further worsened by the development of parallel variants, such as *discourse stylistics* (Carter and Simpson, 1989), *literary pragmatics* (Sell, 1991) or *critical discourse stylistics* (Weber, 1992). Naturally, these terms were intended to reflect the *modus operandi* from the point of view of their authors thus laying emphasis on literary criticism or pragmatics. However, in practice, they are mutually interchangeable. In order to avoid unnecessary debates, the association uniting this tradition of thought is called Poetics and Linguistics Association (PALA) referring to itself as "an international academic association for those who work in stylistics, poetics, and associated fields of language and linguistics" (http://www.pala.ac.uk/). In this tradition, the term *poetics* is meant to refer not only to the critical research of poetry but also to analyses of prose, and the official publications of the Association (Caldas-Coulthard and Toolan (eds.), 2005; Bas and Freeman (eds.), 2007; Hoover and Lattig (eds.), 2007). Recently, works featured in McIntyre and Bousfield (eds.) and 2007; Watson (ed.), 2008 have been emphasizing the broad sense of this term.

The scope of stylistics (or text linguistics), pragmatics and discourse analysis has often been challenged. Most "traditional" definitions follow the pattern developed by Edmondson (1981, 3ff.). He sees text linguistics as dealing with suprasentential units (i.e. with texts) but not being engaged in the issues of use of textual materials while pragmatics explores the strategies of use at sentential (i.e. utterance) level. Actually, *new stylistics* merges text linguistics and discourse analysis of this interpretation and runs in parallel with functionalism as developed by Attridge (published in Sebeok (ed.), 1960).

Functionalism in this perspective is an approach to the study of language which tries to explain language not only internally, in terms of its formal properties, but also externally, in terms of what language contributes to larger systems (e.g. cultures, social systems or belief systems) of which it is a part (cf. Attridge in Fab et al. (eds.), 1987, 10). The focal point of this issue is that the

functionalist tradition aspires to research relations between what language is and what is not language thus transgressing the borders of purely textual materials and entering the scope of context and extratextual (i.e. background) knowledge.

The initial stage of the tradition of *new stylistics* may probably be traced to the works of Thomas Sebeok (e.g. Sebeok, 1960), Wayne Booth (Booth, 1961) and David Lodge (Lodge, 1966). The analytical school of *new stylistics* extensively involves the principle of foregrounding and concentrates on applying traditional tools of textual research to fictional works written in poetry and prose. Historically, the concept of foregrounding was developed by van Peer (1986), and the most profound research is presented by Douthwaite (2000). According to him, experiencing an entity in a novel fashion, our standard response is impeded, and "this obliges us to examine the entity more closely and from a new perspective. As a result, we are challenged to place a new interpretation on reality (ibid., 178).

The introduction to the collection of articles by Geoffrey Leech (Leech, 2008) may probably be considered the manifesto of this tradition of language and fiction studies. He claims that the distinction between a text defined by the language code and its interpretation "fits well with dichotomies which have become commonplaces of linguistic thought since the later twentieth century (Leech, 2008, 3). Other leaders of new stylistics agree that this strategy of research is by default interdisciplinary (cf. Short, 2008, 7; Hall, 2008; Kolaiti, 2008). Leech also highlights that "a cardinal value of this principle is that it is the meeting point of formal and functional points of view" (Leech, 2008, 3). This, unfortunately, leads to problems with the correct interpretation of some ideas as the partisans of this analytical strategy highlight the research of examples at the expense of theoretical works and academic style definitions.

The tradition of new stylistics is also represented by the works of Peter Verdonk, Mick Short and Henry Widdowson (e.g. Verdonk, 1993; Sell, Verdonk, 1994; Verdonk, 1995; Culpeper, Short, Verdonk, 1998; Verdonk, 2002). Many of these scholars even see Paul Grice as an integral member of

this school of thought (e.g. Verdonk, 1995, 3; Leech, 2008, 3) thus stating that the Gricean maxims complement rather than contradict their research methods.

The tradition of pragmatics represented by Robert van Rooij and Christopher Potts concentrating on the concept of *pragmatic values* and its application in research is taken as the foundation of the pragmatic research in this work. Among the focal works of this school of thought, Van Rooij 2003, 2004, 2005 and Potts, 2005 could be mentioned. Numerous contributions to this school of research include Merin, Blutner, Jager (especially on the interpretation of bidirectional optimality theory, Jager, 2002) and Krifka (Krifka, 2003; Krifka, 2005). The sources of this tradition may likely be traced to the philosophical works of Rene Descartes who provided the philosophical framework to mathematical sciences (Descartes, 1988 vol.1; 1988 vol.2). The analytical mechanisms employed by Potts (e.g. Potts, 2005) or van Rooij (e.g. van Rooij, 2005) may be directly traced to the Cartesian works.

One of the main objectives of this tradition is the formalization of maxims and attempts of quantification of borderline expressions. On the grounds of intuitive assumptions and evaluations, the notion of *maximally felicitous utterance* is developed, i.e. some borderline utterances and situations are qualified not in abstract terms but are rather "optimally qualified", and, as a result, probability values are introduced. This allows more rationalized flexibility in the contexts of limited transparency.

It is of importance to mention that in the process of interpreting a particular text, the tradition of research of new stylistics focuses on the research of the previous elements/ parts of the text together with the part(s) of the text under exploration; however, no further elements of a text are considered, i.e. the interpretation of any element of a text may only be based upon the information previously provided by the author either directly or indirectly, and upon the background knowledge a reader possesses.

The present thesis also employs the method of *cognitive psychology*, which is a natural counterpart of the pragmatic research in linguistics and notably in fiction. Pragmatics, new stylistics and cognitive linguistics

developed in parallel gaining from the momentum of the breakthrough initiated by the so-called cognitive revolution by Noam Chomsky in the late 1950s and early 1960s. The psychological agenda of this trend is presented in *Perception and Communication* by Broadbent (Broadbent, 1958). The general principle is that the human mind operates in adherence with algorithms the way a computer does, running a process of input, representation, computation, processing and output. The mental knowledge representation system was developed and directly led to the creation of the concept of *semantic network.*

A number of recent works in the area of cognitive philosophy are of great importance to linguistics, e.g. Goldman (1993), Bechtel and Graham (eds.), 1996, Clark (2008), von Eckardt (1993), Anderson (2010) to mention just a few, and the proof that cognitive psychology and pragmatics are the two sides of the same coin is that the work of John Searle *The Rediscovery of the Mind* (Searle, 1992) is considered classics in both disciplines. The work on the philosophy of understanding by Andy Clark *Mindware: an Introduction to the Philosophy of Cognitive Science* (Clark, 2001) provides the philosophical grounds for the research conducted in the present thesis. The results of semantic, pragmatic, stylistic, mathematical, logical and psychological researches having taken place mostly from the 1960s onwards have proven that the borderlines among these subjects are too blurred to conduct a single-science research. As a result, the present thesis rests itself on the tradition of *new stylistics* but is an interdisciplinary study covering the above mentioned subjects.

Statistical analysis is another method adopted in the thesis. It is aimed at verifying whether the received results are not based on accidental factors and at comparing the relative distribution of various strategies of development of pragmatic presuppositions. *Statistical Package for Social Sciences*® SPSS version 17.0 program and *Microsoft Excel*® program were employed in order to achieve this objective.

It is notable that pragmatics in general and pragmatics of fiction in particular are in the process of rapid development; many thematic issues

involve a plethora of opinions, and a number of strategies, ideas and concepts require further clarification. The present thesis deals with the concept of pragmatic values strictly adhering to the developing tradition; however, due to the selected sub-field of research and because of disagreements in opinions, a number of entities in the field of pragmatic values require more precise academic   definition.

1. THE NATURE OF PRAGMATIC PRESUPPOSITIONS IN LITERARY WORKS

This chapter deals with the principal theoretical issues of the creation of presuppositions. It introduces presupposition as a linguistic phenomenon and outlines the interrelation of presupposition and other types of pragmatic assumptions. The role of background knowledge in the process of textual interpretation is defined, and the concept of pragmatic values is contextualized in the framework of background knowledge application.

1.1. PRESUPPOSITION AS A MEANS OF TEXTUAL EXPRESSION

Presupposition is characterized by the definition that "anyone who utters X takes for granted the truth of Y". To put it otherwise, "There is a condition which must be satisfied if a particular state of affairs is to be obtained or what a speaker assumes in saying a particular sentence as opposed to what is actually asserted" (Crystal, 1980, 369). The present thesis adheres to a relatively broad definition of presupposition as a "background belief relating to an utterance, that:

- must be mutually known or assumed by the speaker and addressee for the utterance to be considered appropriate in context;

- generally will remain a necessary assumption whether the utterance is placed in the form of an assertion, denial, or question, and

- can generally be associated with a specific lexical item or grammatical feature (presupposition trigger) in the utterance" (Levinson, 1983: 179-80).

This definition has been selected as a guideline for the present thesis since it highlights the mutuality of the interrelation between the speaker and

addressee as a necessary condition and since it highlights the purposefulness (i.e. the deliberateness) of a preposition as its inherent quality.

The common attitude is that presupposition is based upon a text rather than is inherently contained in a text; hence "it is the speaker but not the text who has presuppositions" (Yule, 1996, 25). The classical example of a presupposition is given by Leech (Leech 1975, 291); according to him, from the statement that "The girl he married was an heiress" follows that "He married a girl".

There are many variants of presuppositions, including:

- assertions (e.g. "the book you stole from the library is interesting");

- questions ("why did you steal the book from the library");

- commands or interdictions/ prohibitions ("don't steal another book from the library and return this one!");

- exclamations ("what an interesting book you stole from the library").

All the four variations carry the same presupposition "you stole a book from the library". Thus, even though the type of reaction is different, all the four types of presupposition basically refer to the same claim that X stole one book from the library, the difference lying merely in the additional information, for example, a reference to the book being an interesting one. As a result, different forms may shift emphasis and/ or background (in this case, the level of interest of the book or the causes of the behavioural act) but still preserve the same basic message.

Presupposition is difficult to attribute to the specific field of either semantics or pragmatics. As it deals not only with the information provided in the lexical material of a sentence, but is also based on the background knowledge and the "beyond-sentence" context, presupposition rests on the borderline of the two sciences.

Lawrence Horn comments that historically presupposition first emerged in the Western tradition among exponibilia, syncategorematic terms that can be decomposed into two or more meaning components combining to yield the meaning contribution of the term in question, and the usage of the term may be traced to the 13th century (Horn, 1997, 312). Thus, presuppositions feature two or more elements, which in a combination lead to a logical conclusion contributing to the message of a sentence.

The present-day usage of the concept of *presupposition* originates from the works by Gottlob Frege (Frege, 1892) and Sir Philip F. Strawson (Strawson, 1950), meanwhile the term itself first appears in the logical tradition of scholastic science in the 13th century Spain. Medieval logicians used two closely related terms, namely *pr(o)esupponit* (common in expressions containing insofar as) and *denotat*; these terms were gradually merged. Evidently, presupposition historically was a purely logical category which would put it beyond the realms of the present-day pragmatics, and only the interpretation of the mid-20th century gets to qualify for pragmatic researches. As a result, this mismatch in term use (as well as the presence of the stages of development of the meaning of the term) leads to difficulties in interpretation of some academic works. Although the distinction between the two terms *pr(o)esupponit* and *denotat* was not formalised, the area of their denotation (and, consequently, the terminology) became the grounds for the Fregean doctrine.

A considerable discussion was developed regarding the identification of presuppositions. The basic presupposition recognition test is the so-called negation test, but the test is only valid in case of assertions, for example, sentences

<div align="center">John missed the last train to London (Example No. 1)</div>

and

<div align="center">John didn't miss the last train to London (Example No. 2)</div>

contain the same message that John intended *to take* the last train to London. As a result, even though the events referred to are in opposition in terms of meaning, the presupposition stands in both cases.

However, this strategy does not always work in questions, commands and exclamations. For example, the following pair of questions does not share the presupposition:

why did you steal the book from the library? (Example No. 3)

and

why didn't you steal the book from the library? (Example No. 4)

as from question (1) it follows that the addressee stole a book from the library while from question (2), the opposite interpretation is plausible.

Another basic feature is that presuppositions are transitive, and if X presupposes Y and Y entails Z, then X presupposes Z: from

Low-flying bicycles can be dangerous (Example No. 5)

the claim that

Some bicycles fly low (Example No. 6)

can be deduced, i.e. presupposed. This further entails the statement that

Some bicycles fly. (Example No. 7)

As a result, both with and without the intermediate example, "Some bicycles fly" follows from "Low-flying bicycles can be dangerous".

Besides, a single utterance can possess a considerable number of presuppositions. However, many presuppositions can arise indirectly, through the rule of attribution (cf. Leech 1975, 298). Thus, if the previous example

Low-flying bicycles can be dangerous (Example No. 8)

is taken, it produces not only that

Some bicycles fly low (Example No. 9)

but also that

Bicycles may be dangerous under certain circumstances (Example No.10)

or, even more basically, that

Bikes may fly not only low, but also higher etc. (Example No. 11)

Regarding the "logical apparatus" of the functioning of presuppositions, Geoffrey Leech quotes Lakoff, who suggests that presuppositions should be treated beyond "the logical form" of a sentence. As a result, the semantic description of a sentence would contain a pair of specifications *Logical Form + Presuppositional Form* (ibid., 295); a sentence essentially would be split into two "segments" of form. This scheme highlights that only the parallel interpretation of the lexical-semantic and pragmatic levels of a text is acceptable, and strict separation of the two levels is inherently impossible.

According to Saeed, there are two main approaches to presupposition in terms of scope of research: first, in the philosophical tradition, where sentences are viewed as external objects, and second, where sentences are units uttered by individuals engaged in a communication act. Presupposition is closely related to truth relations in logic, and the main problem for truth-base theories is known as "truth value gap". Saeed quotes the example of McCullough who treats the sentence

The king of France is bald (Example No. 12)

as an equivalent to

At least one thing is a king (Example No. 13)

or

At most one thing is the king (Example No. 14)

and that

Whatever is the king is bald (cf. Saeed, 1997, 431) (Example No. 15)

However, in the light of truth relations, if in reality there is no king of France, then consequently everything that ensues is false. This issue largely deals with the role of background knowledge as a non-qualifiable entity which by itself qualifies items in text regarding their "presuppositional value".

Nicolas Asher and Alex Lascarides claim that it is useful to distinguish between simple presuppositions and complicated structures, especially where more than one textual ambiguity is involved (Asher, Lascarides, 2003, 99). According to the scholars, unfortunately, firstly, due to the issues of the overall organization of different knowledge sources contributing to interpretation and, secondly, due to the lack of clarity about how an individual avoids overgenerating possible interpretations or predicting the wrong preferences among the possible interpretations, substantial methodological problems arise (Asher, Lascarides, 2003, 101). As a result, from their rather pessimistic point of view, full-scale theoretical analysis of presuppositions seems to be impossible.

Attempts of presupposition grading were also undertaken. For example, Jef Verschueren states that presupposition is one of the numerous conventionalized carriers of implicit meaning and that it operates as a tool for linking the explicit content to the relevant aspects of background information. According to the scholar, presuppositions are aspects of meaning which must be understood and taken for granted so that an utterance would make sense.

Thus, "Napoleon was beaten at Waterloo" presupposes the existence at a given place and/or time of entities in a real world, i.e. there was an individual named Napoleon who was defeated by somebody in the location which at a certain moment was or presently is referred to as Waterloo. This type of presuppositions is commonly existential presuppositions. Whether an existential presupposition of a referring expression can be said to be satisfied depends as much on the sentence in which the expression is used as on the expression itself (Verschueren, 1999, 27).

John Saeed claims that presupposition is a "technical" term in semantics. According to the examples given in Saeed's "Semantics", the sentence

Her husband is a fool (Example No. 16)

presupposes that

She has a husband (Example No. 17)

while

I do not regret leaving London (Example No. 18)

means that

I left London. (Example No. 19)

In Saeed's opinion, the term lies on the borderline of pragmatics and semantics, and in this sense the functions of presupposition are similar to those of entailment, which is a fairly automatic relationship that involves no reasoning that seems free of contextual effects; however, in other respects, presupposition seems sensitive to facts about the context of utterance (Saeed, 1997, 93).

In the field of cognitive semantics, one can operate within categories of *mental spaces*, where presuppositions are treated as moving from space to space unless blocked by contradiction with the entities or relations identified in a space. Thus, in the sentence "Luke believes that it is probable that the king of France is bald, even though in fact there is no king of France", three mental spaces are created: the space of the speaker's reality, the space of the speaker's belief and the space of probability. Thus, the sentence "X believes that it is probable that the king of France is bald" is received, but the presupposition is blocked by the fact of real life. Saeed finds some advantages in applying this model in the process of practical analysis (Saeed, 1997, 326-7). This process will be schematized in Subchapter 1.3. when dealing with the concept of truth value gap.

Horn also comments on semantic ambiguity, referring to Strawson who states that no system of formal logic could do justice to intuitions about truth and meaning in ordinary language, and this would discount the attempts to devise a formal presuppositional logic to represent observations: "Neither Aristotelian nor Russellian rules give the exact logic for any expression of ordinary language; for the ordinary language has no exact logic" (Horn, 1997, 304). An alternative attempt is made to identify the relations of presuppositions and linguistic theories based on logic. If one states that presuppositions are not truth-conditions and if their failure does not lead to truth-value gaps, presuppositional phenomena require a pragmatic rather than a semantic account.

Asher and Lascarides observe that presuppositions impose tests on the input contexts, which may be analysed in two ways: either the context must satisfy the presupposition of the clause or the presuppositions are anaphoric and so must be bound to elements in the context. They produce an example "If baldness is hereditary, then Jack's son is bald" and uses a procedure of accommodation. Thus, if the context fails the presupposition test, the presupposition is accommodated or added to it, provided various constraints are met. The combination of test and accommodation and test determines how

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the presupposition is interpreted (Asher, Lascarides, 2003, 63). However, they quote Beaver who claims that not everything may be dealt in formal categories, and the best strategy is to apply references based on likelihood selectively.

In comparison, from the point of dynamic semantics, according to Verschueren, presupposition-carrying constructions can be, and often are, strategically used to convey new information in a context where the utterer knows perfectly well that the "common ground" is not at all common since the interpreter does not share the pre-supposed knowledge. Thus an utterance may start with "My ex-…" simply to bring up the subject of the utterer's having been married, which may be relevant to an addressee who does not know anything yet about the utterer's marital history (Verschueren, 1999, 156-7). Hence, the principle of defeasibility essentially differs from the negation test in sense of their purpose as well as in strategies of application.

Verschueren emphasises the importance of defeasibility, otherwise called the context-sensitivity of presuppositions. He notices that sentences "He does not know that 1996 will be the year of peace" and "I do not know that 1996 will be the year of peace" lead to essentially different presuppositions (ibid., 29).

The mental spaces approach explains the cancellation phenomenon by viewing presuppositions as moving (however, in terms of Gilles Fauconnier, *floating*) from space to space unless blocked by contradiction with the entities and relations, which may be generally compared to facts identified in a space. In the classical example *Luke believes that it is probable that the king of France is bald, even though in fact there is no king of France*, there are three mental spaces: the utterer's reality, the referent's (Luke's) belief and the reality of *probable*. The presupposition cannot enter the speaker's reality just because it is blocked by the clause. This type of analysis is able to show how a presupposition remains associated with parts of a sentence which relate to other spaces. The floating or sharing of presuppositions between spaces is possible because of a *general similarity principle*, or *laziness principle*, of

physical and mental space creation as developed by Fauconnier. This principle is sometimes referred to as *optimization* (cf. Saeed, 326-7).

As this paper maintains the view that presupposition exists within the reader rather than it the text and is grounded on the concept of pragmatic values as developed by van Rooij and Potts, it follows that any presupposition which is treated as made on the basis of the text is actually intended to be interpreted as likely for a competent statistical reader. Further on in this thesis, in this regard, modal qualifiers "may" or "likely" will not be employed.

1.2. THE INTERRELATION OF PRESUPPOSITION WITH OTHER TYPES OF PRAGMATIC ASSUMPTIONS

There are a number of terms dealing with the terminology defining the process of interpretation by applying logic and extratextual materials. Unfortunately, there is a lot of ambiguity in the interpretation of theoretical research as well as practical text interpretation works of pragmatics due to the inconsistency of the application of the terms. The general tradition holds it that pragmatic assumption is the umbrella term (i.e. the superordinate) while presupposition, implicature, inference and entailment are its types.

The theoretical background of the interpretation of the term presupposition was presented in Subchapter 1.1., and the present subchapter only deals with its relationship with other types of pragmatic assumptions.

1.2.1. Presupposition versus Implicature

The concept of context is a very important issue in the field of pragmatics and notably in the exploration of presupposition-related problems. In his research on the psychology of interpretation and the application of terms defining the process of reasoning, Jacob Mey talks about context as a concrete setting (cf. Mey, 1972). Dell Hymes, although questioning a number of Mey's

theories, gives a similar definition, calling the context "some schema of the components of speech acts" and thus also indirectly refers to setting (cf. Hymes, 1993). Mey describes setting as something that refers to the time and place of a speech act and, in general, to the physical circumstances. Any situation has both external and internal location, and scene, which is parallel to the "traditional" setting designates "the psychological setting", or the cultural definition of an occasion as a certain type of scene (cf. Mey, 1972).

Implicature is a term derived from the works of Paul Grice and is mostly used as part of the study of conversational structure. Occasionally, *implicature* is spelt as *impliciture* which is based on the original form in Latin (the verb *implico* (3rd person singular Present Tense is *implicit*), which stands for "to involve, join, unite while the noun *implicatio* refers to insertion, involvement or weaving something in), but this does not result in any change of meaning.

Conversational implicatures refer to the implications that can be deduced from the form of an utterance on the basis of certain cooperative principles which govern the efficiency and normal acceptability of conversations, for example, in *There's some chalk on the floor* the function of the sentence may be regarded as "you ought to pick it up". Thus, *implicature* is frequently contrasted with *explicature*. In the context of works by Sperber and Wilson, Kent Bach and other scholars, explicature is a proposition that is explicitly communicated, for example, presenting the factual awareness that there is some chalk on the floor (cf. Bach, 1994, 126). In simple terms, conversational implicature is an additional unstated meaning that has to be assumed in order to maintain the cooperative principle by Grice (cf. Yule, 1996, 40). There are works challenging the validity of the term and/ or its compatibility with the theory of Grice. This academic discussion is ongoing; however, its outcome does not challenge the scope of the present thesis; implicatures are contained in the text while the reader rather than the text has presuppositions; texts only trigger them.

In fact, in contrast with the terminology as applied in the present thesis, implicature is also occasionally used as the umbrella term to cover the whole

area of presupposition, entailment, inference and the implicature itself. This strategy faces logical issues due to the developing ambiguity of the term as both the superordinate and a subordinate. Here and further in the thesis, the term is referred to in its narrowest sense.

Several types of implicature have been discussed in the context of exploration of the relationship between language and logical expression, and of the conditions which affect the appropriateness of utterances. In particular, implicatures have been classified into *generalized implicatures* and *particularized implicatures*. Generalized implicatures are not restricted to a particular context and are valid in any contextual situation. Particularized implicatures require a specific context (cf. Grice, 2001, 152).

Implicature is a term which is also widely used in logic. As a result, implicature maintains an important role in truth conditional semantics. For example, logicians customarily take English sentences of the form "*p* or *q*" to be true provided "*p*" or "*q* *or both* are true. Thus "It is not the case that cats meow or dogs bark" would be counted as false. But there are also cases in which speakers use "*p* or *q*" to mean that "*p*" or "*q*" is true *but not both.* Some scholars maintain that "or" is *ambiguous* in English since it possesses both an inclusive sense and an exclusive sense.

However, another possibility is that the exclusive interpretation is a conventional conversational implicature rather than a second sense. One piece of evidence supporting this claim is that the exclusive interpretation seems cancellable. Thus, "Bush will visit France or Germany or both" does not have a reading, based on which "France or Germany" rules out "both". If the sentence is without the final condition ("Bush will visit France or Germany"), it evidently has two readings: "Bush will visit France, but not Germany", or "Bush will not visit France, but will visit Germany". However, the cancellation clause "or both" leads to the third possible interpretation, "Bush will visit both France and Germany".

Similarly, "Bill will not visit France or Germany" has no possible interpretation, based on which it is true because Bill will visit both places. A

methodological issue is to describe the evidence that would be needed to decide whether a particular interpretation is a sense or a conventional conversational implicature. A foundational issue is to describe exactly what the difference between the two actually is. There is a contrast made between conventional and conversational (non-conventional implicatures). *Conversational implicatures* are inferences calculated on the basis of the maxims of conversation while *conventional implicatures* are not derived from those principles but rather attached by convention to particular expressions (cf. Crystal, 2003, 228).

Conventional implicature is an aspect of the meaning of a sentence which reflects the meaning of a specific word, but is not part of its truth conditions. A tradidional example involves the meaning of *but* in "He was poor *but* honest", and plainly this sentence does not mean exactly the same as the sentence "He was poor and honest". However, both these sentences still have the same truth-conditions, therefore if it is assumed that semantics is limited to an account of such conditions, the meaning of "but" must be ascribed to implicature (cf. Grice, 2001, 78; Malmkjaer, 1985, 75). As a result, the difference lies in the fact that unlike conversational implicatures, conventional implicatures cannot be explained by applying general maxims of conversation.

Furthermore, it is of importance to note the difference between inference and implicature. Whenever a speaker or a sentence implies something, this means that information is conveyed or suggested without being stated outright. Inference, on the other hand, is the activity performed by a reader or interpreter in drawing conclusions that are not explicit in what is said (cf. Bach, 1994, 128). Thus, it is the text that implies (contains some information in itself), yet it is the addressee (reader, listener, etc.) who makes a guess on the basis of the existing presuppositions, i.e. infers.

Similarly, *to infer* is frequently confused with *to implicate* and consequently *inference* is mixed up with *implicature*. The difference is important as the audience can take the speaker to be implicating something when in fact s/he is not. A *putative implicature* is not necessarily by its own

virtue an *actual* one. Equally obviously, a speaker can implicate something even if the audience does not make the intended inference. In fact, this is not a case of *successfully* conveying the implicature, but that does not mean the speaker did not implicate anything, just as a speaker can hint at something while the audience is not able to get the hint. It is important to notice that the inference here is not to the truth of the implicature but to its content. For any participant of the communication process, "it is one thing to recognise what is being implicated and quite another to accept it" (Bach, 1994), i.e. any interpretation is still subjected to being compared to expectations, background knowledge, etc. As a result, every implicature is still qualified in terms of extratextual data.

Sentences of the pattern "The *F* is *G*" imply in a distinctive way that there is one and only one "F", for example, the famous British logician Bertrand Russell (Russell, 1905) proposes that "The *F* is *G*" is equivalent to "There is one and only one *F* and it is *G*." Peter Frederick Strawson (Strawson, 1950) objects that this makes a statement like "The present king of France is bald" clearly false. In an intuitive sense, the statement *presupposes* rather than *asserts* that there is a unique king of France. Since this presupposition is false, the statement is out of place, and should just be withdrawn. With reference to Friedrich Ludwig Gottlob Frege (Frege, 1892), Strawson defines a presupposition as a necessary condition for a statement being either true or false. "The present king of France is bald" has no truth value because there is no king of France. Strawson's view thus complicates logical theory by denying bivalence. A third position, advocated by Lauri Karttunen and Stanley Peters (Karttunen, Peters, 1979), is that the uniqueness implication is a conventional implicature. On this basis, they maintain that "The *F* is *G*" has the Russellian truth conditions while acknowledging that it is not synonymous with "There is one and only one *F* and it is *G*". They admit that the non-truth conditional component of meaning makes it as inappropriate for us to say that "The present king of France is bald" is false as it is for one to say that "Sandra Day O'Connor is a woman but smart" is true (cf. ibid.: 272).

To make matters even more complex, the existence and uniqueness implications of negations of "The *F* is *G*" have signal properties of conversational implicatures, as Grice (Grice, 1981) notes. Thus "The present king of France did not visit Washington" ordinarily presupposes that there is a present king of France. But this presupposition is cancelled in "Since there is no such person, the king of France did not visit Washington". Strawson's position on definite descriptions suggests the development of conventional implicature. Strawson's example that "The king of France is bald" does not entail the existence of a present king but merely presupposes it. This is, according to Strawson, manifested by the fact that when there is no factual king, the statement is not false in itself, but lacks truth-value entirely, and the same holds for *The present king of France is not bald.*

Some variants of "relevance theories" develop a new kind of implication called explicature, which is an intermediate between implicature and entailment. In this context, the explicatum is cancellable, but if it is left uncancelled, it is counted as said rather than merely implied (cf. Carston, 1988, Recanati, 1989). François Recanati provides an example "She put down the letter, shed a single tear, and walked slowly and steadily to the cliff's edge; then she jumped". According to the French semanticist, the sentence does not strictly entail that the subject jumped off the cliff as it is possible to cancel the implication without contradiction, for example, by adding "just up and down near the edge" (quoted after Lycan, 2000, 195).

In their works, Carston (1988) and Recanati (1989; 1995) challenge the idea of Grice that there exist two aspects of utterance meaning: *what is said* and *what is implicated*. They maintain that if the speaker does not cancel the fatal implication within a conversationally reasonable time, the speaker will be counted as having said and not merely implicated that the subject jumped off the cliff. The point is that it seems to be impossible to structurally define the process of intuitive reasoning and only the most general points of reasoning may be structurally defined. As a result, from Carston's and Recanati's point of view, any theory should lay emphasis on the general strategy rather than on the

specific details. On the whole, both attitudes arrive to the same pragmatic conclusion that there is no ultimate formal logical mechanism capable of providing un-intuitive interpretation of a textual unit.

Meanwhile, relevance theorists think of their program as a competitor rather than as a development of Grice's model. The partisans of the relevance theory promote the idea that there is a specifically linguistic process that generates implicatures, and in particular that there are particular conversational maxims, similar to those defined by Grice. They furthermore maintain that implicatures are the product of all-purpose cognitive processing which aims at efficiency of information transfer in a more general sense (cf. Lycan, 2000, 195).

According to Bach, a frequently made mistake is that people believe that Grice introduced his maxims of conversation to explain how implicatures get conveyed, but this does not mean, as is often supposed to do, that maxims are idle otherwise.

To dispel this misconception, it is necessary to explore the character of Grice's maxims. These are not sociological generalizations about speech; nor are they moral prescriptions or proscriptions on what to say or communicate. Although Grice presented them in the form of guidelines for how to communicate successfully, they are probably better construed as presumptions about utterances, presumptions that listeners rely on and speakers exploit. Listeners presume that the speaker is being cooperative (at least insofar as he is trying to make his communicative intention evident) and is speaking truthfully, informatively, relevantly, and otherwise appropriately. If an utterance superficially appears not to conform to any of these presumptions, the listener looks for a way of interpretation of whatever is being said so that it does conform to the above mentioned presumptions. The listener does so partly on the supposition that s/he is intended to. Speakers (addressers), in trying to choose words to make their communicative intentions evident, exploit the fact that their listeners (addressees) presume the things which are intended to convey and are presented indirectly.

Presumptions should not be viewed as delivering a decision procedure for the hearer to figure out what the speaker means as they can clash between themselves. Rather, they provide different dimensions of considerations that the speaker, given that s/he is trying to communicate something, may reasonably be employed to intend the hearer to consider and figure out what s/he means (i.e. is likely to mean). Thus speakers implicitly realize this process when they choose what to say and how to say it.

It is a common misconception that the Gricean maxims, or conversational presumptions, are in operation only when the speaker is implicating something or is speaking figuratively. In fact, they apply equally to completely literal utterances, in which the speaker means just whatever s/he says. After all, even if what a speaker means is contained precisely within the semantic content of the sentence he utters, the pragmatic content still has to be inferred.

It might seem that presumptions play a role only if the speaker is not being perfectly literal and fully explicit. Generally, whenever the hearer has to figure out what the speaker means instead of or in addition to what he says, presumptions come into operation. If an utterance does not appear to conform to the presumptions, the hearer looks for a way of taking the utterance so that it conforms to whatever is known by the virtue of background knowledge, thus to whatever is likely, plausible or logical. But even if it is consistent with the presumptions that the speaker is being literal and means precisely what his words mean, the presumptions still play an important role.

Obviously, the maxims are not necessary to guide the hearer to a plausible candidate interpretations for what the speaker means, but taking the utterance just at face value still requires the hearer to suppose that the speaker is conforming to the maxims (cf. Bach, 1994).

According to Verschueren and other scholars (e.g. Verschueren, 1999, 37; Lycan, 2000, 82), the distinction between implicatures generally and specifically conventional implicatures needlessly complicates the Gricean scheme as well as poses issues regarding the distinction between whatever is said and what is implicated. Even worse, the term of implicature embraces

under one heading two quite different phenomena, each of which is really a case of something else.

The first "type of implicatures" covers expressions like *but* and *still*. Grice claims, as well as Frege did back in the 1890s, that the conventional meanings of such sentence linking structures make contributions to the total import of a sentence without bearing on the truth or falsity value of the sentence. In

<div align="center">She is poor *but* honest (Example No. 20)</div>

the contrast between being poor and being honest due to the presence of *but* is supposedly implicated but not stated. Grice motivates his claim primarily by addressing the intuition that a person would be speaking truly even if the contrast does not hold, as long as the conjunction is consistent with the message of the sentence or text. However, this implies that one would have said more or less the same with

<div align="center">She is poor *and* honest (Example No. 21)</div>

and with

<div align="center">She is poor *but* honest. (Example No. 22)</div>

From this point of view, this may be counterintuitive. Nevertheless, the contradiction does not supply additional values to the message of the sentence or text.

Grice observes that conventional implicatures are detachable but not cancelable. This quality distinguishes them (if there is any need or logical grounds to distinguish) from conversational implicatures, which are cancellable but not detachable (except for those induced by exploiting the maxim of manner, which are not detachable because they depend on how one puts what one says), and from entailments, which are neither cancelable nor

detachable. However, detachability is not an independent test. If a putative implicature really were part of what is said, one could not leave it out and still say the same thing. To use *and* rather than *but*, for example, really would result in saying less. Consequently, saying that "she is poor *and* honest" means to say less than that she is 'poor *but* honest'. Similarly, to say that conventional implicatures are widely accepted is to say less than that conventional implicature is *still* widely accepted.

The second kind of case is connected with the suggestion by Grice that conventional implicatures are involved in the performance of "noncentral" speech acts. Grice probably has in mind uses of such expressions as *after all, by the way, for example, frankly, furthermore, in conclusion, in other words,* and *to digress* to comment on the very utterance in which they occur -- its point, character, or place in the discourse. However, the second-order speech acts these utterance modifiers are used to perform do not seem to be mere *implicatures*. For example, in uttering "Frankly, Dr. Payne is a quack," the addresser is not implicating but rather explicitly indicating that s/he is speaking frankly (cf. Bach, 1994).

1.2.2. Presupposition versus Entailment

Entailment as a term is derived from formal logic; it is sometimes called *entaillingness* as well. It refers to a relation between a pair of sentences such that the truth of the second sentence necessarily follows from the truth of the first sentence, for example,

I can see a ferry (Example No. 23)

leads to

I see a ship. (Example No. 24)

From the examples above, it is impossible to state the first sentence but deny the second. Thus, entailment can be contrasted to presupposition on the

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grounds that different consequences follow from either of the sentences being false.

On the basis of this definition of entailment, if the claim that

I have a Mercedes (Example No. 24)

is false, still the sentence

I have a car (Example No. 25)

may be false, but it may be true as well, but the notion of presupposition requires that it should be true. For example, if the previous example is compared to the statement

I have stopped driving (Example No. 26)

the latter leads to a conclusion that the utterer used to drive a car. However, as it has been seen previously, under certain conditions the first example may remain unclear.

The difference is based on *directional entaillingness* (cf. Crystal, 2003, 162). This principle states that directionality is a feature of all determiners which may be as either *downward entailing* (the direction is from less specific to more specific) or *upward entailing* (in which the direction is from more specific to less specific). Thus, the whole system is based on the *hyponymy versus hyperonymy* scheme. Entailment exists in the textual structure but not in the reader's/speaker's apparatus of reasoning (cf. Yule, 1996, 25).

Entailment is frequently defined by using Theo van Dijk's statement which as stated in (van Dijk, 1977, 10) works according to the generalization rule: "a sequence *N* of propositions may be substituted by a proposition *p* if *p* is entailed by each of the members of *N*. [It is evident] that the rule is based on an entailment relation". A metaphorical entailment is the imparting of a

characteristic of the source domain (the metaphorical image) to the target domain (the concept receiving metaphorical treatment) by logical means.

Presupposition, however, is frequently analyzed as a certain type of intuitive relationship between statements, contrasting with entailment which is a purely logical category based on the textual material. According to Crystal, some linguists have come to use the term in a narrower sense, in a two-part analysis of sentences which contrasts the information assumed (or presupposed) by the speaker, and that which is at the centre of the speaker's communicative interest; in this sense presupposition is opposed to focus. As a result, the utterance "Where is the salt?" is said to presuppose that the salt is not present to the speaker, that the speaker believes there is someone who might know where the salt really is and so on (cf. Crystal, 2003, 370).

In terms of schematization in the framework of logic, the difference between presupposition and entailment is that when entailment is employed, then "if Y follows from X and X is false then Y is false", yet, the strategy of interpretation applying a presupposition leads to "if Y is false then the uttering of X is invalid or void" (cf. Saeed, 1997).

The *tradition of focus* is developed by Noam Chomsky who notes that focusable phrases are surface structure phrases (Chomsky, 1971). The point is that, for example, a question *Is John certain to win?* may have a number of natural responses, and in each case the focused element is in a phrase that did not even exist at the level of deep structure, but rather was formed by the application of a transformational rule, whereas the interpretation of focus and presupposition takes place at surface structure (cf. Malmkjaer, 1985, 229):

- Is John certain to win?
- No, he is certain to lose; (Example No. 27)

or

- No, he is likely not to be nominated; (Example No. 28)

or

- No, the election won't ever happen (Chomsky, 1971). (Example No. 29)

The Chomskean tradition thus reveals the difference between presupposition and entailment in a very specific way: all answers may lead to the initial statement expressed in question form, but the question itself cannot lead to any of the answers. Thus Chomsky reveals another interesting aspect of directionality: answers lead "backwards", however, questions do not lead "forwards".

In terms of the difference between implicature and entailment, most implicatures (by speakers) are not entailments (by sentences uttered by speakers), but there are exceptions. Bach gives the example

Nobody has ever long-jumped over 28 feet (Example No. 30)

with a probable reply that […]

Bob Beamon long-jumped over 29 feet way back in 1968 (Example No. 31)

and the utterer of the second phrase is clearly implicating that somebody *has* long-jumped over 28 feet. However, this is entailed by the fact that Beamon long-jumped over 29 feet and not exactly over 28 feet (cf. Bach, 1994) while there was nobody who had shown a result between 28 and 29 feet. This interesting phenomenon of some type of grey area covered by intuitional operations of reasoning may be illustrated by another example, as the question

Has anybody got 10 Dollars? (Example No. 32)

may evoke two types of affirmative answers, first

Yes, I have exactly ten Dollars (Example No. 33)

(no more and no less than required), and second,

Yes, I have got X (any number bigger than 10) Dollars (Example No. 34)

which is a surplus to the requirements, but in most cases is adequate to what was enquired in the question.

The important point here is the reason why the truth of an implicature is independent of the truth of what is said. The main point of the matter is that it is not what the speaker says but that he factually says it (or even that he puts it a certain way), and namely this part (telling otherwise, element) carries the implicature.

1.2.3. Presupposition versus Inference

In simple terms, **inference** may be defined as "drawing meaning from a combination of clues in the text without explicit reference to the text; from 'The sky was dark and cloudy so I took my umbrella', it is possible to imply that it might rain even thought the text does not say that". (cf. http://www.bnkst.edu/literacyguide/terms.html). Also, inference is popularly referred to the reader's use of additional knowledge to make sense of what is not explicit in an utterance (Yule, 1996, 17).

Sperber and Wilson believe that "It is true that a language is a code which pairs phonetic and semantic representations of sentences and the thoughts actually communicated by utterances" (Sperber, Wilson 1987, 21). This gap is filled not by more coding, but by inference. Moreover, there is an alternative to the code model of communication. Communication has been described as a process of inferential recognition of the communicator's intentions. They also argue (ibid., 57) that "No one has any clear idea how inference might operate over non-propositional objects: say, over images, impressions or emotions" (ibid., 57-8). Sperber and Wilson summarize that this may be seen as a major challenge for any account of human communication to give a precise description and explanation of its vaguer effects. According to them,

distinguishing meaning from communication, accepting that something can be communicated without being strictly speaking meant by the communicator or the communicator's behaviour, is a first essential step (ibid., 58).

The definition of context as a psychological construct may also be found in Sperber and Wilson's theory of relevance. They claim that "The set of premises used in interpreting an utterance (apart from the premise that the utterance in question has been produced) constitutes what is generally known as the *context*. A context is a psychological construct, a subset of the hearer's assumptions, of course, rather than the actual state of the world, that affect the interpretation of an utterance" (Sperber, Wilson, 1995, 15-16). A context in this sense is not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play role in interpretation" (cf. ibid., 15-16).

Thus Sperber and Wilson's proposal amounts to an incorporation of "the relevant objects" into "the relevant features of participants", and the way such objects are cognitively abstracted should be considered to be a constituent of context. However, a problem remains how to recognise which features are relevant and which elements are not to be taken into consideration. In this context, the theory by Hymes seems to be of interest. Hymes defines "scene" not only as a psychological construct, but rather as a socio-psychological one (cf. Hymes, 1993). According to Cliff Goddard, the scene is identified by the parties concerned as a culturally familiar type of occasion, i.e. an abstraction from the situation of what is deemed to be schematically relevant (cf. Goddard, 1998, 42-43).

There is extensive debate regarding what inference is and what it is not; generally, the consensus is that inference is a purely logical category applicable in linguistics when purely logic-based research is performed while the pragmatic presupposition also extends to the field of intuition and interpretation based on extra-textual factors. There are multiple cases of

overlapping between the pragmatic presupposition and inference; however, the present thesis does not concentrate on these borderline areas.

1.3. BACKGROUND KNOWLEDGE AS A MAJOR TOOL OF CREATING PRESUPPOSITIONS

Background knowledge is a widely accepted semantic-pragmatic category denoting the information that is essential to understanding a situation or problem, which nevertheless is rarely defined in scholarly papers. As a result, it has alternative names, for example, personal knowledge or cultural knowledge. Generally, background knowledge is referred to as knowledge of the world in general, or the awareness of the lifestyle and realities of the specific society (Fodor, 1975, 36).

There are a number of alternatives regarding the scope of background knowledge concentrating upon what to include into and what to exclude out of its scope. Generally, background knowledge is most commonly seen as the entirety of the knowledge of an individual required and/or used for the interpretation of some textual information (here, *text* is used in the broadest sense). In this variation, it may be called "applied/ applicable" personal knowledge, and it is evidently more extensive than cultural knowledge.

People can be expected to share background knowledge as a framework for mutual verbal and non-verbal interaction, i.e. for everyday communication. For example, if someone says "His dog kept me awake", the person spoken to will share the knowledge that people own dogs, that dogs make a noise by barking and so on (Matthews, 1998, 33). Three types of knowledge can be distinguished: background knowledge, personal knowledge and cultural knowledge.

Personal knowledge and cultural knowledge are frequently considered to be subordinate parts to the background knowledge, and personal knowledge corresponds to the specific knowledge a person possesses while cultural

knowledge constitutes an individual's awareness of the mindset and realities of a specific culture, specific dialect- or language-based community or nation; Thomas H. Davenport suggests that it is the information combined with individual experience, context, interpretation, and reflection. It is a high-value form of information that is ready to apply to decisions and actions (Davenport et al., 1998, 18). All cultural knowledge we possess is background knowledge, and cultural knowledge partly overlaps with personal knowledge, which, by the way, is partially based on the individual's relationships with others within a specific culture. In other words, cultural and personal knowledge contribute to each other, they are as if two halves of the same apple, the first representing the knowledge of an individual on the realia of the society s/he lives in while personal knowledge represents the life experiences of an individual, usually dealing with areas, subjects and entities not falling into the scope of the knowledge of the society. In other words, cultural knowledge is the competence in the life of the society and personal knowledge reflects the experiences in one's environment. It is of importance to note that the term *cultural knowledge* frequently refers to the knowledge of a *society* about itself while an individual possesses some share of this knowledge depending on his/her cultural competence.(cf. Aixela, 1996, 55-59). Naturally, the borderline between cultural and personal knowledge is blurred and subject to discussions. Background knowledge of an individual covers both cultural and personal knowledge.

The function of extralinguistic knowledge in language in modern times was first paid attention to by Sapir: "the world of our experiences must be enormously simplified and generalized before it is possible to make a symbolic inventory of all our experiences of things and relations and this inventory is imperative before we can convey ideas. The elements of language, the symbols that ticket off experience, must therefore be associated with whole groups, delimited classes, of experience rather than with the single experiences themselves. Only so is communication possible, for the single experience lodges in an individual consciousness and is, strictly speaking,

incommunicable. To be communicated it needs to be referred to a class which is tacitly accepted by the community as an identity" (Sapir, 1921, 12). Thus, Sapir does not directly refer to background knowledge, he rather emphasises that the communication process is based on the shared inventory of things, which is created on the background of individual experience(s). According to Lobner, Sapir illustrates the necessity of distinguishing between personal knowledge and the knowledge that defines the category for the community the participants of the communication process are members of (Sapir quoted in Lobner, 2002, 200). Only part of our knowledge is common property of the cultural community.

According to Just and Carpenter, background knowledge is vitally important for comprehension of any kind of text. Distinction between shallow comprehension and deep comprehension is seen in the shallow comprehension being the type of understanding where the reader conceives all the semantic values of words and sentences at the level of dictionary meaning but nevertheless fails to grasp the gist of the text (cf. Just, Carpenter, 1987, 218).

Background information is the body of directly unexpressed information which an utterance carries along as it is used within a specific culture and is involved in some kind of context. Sometimes background information is also called common knowledge or common ground as it may be assumed to be shared to a certain degree by the utterer and the interpreter. As such assumptions involve recursive and mutual embeddings, such as *I know that you know that I know*, etc. the term *mutual knowledge* is also frequently applied. *Background information* also equals to the term *background assumptions*, which suggests that some actual or even assumed information is shared by both participants of the act of communication (cf. Lobner, 2002, 26). Background knowledge may be popularly defined as the knowledge and understanding(s) of the world that language users have acquired through their everyday experiences – riding in cars or buses, playing and talking with other children and adults, that help them to make sense of the texts they read (cf. http://www.bnkst.edu/literacyguide/terms.html).

The difference between individual knowledge and the knowledge shared by all members of a community is more or less the same as the difference between personal (or background) knowledge and community knowledge. However, any process of communication does not take place between a person and an abstract entity that a community is; it is rather an interlocution between two or more individuals, each of whom possesses specific personal knowledge. The knowledge that participants of a specific communication act share is usually referred to as mutual knowledge.   As only part of one's knowledge is common property of the cultural community s/he lives in, other people are not expected to know what the favourite food, card game or hobby of an individual is; even more, not everyone is expected to know the specific individual personally. On the other hand, in his/her food preferences, the individual knows that fruits are healthy while junk food is not; all people know where various kinds of products are sold, what their prices are (at least roughly) and what their appearance is. The latter part of knowledge is called cultural knowledge, and it is opposed to one's personal knowledge.

Cultural knowledge defines what cultural categories can represent; these are the categories, which, according to Sapir, can be and are tacitly accepted by the community as an identity. It is important to note that cultural knowledge in its entirety cannot be taken as everything that is known about the category; it is rather the expert knowledge which can be found only in few members of the specific community. Thus, according to Lobner, knowledge of the complex biochemistry of apples is not a part of the cultural knowledge, but the fact that apple juice can be made from apples belongs to cultural knowledge (cf. Lobner, 2002, 200-1). This depends on the knowledge which is of interest and/or importance to the majority of the society and/or specific culture.

It must be noted that the relation between cultural knowledge and personal knowledge is not a matter of pure opposition; these two categories overlap by sharing a large part of the content of knowledge. As the absolute majority of separate individuals know that it is impossible to go from London to Sydney by bus, the cultural knowledge shared by the larger part of the

community is very likely to be the same. In many cases, individuals are distant from commanding all cultural knowledge as people do not possess equal amounts of knowledge in different areas of everyday life. This may be illustrated by the example that one person might be "an expert" in shopping, while another individual in the same society and culture may have far superior knowledge of children's diseases but have the experience of shopping of far inferior quality.

Considering the fact that a speech community makes use of cultural categories, the question arises whether every detail that is a part of the cultural knowledge covering a specific subject, e.g. a pencil, is part of the meaning of the word. Thus there is still an issue whether such units of knowledge as the price of a pencil, the places it can be bought, its length, shape and other features can be considered to be components of the word meaning.

In some cases, the distinction between semantic knowledge and "world knowledge", which is a combination of cultural and personal knowledge, is made. The concept of *world knowledge* is widely employed within the area of semantics. Nevertheless, many researchers in the field of cognitive aspects of semantics rather claim that the distinction should be abandoned. Their point is that our semantic categories are interwoven with our overall cognitive system in a way that does not provide a possibility of their separation.

It is also argued that the full meaning of a word can only be grasped in the context of larger parts of the cognitive system. The point is that the way in which one's individual categories are integrated into a full model of the world, the world as one perceives and interprets it, the world in which one places his/her individuum and the world with which one interacts. However, some distinction between cultural and semantic knowledge is still necessary; at least due to the fact that culture-related and language-related forms of knowledge are not likely to overlap completely.

The scheme of the semiotic triangle has been developed to explicate the trilateral relationship of an *expression/utterance*, *cultural knowledge* and the corresponding *cultural concept*. The triangle aims at integrating cultural

knowledge into the strategy of communication: a verbalized cultural concept with its specific meaning is employed in an expression where it means X, and the expression denotes something what is based on a specific cultural category. In addition, the cultural concept determines the cultural category. Cultural concepts and categories are additionally related by the second linkage; namely, by the fact that cultural concepts with their meanings represent cultural categories (cf. Lobner, 2002, 204), e.g. the cultural concept of a dog represents the cultural category of the dog and of a domestic animal/pet within that specific culture.

The difference between semantic knowledge and cultural knowledge covers the following issues:

- the stability of word meanings as compared to cultural concepts;

- the abstractness of word meanings as compared to cultural concepts;

- the communicational economy of word meanings and

- the simplicity of meaning relations between words.

Thus firstly, cultural concepts develop together with the society within which they exist and its technological advancement while word meanings make a stable core, i.e. words possess stable semantic values, but the development of the civilization imposes alterations on specific secondary features of subjects. Secondly, cultural categories frequently need to be made more concrete to render them into words, and a semantic concept may have large areas of application. Thirdly, although the greater part of cultural knowledge does not constitute a part of the word meaning, it is nevertheless relevant for communication. This allows to keep messages semantically to a minimum, i.e. to express them in the most rational (economical) possible way. Fourthly, formally simple semantic relations frequently become much more complicated when their relationships are tackled if/ whenever cultural features are taken into consideration (cf. ibid., 204-5).

Some works directly relate the concept of background knowledge with the system of inferring. According to *The Linguistic Encyclopedia* by Karsten Malmkjaer (Malmkjaer, 1985, 374), readers' knowledge of the world allows them to make and also induces them to make vast numbers of elaborative inferences, which are not necessary for the text to cohere. The function of background knowledge in the communication process becomes evident when one pays attention to such real life facts as that not every reference to a restaurant visit requires addressees to make explicit use of their knowledge that restaurants have kitchens, but such inferences can be used any time later whenever required. The process of inference may not be explicit (it is sometimes called *deferred inference*), and when reading "Peter cut his hand/a steak, etc." readers are usually able to make a conclusion that most likely a knife was used. Among other authors who largely dealt with the concept of deferred inference one may mention Albert Corbett and Barbara Dosher (Corbett, Dosher, 1978) as well as Murray Singer (Singer et al. 2002).

An interesting hypothesis of mutual knowledge was developed by a number of scholars, the most famous of whom are Dan Sperber and Deirdre Wilson (Sperber, Wilson, 1987). The hypothesis states that interaction is only possible when participants of the communication process may achieve efficient communication when and only when they share some kind of knowledge (i.e. possess some mutual knowledge). Mutual knowledge is the knowledge that two or more individuals share no matter whether they are or are not aware of sharing it. Mutual knowledge covers both cultural and personal knowledge, and on its basis, successful communication acts take place.

However, their hypothesis is extensively criticized, primarily by Raymond Gibbs.

Gibbs suggests that even if one assumes that mutual knowledge is not necessary for comprehension, there is much psychological evidence which is not in accord with many of the basic assumptions that underly the relevance hypothesis. The weight of this evidence suggests that it may be premature to accept the relevance hypothesis as a reasonable model of the psychological

processes used in working out conversational inferences (cf. Gibbs, 1987, 574-5). Gibbs in fact refers to Clark and Marshall (Clark, Marshall, 1981) who attempt to show that mutual knowledge can be established in practice by arguing that the apparent paradox of mutual knowledge is based on two incorrect assumptions. The first is the assumption that mutual beliefs must be represented in a mental model as an infinite series of belief statements. What they propose is that "if A and B make certain assumptions about each other's rationality, they can use certain states of affairs as a basis for inferring the infinity of conditions all at once" (cf. Gibbs, 1987, 575).

Gibbs argues in favour of the mutual knowledge hypothesis and against the relevance hypothesis. His framework is grounded on five interrelated observations. Firstly, he suggests that Sperber and Wilson's proposal that mutual cognitive environments constitute the true context for comprehension is not sufficiently clear and distinguishable from the concept of mutual knowledge. As such, the relevance hypothesis seems to make use of the alternative claims which it attempts to replace.

Secondly, mutual knowledge is possible to determine in a finite period of time via Clark and Marshall's (1981) mutual knowledge induction scheme without resorting to an infinite set of belief-based statements usually viewed as a consequence of establishing mutual knowledge.

Thirdly, it appears that mutual knowledge is indeed a necessary prerequisite for the comprehension of many kinds of utterances in conversation. This is particularly true if listeners are to discriminate between inferences that are ostensively intended or "authorised" by speakers from inferences that are "unauthorised". Conversations are only cooperative to the extent to which speakers specifically intend and listeners specifically recognize "intended" messages.

The essence of the issue here lies in the way how listeners are able to distinguish "authorised" versus "unauthorised" inferences, which must be a part of (and thus must be covered by) a cognitive theory of conversational inferences.

Fourthly, parts of the processing model underlying the relevance hypothesis are not supported by contemporary psycholinguistic research. Specifically, there is little empirical evidence in favour of the idea that listeners must first decode an utterance into some propositional representation before choosing a context in which that proposition is viewed as the most relevant.

Finally, there is some recent psycholinguistic evidence which demonstrates that speakers formulate their utterances precisely to satisfy the amount of knowledge they share with their listeners. This shared knowledge is also directly utilized by listeners when interpreting utterances in everyday discourse. These findings appear to be most congruent with the predictions of the mutual knowledge hypothesis (cf. Gibbs, 1987, 585).

In literary works, the difference(s) between the addresser and the addressees in terms of the accumulated background knowledge may be substantially deeper just because of temporal and cultural differences. As a result, the two parts are in substantially different positions, and it is the reader who is expected to bridge the gap between him/herself and the textual cultural environment by possessing specific cultural knowledge.

It is the four aspects of difference between cultural and personal knowledge that denote the key issues of the specific relationship of the partners of communication in literary works (the author and the reader): due to differences between the sides, the attitudes to specific word meanings may differ substantially, the same concepts may be treated with differing degrees of abstractness/specificity; semantic minimums may be treated differently and the meaning relations may present varying patterns. As a result, interpretation of literary works may pose substantial problems as soon as there are insurmountable gaps in at least one of the categories. Due to this, the functioning of pragmatic assumptions in literary texts may be heavily affected by difference in the cultural background.

Regarding the abovementioned "truth value gap", the McCulloughian sentence "The king of France is bald" highlights the algorithm of interpretation:

STEP 1: /sentence/ utterance/
The king of France is bald FOLLOWS:
STEP 2: /pragmatic interpretation, i.e. presupposition(s)/
There is a king in France FOLLOWS:
STEP 3 /background knowledge/
France is a republic FOLLOWS:
STEP 4 /revalidation/
There is no king in France FOLLOWS:
STEP 5a /reinterpretation considering the context of the message/
FOLLOWS:
STEP 5b /validation of the interpretation or invalidation of the interpretation and search for further clues/.

Finally, STEP 5 results in an interpretation (or a group of interpretations) pending validation obtained from further textual or extra-textual information obtained from the addresser or other sources. As a result, the interpretation of *The king of France is bald* largely depends on the extratextual values. This poses an additional issue in the process of text interpretation since the values/ data required for the intended message to be transferred may be beyond the scope of the background knowledge of the addressee (interpreter), and STEP 5 reinterpretation-validation-reinterpretation does not provide the felicity of textual interpretation due to the absence of aiding prosodic-paralinguistic data and the minimization of purely textual resources (data).

The organization of memory for the comprehension of extra-textual information is closely related to the notion of schema. The initial version of the theory was developed by Frederic Bartlett (Bartlett, 1932); in the 1970s, it was extended by a group of scholars, first of all Marvin Minsky (Minsky, 1975), Roger Shank and Robert Abelson (Shank, Abelson, 1977), David Rumelhart and Andrew Ortony (Rumelhart, Ortony, 1977), and Alan Garnham (Garnham, 1985). Generally, scripts/scenarios can be useful for explanations about how knowledge in memory is recovered and processed during the process of comprehension. The receiver of information calls up the most likely scenario and follows it until some data suggests otherwise; then the second-best fitting

scenario is evoked which is challenged again until there is a satisfactory (acceptable) scenario.

1.4. THE INTERACTION OF BACKGROUND KNOWLEDGE AND PRESUPPOSITION IN CREATING PRAGMATIC VALUES IN LITERARY WORKS

Although written texts form a medium which necessitates certain types of explicit transference of data and factual information (since the producer and the interpreter usually do not share the same time and space in addition to the fact that in many cases they do not share a joint communicative purpose), they still carry along an equal amount of unexpressed information which is assumed to be known (cf. Lobner, 2002, 26). *Yesterday all my troubles seemed so faraway* (Beatles, *Yesterday*) requires explicitness about the time reference, although even with respect to time it leaves things implicit. In addition, some world knowledge is required as well, for example, the awareness of (and some mutual agreement on) what *trouble(s)* is.

The differences of the role of background knowledge in oral communication and in a fictional text may be illustrated by the following schemes. Everyday communication develops according to the pattern

Background knowledge + textual data + prosodic & paralinguistic data
↓↓↓↓↓↓↓↓
meaning value

while literary text communication follows the scheme

Background knowledge + textual data + extra-textual factors
↓↓↓↓↓↓↓↓
meaning value.

Everyday communication proceeds *now-and-here* while literary work-based communication is always affected by *relay*. As a result, some elements which are not considered to be suggestive at the times of the author may acquire some functional value in the further developments in the course of history.

Pragmatic presuppositions originate from the interpretation of separate utterances as well as in the analysis of a literary work as a whole. The process of interaction in everyday communication is believed to be based on improvisation; fictional texts are treated as having no accidental elements. As a result, in poetic language, every element contributes to the ultimate message while in everyday communication it is first of all important to pick up the relevant information from the general flow of interaction (cf. Rumšas, 2008, 68).

If insufficient data is provided, the reader's assumptions are grounded on mere intuitions as previously highlighted by STEP 5 of the algorithm of fictional text interpretation presented in Subchapter 1.3. In this case, the reader is invited to transfer the basic message of the literary world to any invented reality. Pragmatic assumptions in literary texts may be motivated by individual strategies of interpretation while it is virtually impossible in everyday communication as this is the interaction of two (or more) partners by default. The axiom that the writer seeks to be understood and that s/he provides the reader with sufficient data for the literary text interpretation not only motivates the addressee's effort but also foregrounds the differences in behaviour when interpreting oral communication versus a fictional text.

The impossibility of full explicitness and the need to "explicate" aspects of general background information to achieve a full understanding of any instance of language use are so pervasive that a special term *explicature* was produced to refer to the revelation of the meaning of an utterance by means of more explicit representations. As a result, the statement

The last bus to the center is cancelled on festive days (Example No. 35)

requires the factual knowledge of the calendar of the featured country or even city in addition to the awareness which is the route number to the center. Last but not least, this bus might still take passengers to the direction of the bus park and so on. Confusion is most likely to be avoided if the fact is taken into consideration that explicatures in this sense are simply representations of implicit forms of meaning. Languages provide numerous conventionalized carriers of implicit meaning, tools for linking explicit content to relevant aspects of background information. However, whatever conventional means are provided for conveying implicit as well as explicit meaning, they are always manipulable. Similarly, the impossibility of being fully explicit in language leads to strategic exploitation of the tension of explicitness and implicitness which is frequently employed in literary works. A creative exploitation of restrictions on the possibility of explicitness is one of the resources for the generation of meaning by means of language use (cf. Lobner, 2002, 31).

Geoffrey Leech and Mick Short extensively comment on presupposition in fiction. According to them, while in traditional literature the style with few presuppositions in the linguistic sense dominates, modern fiction features the introduction of information *in medias res*, where certain things are already taken for granted, although the reader can only work them out for himself by reading on, and a story may start with such a sentence: "It was now lunchtime and they were all sitting under the double green fly of the dining tent pretending that nothing had happened" (cf. Leech, Short, 1981, 179), where even four definite expressions on the assumption of shared knowledge about the identity of the referent are used. Consequently, according to this "natural" principle of information presentation, the end of the novel is the point at which the fiction reaches completion in the sense that nothing remains provisional, all questions are answered, all presuppositions are satisfied, all the mysteries are solved and thus the fiction achieves coherence (ibid., 180).

Leech and Short also note that there are two types of text: there are texts which may be understood almost entirely on the basis of the addressee's knowledge, thus, on the basis of purely semantic values of the components, but there are texts which require some pragmatic effort. In the latter case, there is some "undercurrent" in the process of verbal communication, which, in case of efficient (i.e. felicitous) communication is perceived by both the addresser and the addressee; then, the message is rendered, or, in case of a literary work, is shared by both the reader and the author through the characters (cf. Leech, Short, 1981, 288-9).

As a result of this, even though a conversation between characters may be relatively ordinary enough, it may still require pragmatic interpretative strategies. If, to the best knowledge of some character and/or the reader, some statement does not correspond to the current state of things in the world, it may be assumed that extra-semantic details must be taken into consideration. Thus, the reader is expected to/ has to adjust to the persona's norms of age and culture.

The process of communication in a literary work is specific as it is double-layered. "It is not only the *character-character type* discourse, but also a kind of interaction in which authors convey messages to their readers. As a novel (or any other literary works, e.g. a short story or a poem) in itself is a written form, it is arguable that adherence to the communicative principle must be assumed even more strongly than for everyday talk exchanges: since the writer possesses adequate amounts of time to choose exactly what and how he wishes to express, there should be no glaring errors, and criticism assumes as a starting point that everything in a novel 'counts'. Sometimes, an author conveys what he wants to say directly, and sometimes via interchange between characters. In both kinds of case we can expect conversational implicatures and other inferential strategies to be used (cf. Leech, Short, 1981, 302).

Thus the relationship of the author and the reader proceeds not only through the textual message of the plot, but also via the choice for verb tense forms in the context of time references, via the wording and syntactic

structures, by application of regular or irregular layout and any other possible specific linguistic and extralinguistic means. The reader is thus invited in a novel to draw implicatures (it is essential to remark that these authors use this term almost synonymously with "pragmatic presupposition") from both character speech and authorial commentary. However, this two-level response also leads to a third kind of implicature, one that is derived by the reader from the character speech. Thus, implicatures in a literary work may be referred to as the extra meanings that readers produce and which account for the gap between *overt sense* and *pragmatic force* (cf. ibid., 294).

In real life, the deduction of implicatures is often aided by the use of kinesic signals, for example, by such gestures as eyebrow raising or head movement. Thus if someone is referred to as being generous but at the same time the addresser raises his/her eyebrows, makes a specific eye movement or smiles ironically, it is possible to deduce that the person referred to is in fact either mean or is generous but does so while having some vile intentions. In literary works, the kinesic information is usually expressed in the narrative description.

There are other possibilities to achieve the felicity of inferential utterances, for example, by using artificially complex structures, especially those having less transparent and definite locution. Thus if an author tells that somebody is "more correctly saying quite a bit right", there is no difficulty in deducing that in fact the character at whom such a remark is made in fact tells lies and presumably does so intentionally. All redundant elements also contribute to the foregrounding of implicatures. Hence, it is possible to formally break the maxim of quality by saying that somebody is a witch or a fox, which is literally untrue. It is through the implicative force of metaphor and hyperbole that the author/ character indicates the extent of the action and its real purposes.

In fact, a double-layered play is also possible. Authors create unreliable naïve characters whose behaviour and contribution to the communication process are automatically regarded as questionable or even false. The same

holds with those characters who are shown to be unaware of the real state of affairs in the world.

Literary texts suggest the treatment of Gricean implicature in the context of traditional rhetorical figures such as metaphor, hyperbole or irony, which may also occur in ordinary communication. According to Leech and Short, such figures are, negatively speaking, ways of 'failing to say what one means', and the motivation for such obliquity lies in interpersonal factors which are at odds with the principle of cooperation: factors of attitude, tension and conflict. A second point is that pragmatic force is not so much a function of the situation itself objectively considered, as of the way participants construe the situation. Beside a 'model of reality', a participant in a discourse also constructs a 'model of context' which includes his conception of his relation to his interlocutor. Implicatures are contributions which are made to this 'model' as a conversation proceeds. When characters are at cross-purposes, their models are at variance. Such variance is the basis of the dramatic interest in conversational dialogue (cf. Leech, Short, 297).

Another important characteristic of the written discourse is the specific role of the socially-based relationship of the speaker and the hearer. Dynamics of conversations may be reflected variously on the scale of politeness, familiarity or rudeness of the tone adopted in the character's use and targeted at the in-text addressees but not towards the reader.

Generally, according to Leech and Short, in real conversations the tone can be so important that it may even overrule the actual sense of what is said. The tone of voice mostly refers to the significance of phonetic factors, such as intonation and voice quality. Although in written text dialogues such a type of expression is unavailable, the tone can still be indicated by varied and subtle use of grammatical, lexical and graphological markers as well as by authorial descriptions of a character's manner of speech. All stylistic values of tone are essentially scalar; there are scales of politeness, formality and emotive attitude, all of them proceeding from the maximum negative to the maximum positive degree (cf. ibid., 308-9).

Although the discourse between the writer and the reader proceeds in one way (direction), which is different from most other types of oral and written communication and is only comparable to public speeches, TV or radio, it is as efficient as the other types. Two closely interconnected levels of discourse, the literary communication and the everyday communication (both oral and written) essentially feature the same qualities as the discoursal point of view of the author must be interpreted in the light of the embedded discourses of communication and because the strategies of communication employed in a two-way (bilateral) conversation are also used in a one-way communication between the author and the reader. To a large extent, it is only the greater complexity, multiplicity and subtlety of the novel as discourse which separates it from the most commonplace conversational transactions (cf. ibid., 316).

2. PRESUPPOSITION-CREATING DEVICES

The present chapter briefly introduces strategies and ways of their application that are considered deviations from the norm and hence sources for the development of presuppositions.

2.1. DEIXIS AS A PRESUPPOSITION-CREATING DEVICE

There are two kinds of relation of words and utterances to the real world: descriptive and pointing. Descriptive referring is traditionally attributed to the scope of semantics as the meaning(s) of a word do(es) not depend on the situation. Thus the sentence

3000 US Dollars will finance a scientific expedition for a week (Example No. 36)

states that any 3000 US Dollars will provide funds for some kind of expedition that takes seven days. Undoubtedly, this sentence does not contain a universal truth; the statement is relative regarding the country in which the expedition takes place, the size of the group of researchers, and even the period of the expedition as due to inflation and other issues, this amount of money may become insufficient. However, the interpretation of this sentence/ utterance does not depend on who says it nor on what the location of the speaker and his/ her addressees is (cf. Verschueren, 2002). Similarly, the medium of the message (TV, radio, internet, oral communication, etc.) does not affect the interpretation of the message. As a result, it becomes evident that the competence in terms of vocabulary knowledge is sufficient for the successful rendering of the meaning content to the addressees. This type of reference is usually attributed to the scope of semantics.

On the other hand, there are items in language which are "anchored" in a real world, which is achieved by pointing at the variables within some

dimension (cf. Verschueren, 2002, 18). This phenomenon is called *deixis*; it covers four key areas:

- Time
- Space
- Society (especially the interlocutors)
- Discourse (the ongoing linguistic activity).

The interpretation of a deictic unit may thus depend on the moment of utterance by taking it as the starting point, on the location of the addressor and the addressee concerning the provided point of reference, on the relationship between the addresser and the addressee(s) by establishing the first person individual and relating other involved parties into this context, and on an utterance referring to the earlier, simultaneous or posterior discourse.

In a fictional text, creation of presuppositions by employing deixis may be illustrated by multiple examples:

A Broken Appointment

You did not come,
And marching time drew on, and wore me numb.
Yet less for loss of *your* dear presence there
Than that I thus found lacking in your make […]
(Thomas Hardy) (Example No. 37)

The deictic *you* of line 1 has no reference in previous or slightly posterior text, and the only explanatory data comes from the title *A Broken Appointment*, from which the addressee is made to presume that the *you* is the person with whom the persona intended to meet and who failed to turn up.

The use of deictic elements with and without pre-indication may be illustrated by the following example:

Filling Station

Oh, but *it* is dirty!
-*this* little filling station,
oil-soaked, oil-permeated
to a disturbing, over-all

black translucency.
Be careful with *that* match!
(Elizabeth Bishop) (Example No. 38)

The three deictic elements of the stanza perform different functions. The initial *it* is expected by the reader to be traced to the only previously used noun *filling station* in the title of the poem, and in terms of a created pragmatic value, it may be deemed a certainty; the following line confirms the inference. The case of *this* in line two is more complicated as the addresser produces no direct or indirect reference leading the addressee to produce a construct of an abstract filling station looking like a majority of them or to create an artificial reality where the persona finds itself in a specific location which is special due to some kind of anterior or contemporary experiences. This case is "shelved" until further information is produced in the text. Meanwhile, the third deictic reference *that* in line 6 is transparently abstract as seen from a number of similar examples produced by LGWRE (2007, 1153). Thus the pragmatic value of the third deictic element, namely, its abstractness, is deemed to be a certainty, but this does not transitively produce the interpretation of *this* in line two.

On the whole, deixis may produce different levels of pragmatic values independently of their type but in relation with the textual context and the background knowledge of the reader. This issue will be surveyed in Chapter Three.

2.2. VERB FORMS AS A PRESUPPOSITION-CREATING DEVICE

In this thesis, verb forms are treated as a presupposition-creating device when verbs are employed in tenses or other forms which do not conform to variations that are deemed natural in such situations. Inversion and other types of word order alteration caused by non-standard use of verb forms also apply to this category. Consider the following example:

A Wicker Basket

Comes the time when it's later
And onto your table the headwaiter
Puts the bill, and very soon after
Rings out the sound of lively laughter–
(Robert Creeley) (Example No. 39)

The regular pattern "The time comes" is avoided in this stanza in an attempt to foreground the part of the message conveyed by the verb. Similarly, the choice of the verb tense form is highlighted by W.D.Snodgrass:

April Inventory

The green catalpa tree *has turned*
All white; the cherry blooms once more.
In one whole year I haven't learned
A blessed thing they pay you for. […]
(W.D.Snodgrass) (Example No. 40)

The use of the Present Perfect tense form refers to the moment of the persona producing the line. However, it is not a past tense referring to a previous and thus more abstract event; this is actually a reference to a recently completed event, to which the reader/ addressee receives no introduction. Hence, the reader/ addressee is made to create an artificial temporal starting point and a subsequent timeline sequence while the adjacent text does not provide sufficient clues for interpretation.

On the whole, use of verb forms may produce different levels of pragmatic values independently of their type but in relation with the textual context and the background knowledge of the reader. This issue will be surveyed in Chapter Three.

2.3. ARTICLES AS A PRESUPPOSITION-CREATING DEVICE

In this thesis, articles are treated as a presupposition-creating device when they are employed outside the scope of the regular usage rules. This issue is ignored in the titles of poems due to the absence of a universal pattern of their use or omission. However, in the main body text, their application is challenged versus the title, the previous textual material, the background knowledge of a potential addressee and the further content of the work of art including elements of the same line in poetry and the same sentence (in prose works). Consider the following example:

In a Station of the Metro

The apparition of these faces in the crowd;
Petals on a wet, black bough.
(Ezra Pound) (Example No. 41)

The definite article *the* in *The apparition…* is considered presupposition-creating as in this context, "apparition of these faces" would be considered more natural. The title of the poem does not motivate the evidentiality of apparition of something or somebody; besides, the presence of "these faces in the crowd" does not explain in any sense why The *apparition* should be a given to the addressee. The following extract from a poem by W.S.Merwin highlights the omission of an article:

Separation

Your absence has gone through me
Like *thread* through a needle.
Everything I do is stitched with its color.
(W.S.Merwin) (Example No. 42)

Line two features two countable nouns going in a pair. The noun *thread* is introduced as an item of new information and is thus expected to be uttered

with the indefinite article. A possible case of article omission could be the feature of repetition of the same noun in a pattern, for example,

From coast to coast

(LGSWE; 2007, 1156) (Example No. 43)

or even the use of two different nouns contained in the same grammatical structure, e.g.

Like father like son (Example No. 44)

The witch turned him from boy to donkey

(LGSWE; 2007, 1157) (Example No. 45)

As regular cases of employing the article with one noun and avoiding it with the other noun are not found, this case is considered to feature elements of foregrounding and to contain a pragmatic presupposition.

As well as deixis and verb forms, articles produce pragmatic values in relation with the textual context and the background knowledge of the reader. This issue will be surveyed in Chapter Three.

2.4. MIXED TYPES OF PRESUPPOSITION-CREATING DEVICES

This subchapter deals with all kinds of presupposition-creating devices not covered by the three other types (i.e. use of an article, a verb form or a deixis. They include:

- Lexical means (use of lexical items or their combinations/ groups) which are not expected to be employed in a particular context;

- Syntactic means (application of grammatical structures leading to foregrounding and development of presuppositions);

- Mixed strategies (use of more than one strategy of presupposition creation, e.g. a combination of non-standard article and verb form use).

The concept of creation of presuppositions largely depends on linguistic choices. Gricean maxims among other thematic areas refer to conciseness and the appropriateness of the choice of expression while the selection of a particular element is in close relation with the linguistic genre. As a result, any genre imposes on the requirements for a particular text, for example, formal texts are expected to contain lexical units of Latin and French origin, passive voice verb forms and extended sentences with multiple conjunctions while these features are essentially unacceptable in informal texts. If a choice is made by the addressor that clashes with the style of the text, the addressee is incited to trace the reason of the inadequacy.

The following example illustrates non-standard lexical choices leading to the development of pragmatic values:

From Stone to Steel

From stone to bronze, from bronze to steel
Along the road-dust of the sun,
Two revolutions of the wheel
From Java to Geneva run.
(E.J.Pratt) (Example No. 46)

The title of the poem outlines a pattern which is followed in line one by highlighting "from X to Y". The meaning of *from…to* refers to transition from one state, object, etc. to another, and the background knowledge of the reader is immediately challenged since no entities in the non-fictional world are (cap)able of transiting from being a stone or made of stone to being (made of) steel. However, the subsequent parallel structures lead to the development of the pattern

which in support with the background knowledge of the addressee contrives the eras of development of the mankind by providing the missing link *bronze*. Its omission in the title blocks this conclusion as no foundation for establishing the pattern had been presented previously.

Development of presupposition(s) by employing mixed strategies may be illustrated by the following example:

Adlestrop

Yes, I remember Adlestrop –
The name because one afternoon
Of heat the express-train drew up there
Unwontendly. It was late June.
(Thomas Hardy) (Example No. 47).

The initial *yes* possesses no explicit meaning to the reader as s/he possesses no previous information requiring confirmation. The only data presented in advance is the name of a small town in the English countryside, and even the awareness of its existence and familiarity with the area provides no adequate explanation for the use of *yes*. Moreover, the location possesses no exceptional historical or cultural significance; there have been no events and there are no objects in Adlestrop contextualizing the situation. As a result, pragmatic values are developed, and an addressee is likely to produce constructs, such as 'someone previously met the persona in Adlestrop'.

Syntactic, lexical and mixed irregularities in fictional texts produce pragmatic values in relation with the textual context and the background knowledge of the reader. This issue will be surveyed in Chapter Three.

3. PRESUPPOSITION TRIGGERING DEVICES IN DEVELOPING PRAGMATIC PRESUPPOSITIONS IN FICTIONAL TEXTS

The present chapter deals with the field research of the ways of creation of pragmatic values in poetry and novels. In the following subchapters, use of deixis, verb forms, grammatical articles and other linguistic elements as well as mixed strategies is researched. The final subchapter presents a statistical overview of the application of presupposition-creating devices.

3.1. DEIXIS AS A PRESUPPOSITION-CREATING DEVICE

This subchapter explores the use of deixis in poetry and novels aimed at creation of pragmatic values.

3.1.1. Deixis as a Presupposition-Creating Device in Poetry

The use of deixis in a text usually involves a reference to an object which is either visually or logically evident to both parties involved i.e., to the addresser and the addressee. Evidently, fictional texts create a different environment due to the spatial and temporal chasm between the author and the reader. As a result, cases of deictic references at the initial stages of texts are supplied either by clues contained in the following information of by mutual contextualization of the anterior elements in a text. Consider the following example:

Channel Firing

That night your great guns, unawares,
Shook all our coffins as we lay,
And broke the chancel window-squares,
We thought it was the Judgment-day
(Thomas Hardy) (Example No. 48)

The title of the poem involves two references, the British Channel and some firing, i.e. a battle in a war. As a result, the background knowledge of the reader is involved. There are many channels in England; however, there has never been any military action on the British soil involving heavy gunnery which is referred to in the text.

This poem was completed and first published in the spring of 1914, just before the outset of World War 1; that is why formally it has no direct relevance to any particular war, battle or night. The addressee is not necessarily expected to be familiar with these historical facts, and s/he may superpose the textual data upon the events in World War 1 or even World War 2, especially as Judgment Day is a frequent synonymic reference to D-Day. No other wars where England/ Britain was involved (USA Independence War, fighting in India or South Africa, the Falklands War, the Gulf War) motivate the use of *channel* and hence are deemed irrelevant. Consequently, the reading of line 1 heavily depends on the reading instance of the addressee. At the moment of the first publication, minimum cultural knowledge leads to the following result:

STAGE 1: CHANNEL+FIRING+*THAT* NIGHT+GREAT GUNS
↓↓↓↓↓↓↓↓↓↓↓
STAGE 2: violation: no adequate event in the history
STAGE 3: conclusion: the night is abstract and imaginary.
Choice 1 out of 1. Pragmatic value = 100%.

A different model is likely to be applied by a reader representing posterior decades possessing no background knowledge on the biography of the author and the exact date of first publication. In STAGE 2, no blocking takes place since events matching the description had occurred before reading. As a result, anterior wars are taken into consideration together with an opportunity of imaginary (i.e. non-factual) events being described. The following options are thus brought forward:

ω1: imaginary events
ω2: World War 1

(ω3: World War 2).

Evidently, option ω3 is dealt upon only by an addressee reading the poem no earlier than the late 1940s and unfamiliar with the circumstances of the first publication of the poem. In terms of two or three equally plausible options, the created pragmatic values are correspondingly 50% and 33.3%. The reader is thus in a position of search for further verification of his/her choice, and as no factual data is provided in the further text, the option of abstract imaginary events stands out. A similar scenario is developed in the following poem:

To an Athlete Dying Young

The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.
(A.E.Housman) (Example No. 49)

The deictic reference to *you* in line 1 involves the following pattern of reasoning:

STAGE 1: *YOU* WON *YOUR* RACE
↓↓↓↓↓↓↓↓↓↓↓↓
ω1: specific racer
ω2: abstract/ any racer
STAGE 2: considering the indefinite article *an* in the title
STAGE 3: conclusion: the racer is abstract and imaginary.

In this case, the two options of the subset maintain 50% pragmatic values until the reader considers the clue provided by the title, and the pragmatic value reaches 100%. The difference between the pragmatic values created in the poems by Hardy and Housman lies in the relation to the background (as well as contextual and cultural) knowledge of the addressee.

Pragmatic values are also created when a text provides a reference to all individuals or entities involved in a specific event. Consider the following example:

The Oven Bird

There is a singer everyone has heard,
Loud, a mid-summer and a mid-wood bird,
Who makes the solid tree trunks sound again.
He says that leaves are old and that for flowers
Mid-summer is to spring as one to ten.
(Robert Frost) (Example No. 50)

Everyone in line 1 leads to two possibilities of interpretation:

ω_1: everybody in the world (abstract reference)
ω_2: everybody in the addresser's environment (specific reference)

The ovenbird (*seiurus aurocapilius*) is a culturally specific entity as it is a bird living in North America but not in Europe, Australia or Asia, which involves limitations concerning the addressees' background and cultural knowledge. As a result, this challenges the possibility that all the people in the world are certainly familiar with this kind of bird, and the first opportunity of interpretation is rejected.

However, psychological factors are likely to come into play here. Individuals tend to ignore the fact that entities that are culturally familiar to them are known universally, and ω_1 is the predominant choice of individuals culturally familiar with the ovenbird while ω_2 is adopted by representatives of other cultures. As a result, it is evident that the interpretation of deictic alternatives may be related with the subjective factors of the reader's background. The further text of the poem does not challenge any of the options.

Some issues arise concerning the inclusion/ exclusion of the addresser and the addressee in cases of use of the first person personal pronouns. Consider the following example:

We Wear the Mask

We wear the mask that grins and lies,

It hides our cheeks and shades our eyes-
This debt we pay for human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.
(Paul Laurence Dunbar) (Example No. 51)

The *we* in the title and in line 1 may refer to a group of people including the addresser and some other people but not the addressee, a group of people including both the addresser and the addressee and some other people, a group of two individuals including only the addresser and the addressee or a group including essentially all people. The reference to grinning and lying in line 1 is likely to make the addressee assume that all people are involved as the mentioned pattern of behaviour is typical of essentially all people. The further text provides supplementary data in line 3 in a reference to *human guile*. This validates the anterior choice of reference to essentially all people in the world, i.e. to the human nature. The most likely pattern of reasoning with the initial set of four possibilities may be depicted as:

STAGE 1: *WE* wear the mask
↓↓↓↓↓↓↓↓↓↓↓
ω1: the addresser and some other people but not the addressee,
ω2: a group of people including both the addresser and the addressee and some other people,
ω3: a group of two individuals including only the addresser and the addressee,
ω4: a group including essentially all people
evaluation: ω1 to ω4: pragmatic value of 25% each
STAGE 2: *grinning and smiling*. Working hypothesis: ω4 is the most plausible.
The pragmatic value of ω4 increases but does not reach 100%.
The pragmatic values of ω1 ω2 ω3 decrease but do not reach 0%
STAGE 3: This debt we pay for human guile
↓↓↓↓↓↓↓↓↓↓↓
An abstract reference to all people as *human guile* is universal
Validation: ω4 is intended; pragmatic value=100%.

A different pattern is likely if the deictic element inherently excludes the addressee and/ or the addresser. Consider the following example:

The Thought-Fox

I imagine this midnight moment's forest:
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move.
(Ted Hughes) (Example No. 52)

The reference to *I* entails the persona. The addressee creates an artificial reality and is fully aware that s/he is not directly involved in the events. The pragmatic value of the working hypothesis is 100%. However, the further text challenges this hypothesis and adds a possibility that the reference is made to all people. As a result, the pragmatic value is likely to decrease. The following example presents a situation in which the deictic element emphasizes the reference to the environment of the addresser rather than to the addressee thus also highlighting that presuppositions created on the grounds of social deixis usually do not tend to complicate the process of interpretation:

Star-Gazer

Forty-two years ago (to me if to no one else
The number is of some interest) it was a brilliant starry night
And the westward train was empty and had no corridors
So darting from side to side I could catch the unwonted sight
Of those almost intolerably bright
Holes, punched in the sky, [...]
(Louis MacNeise) (Example No. 53)

The deictic reference "forty-two years ago" is expected to be interpreted on the grounds of the persona's experience. The text involves foregrounding as a result of an additional reference by the persona ("to me"). This results in the addressee facing the artificially highlighted temporal and spatial distance between him/herself and the persona.

Discourse deixis usually involves an instance in which the reader is presented with an in-medias-res-type situation:

A Prayer for My Daughter

Once more the storm is howling, and half hid
Under this cradle-hood and coverlid
My child sleeps on. There is no obstacle
But Gregory's wood and one bare hill
Whereby the haystack- and roof-levelling wind.
(William Butler Yeats) (Example No. 54)

The initial deictic reference "once more" evokes the pattern of recurring events, and the reader creates an artificial reality in which s/he is familiar with the persona and his/her life. At this stage, any hypothesis of the reader is abstract; however, the poem does not provide any further flashback to the anterior events. As a result, the discourse deixis in this case only serves as a way of creation of the background atmosphere.

In terms of frequency of deictic elements, leading to the creation of presuppositions in poetry, the following results are obtained among the explored 118 cases:

Social deixis: 57 cases
Spatial deixis: 41 cases
Temporal deixis: 16 cases
Discourse deixis: 3 cases
More than one type of deixis involved simultaneously: 3 cases

The following graph exhibits the proportions of the distribution of deictic elements as presupposition-creating devices in poetry:

Chart 1. Relative frequency of the four types of deixis and simultaneous application of more than one type of deictic elements:
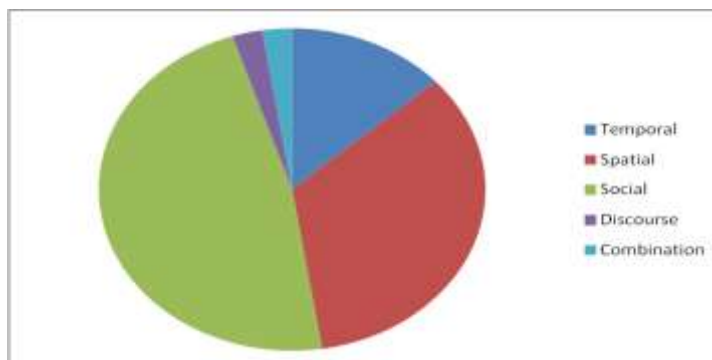
The chart highlights the dominance of social and spatial deixis as three remaining types (temporal, discourse and combination) cumulatively gather just 18.64% of cases of use.

3.1.2. Deixis as a Presupposition-Creating Device in Novels

Deixis is a relatively common strategy of creation of presuppositions in novels; of the 223 works researched in the present thesis, deixis as a tool for the development of a pragmatic presupposition was observed 58 times constituting 26.01 per cent of all the explored cases. As well as in poetry fiction, cases of deictic references at the initial stages of texts are supplied either by clues contained in the following information of by mutual contextualization of the anterior elements in a text. Consider the following example:

> I Had the story, bit by bit, from various people, and, as generally happens in such cases, each time it was a different story. (Example No. 55)

> If you know Starkfield, Massachusetts, you know the post-office. If you know the post-office you must have seen Ethan Frome drive up to it, drop the reins on his hollow-backed bay and drag himself across the brick pavement to the white colonnade: and you must have asked who he was. (Edith Wharton; Ethan Frome) (Example No. 56)

The initial use of a personal pronoun is fairly common in novels. It allows the writer to present the situation as being completely detached from the world the addressee lives in; the reader has no information except that there exists some *I* whose age, cultural background, social status and time of living are unknown and that the *I* has likely experienced some sequence of events worth a narration. The second paragraph starts in parallel with the first one by highlighting the contrast between the reader, the *you*, and the narrator, the *I*. This type of communication is very efficient in introducing the reader to a zero-knowledge situation, and the second paragraph maintains the style by

directly enquiring the reader concerning his/ her awareness of a specific location, its residents and the cultural context. As the reader naturally considers that the situation may be artificial, s/he disregards the possession of some factual and/ or cultural knowledge and merely employs some kind of a general pattern applicable to events in an American township. As a result, by using the initial *I* the writer cancels any cultural/ background knowledge of the reader and starts construing an artificial environment on the basis of further cultural references.

The following example of personal deixis presents a case of the author/ addressor sharing the background with the characters and possibly the readers:

> Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work: there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen. (D.H.Lawrence; Lady Chaterley's Lover) (Example No. 57)

The choice of the emphatic pronoun form "ours" although being grammatically correct immediately produces an emphasis on the individuals covered by its use and results in the assimilation or dissimilation between the addresser and the addressee. The further repetitive use of *we* merely reinforces the split line. At the same time, the addressee is only left to consider who exactly is included into the scope of *ours* and *we*, whether it is the whole generation of people or merely particular individuals.

The following example deals with the use of indexical deixis:

> This is America--a town of a few thousand, in a region of wheat and corn and dairies and little groves.
> The town is, in our tale, called "Gopher Prairie, Minnesota." But its Main Street is the continuation of Main Streets everywhere. The story would be the same in Ohio or Montana, in Kansas or Kentucky or Illinois, and not very differently would it be told Up York State or in the Carolina hills. (Sinclair Lewis; Main Street) (Example No. 58)

The first word of the novel, *this*, refers to an entity which is in proximity to the addresser but not necessarily to the addressee. As a result, the addressee is "put on hold" and merely made to wait for the further narrative. The subsequent element, *America*, challenges the reference to pointing and implies that the background knowledge of the addressee on the lifestyle, etc. is evoked to run in parallel with the proceeding narration. However, the following element, the double dash, introduces a break while the subsequent noun, *a town*, produces some kind of specification. The further text produces a reference to the environment of the region where the town is located. This shifting among various levels of precision is continued in the second paragraph where the specific state, Minnesota, is indicated together with the name of the specific township. Nevertheless, the author ultimately emphasizes that the location of the events could be essentially anywhere in America by providing a string of states exhibiting extensive cultural variety.

The ideas of the first and second paragraph run strictly in parallel: the introduction of different levels of specification develops the idea of "here and anywhere" and validate the reader's most likely initial interpretation of *this is America* as *here or anywhere else* but *just in America*.

If the data regarding the type of employed deixis is generalized, the following distribution pattern is obtained among the explored 58 cases:

Social deixis: 23 cases
Spatial deixis: 20 cases
Temporal deixis: 12 cases
Discourse deixis: 1 cases
More than one type of deixis involved simultaneously: 2 cases

Visually, it can be depicted by the following chart:

Chart 2. Distribution of types of deixis in novels.
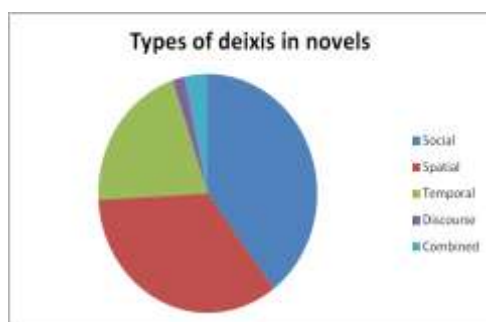
As seen from the chart, novels produce a pattern of distribution of types of deixis which is relatively similar to the one exhibited in poetry. Social deixis is the most prominent, and, taken together with spatial deixis, it dominates covering 74.14 per cent of all cases of usage of deixis leading to the development of pragmatic presuppositions. As well as in the case of poetry, discourse deixis and mixed types cover only an insignificant part of the totality of the statistical value (roughly 5.17 per cent). To sum up, poetry and novels exhibit prominent similarities in terms of application of deictic devices in the process of creating pragmatic values.

3.2. VERB FORMS AS A PRESUPPOSITION-CREATING DEVICE

This subchapter explores the use of verb forms in poetry and novels aimed at creation of pragmatic values.

3.2.1. Verb Forms as a Presupposition-Creating Device in Poetry

A number of strategies of creation of presuppositions by employing verb forms may be singled out:

- Use of verb tense
- Use of imperatives
- Use of participles

- Use of emphatic forms or forms with irregular verb structures

- Use of modality

- Use of conditionality or subjunctive mood

- Absence of a verb/ an incomplete sentence

The large majority of discovered cases of irregularities involve the use of verb tense forms. Consider the following example:

The Owl

Downhill I came, hungry, and yet not starved;
Cold, yet had heat within me that was proof
Against the North wind; tired, yet so that rest
Had seemed the sweetest thing under a roof.
(Edward Thomas) (Example No. 59)

The use of the past perfect tense develops an irregularity of the sequence of events, namely, that first of all "the rest seemed the sweetest thing" and that only afterwards, the persona "came downhill". However, this sequence is challenged by the plausible logic of the events, and the clash between the expected meaning of a grammar phenomenon and the logic of the narration evolves into the development of two hypotheses:

$\omega 1$: simultaneous events: the persona came somewhere, and the rest seemed desirable at that moment; violation of the function of the past perfect tense is suspected.

$\omega 2$: the persona came somewhere, and before coming, rest had seemed desirable previously; violation of the narration of the persona-present situation is suspected because of the use of a past tense in *came*.

These two hypotheses are likely to create pragmatic values of equal strength, i.e. 50% each, and the further parts of the text are required for the more plausible explanation. The further narration presents a situation as a past event to the persona; hence $\omega 2$ is upgraded to the semantic value of 100%.

Presuppositions are usually developed as a result of non-standard references of the time of action to the persona-present time:

One Perfect Rose

A single flow'r he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet -
One perfect rose.
(Dorothy Parker) (Example No. 60)

The use of the sequence *sent-since-met* distorts the habitual pattern

The present perfect tense – since – the past simple tense
An event related to the present or continuing until the present – since – a
past event.

This incompatibility with the regular grammar highlights an irregular sequence: even though the persona and "he" met first, and "he" sent the persona only afterwards, the order of verbs presents different data. This leads to the development of the hypothesis that the relationship between "he" and the persona had already been broken at the time of narration, and the pragmatic value is thus set at 100%. The further text contains indications of sending flowers as a typical behavioral pattern of lovers thus leading to the confirmation of the guess that "he" is just a previous lover of the persona.

The use of different grammatical forms for simultaneous actions is a frequent phenomenon:

Wilderness Gothic

Across Roblin Lake, two shores away,
they are sheathing the church spire
with new metal. Someone hangs in the sky
over there from a piece of rope,
hammering and fitting God's belly-scratcher,
working his way up along the spire
until there's nothing left to nail on---
(Al Purdy) (Example No. 61)

The parallelism of "are sheathing" and "hangs" is evident on the grounds of the background knowledge of a reader; the use of "someone" indicates a

reference to a human. As no humans perform the action of *hanging* in the meaning of the present simple tense form (a regular or constant action), the violation is observed. All further references to "someone" in the text are done in the present perfect tense in the context of the present continuous tense being used for actions performed by other characters; this leads to a hypothesis that "someone" is not a specific individual but rather an abstract entity having no reference to the "present" time and only manifested by a specific individual working at the time of the text production. The text does not provide any ultimate evidence concerning the interpretation of the temporal pattern, and the pragmatic value of any hypothesis never reaches 100%.

It is interesting that verb form irregularities may involve application of background knowledge and indications of the cultural origin of the persona:

The Negro Speaks of Rivers

I've known rivers:
I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.
(Langston Hughes) (Example No. 62)

Presupposition-creating in this example stems from the choice of the present perfect tense which is not expected in this situation because of the activity defined by the verb *to know* involving no finiteness: there is no limit to the level of cognition. As a result, the reader is expected to develop a link to the title of the poem and trace the specific usage of the verb tense form to the presumed cultural and linguistic background of the persona. The further text containing verbs in the past simple tense form referring to anterior events validates this attitude and develops a 100% pragmatic value of the persona's reference to the fact that he has had the experience of whatever a river may be.

The use of imperatives typically poses problems of the entity or individual addressed by the verb form. Consider the following example:

The Emperor of Ice-Cream

Call the roller of big cigars,
The muscular one, and bid him whip
In kitchen cups concupiscent curds.
Let the wenches dawdle in such dress
As they are used to wear, and let the boys
Bring flowers in last month's newspapers.
Let be be finale of seem.
The only emperor is the emperor of ice-cream.
(Wallace Stevens) (Example No. 63)

The poem starts with an imperative, and the title provides no clue for the intended "caller". The reader is likely to create two hypotheses with the values of 50% each that the individual required to "call the roller of big cigars" is either a child or any adult person. The further text provides indirect clarification as the cultural knowledge helps the addressee realize that the intended caller is an adult as another imperative "let" is incompatible with the role and rights of children in the society.

Emphatic structures are usually employed in order to create presuppositions by foregrounding the verb as in the following example:

The Animals

They do not live in the world,
Are not in time and space.
From birth to death hurled
No word do they have, not one
To plant a foot upon,
Were never in any place.
(Edwin Muir) (Example No. 64)

The present stanza contains four cases of emphasis on a verb: in line 2, the verb "to be" has no subject and is negated without a contraction; in line 3, the participle "hurled" is shifted to the final position, and in line 4, a structure involving the use of the auxiliary "do" is employed while in the final line, the verb form "were" is used in relation with the title of the poem as its subject. As a result, the verbs of the poem are as if joined into a single chain thus

highlighting the position of the animals in this world. The pragmatic value of the function of the process of foregrounding evidently stands at 100%.

The use of participles as a presupposition-creating device may be illustrated by the following example:

Accidents of Birth

Spared by a car or airplane crash or
cured of malignancy, people look
around with new eyes at a newly
praiseworthy world, blinking eyes like these.
(William Meredith) (Example No. 65)

The object of reference of the two participles "spared" and "cured" evidently is "people" in line 2. The foregrounding of the participles lays the emphasis on the event rather than on the participant. The pragmatic value of the recognition of the emphatic pattern is approximately at 100%.

A typical case of the use of modal verbs for the creation of presuppositions is presented below:

Calypso's Island

I know very well, goddess, she is not beautiful
As you are: could not be. She is a woman,
Mortal, subject to the chances: duty of

Childbed, sorrow that changes cheeks, the tomb – […]
(Archibald MacLeish) (Example No. 66)

The modal phrase "could not be" refers to the impossibility of a woman being as beautiful as a goddess. It is additionally foregrounded because of its subject being in line 1 and syntactically detached. The emphatic position as well as the fully transparent meaning of the modal verb leads to the creation of a 100%-level pragmatic value.

The omission of a verb usually leads to similar results as previously mentioned concerning the use of modality or emphatic structures:

We Real Cool

The Pool Players.
Seven at the Golden Shovel.

We real cool. We
Left school. We

Lurk late. We
strike straight. We […]
(Gwendolyn Brooks) (Example No. 67)

The structure of the sentence in the context of the lexical choices foregrounds the age and attitude of the personae of the poem as young and overly ambitious people. The created pragmatic value is evidently at 100%.

The qualitative distribution of verb forms leading to the creation of presuppositions is as follows:

- Use of verb tense   69
- Use of imperatives   4
- Use of participles   5
- Use of emphatic forms or forms with irregular verb structures   4
- Use of modality   8
- Use of conditionality or subjunctive mood   2
- Absence of a verb/ an incomplete sentence   3
- Mixed cases (simultaneous use of more than one type) 4

The proportions of the distribution are presented in the following chart:

Chart 3. Relative frequency of the seven types of verb forms and simultaneous application of more than one type of verb form elements:
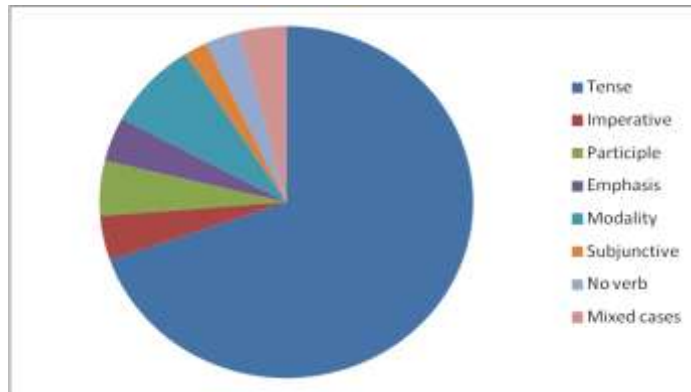
This chart highlights the dominance of verb tense forms as a tool of creation of presuppositions being represented by 69.70% of the researched cases. Of the remaining types, only modality features 8 cases of use (8.08%), and the remaining types of verb forms present too low statistical values to be statistically valid in order to be compared in terms of frequency. As verb tense forms and modal verbs are the most frequent instances of verb form use in language, they are adequately represented in terms of frequency of creation of presuppositions. Further researches are necessary in order to generalize upon the frequency of verb forms in language and the number of occurrence of verb forms in the process of creation of presuppositions.

3.2.2. Verb Forms as a Presupposition-Creating Device in Novels

27 cases of non-standard use of verb forms were observed in novels. As well as in poetry, the large majority of cases deal with the use of verb tense forms. The most frequent case concerns the application of the Past Perfect tense form. Consider the following examples:

> The Prince *had always liked* his London, when it had come to him; he was one of the modern Romans who find by the Thames a more convincing image of the truth of the ancient state than any they have left by the Tiber. (Henry James. Golden Bowl) (Example No. 68)

> Major Amberson *had "made* a fortune" in 1873, when other people were losing fortunes, and the magnificence of the Ambersons began then. Magnificence, like the size of a fortune, is always comparative, as even Magnificent Lorenzo may now perceive, if he has happened to haunt New York in 1916; and the Ambersons were magnificent in their day and place. (Booth Tarkington. The Magnificent Ambersons) (Example No. 69)

In both cases, the author immediately introduces the tense form in order to provide a reference to the events which took place before the outset of the action. As a result, two temporary lines are established prior to introducing the reader to the core entities of the narration. This is a very common technique in novels; it largely dominates above all other types of irregular usage of verb forms.

In terms of pragmatic values, the first case is not quantifiable since the reader is not provided any information on the grounds of which some guesses might be made. Only the further developments allow drawing the temporal patterns. The novel of Tarkington develops the time outline on the basis of the anterior event (in this case, the year 1873 is provided); however, the span between this date and the year of the presumed events is not clear.

3.3. ARTICLES AS A PRESUPPOSITION-CREATING DEVICE

This subchapter explores the use of grammatical articles in poetry and novels aimed at creation of pragmatic values.

3.3.1. Articles as a Presupposition-Creating Device in Poetry

The objective of the use of an article is a reference to an entity as being familiar or unfamiliar to the addresser and the addressee. As a result, any inadequacy in the terms of use directly results in the creation of presuppositions.

The most common case in irregular article use is the situation in which the addresser presents some entity with the definite article as if one with which the addressee is expected to be familiar. Consider the following example:

Boy at the Window

Seeing the snowman standing all alone
In dusk and cold is more than he can bear.
The small boy weeps to hear the wind prepare
A night of gnashings and enormous moan.
(Richard Wilbur) (Example No. 70)

The use of "the" with the "snowman" leads to a visualization of an everyday situation in which a child cannot or is not allowed to go outside to play (in this particular situation, with snow and friends). The use of the definite article is from the persona's point of view a natural choice as the reference is provided to an element which is an inherent part of the situation for any culturally-related addressee. The next example provides a similar case:

Indian Reservation: Caughnawaga

Where are the braves, the faces like autumn fruit,
Who stared at the child from the colored frontispiece?
And the monosyllabic chief who spoke with his throat?
Where are the tribes, the feathered bestiaries?–
(A.M.Klein) (Example No. 71)

The title of the poem provides a transparent indication that the double use of the definite article in line 1 is a reference to Indian warriors and their faces. An image of the contrast between the glorious past and the deplorable presence of mere existing in a reservation is evoked, and the choice of the article type shows the objective of assuring the reader that s/he is familiar with the present state of Indians in America. As the addressee is left with no more options, the pragmatic value evidently reaches 100%. A very common case in the process of irregular use of articles is a posterior indication of the depicted entity as, for example, in:

Grass

Pile the bodies high at Austerlitz and Waterloo.
Shovel them under and let me work–
I am the grass; I cover all.
(Carl Sandburg) (Example No.72)

Here, the employment of "the" for "bodies" is totally unclear before the reader reaches the second part of line 1 mentioning two battles, Austerlitz and Waterloo, requiring the possession of only minimum background and cultural knowledge. Thus it becomes evident that "the bodies" is attributed to the number of people who perished in the battles.

In some cases, sequences of articles are employed in order to create and highlight the message. Consider the stanza below:

Crossing Alone the Nighted Ferry

Crossing alone the nighted ferry
With the one coin for fee,
Whom, on the wharf of Lethe waiting,
Count you to find? Not me.
(A.E.Housman) (Example No. 73)

The group of three definite articles in lines 1, 2 and 3 involves the application of background knowledge as if in a hint to the addressee that the situational pattern is well-known. The process of reading line-by-line is likely to develop according to the following pattern:

STAGE 1: the nighted ferry = a ferry sailing overnight
↓↓↓↓↓↓↓↓↓↓↓↓
Various examples from real life not considered plausible: the absolute majority of British or American ferries do short crossings not involving a night onboard. Culturally applicable options as ferries from Scotland to the Hebrides, etc. are too unlikely and may be employed only as a working hypothesis, especially if the fact is considered that these ferries usually take a substantial number of passengers who are unlikely to find themselves "alone". The reader remains in a state of unawareness, and the pragmatic value of line one remains at zero.
STAGE 2: with the one coin for fee
↓↓↓↓↓↓↓↓↓↓↓↓
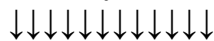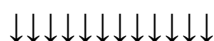
"The one 'familiar' coin for fee" is a reference to the payment to the ferryman for bringing across the river of death; no alternative interpretations are possible. Hence, if the reader possesses the relevant cultural knowledge, the pragmatic value of the use of article in line 1 immediately reaches 100%; otherwise, it stays at zero.

STAGE 3: "The wharf of Lethe" is a confirmation for the culturally competent reader which does not provide any extra tool for a reader possessing no relevant knowledge.

It is worth noting that the situation with the absence of the definite article for "Lethe" remains unclear, and the text provides no additional explanation.

The irregular use of the indefinite article usually involves a reference to an uncountable or otherwise unqualifiable object or entity. Consider the following example:

In a dark Time

In a dark time, the eye begins to see,
I meet my shadow in the deepening shade;
I hear my echo in the echoing wood–
A lord of nature weeping to a tree.
(Theodore Roethke) (Example No. 74)

The noun "time" in terms of the meaning employed in the poem text is inherently abstract, and the only plausible interpretation from the point of view of a reader is a reference to some abstract time, and the reading of the line is approximately: "In some dark time […]" The pragmatic value for a reader would be quite close to 100%, and the further part of the text provides a confirmation. Similarly, in:

The Convergence of the Twain
Lines on the loss of the Titanic

1
In a solitude of the sea
Deep from human vanity,
And the Pride of Life that planned her, stilly couches she.
(Thomas Hardy) (Example No. 75)

"a" solitude of the sea foregrounds that the tragedy of the Titanic is only one of "many solitudes" resulting from a shipwreck or another type of disaster.

The absence of an article usually leads to the abstraction or the specification/ personification of an entity:

In All These Acts

Dawn cried out: the brutal voice of a bird
Flattened the seaglaze. Treading that surf
Hunch-headed fishers toed small agates,
Their delicate legs, iridescent, silting the ripples.
(William Everson) (Example No. 76)

In the example below, dawn is treated as an individual. The reader receives an additional signal that it cried out, and the hypothesis of dawn being "enlivened" is validated. It is worth noting that the availability of pragmatic strategies for articles is extensive and that for most readers, the pragmatic value of dawn would not likely stand at 100%; however, the reader establishes him/herself a high level of probability and revalidates the hypothesis further in the text.

In terms of statistical values, articles were employed 73 times with the objective of creation of presuppositions. In absolute numbers, the usage of articles as preposition-creating tools distributes as follows:

- Use of the definite article 35
- Use of the indefinite article 27
- Use of the zero article 11

The percentage distribution of the use of articles is presented below:

Chart 4. Frequency of article types in creation of pragmatic values.
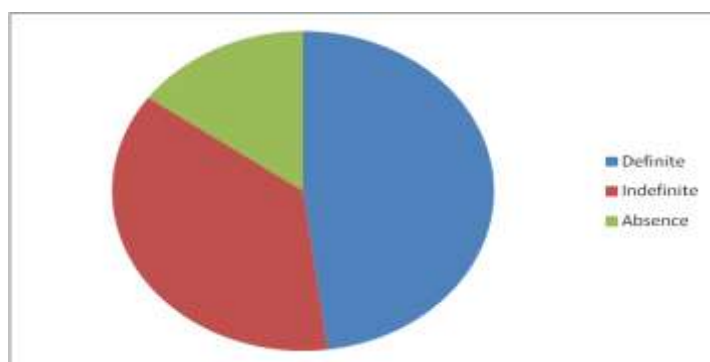
The chart highlights that the definite article as a presupposition-creating tool is employed in almost half of the cases discovered in the analysis batch being represented at the level of 47.95%. The irregular use of the indefinite article is slightly less frequent; it amounts to 36.99% of all cases. The strategy of article omission is prominently the least frequent.

3.3.2. Articles as a Presupposition-Creating Device in Novels

The use of grammatical articles is a relatively uncommon strategy of creation of presuppositions in novels; of the 223 works researched in the present thesis, the article as a tool for the development of a pragmatic presupposition was observed 26 times thus yielding the result of 11.66 per cent and making it the least frequent strategy of creation of pragmatic values in novels. The most common case of the foregrounded use of articles is the introduction of an *in-medias-res* type situation. C onsider the following example:

> *The* two young men--they were of the English public official class--sat in the perfectly appointed railway carriage. The leather straps to the windows were of virgin newness; the mirrors beneath the new luggage racks immaculate as if they had reflected very little; the bulging upholstery in its luxuriant, regulated curves was scarlet and yellow in an intricate, minute dragon pattern, the design of a geometrician in Cologne. (Ford, Parade's End) (Example No. 77)

The use of the definite article involves the reader into an *in-medias-res* situation as there is no anterior information on the identity of the depicted individuals while the title of the book does not provide any comment on it either. As a result, the reader is expected to construe the developments of events from the *tabula rasa* situation by getting gradually introduced to their looks and environment thus developing an image of the situation. The further elements, such as a reference to them belonging to the social class of English officials i.e. individuals having white-collar jobs, a depiction of the railway carriage being brand new, neat and quite luxurious, etc. cumulatively lead to the idea that they are affluent enough. In addition, their portrayal in the absence of other people hints at their prominence in the society with other individuals being unable to pay for a coach of the same (presumably, first) class of travel. It is worth mentioning that this interpretation requires a broad variety of background and cultural knowledge since the awareness of the welfare of the upper class of England as well as the knowledge of what various types of carriages look like is required. It is remarkable that even half a century produces significant developments in the class attitudes as well as the level of comfort of travel. As a result, this example represents a case of very dynamic developments of the readers' beliefs on the grounds of their cultural experience and 'competence'.

Essentially all cases of contextual irregularities of article use are varieties of the previous example. In the following cases,

On *a* January evening of the early seventies, Christine Nilsson was singing in Faust at the Academy of Music in New York. (Edith Wharton. The Age of Innocence) (Example No. 78)

THE towers of Zenith aspired above the morning mist; austere towers of steel and cement and limestone, sturdy as cliffs and delicate as silver rods. They were neither citadels nor churches, but frankly and beautifully office-buildings. (Sinclair Lewis. Babbitt) (Example No. 79)

> *The* day broke gray and dull. The clouds hung heavily, and there was a rawness in the air that suggested snow. A woman servant came into a room in which a child was sleeping and drew the curtains. She glanced mechanically at the house opposite, a stucco house with a portico, and went to the child's bed. (Somerset Maugham. Of Human Bondage) (Example No. 80)

The highlighted cases tend to play upon the definiteness or indefiniteness regarding the evolving situation and the limited knowledge of the addressee. Usually, the immediate context provides sufficient levels of explication of the information, and the suspense is not directed at long-term development. If the definiteness and indefiniteness is researched, the following data is obtained: in terms of statistical values, articles were employed 26 times with the objective of creation of presuppositions. In absolute numbers, the usage of articles as preposition-creating tools distributes as follows:

- Use of the definite article   17
- Use of the indefinite article   6
- Use of the zero article   3

These values are illustrated by the following chart:

Chart 5. Frequency of article types in creation of pragmatic values.
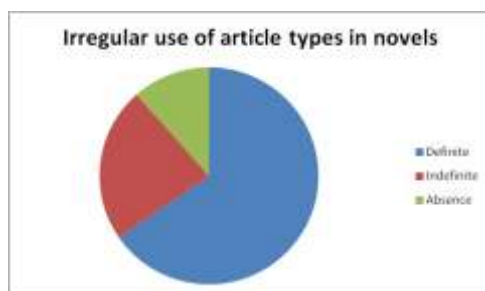
Although the number of examples is insufficient for far-fetched conclusions due to the low frequency of the strategy being employed, it is evident that both in poetry and novels, the large majority of cases of irregularities of article use is based on the authorial play on definiteness versus

indefiniteness, and the employment of the definite article without the proper context is the most common. In both cases, the absence of an article where it would be required by the semantic and grammatical environment is the least frequent case of violation of maxims of the use of transparent language.

3.4. MIXED TYPES OF PRESUPPOSITION-CREATING DEVICES

This subchapter explores the use of mixed strategies as well as employment of linguistic devices beyond the scope of subchapters 3.1., 3.2. and 3.3. in poetry and novels aimed at creation of pragmatic values.

3.4.1. Mixed Types of Presupposition-Creating Devices in Poetry

Three main strategies not falling into the categories researched in 3.1., 3.2. and 3.3. may be singled out:

- Application of lexical devices;
- Application of irregular syntactic patterns not involving verbs/ verb forms;
- Application of more than one strategy, i.e. a combination of strategies as a joint element.

These three types will be further researched in this subchapter.

Application of lexical elements may be highlighted by the two following examples. An interesting case of creating pragmatic values is the invention of new words, especially onomatopoeic lexical units. Consider the following example:

Adam's Task

Thou, paw-paw-paw; thou, glurd; thou, spotted
Glurd; thou, whitestap, lurching through
The high-grown brush; thou, pliant-footed,
Implex; thou, awagabu.
(John Hollander) (Example No. 81)

The reference to Adam provides two possibilities of interpretation: Adam as the first man or Adam as any male with this name. In the first scenario, very basic background knowledge is involved as essentially all potential addressees are familiar with Christian legends and stories.

The initial address *thou* being an ancient grammatical form together with the *task* referred to in the title tilts the pattern of interpretation towards the first scenario, and if a reader initially has $\omega 1$ and $\omega 2$ set at 50% each, a shift occurs towards the increase of $\omega 1$. The content of the text, namely, various types of descriptions of animals (onomatopoeic and visually descriptive) validates the preference given to $\omega 1$, which results in it being equal 100%. Schematically, the process may be depicted as follows:

STAGE 1: ADAM'S TASK
$\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow\downarrow$
$\omega 1$: Adam as the first man = 50%
$\omega 2$: Adam as any male = 50%
STAGE 2: *task* + *thou*: shift towards $\omega 1$
STAGE 3: *paw-paw-paw* + *glurd* + *whitestap* validates $\omega 1$.
$\omega 1$ = 100%
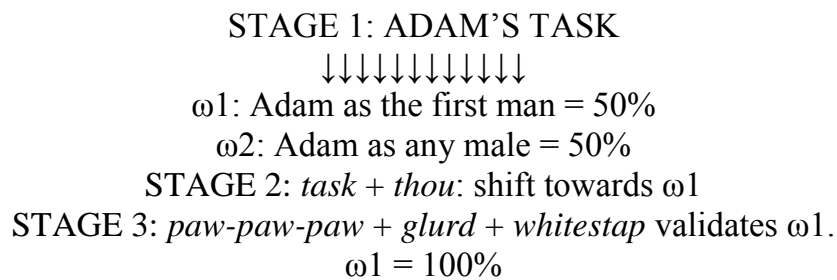
On the grounds of employment of nonce-words, the previous example demonstrates the function of lexical elements as the dominant factor in the creation of pragmatic values. Similar results may be produced when foregrounding based on semantic values is involved:

The Waking

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.
(Theodore Roethke) (Example No. 82)

The clash between *wake* and *sleep* in line 1 highlights the incompatibility of waking up and going to sleep. The addressee is likely to refer to the title of the poem highlighting the act/ state of waking rather than sleeping. The

following element in line 1 "take my walking slow" leads to the plausibility of the concept of waking and doing something in order to go to sleep again at a posterior moment. Thus the addressee develops an artificial reality and proceeds to further parts of the text.

A combination of strategies usually involves the development of pragmatic values on the grounds a group of indirect factors as in the following stanza:

The Ship of Death

1
Now it is autumn and the falling fruit
and the long journey towards oblivion.

The apples falling like great drops of dew
to bruise themselves an exit from themselves.

And it is time to go, to bid farewell
to one's own self, and find an exit
from the fallen self.
(D.H.Lawrence) (Example No. 83)

The first segment features a temporal deictic reference and a parallel structure based on the syntactic irregularity, i.e. the omission of the verb for the second and third noun phrases. As a result, the reader easily recognizes the prominently highlighted pattern and deconstructs the text as approximately "now it is autumn [which is] a long journey of falling into the oblivion". The pragmatic value of this interpretation is at a very high probability level, and the further text through the employment of similar patterns validates the initial hypothesis.

Irregularities of the text structure type may be highlighted by the following example:

The Night-Blooming Cereus

And so for nights
We waited, hoping to see

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The heavy bud
Break into flower.
(Robert Hayden) (Example No. 84)

The initial reference "and" provides a missing link to the pre-narration, which is highlighted by the fore-position of the time reference. The cumulative value of the positioning of the conjunction and the word order as well as of the emphasis produced by "so" leads to the foregrounding of the importance of the event to the persona and other entities included into "we". This combination produces a certainty-level pragmatic value of the cereus flower being centered as a key to a posterior event.

A very interesting case is the involvement of graphical and other "alternative" strategies. Consider the following example:

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iness
(e.e.cummings) (Example No. 85)

The pragmatic values of the entities in the poem are developed by considering the presence of brackets or any other hint concerning the pattern of reading. When the pattern is discovered, the pragmatic value immediately reaches 100%.

The numbers of occurrence of strategies creating presuppositions and not falling into categories researched in 3.1., 3.2. and 3.3. is as follows:

- Application of lexical devices: 37 cases

- Application of irregular syntactic patterns not involving verbs/ verb forms: 18 cases

- Application of more than one strategy, i.e. a combination of strategies as a joint element: 45 cases.

A mix of strategies is employed the most frequently, but this value is comparable with the frequency of lexical devices used for foregrounding. The percentage of the employment of the strategies is outlined by the following chart:

Chart 6. Frequency of lexical, syntactic and mixed devices employed for the creation of presuppositions.
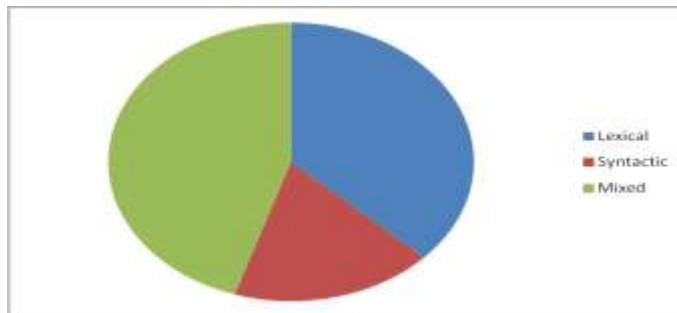
As it has been mentioned above, the frequency of lexical and mixed-type devices is fairly comparable. It is of importance to note that the relatively low number of syntactic irregularities is a result of verb-related syntactic irregularities being assigned to represent a separate category of the research.

3.4.2. Other Types of Presupposition-Creating Devices in Novels

The use of the strategies leading to the creation of presuppositions and covering more than one of the above mentioned types or being beyond these types is a relatively common strategy of creation of presuppositions in novels; of the 223 works researched in the present thesis, 'other strategies' as a tool for the development of a pragmatic presupposition was observed 71 times (31.84 per cent of the examples of the batch).

One of the most common strategies of creating presuppositions is the introduction of the proper name of an individual who is or was not well-known or is a fictitious person. Consider the following examples:

> She waited, Kate Croy, for her father to come in, but he kept her unconscionably, and there were moments at which she showed herself, in the glass over the mantel, a face positively pale with the irritation that had brought her to the point of going away without sight of him. (Henry James. The Wings of the Dove) (Example No. 86)

> Around quitting time, Tod Hackett heard a great din on the road outside his office. The groan of leather mingled with the jangle of iron and over all beat the tattoo of a thousand hooves. He hurried to the window.
> An army of cavalry and foot was passing. It moved like a mob; its lines broken, as though fleeing from some terrible defeat. The dolmans of the hussars, the heavy shakos of the guards, Hanoverian light horse, with their fiat leather caps and flowing red plumes, were all jumbled together in bobbing disorder. (Nathaniel West; The Day of the Locust) (Example No. 87)

> Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were. In her face were too sharply blended the delicate features of her mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father. But it was an arresting face, pointed of chin, square of jaw. Her eyes were pale green without a touch of hazel, starred with bristly black lashes and slightly tilted at the ends. (Margaret Mitchell; Gone with the Wind) (Example No. 88)

> The Brangwens had lived for generations on the Marsh Farm, in the meadows where the Erewash twisted sluggishly through alder trees, separating Derbyshire from Nottinghamshire. Two miles away, a church-tower stood on a hill, the houses of the little country town climbing assiduously up to it. Whenever one of the Brangwens in the fields lifted his head from his work, he saw the church-tower at Ilkeston in the empty sky. So that as he turned again to the horizontal land, he was aware of something standing above him and beyond him in the distance. (D.H.Lawrence; The Rainbow) (Example No. 89)

Evidently, the potential addressee has no idea whoever Kate Croy, Tod Hackett, Scarlett O'Hara or the Brangwen family might be. Thus the artificial reality is created, and differences in strategies may be discovered. D.H.Lawrence and Margaret Mitchell set out with the description of the

characters whose names present a challenge to the reader; the residence of the Brangwens is depicted as a reflection of their cultural background, lifestyle, status, etc. Scarlett O'Hara is given a physical portrait with an immediate transition to her origin and welfare as well as the social class. At the same time, West's Tod Hackett is just presented as an employee with no other immediate description while Kate Croy is presented with syntactic foregrounding but in sharp contrast is given essentially no depiction at all.

In all these cases, the authors seek the same objective of breaking up any links with the background of the reader and starting the narration from the *tabula rasa* situation. This strategy does not necessarily overlap with the *in-medias-res* type of situation which is found only in West's and James's texts. Generally, the immediate introduction of an unknown individual leads the reader to presuming that s/he is not aware of the persons, entities and events which will be presented further in the text. The extreme variant of this strategy may be observed in the following example:

> Mrs. Dalloway said she would buy the flowers herself.
> For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning--fresh as if issued to children on a beach. (Virginija Woolf; Mrs. Dalloway) (Example No. 90)

The reader is immediately involved into the progressing events as there are no fewer than two persons plus an undefined group. This cascade of "unknowns" prevents the reader from superimposing his/her background and experiences on the depicted events in spite of the reference to some mundane objects or entities, such as flowers, a door or a morning. The systematic use of the definite article together with other indicators of definiteness only highlights the authorial strategy. In this case, the pragmatic value of the presented entity (i.e. the referred-to individuals) is not measurable as no options or alternatives are created for the reader. The addressee can only make various guesses on the grounds of intuition and/ or the indirect information provided by the texts but ultimately these guesses are hardly possible to be qualified.

This pattern presents an essential difference between the strategies employed in poetic and non-poetic fictional texts: while in poetry it is essentially nonexistent, in novels it is predominant and covering 76.06 per cent of cases of use of mixed strategies. Full distribution of mixed strategies is depicted in the following chart:

Chart 7. Frequency of lexical, syntactic and mixed devices employed for the creation of presuppositions in novels.
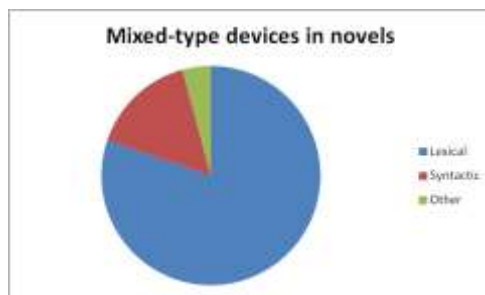
It appears that the style of narration employed in novels leads to very clear prominence of lexical irregularities. It is a direct result of more frequent introduction of personal and various culture-specific references in novels. On the other hand, novels relatively infrequently mix a number of strategies because of the absence of necessity of being a maximally concise representation of the authorial idea.

Evidently, the prominent difference in terms of statistical values of mixed-type devices in novels and poetry stems from the volume of a fictional unit, strategies of expression and other factors pertaining to the genre of the relevant fictional work.

3.5. STATISTICAL VALUES OF PRESUPPOSITION-CREATING DEVICES IN FICTIONAL TEXTS

437 poems and 223 novels were explored in terms of application of presupposition-creating devices, and the following results were obtained:

Table 1. The number of occurrence or absence of the different types of creation of presuppositions in poems and novels and the percentage distribution of the strategies employed.

	Deixis	Verb forms	Grammatical Article	Mixed type	Total strategies	No strategy applied
Poetry	118	99	73	100	390	47
	27.00%	22.65%	16.71%	22.88%	89.24%	10.76%
Novels	58	27	26	71	182	41
	26.01%	12.11%	11.66%	31.84%	81.62%	18.38%

Table 1 demonstrates that presuppositions were created in 89.24% of the explored poems and in 81.62% of all the explored novels. The general amount of elements leading to the creation of presuppositions is relatively similar; statistically, presupposition-creating strategies are more frequent in poetry by 7.62% in absolute terms and by 9.34% in relative terms. The rate of frequency in poems ranks as

Deixis>> Mixed type ≈ Verb forms>> Grammatical articles>> No strategy applied

while in novels, the discovered rate was

Mixed type>   Deixis>> No strategy applied>> Verb forms ≈ Grammatical articles.

If the fact that deixis is involved in more instances of development of presuppositions than verb forms and grammatical articles is considered, it is evident that the strategy of deixis is involved into more than one third of all cases of presupposition creation events both in poems and novels. Deixis and the mixed type are the most frequent elements in both researched areas of

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creation of presuppositions while grammatical articles are clearly the least frequent in poetry and equally least frequent in novels.

It is important to note that the absence of any strategy is the third most frequent case in novels while it is the least frequent in poetry. This may be explained by the fact that there are relatively many novels starting with descriptions based on the background knowledge of the target addressee while poems start *in medias res* much more frequently and thus involve a larger amount of presupposition-creating devices.

A clearer picture of the general distribution of presupposition-creating devices may be obtained if cases without presupposition-creating devices are not considered. The following results are obtained:

Table 2. The number of occurrence of the different types of creation of presuppositions in poems and novels and the percentage distribution of the strategies employed.

	Deixis	Verb forms	Grammatical Article	Mixed type	Total strategies
Poetry	118	99	73	100	390
	30.26%	25.38%	18.72 %	25.64%	100.00%
Novels	58	27	26	71	182
	31.87%	14.83%	14.29 %	39.01%	100.00%

This table highlights the relative frequency of all strategies, and the relative differences of the use of each strategy may be obtained. A reasonable value of statistical difference would be the difference of 50%, i.e. cases of values being higher than 150% or lower than 66.7%.

Table 3. Relative frequency the use of presupposition-creation strategies in poetry and novels calculated on the basis of values in poetry (calculated in percentage values):

	Poetry (per cent of all cases)	Novels (per cent of all cases)	Ratio poetry/novels*100%	Ratio novels/poetry*100% (inverted ratio)
Deixis	30.26	31.87	94.95%	105.32%
Verb forms	25.38	14.83	171.14%	58.43%
Grammatical Article	18.72	14.29	131.00%	76.34%
Mixed type	25.64	39.01	65.73%	152.15%

This table highlights the fact that differences in terms of relative frequency of deixis and articles as presupposition creating devices are minor while verb forms leading to the creation of presuppositions are much more frequent in poetry. At the same time, the use of mixed type strategies statistically significantly occurs in novels. The higher frequency of occurrence of mixed strategies in novels may be explained by a lower level of concentration of the textual material; while a poet in order to achieve maximum economy is more likely to employ a single unit (an article, a verb form, etc.), authors of novels are less restricted in terms of textual space. On the other hand, poems tend to commence more frequently *in medias res*, and consequently use verb forms referring to out-of-context events.

The relative distribution of types of creation of presuppositions in poetry is highlighted by the following charts:

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Chart 8. Distribution of presupposition-creating strategies in poetry (cases of "no strategy employed" are ignored).
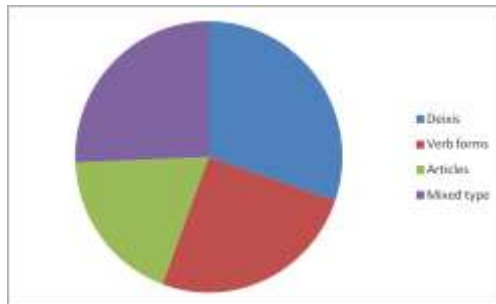
The chart demonstrates that the use of all four strategies of creation of presuppositions distributes relatively evenly, i.e. the most frequent instance (deixis) is not twice as frequent as the least frequent instance (grammatical article), the difference standing at 61.65% by using the following formula for this evaluation:

$$100\% * n_{deixis}(\%)/n_{grammatical\ article}(\%) - 100\%$$
$$100\% * 30.26/18.72 - 100\% = 61.65\%$$

At the same time, the distribution of strategies in novels maintains a very different pattern:

Chart 9. Distribution of presupposition-creating strategies in novels (cases of "no strategy employed" are ignored).
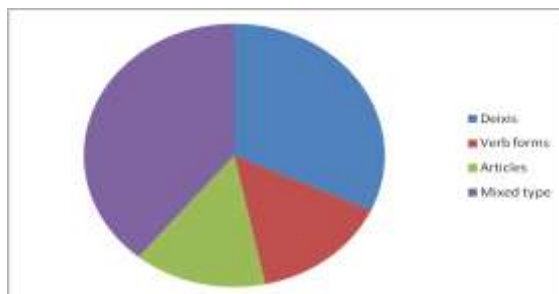
This chart highlights the dominance of deixis and the mixed type taking more than 70% in total. By using the same formula, much more prominent

differences between the more frequent and the less frequent strategies are obtained:

Deixis versus Verb forms	114.90%
Deixis versus Grammatical articles	123.02%
Mixed type versus Verb forms	*163.05%*
Mixed type versus Grammatical articles	*172.99%*

This foregrounds the unevenness of the distribution of the use of presupposition-creating strategies in novels and leads to the conclusion that the type of genre in fiction heavily imposes on the dominant choice of pragmatic strategies in order to highlight particular aspects of the textual message.

4. PRESUPPOSITION-CREATING DEVICES IN DEVELOPING PRAGMATIC VALUES IN FICTIONAL VERSUS NON-FICTIONAL TEXTS

This part of the paper deals with triggers of pragmatic presuppositionsin non-fictional texts. It also concentrates on the statistical comparison of the frequency of presupposition triggers in fictionak and non-fictional environments.

4.1. USE OF PRESUPPOSITION-CREATING DEVICES FOR DEVELOPMENT OF PRAGMATIC VALUES IN NON-FICTIONAL TEXTS

Fifty texts representing each of the previously listed six types of non-fiction are explored (i.e. 300 documents are researched in total): (1) Essay; (2) Article; (3) Academic paper; (4)Technical documentation, instructions, guide, manual, etc.; (5) Letter and (6) Law, order, written permission, etc.

Each text is processed until one of the following happens:

- The first pragmatic-related strategy of writing is found;
- The first paragraph is over;
- Fifty words have elapsed.

The first part of the subchapter will overview the genres of non-fictional text concerning the number of occurrence of pragmatic value-creating devices.

Each document is researched by "direct" reading and the data is gathered "by hand", and the following results were obtained:

Table 4. The number of occurrence of the different types of creation of pragmatic presuppositions and the percentage distribution of the strategies employed.

	Deixis	Verb forms	Grammatical articles	Mixed type	Total	No strategy applied
Essay	4	4	1	3	12	38
	8%	8%	2%	6%	24%	76%
Article	11	5	2	4	22	28
	22%	10%	4%	8%	44%	56%
Academic paper	2	2	0	1	5	45
	4%	4%	0%	2%	10%	90%
Technical documentation	1	0	0	0	1	49
	2%	0%	0%	0%	2%	98%
Letter	9	3	5	5	22	28
	18%	6%	10%	10%	44%	56%
Law, order	1	22	8	1	32	18
	2%	44%	16%	2%	64%	36%
Average	4.667	6	2.667	2.333	15.667	34.333
	9.333%	12%	5.333%	4.667%	31.333%	68.667%

Table 4 shows that pragmatic presuppositions were employed in less than one third of the initial parts of the researched documents and that there are significant differences regarding the genre of a piece of writing ranging from 64 per cent in law and other formal documents to just 2 per cent in technical documentation.

If the percentage distribution of the employed strategies is researched, the following results are obtained:

Table 5. The quantitative values of creation of pragmatic presuppositions and the relative percentage distribution of the strategies employed.

	Deixis	Verb forms	Grammatical articles	Mixed type	Total
Essay	4	4	1	3	12
	33.3%	33.3%	8.3%	25%	100%
Article	11	5	2	4	22
	50%	22.7%	9.1%	18.2%	100%
Academic paper	2	2	0	1	5
	40%	40%	0%	20%	100%
Technical documentation	1	0	0	0	1
	100%	0%	0%	0%	100%

Letter	9	3	5	5	22
	40.9%	13.6%	22.7%	22.7%	100%
Law, order	1	22	8	1	32
	3.1%	68.8%	25%	3.1%	100%
Average	44.6%	29.7%	10.9%	14.8%	100%

Note: average percentage values of the bottom (i.e. average) line were calculated as the average of percentage values rather than as the average of the percentage values of the number of cases; rounding to one tenth was performed where necessary.

Table 5 demonstrates that in terms of relative frequency among all the types of pragmatic presuppositions is:

Deixis>>> Verb forms>>> Other strategies>> Grammatical articles.

This is different from the values of Table X rating the absolute numbers of the occurrence among all the types of pragmatic presuppositions:

Verb forms>>> Deixis>>> Grammatical articles≈≈≈ Other strategies.

Both types of calculation present similar results, and the major discrepancy regarding verb forms and deixis stems from the fact that verb forms clearly peaked in one type (law, order) while deixis obtained 100% cases of usage in technical documentation. Otherwise, the calculation of absolute and relative values yields similar results.

If each genre is researched in terms of strategy distribution, the following results are obtained:

Chart 10. Percentage distribution of types of creation of pragmatic presuppositions in essays.

Presuppositions in essays

- Deixis
- Verb forms
- Articles
- Mixed type
- No type
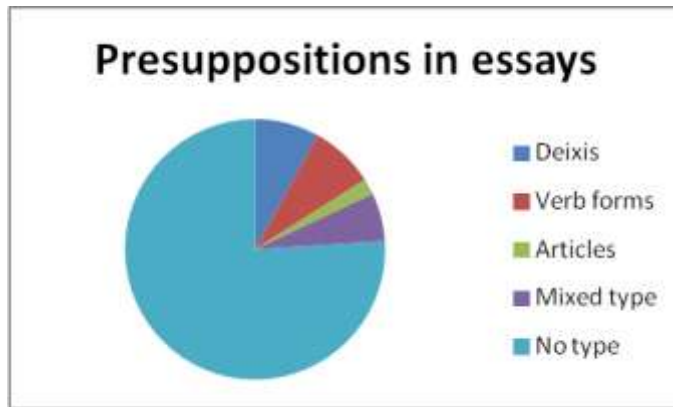
Chart 10 shows that only one fourth of all essays contained pragmatic presuppositions in their initial parts, and deixis, verb forms and other types are essentially equally distributed. This phenomenon may be explained by the fact that essay as a genre is usually aimed at the target audience which is not personally familiar with the author. However, essays are mostly expected to reach the addressee(s) within a short span of time and not to possess any long-term value; hence the target audience of an essay is highly likely to be well-versed in the essay-current events, to belong to the same culture, and, in many cases, to the same sub-culture, stratum of the society, etc. As a result, the addresser and the addressee share background knowledge to a major extent, and in order to optimize self-expression, creation of pragmatic presuppositions is a relatively efficient tool. However, academic and other types of essays tend to provide extensive introductions and avoid creation of pragmatic presuppositions.

The following chart presents the percentage of distribution of types of creation of pragmatic presuppositions in articles.

Chart 11. Percentage distribution of types of creation of pragmatic presuppositions in articles.

Presuppositions in articles

- Deixis
- Verb forms
- Articles
- Mixed type
- No type
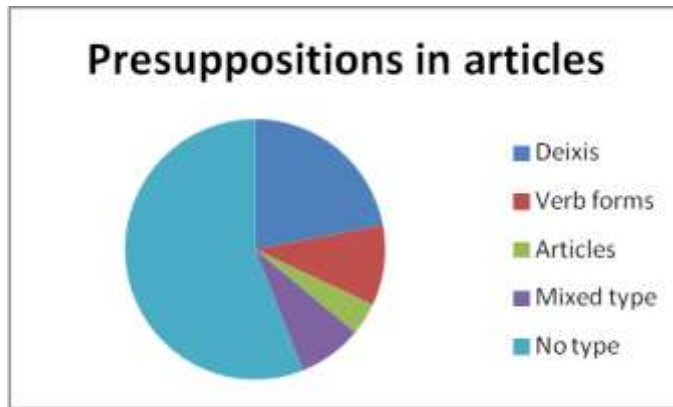
Chart 11 demonstrates that initial segments of almost half of the researched articles contained pragmatic presuppositions, and deixis constituted a half of all the occurrences of the employed strategies. This is most likely related with the fact that articles as well as essays are culturally oriented and contain many references to the society in which they are written. In addition, articles tend to emphasize certain sequential writing rather than "contextual independence" which the genre of essays highlights. That is why the amount of pragmatic tools of reference is boosted by the employment of such elements as *last*, *previous(ly)* or *already* with the Present Perfect tense form. The low number of grammatical articles containing references most probably stems from the attitude that the employment of deictic words is more understandable to the target audience. Popular scientific, lifestyle and publicist articles did not exhibit any significant differences in terms of creating pragmatic presuppositions in the initial parts of a text.

The following chart presents the percentage of distribution of types of creation of pragmatic presuppositions in academic papers.

Chart 12. Percentage distribution of types of creation of pragmatic presuppositions in academic papers.

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Presuppositions in academic papers

- Deixis
- Verb forms
- Articles
- Mixed type
- No type
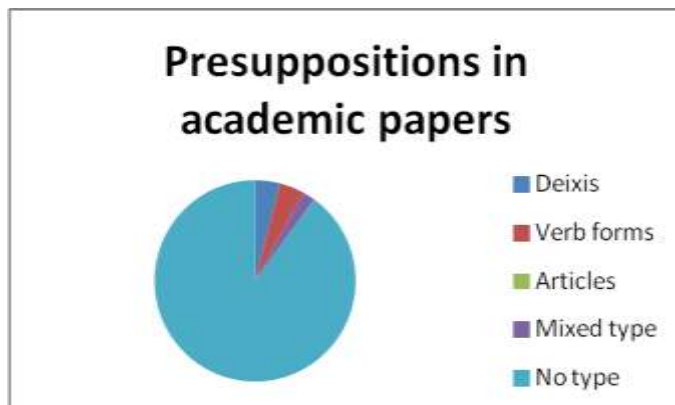
Chart 12 shows that academic papers do not tend to use tools creating pragmatic presuppositions in initial (i.e. introductory) parts of their texts. This is supposedly because of their long-term and intercultural orientation resulting in the likelihood of the fact that the potential addressee is likely to share academic knowledge (though not necessarily the academic point of view), but the cultural background may substantially differ or is of no relevance at all. Besides, requirements of the style feature the avoidance of informality; this further contributes to the absence of personalized references to the addressee. As a result, academic papers mostly relate to other works or documents but tend to word these references in direct phrasing thus avoiding the use of pragmatic tools.

The following chart presents the percentage of distribution of types of creation of pragmatic presuppositions in technical documents, such as guidebooks, manuals, instructions, etc.

Chart 13. Percentage distribution of types of creation of pragmatic presuppositions in technical documentation.

Presuppositions in technical documentation

- Deixis
- Verb forms
- Articles
- Mixed type
- No type
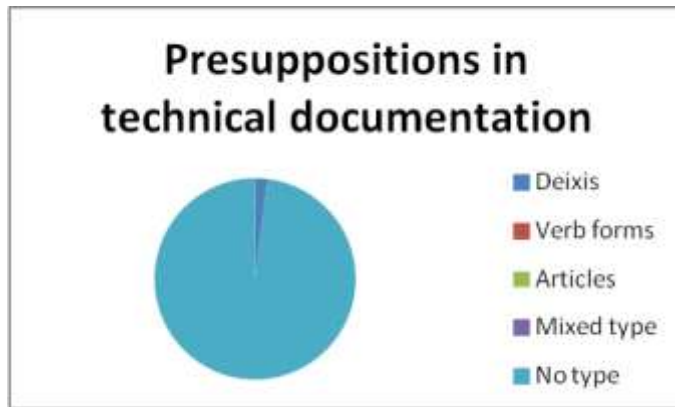
Chart 13 demonstrates that the use of pragmatic presuppositions is largely avoided in technical documentation due to the inherent requirement of maximum clarity and conciseness of expression. The only case of use of deixis occurred in an assembly instruction where deictic "this" was employed by referring to the object whose assembly was commented upon. As the instruction covered the assembly of only one object, no ambiguity was likely to occur. It is notable that 11 cases of the *irrealis* mood were observed; however, all of them were strictly instructive (e.g.) and required no pragmatic interpretation. Hence they were not considered relevant to the subject matter of the present research. All in all, the objective of technical documentation imposes on the style and leads to avoidance of statements requiring interpretation.

The following chart presents the percentage of distribution of types of creation of pragmatic presuppositions in letters.

Chart 14. Percentage distribution of types of creation of pragmatic presuppositions in letters.

Presuppositions in letters

- Deixis
- Verb forms
- Articles
- Mixed type
- No type
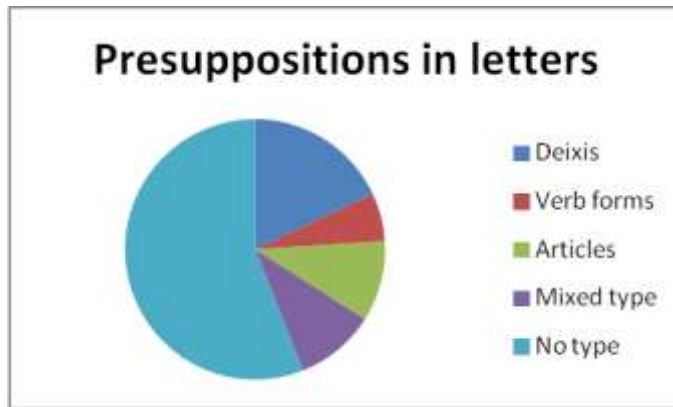
Chart 14 illustrates the use of tools of pragmatic presuppositions in letters. Deixis is the most frequent phenomenon, but essentially it does not dominate over other types of creation of pragmatic tools. Almost half of the researched letters contained pragmatic references likely as a result of the nature of the genre. Essentially, the whole range of letters from highly personal informal ones to highly formal letters address either a person or institution with whom/ which the addresser is mutually familiar or are targeted at addressees with shared background of some kind. No major differences in results were found among informal, semi-formal and formal letters; however, letters aimed at establishing a relationship rather than at responding to a previous piece of writing contained virtually no elements of pragmatic presuppositions. It is also worth noting that letters represent the only genre of non-fiction, in which verb-form related presuppositions are the least frequent tool. Such regular addressing forms as "to whom it may concern" and similar were considered to be markings of the style of expression rather than pragmatic devices and were consequently ignored and not calculated into the first fifty words of a text.

The following chart presents the percentage of distribution of types of creation of pragmatic presuppositions in various types of legal documents.

Chart 15. Percentage distribution of types of creation of pragmatic presuppositions in laws, orders, permissions and other related formal legislation documents.

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Presuppositions in legal documents

- Deixis
- Verb forms
- Articles
- Mixed type
- No type
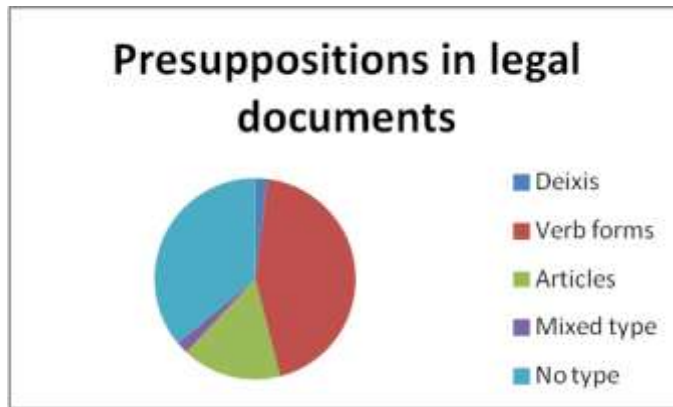
Chart 15 highlights the fact that the genre of laws, orders and other similar document is the only genre in which the initial parts of almost two thirds of the researched documents contained tools of pragmatic presuppositions. As it is evident from the chart, approximately 70 per cent of the cases of presuppositions stem from the usage of verb forms, among which, modality (notably, the modal verb *shall*) is the most frequent. On the other hand, no verb tense forms related with creation of presuppositions occur in the researched texts. If grammatical articles are also considered, 60 per cent of the researched texts contain pragmatic presuppositions based on the use of verb forms or articles while the highest number among the other genres is 16 per cent in letters (almost 4 times lower frequency). Deixis and presuppositions based on the use of specific lexical devices essentially do not occur in legal and other highly formal documents. This is actually a direct consequence of the peculiarities of the genre denoted by the neutrality of the style and by one and only one possible interpretation of any text. As a result, only the strategy of use of specific verb forms adheres to the requirements of the style, and the correctness of the interpretation of the text stems from the experience of the most likely addressees, such as lawyers or enterprise staff members regularly dealing with the language of formal documentation.

The following chart presents the average percentage of distribution of types of creation of pragmatic presuppositions.

Chart 16. Average of the 6 types of non-fiction documents regarding the percentage distribution of types of creation of pragmatic presuppositions.
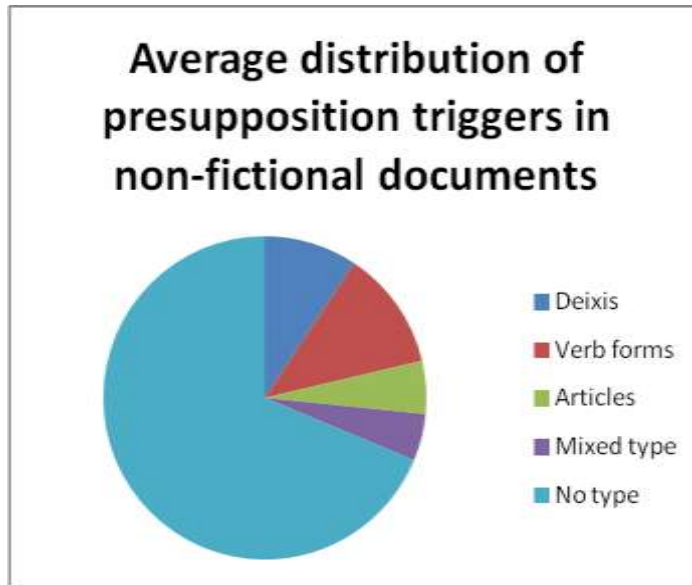
Chart 16 exhibits the average distribution of presupposition-creating devices in non-fictional texts. Differently from Table X, it presents data of absolute frequency. The chart highlights the fact that slightly more than two thirds of the researched texts contained no tools creating pragmatic presuppositions in their initial parts. Also, no device scored more than 10 per cent in terms of absolute frequency. If the highly specific data yielded from the research of legal documents is omitted, then only 24.8% per cent of texts of the five other genres contain pragmatic presuppositions, and the frequency of pragmatic value creating verb forms, grammatical articles and other strategies is essentially identical. The chart clearly demonstrates that formal and/or stylistic requirements as well as authorial attitudes lead to a relatively low level of occurrence of pragmatic presuppositions in formal texts which generally tend to be written so that only one plausible interpretation exists. At the same time, semi-formal and informal non-fictional texts tend to feature pragmatic interpretation requiring elements; in many cases, such texts present the "expected correct" interpretations of such "pragmatic riddles". It is worth noting that non-fictional informal and semi-formal texts contained pragmatic

presuppositions slightly more frequently than strictly formal texts and that the distribution of employed strategies exhibited substantial differences.

From the perspective of absolute frequency of specific strategies creating pragmatic presuppositions, a few notable observations can be made. The following part of the subchapter will overview the numbers of occurrence of all the relevant strategies regarding the genre of the text.

Chart 17. Numerical distribution of deixis in the 6 types of non-fiction documents.
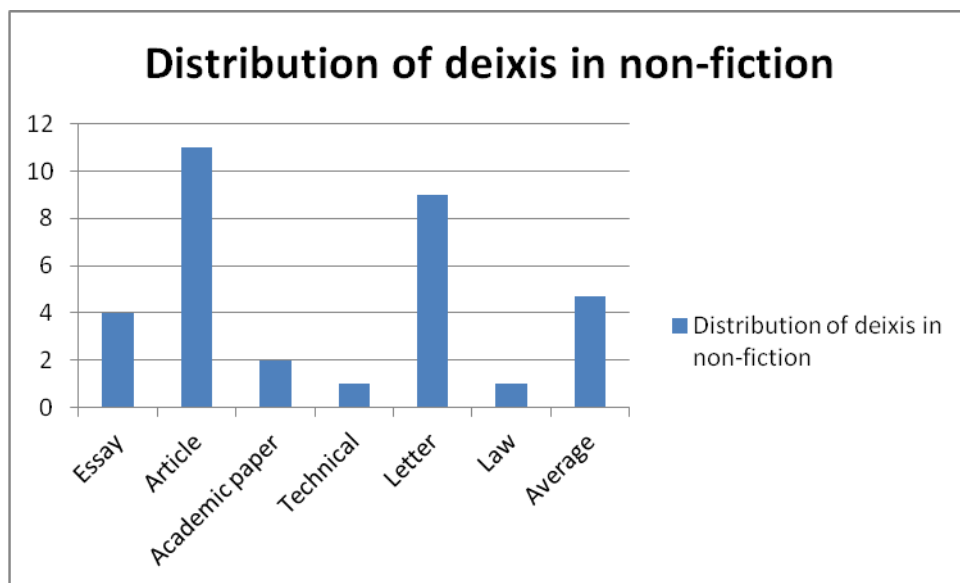
Chart 17 highlights the fact that deixis occurs very rarely in academic papers, technical documentation and legal acts. Only two genres, the article and the letter score double the average and feature a significant number of deixes leading to the creation of pragmatic presuppositions. This chart emphasizes the likelihood of deixis being common in semi-formal and informal texts while highly formal academic papers, technical documents and law acts taken together yield a result of 4 cases of usage out of 150 texts (equaling to 3.33% of the researched texts). It shows that the formality of the relationship between the addresser and the potential addressee imposes on the use of this kind of pragmatic presuppositions. Besides, the academic, technical and law texts are usually expected to be long-term usage texts differently from

essays, articles and letters. It seems that deixis is a time-sensitive tool as deictic references to current objects, events, qualities or actions can be expected to be interpreted with high levels of felicity while authors of long-term-oriented texts opt to avoid the employment of deictic lexis.

Chart 18. Numerical distribution of verb forms in the 6 types of non-fiction documents.
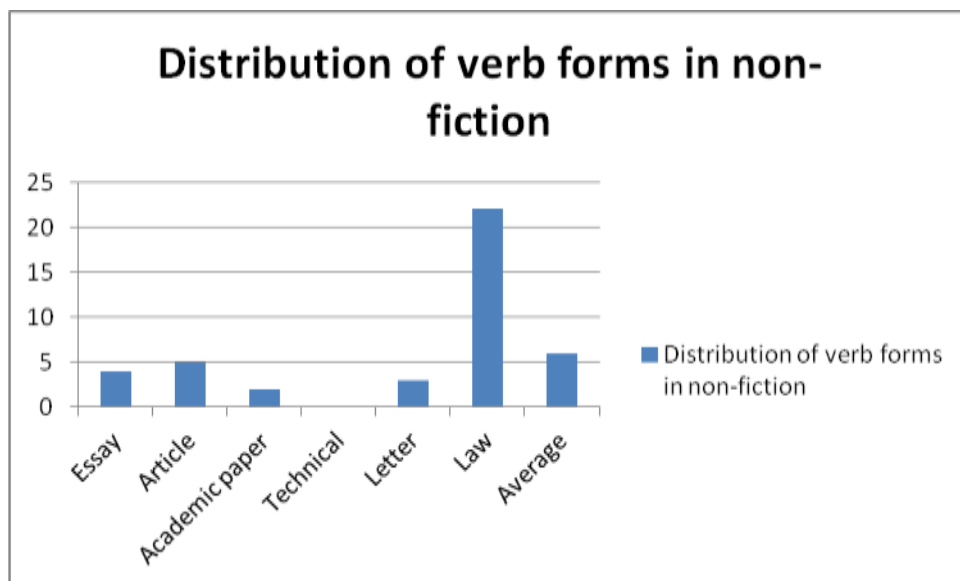
Chart 18 shows the frequency of use of verb forms in the six types of researched texts. As seen from the chart, the number of presupposition-creating verb forms is similar in essays, articles, academic papers and letters while the strategy is not employed in technical documentation at all. The exceptionally high result scored by law documents is explained by presupposition-creating use of modality (more than three fourths of cases of use in law texts), voice and the *irrealis* mood. On the other hand, other types of texts featured creation of presuppositions by employing verb tense forms (4 cases), the passive voice (3 cases), the aspect (2 cases), modality (2 cases), the mood (2 cases) and a non-finite form (1 case). This shows a broad distribution of strategies in general as well as in specific cases, e.g. the five cases of use of presupposition-creating in articles feature five different strategies; similarly, three different strategies were employed in essays (4 occurrences in total) and letters (3 occurrences in

total). Differently from the use of deixis, which seems to be sensitive to temporal factors of the use of a text, verb forms do not exhibit any impact on distribution regarding this factor. This evidently stems from the universality of grammatical categories in terms of providing references: while deixis is likely to refer an addressee to a current or a culturally related phenomenon, the verb tense/ mood/ aspect, etc. system provides a system of measurement based on a more universal scale largely unaffected by a culture, timeline, etc.

Chart 19. Numerical distribution of articles in the 6 types of non-fiction documents.
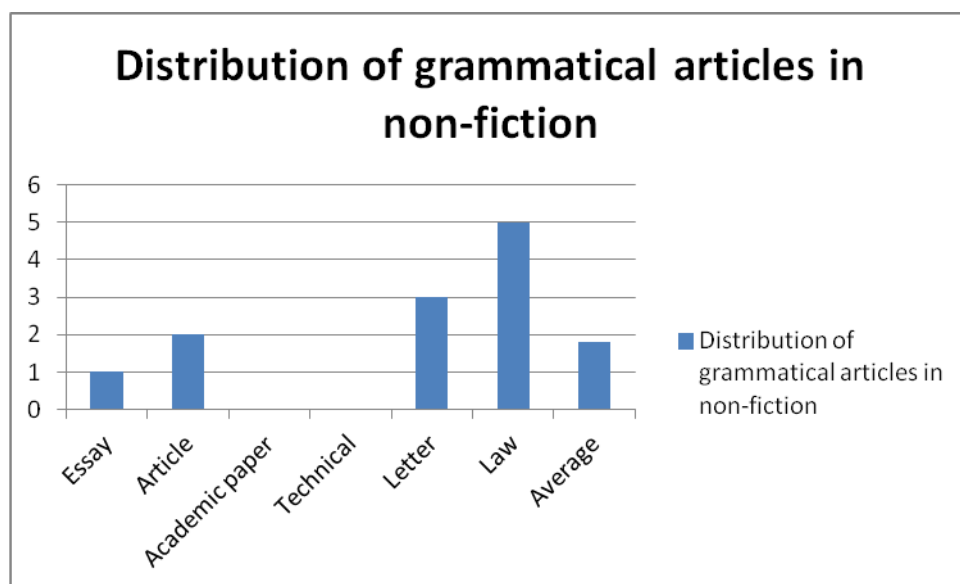
Chart 19 exhibits the use of grammatical articles as presupposition-creating tools, which were not found in academic papers and technical documentation and scored very low frequency values in essays and articles being relatively common in letters and law acts only. In legal documents, all the eight cases of use involved the article *the* while in letters, there were 2 presupposition-creating cases of use of the definite article, two occurrences of the indefinite article and one instance of a presupposition-creating case of the omission of an article (i.e. the use of the *zero* article). There were no presuppositions created by the use of articles in laws proper, and all the eight

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cases of use were traced other legal documents (orders, permissions, etc.). In letters, four out of five cases of grammatical article-based presuppositions were discovered in informal or semi-formal texts while the only occurrence of a grammatical article-based presupposition in a formal text was based on the use of the definite article. Apart from legal documentation, presupposition-creating grammatical articles are more likely to be encountered in informal or semi-formal rather than formal texts.

Chart 20. Numerical distribution of other strategies in the 6 types of non-fiction documents.
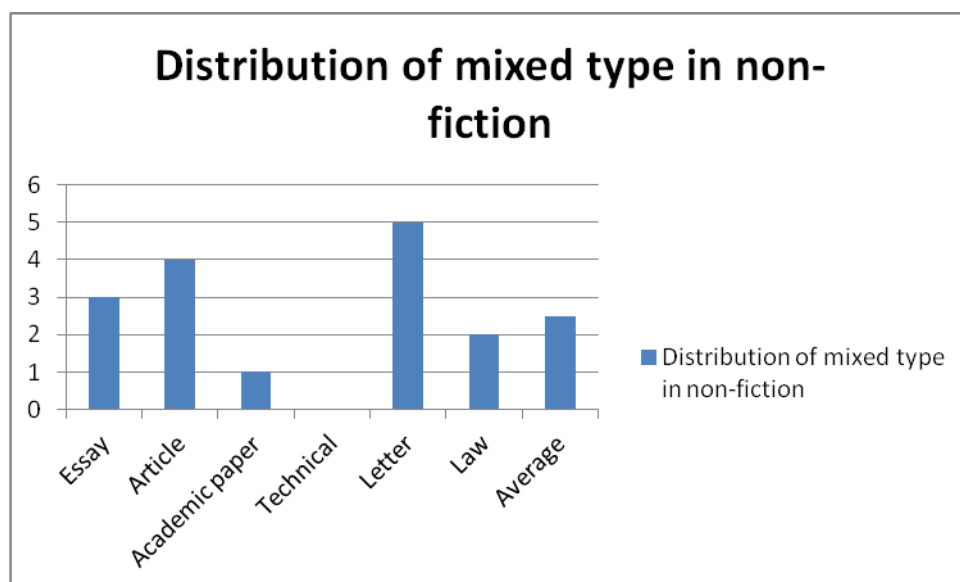
Chart 20 presents the numerical distribution of other strategies in the 6 types of non-fiction documents and also highlights the fact that the level of formality of a text imposes on the frequency of creation of pragmatic presuppositions as both academic papers and legal documents scored one case of use each while there were no pragmatic presuppositions grounded on the use of other strategies found in technical documentation; these three groups of non-fictional texts average 0.67 cases per one type of text or 0.0133 cases per the initial part of a single text. At the same time, semi-formal and informal documents (essays, articles and letters) average 4 cases per one type of text

(which is six times higher) or, in other words, feature in 8 per cent of the initial parts of the researched texts. The occurrences in academic papers and legal documents involved mixed strategies in both cases while in essays, articles and letters, simultaneous involvement of two or more strategies (4 cases) was involved in addition to lexical elements (3 cases), emphatic word order structures (2 cases), inadequate style (1 case) or the intentional irregularity of the outline (1 case).

Chart 21. Total numerical distribution of all strategies in the 6 types of non-fiction documents.
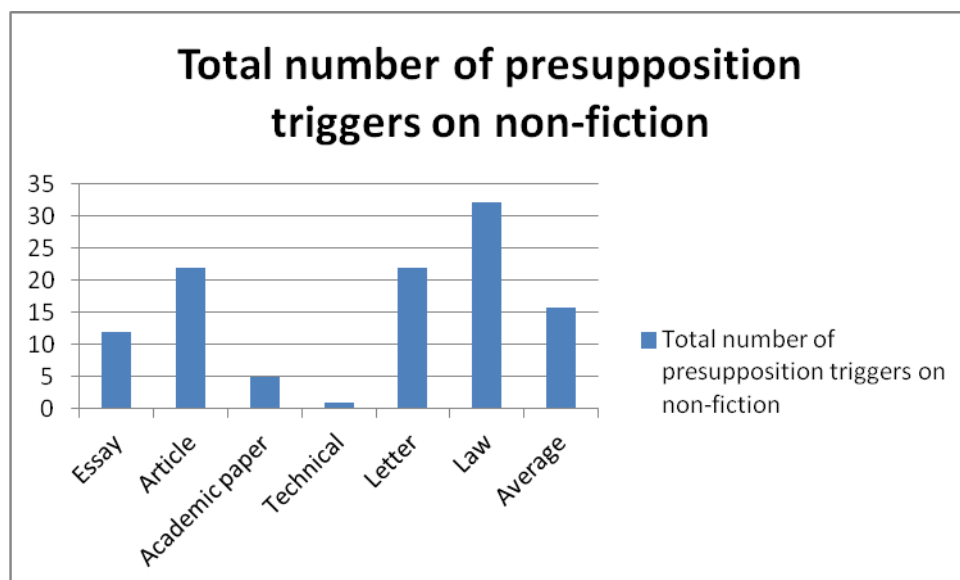
Chart 21 shows the total number of cases of employment of pragmatic presuppositions in the six types of texts. As it has been observed previously, academic papers and legal documents being highly formal in terms of style employ presupposition-creating strategies very scarcely, and the difference exhibited by law documents stems from the style-imposed requirements concerning the use of modality. The frequency of employment of tools creating pragmatic presuppositions across the range of essays, articles and letters is fairly comparable. As the data presented in Table X shows, 31% of non-fictional texts feature pragmatic presuppositions in their initial parts, but letters, essays and articles taken together yield the rate 37% while only

informal letters, articles and essays exhibit 42% of occurrences. It is evident that the relationship between the addresser and the addressee in the context of temporal and cultural perspective heavily imposes on the frequency of employment of pragmatic presupposition-creating devices.

4.2. TEST RUN OF THE METHODOLOGY OF CHAPTER 3 RESEARCH

19 individuals (native speakers of English or users of English as (one of) the main languages in their professional activity) were invited to take part in an experiment, of whom 12 agreed concerning the feasibility of presupposition-creating devices. The participants were friends of the author of the thesis possessing various cultural backgrounds and representing a wide variety of age groups. The 12 participants were: (R1) a student from Israel, aged 22; (R2) an airline pilot and aviation accident investigator from Turkey, aged 58; (R3) a barrister of Indian origin from England, the United Kingdom, aged 43; (R4) an associate professor of economics of Lithuanian origin lecturing at an English university, aged 31; (R5) a professor of politics at a university in Nebraska, the USA, aged 35; (R6) an airline pilot from Hong Kong, aged 48, (R7) a pensioner from Australia, aged 62; (R8) a doctor from Peru who graduated from medical studies in a US university, aged 34; (R9) a waiter from France, aged 46; (R10) a municipality employee from France, aged 48; (R11) a pensioner dentist from Germany, aged 63 and (R12) an artist from Denmark, aged 52.

They were asked to read 12 randomly selected poems and novels (poems in full and novels until the interpretation is validated or overridden by another version which could be considered beyond doubt). 3 poems and 3 novels represented each of the four strategies of creation of presuppositions. The participants were not provided any clue markings in the text (underlining,

italics, etc.), i.e. they were provided plain texts and asked the following questions:

> 1. What is the first thing in the text that gets you surprised?

> 2. What and how many ways of treating this textual item do you see? Is there any specific way of assigning the likelihood of the explored options?

> 3. Does the further text confirm your choice?

Hence, the participants of the experiment were asked to identify the presupposition-creating element and to provide possibilities of interpretation, and finally, to check the choice against the further text. The following table exhibits their ability to identify the object creating a presupposition. The meaning of *1* is successful interpretation while the *0* stands for a failure.

Table 6. Reader's identification of an entity leading to the creation of a presupposition in poetry.

	De1	De2	De3	Ar1	Ar2	Ar3	VF1	VF2	VF3	OS1	OS2	OS3
R1	1	1	1	1	1	1	1	1	1	1	0	1
R2	1	1	1	1	0	0	1	0	1	0	0	0
R3	1	1	0	1	0	0	1	0	1	1	0	0
R4	1	1	1	1	1	1	1	1	1	1	1	1
R5	1	1	1	1	1	1	1	0	0	0	1	0
R6	1	1	0	1	1	1	1	1	0	1	0	0
R7	1	1	1	0	1	0	1	0	1	0	0	0
R8	1	1	0	1	1	0	1	1	1	1	0	0
R9	1	0	1	0	1	0	1	1	1	0	0	1
R10	1	1	1	1	1	1	1	1	1	1	1	1
R11	1	1	0	0	1	0	1	1	1	1	0	0
R12	1	1	1	1	1	1	1	1	1	1	1	1
Avg	1.00	0.91	0.67	0.83	0.83	0.50	1.00	0.67	0.83	0.67	0.33	0.41
Type Avg	0.86			0.72			0.83			0.47		

As Table 6 shows, readers were the most efficient when identifying presuppositions based on deixis and verb forms while the score at other strategies is almost equal. However, the identification of article-based strategies was far less successful. The following table exhibits the readers' ability to identify the object creating a presupposition in novels. The meaning of *1* is successful interpretation while the *0* stands for a failure.

Table 7. Reader's identification of an entity leading to the creation of a presupposition in novels.

	De1	De2	De3	Ar1	Ar2	Ar3	VF1	VF2	VF3	OS1	OS2	OS3
R1	1	1	1	1	1	1	1	1	1	1	1	1
R2	1	0	1	1	0	1	1	0	1	1	1	0
R3	1	0	1	0	0	0	1	0	1	0	0	1
R4	1	1	1	1	1	1	1	0	1	1	1	1
R5	1	1	1	1	0	1	1	1	0	1	1	1
R6	1	1	1	0	0	1	1	0	0	1	1	0
R7	1	0	1	0	1	0	1	1	0	1	1	1
R8	1	1	1	1	1	0	1	1	1	1	0	1
R9	1	0	1	1	0	0	1	1	1	1	0	0
R10	1	1	1	1	1	1	1	1	1	1	1	1
R11	1	0	1	0	1	0	1	1	1	0	0	1
R12	1	1	1	1	1	1	1	1	0	1	1	1
Avg	1.00	0.58	1.00	0.67	0.58	0.58	1.00	0.67	0.67	0.83	0.67	0.75
Type Avg	0.86			0.61			0.78			0.75		

The table highlights the fact that the identification of presupposition-creating devices was far less successful in novels than in poetic works: while in poetry, the total average of the four strategies stood at 0.83, in prose fiction, the

average stood at 0.72, and the distribution of values was far more prominent, deixis and verb forms scoring almost twice as much as the result of other strategies. When the results of successful interpretation are considered, the following data was produced in poetry:

Table 8. Reader's success of interpretation of an entity leading to the creation of a presupposition in novels.

	De1	De2	De3	Ar1	Ar2	Ar3	VF1	VF2	VF3	OS1	OS2	OS3
R1	1	1	1	1	1	1	1	1	1	1	1	1
R2	1	0	1	1	0	1	1	0	1	1	1	0
R3	1	0	1	0	0	0	1	0	1	0	0	1
R4	1	1	1	1	1	1	1	0	1	1	1	1
R5	1	1	1	1	0	1	1	1	0	1	1	1
R6	1	1	1	0	0	1	1	0	0	1	1	0
R7	1	0	1	0	1	0	1	1	0	1	1	1
R8	1	1	1	1	1	0	1	1	1	1	0	1
R9	1	0	1	1	0	0	1	1	1	1	0	0
R10	1	1	1	1	1	1	1	1	1	1	1	1
R11	1	0	1	0	1	0	1	1	1	0	0	1
R12	1	1	1	1	1	1	1	1	0	1	1	1
Avg	1.00	0.58	1.00	0.67	0.58	0.58	1.00	0.67	0.67	0.83	0.67	0.75
Type Avg	0.86			0.61			0.78			0.75		

Note. The failure to identify a strategy of presupposition creation by default was considered a failure of interpretation.

As Table 8 demonstrates, the interpretation of deictic elements leading to the creation of pragmatic presuppositions was the most successful while the results of verb form and 'other strategies' showed approximately equal results. The obtained statistical data demonstrates that the statistical instruments employed in the present thesis are objective and valid.

4.3. STATISTICAL VALIDITY OF THE ANALYSIS OF PRESUPPOSITIONS IN FICTIONAL AND NON-FICTIONAL TEXTS

This chapter presents a general overview of the statistical data obtained in the research. In the first subchapter, the data distribution is summarized. The second subchapter introduces the methodology of the statistical research. The third subchapter provides generalized statistical data upon the creation of pragmatic values in fictional and non-fictional texts by highlighting statistically significant differences.

4.3.1. Scope of Analysis

The following table lists the batch size of the researched types of texts and their share in the pool of the batch:

Table 9. Batch size of the researched entities.

Type of text	Frequency	Per cent	Cumulative Percentage
Poem	437	45.5	45.5
Novel	223	23.2	68.8
Essay	50	5.2	74.0
Article	50	5.2	79.2
Academic paper	50	5.2	84.4
Technical documentation	50	5.2	89.6
Letter	50	5.2	94.8
Law, order	50	5.2	100.0
Total	960	100.0	-

It is worth taking into consideration that the size (length) of a particular work or document is irrelevant as only the initial parts of texts (no more than 50 words) were researched. The following table presents the distribution of the batch in terms of fiction versus non-fiction.

Table 10. Distribution of the batch in terms of fiction versus non-fiction.

Type of text	Frequency	Per cent	Cumulative Percentage
Poem	437	45.5	45.5
Novel	223	23.2	68.8
Non-fiction	300	31.3	100.0
Total	960	100.0	-

The table highlights that 68.8 per cent of the researched documents were fictional works while the control batch of non-fictional works was drawn from 300 documents. The following table introduces the number and percentual share of texts involving specific strategies.

Table 11. Use of tools of creation of presuppositions in terms of types of texts

Strategy	Not applied	Applied
	n (per cent)	
Deixis	756 (78.8)	204 (21.3)
Verb forms	798 (83.1)	162 (16.9)
Grammatical articles	845 (88.0)	115 (12.0)
Mixed strategies	775 (80.7)	185 (19.3)
No strategy	666 (69.4)	294 (30.6)

One of the branches of a further extension of the present thesis may be comparative analysis ofpresupposition triggers in a large variety of genres. This would provide more profound insights into the dependence of presupposition-triggering instruments on the type and objective of a text.

4.3.2. Methods of Analysis and Procedures of Exploration

Qualitative data analysis has been performed by employing the *Statistical Package for Social Science* (SPSS), version 17.0. In order to verify the hypotheses, descriptive statistics and χ^2 criterion were employed. The level of statistic reliability was established at 0.05. Besides, trends of $0.05 < p < 0.1$ were also singled out. Strategies of creation of pragmatic values in poetry and novels are compared and their cumulative statistical values are checked against the test batch consisting of non-fictional works.

4.3.3. Results of the Statistical Analysis

The differences of application of strategies leading to the creation of pragmatic presuppositions can be best exhibited by highlighting the differences between novels and poems in terms of all the researched strategies. First of all, a comparison of the application of deixis is presented.

Table 12. Use of deixis as a tool of creating presuppositions in poems and novels, $\chi^2 = 0.074$; df = 1; p = 0.785

Type of writing	Not applied	Applied	Total
	n (per cent)		
Novel	319 (73.0)	118 (27.0)	437 (100.0)
Poetry	165 (74.0)	58 (26.0)	223 (100.0)
Total (average)	484 (73.3)	176 (26.7)	660 (100.0)

As Table 12 shows, there are no substantial differences in terms of using deixis as a presupposition creating strategy (p>0.05). The following table introduces the application of verb forms as a strategy of creation of pragmatic presuppositions.

Table 13. Use of verb forms as a tool of creating presuppositions in poems and novels,

$\chi^2 = 10,633$, df = 1; p = 0.001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Novel	338 (77.3)	99 (22.7)	437 (100.0)
Poetry	196 (87.9)	27 (12.1)	223 (100.0)
Total	534 (80.9)	126 (19.1)	660 (100.0)

The results of the research revealed (see Table X) that novels (22.7 per cent) use verb forms statistically significantly more frequently than works of poetry (12.1 per cent) (p<0.01). The following table introduces the application of grammatical articles as a strategy of creation of pragmatic presuppositions.

Table 14. Use of articles as a tool of creating presuppositions in poems and novels,

$\chi^2 = 2.948$, df = 1; p = *0.086*

Type of writing	Not applied	Applied	Total
	n (per cent)		
Novel	364 (83.3)	73 (16.7)	437 (100.0)
Poetry	197 (88.3)	26 (11.7)	223 (100.0)
Total	561 (85.0)	99 (15.0)	660 (100.0)

Even though statistically significant difference was not established, the trend is still evident (p<0.1) that works of non-poetic fiction (16.7 proc.) use grammatical articles more frequently than works of poetry (11.7 per cent) (see Table 14). The following table introduces the application of other strategies as a way of creation of pragmatic presuppositions.

Table 15. Use of other strategies as a tool of creating presuppositions in poems and novels,

$\chi^2 = 6.169$, df = 1; p = 0.013

Type of writing	Not applied	Applied	Total
	n (per cent)		
Novel	337 (77.1)	100 (22.9)	437 (100.0)
Poetry	152 (68.2)	71 (31.8)	223 (100.0)
Total	489 (74.1)	171 (25.9)	660 (100.0)

As Table X highlights, works of poetry use other strategies of creation of presuppositions more frequently (31.8 per cent) than works of poetry (22.9 per cent) (p<0.05). The following table introduces the relative frequency of absence of any strategy of creation of pragmatic presuppositions.

Table 16. Use of no strategy of creation of presuppositions in poems and novels,

$\chi^2 = 7,440$, df = 1; p = 0.006

Type of writing	Was not applied	Was applied	Total
	n (per cent)		
Novel	390 (89.2)	47 (10.8)	437 (100.0)
Poetry	182 (81.6)	41 (18.4)	223 (100.0)
Total	572 (86.7)	88 (13.3)	660 (100.0)

Table 16 demonstrates that the absence of strategies of creation of presuppositions in poetry (18.4 per cent) is statistically significantly more frequent than avoidance of such strategies in novels (10.8 per cent) (p<0.01).

A comparison of strategies of creation of pragmatic values in fiction and non-fiction is performed further in the text. First of all, use of deixis is compared:

Table 17. Use of deixis as a tool of creating presuppositions in fiction and non-fiction,

$\chi^2 = 37.03$, df = 1; p = 0.0001

Type of writing	Not applied	Applied	Total
		n (per cent)	
Fiction	484 (73.3)	176 (26.7)	660 (100.0)
Non-fiction	272 (90.7)	28 (9.3)	300 (100.0)
Total	756 (78.8)	204 (21.3)	960 (100.0)

As it is highlighted in the table, works of fiction use deixis as a way of creation of presuppositions (26.7 per cent) statistically more frequently than works of non-fiction (9.3 per cent) (p<0.001). Next, use of verb forms as a way of creation of pragmatic values in fiction and non-fiction is compared.

Table 18. Use of verb forms as a tool of creating presuppositions in fiction and non-fiction,

$\chi^2 = 7.393$; df = 1; p = 0.007

Type of writing	Not applied	Applied	Total
		n (per cent)	
Fiction	534 (80.9)	126 (19.1)	660 (100.0)
Non-fiction	264 (88.0)	36 (12.0)	300 (100.0)
Total	798 (83.1)	162 (16.9)	960 (100.0)

As the table shows, fiction works employ verb forms as a device of creation of presuppositions statistically significantly more frequently (19.1 per cent) than non-fictional works (12.0 per cent) (p<0.01). The following table presents statistical values of the use of articles in fictional versus non-fictional works.

Table 19. Use of articles as a tool of creating presuppositions in fiction and non-fiction,

$\chi^2 = 18.278$; df= 1; p = 0.0001

Type of writing	Not applied	Applied	Total
		n (per cent)	
Fiction	561 (85.0)	99 (15.0)	660 (100.0)
Non-fiction	284 (94.7)	16 (5.3)	300 (100.0)
Total	845 (88.0)	115 (12.0)	960 (100.0)

The results of the research also demonstrated that the use of grammatical articles in fiction (15.0 per cent) is statistically significantly more frequent than their use in non-fictional works standing at 5.3 per cent and yielding the result of p<0.001. Next, use of other strategies as a way of creation of pragmatic values in fiction and non-fiction is compared.

Table 20. Use of other strategies as a tool of creating presuppositions in fiction and non-fiction,

$\chi^2 = 59.823$; df = 1; p = 0.0001

Type of writing	Not applied	Applied	Total
		n (per cent)	
Fiction	489 (74.1)	171 (25.9)	660 (100.0)
Non-fiction	286 (95.3)	14 (4.7)	300 (100.0)
Total	775 (80.7)	185 (19.3)	960 (100.0)

As seen from the tabale above, the use of other strategies in fiction is also statistically significantly more frequent at 25.9 per cent than their use in non-fictional works (4.7 per cent) with the p value at p<0.001. Next, use of no strategy of creation of pragmatic values in fiction and non-fiction is compared.

Table 21. Use of no strategy of creation of presuppositions in fiction and non-fiction,

$\chi^2 = 297.227$; df= 1; p = 0.0001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Fiction	572 (86.7)	88 (13.3)	660 (100.0)
Non-fiction	94 (31.3)	206 (68.7)	300 (100.0)
Total	666 (69.4)	294 (30.6)	960 (100.0)

Evidently, the major difference of 68.7 per cent in non-fictional texts and 13.3 per cent in fictional texts results in statistical significance with p standing at p<0.001.

The following part of the subchapter researches the parallels of use of strategies leading to the creation of pragmatic values in novels versus non-fictional works. First of all, use of deixis in novels and non-fiction is compared.

Table 22. Use of deixis as a tool of creating presuppositions in novels and non-fiction,

$\chi^2 = 34.958$; df = 1; p = 0.0001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Novel	319 (73.0)	118 (27.0)	437 (100.0)
Non-fiction	272 (90.7)	28 (9.3)	300 (100.0)
Total	591 (80.2)	146 (19.8)	737 (100.0)

The table highlights a statistically significant difference between novels and non-fictional works as novels exhibit the frequency of 27.0 per cent while the statistical value of non-fictional works stands at 9.3 per cent with p at p<0.001. the following table exhibits the use of verb forms as a tool of creating presuppositions in novels and non-fiction,

Table 23. Use of verb forms as a tool of creating presuppositions in novels and non-fiction,

$\chi^2 = 13.496$; df= 1; p = 0.0001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Novel	338 (77.3)	99 (22.7)	437 (100.0)
Non-fiction	264 (88.0)	36 (12.0)	300 (100.0)
Total	602 (81.7)	135 (18.3)	757 (100.0)

It is evident that in novels, the use of verb forms as a tool of creation of presuppositions is statistically significantly more frequent (22.7 per cent) than in non-fictional works (12.0), with p standing at p<0.01. The use of articles as a way of creation of presuppositions is statistically reflected in the following table.

Table 24. Use of articles as a tool of creating presuppositions in novels and non-fiction,

$\chi^2 = 21.664$; df = 1; p = 0.0001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Novel	364 (83.3)	73 (16.7)	437 (100.0)
Non-fiction	284 (94.7)	16 (5.3)	300 (100.0)
Total	648 (87.9)	89 (12.1)	757 (100.0)

The research results show that novels contain statistically significantly more articles used as tools of creation of presuppositions (16.7 per cent) than non-fictional works (5.3 per cent) with p at p<0.001. The following table produces statistical data on the use of other strategies of creation of presuppositions.

Table 25. Use of other strategies as a tool of creating presuppositions in novels and non-fiction,

$\chi^2 = 45.145$; df = 1; p = 0.0001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Novel	337 (77.1)	100 (22.9)	437 (100.0)
Non-fiction	286 (95.3)	14 (4.7)	300 (100.0)
Total	623 (84.5)	114 (15.5)	757 (100.0)

The table highlights that the use of other strategies in novels is statistically significantly more frequent (22.9 per cent) than the amount of the occurrence of other strategies in non-fictional works (4.7 per cent), p being at p<0.001.

Table 26. Use of no strategy of creation of presuppositions in novels and non-fiction,

$\chi^2 = 264.627$; df = 1; p = 0.0001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Novel	390 (89.2)	47 (10.8)	437 (100.0)
Non-fiction	94 (31.3)	206 (68.7)	300 (100.0)
Total	484 (65.7)	253 (34.3)	757 (100.0)

Evidently, the frequency of absence of any presupposition creating tools in non-fictional works (68.7 per cent) in comparison with novels (10.8 per cent) is statistically significantly higher with p at p<0.001. The following part of the subchapter provides statistical data on the use of tools of creating presuppositions in potery and non-fictional works. First of all, the category of the use of deixis is reflected.

Table 27. Use of deixis as a tool of creating presuppositions in poetry and non-fiction,

$\chi^2 = 0.02588$; df = 1; p = 0.0001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Poetry	165 (74.0)	58 (26.0)	223 (100.0)
Non-fiction	272 (90.7)	28 (9.3)	300 (100.0)
Total	437 (83.6)	86 (16.4)	523 (100.0)

The table highlights that poems feature presupposition-creating deixis statistically significantly more frequently (26.0 per cent) in comparison with non-fictional works (9.3 per cent), p being at p<0.001. Below, a comparison of the frequency of use of verb forms in potery and non-fiction is produced.

Table 28. Use of verb forms as a tool of creating presuppositions in poetry and non-fiction,

$\chi2 = 0.001$; df = 1; p = 0.970

Type of writing	Not applied	Applied	Total
	n (per cent)		
Poetry	196 (87.9)	27 (12.1)	223 (100.0)
Non-fiction	264 (88.0)	36 (12.0)	300 (100.0)
Total	460 (88.0)	63 (12.0)	523 (100.0)

The table highlights that the frequency of use of verb forms in potery and non-fictional texts is not statistically significant with 12.1 and 12.0 per cent of occurrences respectively and p standing at p>0.05. The following table compares the use articles as a tool of creating presuppositions in poetry and non-fiction.

Table 29. Use of articles as a tool of creating presuppositions in poetry and non-fiction,

$\chi 2 = 6.931$; df = 1; p = 0.008

Type of writing	Not applied	Applied	Total
	n (per cent)		
Poetry	197 (88.3)	26 (11.7)	223 (100.0)
Non-fiction	284 (94.7)	16 (5.3)	300 (100.0)
Total	481 (92.0)	42 (8.0)	523 (100.0)

The results of the research highlight that the use of articles in potery is statistically significantly more frequent (11.7 per cent) than in the field of non-fictional works (5.3 per cent) with the p value at p<0.01. The following table comments upon the frequency of use of other strategies aimed at creation of presuppositions.

Table 30. Use of other strategies as a tool of creating presuppositions in poetry and non-fiction,

$\chi^2 = 69.386$; df = 1; p = 0.0001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Poetry	152 (68.2)	71 (31.8)	223 (100.0)
Non-fiction	286 (95.3)	14 (4.7)	300 (100.0)
Total	438 (83.7)	85 (16.3)	523 (100.0)

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The table highlights that the use of other strategies is statistically significantly more frequent in poetry (31.8 per cent) than in non-fictional works (4.7 per cent) with the p value of p<0.001. The following table compares the relative frequency of the absence of presuppositions in potery and non-fiction.

Table 31. Use of no strategy of creation of presuppositions in poetry and non-fiction,

$\chi^2 = 129.757$; df = 1; p = 0.0001

Type of writing	Not applied	Applied	Total
	n (per cent)		
Poetry	182 (81.3)	41 (18.4)	223 (100.0)
Non-fiction	94 (31.3)	206 (68.7)	300 (100.0)
Total	276 (52.8)	247 (47.2)	523 (100.0)

The value of 68.7 per cent in non-fiction is statistically significantly higher than the relevant value in potery (18.4 per cent) with p standing at p<0.001.

On the grounds of the data presented in this subchapter, generalizations of *p* levels and the number of cases of statistical significance of differences in frequency can be produced in the fields of poetry, novels and non-fictional texts produce systematic results and highlight the reliability of the research methods and the logical validity of the conclusions.

CONCLUSIONS

1a. The spatial and temporal relationship between the addresser and the addressee is unique in fictional texts. Being distantiated by default, the addresser and the addressee of a fictional text tend to share less background knowledge than the addresser and the addressee of a non-fictional text. The strategies of introduction of new information and the reliance on intuition are largely influenced by the fact that the addresser and the addressee have to transgress spatial, temporal and cultural borders.

1b. Four main strategies of triggering pragmatic presuppositions are distinguished: non-standard and/or ungrammatical use of verb forms, articles and deixis as well as a mixed type (i.e. non-standard use of lexis or a combination of several strategies.

Authors of non-fictional texts usually seek maximum transparency and avoid alternatives of interpretation. On the other hand, fictional texts tend to develop complicated narration and introduce elements evoking decreased transparency and alternatives of interpretation. By irregularly using articles, fictional texts play upon the definiteness of entities, by employing counter-intuitive verb forms, they develop several timelines or introduce temporal incompatibilities, by involving deixes without a point of reference, they challenge or cancel the background knowledge of the reader, by introducing textually challenging lexis or mixing various strategies, fictional texts foreground specific textual elements. All these strategies provoke out-of-the box reasoning and interpretation strategies which are not required when interpreting non-fictional texts.

1c. As a result of differences listed in 1a and 1b, the triggering of pragmatic presuppositions is essentially different in fictional and non-fictional texts.

On the basis of these facts, it is possible to claim that Hypothesis 1 *Pragmatic presuppositions in fictional texts are triggered by employing specific devices* has been confirmed.

2a. Poetry and novel texts are significantly different in terms of their objectives and in terms of the expectations of potential felicity in the process of textual interpretation. The genre impacts the size of the text as well as the complexity of its structures at all textual levels. Poetic texts are maximally condensed, and their authors commonly violate the rules of use of deixis, verb forms or articles in order to (de)contextualize the text and challenge the reader. On the other hand, using lexical or mixed strategies in novels is more common than in poetry due to better opportunities of playing on the developed textual uncertainties.

2b. Quantitatively, differences in objectives of authors of poetry and novel texts is revealed by the types and amounts of presupposition-creating strategies being applied; this is proven by statistical data indicating that the use of deixis is almost equal (27% in poetry, 26% in novels), but the three remaining types exhibit specific trends of use: verb forms (23% in poetry, 12% in novels), articles (17% in poetry; 12% in novels) and the mixed type (23% in poetry; 32% in novels) highlight the fact that the type of the text impacts on the selection and frequency of presupposition triggers. Works of poetry produce a relatively even distribution of the cases of employment of pragmatic devices while novels exhibit the dominance of two types. Two out of four cases (articles and verb forms) exceed the threshold value of statistical significance.

2c. As a result of differences listed in 2a and 2b, the trends of the distribution of the types of presupposition-creating devices in poetry and novels do not overlap; specific patterns are observed because of differences in the contextualization of the addressee's background knowledge as well as due to various stylistic aspects such as conciseness of the text or the beginning of a narration with an in-medias-res type situation.

On the basis of these facts, it is possible to claim that Hypothesis 2 *The strategies of triggering pragmatic presuppositions in poetry and novels exhibit significant qualitative and quantitative differences* has been confirmed.

3a. The genre of a text impacts on its size as well as on the complexity of its structures at all textual levels. There is no type of non-fictional text which is comparable to novels or poems in terms of the frequency of presupposition-triggering devices. Specific devices are employed in fiction more frequently (89% of occurrences in poetry, 82% in novels) than in non-fictional texts (on average, 31% of all cases). In terms of frequency in non-fictional textual types, legal documents are the most highlighted; they exhibit 64% of occurrences; however, this number in legal documents is achieved because of prominently high occurrence of use of non-standard verb forms. In comparison, most other types of non-fictional texts exhibit a very low amount of presupposition-triggering devices. In terms of comparison of specific types of texts, the closest similarity is found when comparing newspaper/magazine articles and poetry (newspaper/ magazine articles exhibit the frequencies of 22% of deixis, 10% of verb forms, 4% of grammatical articles and 8% of mixed strategies comparing with 27% of deixis, 23% of verb forms, 17% of grammatical articles and 23% of mixed type in poetry).

3b. Authors of fictional texts follow specific objectives regarding the introduction of new information in terms of the internal structure and coherence of their works, which is reflected by the presence of relevant stylistic features such as inadequate use or omission of articles and lexical irregularities which are not that common in non-fictional works. As a result, the differences in frequency and the relative commonality of presupposition-triggering devices are statistically significant in most cases: 27% of fictional works used deixis vs. 9% in non-fictional texts (significant); non-standard verb forms are found in 17% of fictional and 12% of non-fictional works; irregular use of articles is observed in 14% of fictional and 5% of non-fictional works (significant); mixed strategies are observed in 27% of fictional and 5% of non-fictional works (highly significant). The comparison of the amount of the presence of presupposition-triggering devices exhibits a statistically significant difference; three types of presupposition-triggering devices are statistically significantly more frequent in fictional texts.

This similarity reflects only the relative frequency of the four devices rather than the absolute frequency. All other combinations of fictional and non-fictional texts exhibit even more prominent incompatibility of the frequency of presupposition-triggering devices. When comparing frequencies of presupposition-triggering devices in specific fictional and non-fictional genres, virtually no statistically insignificant cases (less than 5%) are found. The use of the explored devices in fictional texts is directly aimed at triggering presuppositions while the same devices in non-fictional texts may occur without carrying the pragmatic charge.

3c. As a result of differences listed in 3a and 3b, the trends of the frequency of use and the distribution of the types of presupposition-creating devices are significantly different in fictional and non-fictional texts; a variety of patterns is observed because of differences in the contextualization of the addressee's background knowledge as well as due to various stylistic aspects.

On the basis of these facts, it is possible to claim that Hypothesis 3 *The strategies of triggering pragmatic presuppositions in fictional and non-fictional texts exhibit significant qualitative and quantitative differences* has been confirmed.

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POEMS

Ammons, A.R. Corsons Inlet

Ammons, A.R. Easter morning

Ammons, A.R. Pet Panther

Ammons, A.R. Poetics

Ammons, A.R. Silver

Ammons, A.R. The City Limits

Ammons, A.R. The Put-Down Come On

Ashbery, J. Melodic trains

Ashbery, J. Paradoxes and Oxymorons

Ashbery, J. The Painter

Atwood, M. Pig Song

Atwood, M. The Animals in That Country

Atwood, M. This Is a Photograph Me

Atwood, M. You Begin

Atwood, M. You Fit into ME

Auden, W.H. As I Walked Out One Evening

Auden, W.H. [For What Is Easy]

Auden, W.H. In Praise of Limestone

Auden, W.H. Law Like Love

Auden, W.H. Musee des Beaux Arts

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Baraka, A. In Memory of Radio

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Baxter, J.K. New Zealand

Berryman, J. Sonnet 23

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Birney, E. The Bear on the Delhi Road

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Bishop, E. Filling Station

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Bishop, E. The armadillo

Bishop, E. The Fish

Bly, R. Driving toward the Lac Qui Parle River

Bly, R. Waking from Sleep

Bogan, L. Medusa

Bogan, L. Song for the Last Act

Brooks, Gw. Boy Breaking Glass

Brooks, Gw. kitchenette building

Brooks, Gw. We Real Cool

Bukowski, Ch. vegas

Cohen, L. As the Mist Leaves No Scar

Cohen, L. Suzanne takes You Down

Corso, Gr. Marriage

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Crane, H. Royal Palm

Crane, H. The Bridge

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Creeley, R. A Wicker Basket

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Cummings, E.E. anyone lived in a pretty how town

Cummings, E.E. I sing of Olaf glad and big

Cummings, E.E. in Just

Cummings, E.E. l(a

Cummings, E.E. my father moved through dooms of love

Cummings, E.E. "next to of course god America i

Cummings, E.E. o sweet spontaneous

Cummings, E.E. r-p-o-p-h-e-s-s-a-g-r

Cummings, E.E. since feeling is first

Cummings, E.E. somewhere I have never travelled,gladly beyond

Cummings, E.E. the Cambridge ladies who live in furnished souls

Day Lewis, C. Sheepdog Trials in Hyde Park

Day Lewis, C. Song

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Doolittle, H. Wine Bowl

Dowson, E. Non Sum Qualis Eram Bonae sub Regno Cynarae

Dunbar, P.L. Little Brown Baby

Dunbar, P.L. We Wear the Mask

Enright, D.J. The Typewriter Revolution

Everson, W. In All These Acts

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Hill, G. An Apology for the Revivalof Christian Architecture in England

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Hollander, J. Adam's Task

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Hope, A.D. Australia

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Housman, A.E. Crossing Alone the Nighted Ferry

Housman, A.E. From Far, from Eve and Morning

Housman, A.E. Here Dead Lie We Because We Did Not Choose

Housman, A.E. Is My Team Plowing

Housman, A.E. Loveliest of Trees, the Cherry Now

Housman, A.E. On Wenlock Edge the Wood's in Trouble

Housman, A.E. Terence, This Is Stupid Stuff

Housman, A.E. To an Athlete Dying Young

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Housman, A.E. With Rue My Heart Is Laden

Hughes, L. Harlem

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Hugo, R. White center

Jarrell, R. A Girl in a Library

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Jeffers, R. Birds and Fishes

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Kavanagh, P. Inniskeen Road: July Evening

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Kinnell, G. The Correspondence School Instructor Says Goodbye to His Students

Kipling, R. Recessional

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Klein, A.M. Indian Reservation: Caughnawaga

Koch, K. Variations on a Theme by William Carlos Williams

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Larkin, Ph. Church Going

Larkin, Ph. Myxomatosis

Larkin, Ph. Sad Steps

Lawrence, D.H. Andraitx – Pomegranate Flowers

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Lawrence, D.H. Piano

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MacDiarmid, H. Empty Vessel

MacDiarmid, H. In the Children's Hospital

MacDiarmid, H. The Watergaw

MacLeish, A. Ars Poetica

MacLeish, A. Calypso's Island

MacLeish, A. You, Andrew Marvell

MacNeice, L. Bagpipe Music

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Meredith, W. Accidents of Birth

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LAW AND ORDER TYPE DOCUMENTS

www.biztree.com

Contract on retaining legal counsel

225

License agreement contract of license to customer

Asset purchase agreement for a retail business

Asset purchase agreement for a real estate company

Checklist small business legal compliance inventory

Contract for the storage of goods

Checklist pre-incorporation agreement

Master professional services agreement

Contract for logistics services

Asset purchase agreement

http://contractsfarnsworth.osbook.info/order-contracts-examples-and-explanations-examples-explanations-series/

Ordering of goods No. 1

Ordering of goods No.2

Ordering of services

Discontinuation of services

Extension of contract

Change of terms in a contract

Letter of intention

Memorandum of agreement

Letter of consent

Written offer

http://www.bestsampleresume.com/letters/permission-letters.html

Authorization letter 1

Authorization letter 2

Cancellation letter 1

Cancellation letter 2

Claim letter 1

Claim letter 2

Dispute letter 1

Dispute letter 2

Order letter 1

Order letter 2

http://www.letters.org/permission-letter/permission-letter.html

Acceptance document example

Acknowledgement document example

Appeal document example

Appointment document example

Authorization document example

Complaint document example

Confirmation document example

Cover document example

Invitation document example

Marketing document example

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/mokuji_e.htm

Australia Patents act:

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/australia_e/e_tokkyo.pdf

Australia Patents regulations:

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/australia_e/e_tokkyo_ki

soku.pdf

Australia Designs act:

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/australia_e/e_ishou.pdf

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http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/australia_e/e_ishou.pdf

Australia Trade Marks act:

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/australia_e/e_shouhyou.

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Australia Trade Marks regulations:

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/australia_e/e_shouhyou.pdf

Hong Kong Patents ordinance:

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/hong_kong_e/e_tokkyo_jourei.pdf

Hong Kong Patents (General) rules:

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/hong_kong_e/e_tokkyo_kisoku_gen.pdf

Hong Kong Patents (Traditional arrangements) rules:

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/hong_kong_e/e_tokkyo_kisoku_tran.pdf

Hong Kong registered designs ordinance:

http://www.jpo.go.jp/shiryou_e/s_sonota_e/fips_e/pdf/hong_kong_e/e_ishou_jourei.pdf