

Analytical Study on the Effects of the Intentional Use of Lexical Ambiguity

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Abstract

The study is intended to analyze the effects of the intentional use of lexical ambiguity. So, when lexical ambiguity is used intentionally, it has two effects, i.e. humorous and ironic. In analyzing samples of humorous and ironic everyday conversations, newspaper headlines, announcements and specimen literary texts, it has been found that each one of these samples implies two meanings, apparent or surface and underlying or intended. The apparent varies in its forms. It implies pun, hyperbole "overstatement" or "exaggeration" or "frustration", or burlesque and understatement, and opposite "sarcasm". The underlying implies the real meaning included in these samples.

1. Introduction:

Languages such as English contain a large number of words with multiple meanings. These words are commonly termed "lexical ambiguities", although it is probably more accurate to speak of them as potentially ambiguous. Determining how the contextually appropriate reading of a word is identified presents an important and unavoidable problem for persons developing theories of natural language processing. Recognizing ambiguity is one of the main factors involved in the competence of every native speaker. So, with the exception of certain words like articles (a, the, etc.), the more frequently a word occurs in the English language the more likely it is to have multiple meanings. Even relatively unambiguous words like ones own name acquire extra meaning during a lifetime through their occurrence in a variety of contexts. A great deal of research in psycholinguistics and linguistics over the last fifty years has been addressed to the question of how words with multiple meanings are represented in our knowledge system and how we go about arriving at the appropriate meaning for a word when it occurs in

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different texts, conversations, headlines, etc. These issues are related to our understanding of comprehension.

It is important to know that relations among the meanings of ambiguous words or expressions vary along several dimensions. This study is devoted to state these relations as they are implied in ambiguous words or expressions found in a sample of everyday conversations, newspaper headlines, announcements and specimen literary texts. Ambiguity is used intentionally in such words to reveal humorous and ironic effects or meanings.

2. Aim of the Study:

This study is intended to elaborate the relations between the multiple meanings implied in the lexical ambiguity of words or expressions, found in the samples mentioned in the introduction, which imply either humorous or ironic effects.

3. Procedure:

The study falls into two parts:

1. the theoretical part
2. the practical part

The theoretical part presents the background including : definition of ambiguity, lexical ambiguity, stating the effects or meanings behind the intentional use of lexical ambiguity and the forms that create these effects. The practical side is devoted to clarify how these forms work to reveal the humorous and ironic effects. A sample of everyday conversations, newspaper headlines, announcements and specimen literary texts-as is mentioned above- have been examined to fulfill this purpose.

4. Ambiguity:

Ambiguity is one of the semantic properties of words, terms, notations and concepts (within a particular context) as being undefined, undefinable, or without an obvious definition and thus having an unclear meaning. Recognizing ambiguity is one of the main factors involved in the competence of every native speaker. Akmajian, et al (2001:237) state that the ability to detect ambiguity is crucial in the communicative process, and successful communication can depend on both speaker and hearer recognizing the same meaning for a potentially ambiguous word.

A word, phrase, or sentence is called "ambiguous" if it can be interpreted in more than one way. In other words, ambiguity is a source of multiple interpretations. Such a fact implies the necessity of stating a distinction between it, ambiguity, and another similar process, i.e. *vagueness*. Bach (2005) and Norvig (2005) state that vagueness arises when the boundaries of meaning are distinct. Ambiguity is in contrast with definition, and typically refers to an

unclear choice between standard definitions, as given by a dictionary, or else understood as common knowledge. Such a distinction can be clarified in the following examples:

1. John will do it tomorrow.

It is clear that such a sentence is vague as to whether the act is to be done tomorrow morning or tomorrow afternoon, but this should not count as true ambiguity. In contrast:

2. John will do it next Wednesday.

Such a sentence is ambiguous since when it is spoken on Friday, for example, it is ambiguous between 5 and 12 days hence (at least in some dialects).

5. Lexical Ambiguity:

Lexical ambiguity is one of the linguistic forms of ambiguity. The other forms are syntactic and semantic.

Generally, lexical ambiguity arises when context is insufficient to determine the sense of a single word that has more than one meaning. In this respect, Trask (2007:14) states the following example:

3. The sailors enjoyed the port.

Evidently, such a sentence has different meanings, depending on whether *the port* means *fortified wine* or *town by the sea*. Consequently, the entire string of words has two different interpretations or meanings, but the structure of the sentence is exactly the same in both cases.

It is noteworthy that lexical ambiguity is sometimes called semantic ambiguity (Reboul, 2001). Such an ambiguity implies two kinds, i.e. semantic ambiguity which stems from accidental homonymy (e.g. bank= financial institution vs. bank= side of a river) and semantic ambiguity which is not contingent but comes from the meaning of the word (e.g. door= pannel of material which can pivot on its hinges vs. door= aperture).

Birnbaum (1985) advocates that lexical ambiguity is not just a problem for semantic analysis. It is also one of the chief causes of structural ambiguity, and it is, therefore, an issue with which syntactic analyzers must contend as well. This aspect of the problem has also long been appreciated. He, Birnbaum, mentions a nice example illustrating such a fact by saying:

In a well-known example "Time Flies like an arrow," (Kuno,1965), much of the structural ambiguity of the sentence stems from the part-of-speech ambiguity of the word "time", "flies", and "like," which in turn reflects their semantic ambiguity.

6. Effects of the Intentional Use of Lexical Ambiguity:

It is observed that lexical ambiguity can be intentional as when one wishes to evade a direct reply. In other words, when such an ambiguity is used intentionally, it has two meanings or effects, i.e. humorous and ironic. Each one of these effects implies two different meanings, i.e. surface or apparent and underlying or intended. These effects will be discussed in detail in the following sections:

6.1. Humorous Effect:

Humor is one of the most interesting and puzzling aspects of human behaviour. It is an essential element in personal communication.

One major source of humor is found in the many and various situations of everyday life, both as they occur in actuality and as they are refined and recounted in literature. A second major source of humor is language itself in its many aspects. One of these aspects is ambiguity.

Veatch (1999) states that linguistic humor may play off of lexical ambiguity (as in puns), or make use of linguistic ill-formedness or stigmatized forms, dialect features, etc. (as in ridicule using mimicry), or may use linguistic arguments (that is, logically fallacious lines of reasoning whose apparent sense is derived from linguistic factors like ambiguity, metaphor, idioms, formal similarities) etc. Mimicry for humorous effect may make specific use of linguistic features characteristic of a dialect or of an individual's speech pattern, or may impose artificial or exaggerated intonation patterns or voice quality. Listeners who view the speech patterns of another as unusual or different may laugh at them. Grammatical errors or differences can be the focus of humorous expression.

6.1.1. Forms of Humor:

There are three forms implied in revealing the humorous effect when lexical ambiguity is used intentionally. These forms are the following:

6.1.1.1. Pun:

Bornstein (1977:36) and Trask (2007: 14) state that when lexical ambiguity is used intentionally, there will be the rhetorical device of the pun.

Generally, the pun means a form of humor involving linguistic ambiguity. Ambiguity is of course a major means of constructing humorous speech acts, since a violation in one interpretation maybe disguised by the "straight" N interpretation in the other. Veatch (1999) says that punning is done differently in different cultures, where the hilariously ambiguous turn of phrase or innuendo can be a widely acknowledged and highly respected form of the verbal art. The following example illustrates the multiple meanings implied in the pun:

4. A cannonball took off his legs, so he laid down his arms.

It is clear that the word "arms" has multiple meanings : "hands" or "weapons".

6.1.1.2. Hyperbole "Overstatement":

Hyperbole means the use of exaggeration for the sake of emphasis. It has a role in construction of humorous situations, by generating violations of the normal order. Such a case happens when an unremarkable quirk of an individual is exaggerated so that in its exaggerated form it is a violation of norms of personal behaviour or appearance. The following example illustrates such a form:

5. He gave her a thousand thanks.

So, it is clear that "thousand" is an exaggerated number. In fact, there is nobody who says "thank you" for a thousand times .

6.1.1.3. Burlesque and Understatement:

It is observed that a great deal of humorous texts, for example, depends upon burlesque and understatement. Cohen (1973:202) and Turner (1973:206;220) state that understatement means the deliberate playing down of an emotion, thought, judgement, or situation. The author uses understatement when there is too powerful or vast to express emotion in his writing. The lack of stress creates an ironic difference between what the author actually says and what the circumstances would really allow him to say. He, Cohen, continues by giving a nice line taken from Wordsworth's "Michael". This line reveals that the agonizing grief of Michael, who is disappointed in his only son, is characterized by the simple line "And never lifted up a single stone." In context this understated and negative action is effective, for the complete stone building which Michael and his son had started symbolizes the utter failure of the father's hopes.

6.1.2. Degrees of Humor:

It is clear that among funny things, some things are funnier than others. Why? because more is better. Consequently, humor can be divided into three degrees in terms of complexity, pleasure, familiarity, and intensity. Veatch (1999) and Ritchie (2005) classify these degrees as the following:

6.1.2.1. Complexity:

As regards complexity, it seems that it increases the degree of perceived humor, so that if a joke is seen to contain several hidden violations it will be more funny than if fewer were noticed. In addition to that, it is observed that if a humorous situation is elaborated and clarified by pointing out further violations or further instances of the same violation, the humorous interpretation maybe intensified or prolonged. Besides, it seems that added normal interpretations can also increase humor; this is, for example, a regular feature of the last frame of

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the *Doonesbury cartoon*, where the final development of the situation or story line presents a dead-pan perspective where the normal violation of the previous frames is interpreted as being normal; thereby building and developing the humor of the cartoon.

6.1.2.2. Violation:

It is seen that there are some cases in which a violation is itself pleasurable, where a joke points out a violation of some person, group, or practice which is disliked. Veatch(1999) says that such a violation seems more funny like *jokes at former Vice President Dan Quayle's expense* which were especially funny to those who disliked his politics.

6.1.2.3. Familiarity and Intensity:

It is clear that the familiarity and intensity of violation play an important role in creating jokes which become more funny. For example, many jokes become more funny and pleasurable for people when they are *evoked* by previous events, experiences and situations. The reason behind such a fact is the clear understanding of the violation implied in such events or situations, for they (those people) have encountered and experienced them directly. Such events and situations emphasize the intensity of the "violation" interpretation.

6.1.3. Meanings of Humor:

After analyzing a sample of humorous expressions taken from everyday conversations, newspaper headlines and specimen texts, it was found that each one of them has two meanings, i.e. apparent or surface and underlying or intended. The reason behind humor in these expressions is the intentional use of lexical ambiguity as is mentioned previously. The following tables are devoted to analyze these expression

**Table-1-
Humorous Everyday Conversations**

Underlying Meaning	Conversation	Apparent Meaning Relative to Underlying Meaning
<p>He doesn't like watching music videos.</p> <p>The boy is very brilliant.</p>	<p>(1). You say you are studying trees. What branch of the subject are you specialising in?</p> <p>(2). Drop dead I'd rather kill myself than watch music videos. I've told you a thousand times.</p> <p>(3). You are teaching a boy who is rather clever. Do you believe he will get high marks?</p>	<p>Pun: The word "trees" has two meanings: 'botany: science of the structure of plants' or 'genealogical trees'</p> <p>Hyperbole "overstatement"</p> <p>Understatement</p>

**Table –2-
Humorous (but Real) Newspaper Headlines**

Note: The following are all newspaper headlines that really occurred. In these headlines the apparent or surface meaning is so strong that, on first reading, it overshadows the underlying or intended one.

Headline	The Proposed Linguistic Descriptions of What Has Led to the Wrong (Usually Humorous) Meaning or Interpretation
(1). Police Begin Campaign to Run Down Jaywalkers	<i>Run down</i> has two meanings: 'find' or 'hit with a car'
(2). Safety Experts Say School Bus Passengers Should Be Belted	<i>Belted</i> has two meanings: 'hit with a belt' or 'secured with a (seat) belt'
(3). Drunk Gets Nine Months in Violin Case	<i>Case</i> has two meanings: 'container' or 'court-case'
Part of Speech / One Category Ambiguity	
(4). Teacher Strikes Idle Kids ¹	<i>Strikes</i> can occur as either a verb meaning <i>to hit</i> or a noun meaning <i>a refusal to work Meantime</i> . <i>Idle</i> can occur as either a verb or an adjective.
(5). Soviet Virgin Lands Short of Goal Again	<i>Lands</i> can occur as either a verb or a noun
(6). End to Free School Looms	<i>Looms</i> can occur as either a verb or a noun
Part of Speech / Double Category Ambiguity	
(7). British Left Waffles on Falkland Islands	<i>Left</i> and <i>waffles</i> can occur as either verbs or as nouns. The sentence is not ambiguous to the American reader, but bizarre, since American English does not have a verb <i>waffles</i> meaning 'prattle'. So, the only possible reading is the one where <i>left</i> is a verb.
(8). Regan Wins on Budget, but More Lies Ahead	<i>Lies</i> can occur as either a verb or a noun; ambiguity of <i>more</i> as a quantifier or a kind of pronoun

**Table -3-
Humorous Specimen Texts**

Underlying Meaning	Text	Apparent Meaning Relative to Underlying Meaning
<p>He (Hamlet) loved Ophelia.</p> <p>The three parties Harry the Horse, Little Isadore and Spanish John are tough gangsters who rob, shoot and stab people.</p>	<p>(1).Farewell, thou art too dear for my possession, And like enough thou know'st thy estimate. The charter of thy worth gives thee releasing, My bonds in thee are all determinate.²</p> <p>(2). "I loved Ophelia. Forty thousand brothers Could not, with all their quantity of love, Make up my sum."³</p> <p>(3). One evening along about seven o'clock I am sitting in Mindy's restaurant putting on the gefillte⁴ fish, which is a dish I am very fond of, when in comes three parties from Brooklyn wearing caps as follows: Harry the Horse, Little Isadore, and Spanish John. Now these parties are not such parties as I will care to have much truck with, because I often hear rumours about them that are very discreditable, even if the rumours are not true. In fact, I hear that many citizens of Brooklyn will be very glad indeed to see Harry the Horse, Little Isadore and Spanish John move away from there, as they are always doing something that is considered a knock to the community, such as robbing people, or maybe shooting or stabbing them, and throwing pineapples⁵ and carrying on generally.⁶</p>	<p>Pun: (1). <i>Dear</i> has multiple meanings: '<i>expensive</i>' and '<i>beloved</i>'; (2). <i>Bond</i> has multiple meanings: '<i>tie of affection</i>' and '<i>legal obligation</i>'</p> <p>Hyperbole: "exaggeration"</p> <p>Burlesque and understatement : The humor is clearly shown in the mild way in which these tough gangsters who rob, shoot and stab, are described as 'not such parties as I will care to have much truck with', 'always doing something that is a knock to the community', 'and carrying on generally'.</p>

6.2. Ironic Effect:

In simple terms, irony is the use of language to express both a surface meaning and a different underlying meaning. There are many different forms of irony. These forms can be divided into two categories. The first category⁷, in which there are two audiences, includes three types of irony, i.e. Socratic irony, dramatic irony and irony of fate. This study is mainly concerned with the second category which is the most common, i.e. verbal or rhetorical irony. Such a category is usually directed to a single audience.

Verbal irony is the use of language to express a surface meaning and a different, usually intended, underlying meaning. Cohen (1973:187) defines such a type of irony as "the juxtaposition of words, one set of which cancels out the other." Hebron(2004:151) states that such a type of irony is a way in which meaning is transferred, and he says that "when we perceive irony , we interpret a word as meaning the opposite of its usual meaning ."

In investigating a sample of dictionaries like *A Dictionary of Modern English Usage*, *The Oxford Companion to the English Language* and *Concise Oxford Dictionary*, it was found that they often state that the apparent or surface and the intended or underlying meanings are *opposite* to each other. Opposite meanings are the most common, and they are often the most effective, but they are not a requirement. What matters is the audience's recognition and appreciation of the usually sharp contrast between what was said and what was meant, regardless of exactly how the two meanings relate to each other.⁸

It is important to know that verbal irony can be quite sophisticated. If we look at a number of novels and films, for example, we can infer that they imply a subtle, underlying meaning that only some in the audience detect). However, this type of irony, verbal, is most common in its simplest forms in ordinary conversations and situations.

6.2.1. Forms of Irony:

There are three forms implied in revealing the ironic effect when lexical ambiguity is used intentionally. These forms are "hyperbole", "understatement" (which have been clarified in (6.1.1.)), and the opposite meanings "sarcasm" and "rhetorical question". The latter means a statement which does not require an answer as in the following example:

6. Do you want to betray your best friend?

6.2.2. Meanings of Irony:

After examining and analyzing a sample of ironic expressions taken from every day conversations, newspaper headlines, announcements, specimen sentences and texts, it was found that each one of them has two meanings, i.e. apparent or surface and underlying or intended. The reason behind irony in these expressions is the intentional use of lexical ambiguity as is stated previously. The following tables show the analysis of these expressions:

**Table – 4-
Ironic Everyday Conversations**

Underlying Meaning	Conversation	Apparent Meaning Relative to Underlying Meaning
The baby is ugly.	"Oh, how beautiful he is!" "Isn't he the cute baby, then?" "He is the cutest baby in the world."	Opposite "sarcasm" Opposite "rhetorical question" Hyperbole "overstatement"
The actor was stupid in exceeding the role.	"Oh, he amazed all while he is acting his role wonderfully." "Isn't he the clever one, then?" "He has committed the stupidest act in human history."	Opposite "sarcasm" Opposite "rhetorical question", "sarcasm" Hyperbole, "overstatement"
It is extremely hot today.	"It's warming up a little." "Chilly enough for you?" "It's like a furnace today."	Understatement Opposite, "rhetorical question" Hyperbole "overstatement"
The debate has become completely glowing.	"It's warming up a little." "Completely cold?" "It's like a volcano."	Understatement Opposite "rhetorical question" Hyperbole "overstatement"
There are twenty spoons but not a single knife.	"Ten thousand spoons but not a single knife."	Hyperbole "frustration"
The goalkeeper is not good.	"You're a fine goalkeeper; allowing the other side to score five goals."	Opposite "sarcasm", "severe criticism"

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The wife is a bad cook.	"You are a good cook." [When a man who has eaten a poor meal tells his wife that she is a good cook, he is being sarcastic.]	Opposite "sarcasm"
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**Table –5-
Ironic (but Real) Newspaper Headlines and Announcements**

Underlying Meaning	Headline	Apparent Meaning Relative to Underlying Meaning
The late Johnny Carson, who was the host, was killed on purpose by the police when he was attempting suicide. The Assembly held five sessions without any vote.	(1). "Police Fatally Shoot Man Attempting Suicide."	Understatement
	(2). "A Hundred Sessions without Any Vote."	Hyperbole (e.g. frustration)
	Announcement	

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<p>Japan faces annihilation by the enemy's overwhelming forces.</p>	<p>(3). "The war situation has developed not necessarily to Japan's advantage," <i>Emperor Hirohito, radio broadcast, 15 August 1945 (translation)</i>. The announcement of Japan's surrender in World War II began in this understated manner – probably to soften the blow of the brutal truth of Japan's dire circumstances to follow. The speech shocked and dismayed the Japanese people, who had until then been told they were winning the war, and for whom surrender was "unendurable" dishonour and humiliation.</p>	<p>Understatement</p>
<p>You are out of touch with progress.</p>	<p>(4). "Hurray! Lindy has landed at Le Bourget!" (i.e., excited announcement of Charles Lindbergh's completion of the first trans-Atlantic flight.) Comedy writer, actor and filmmaker Mel Brooks once jumped up on the table during a meeting with studio executives and shouted this at them -23 years after the event</p>	<p>Hyperbole,"sarcastic exaggeration"; two layers literally unrelated</p>

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many minutes.

"It is nothing," he said, at last.

"Come," I said, with decision, we will go back; your health is precious. You are rich, respected, admired, beloved; you are bonny as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill and I cannot be responsible. Besides, there is Luchesi"--

"Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

"True--true, "I replied; "and, indeed, I had no intention of alarming you unnecessarily--but you should see all proper caution. A draught of this Medoc will defend us from the damp."

Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.

"Drink," I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

"I drink," he said, "to the buried that repose around us."

"And I to your long life." ¹⁰

7. Conclusions:

The preceding sections of this study are an attempt to shed light on the analysis of the effects behind the intentional use of lexical ambiguity. Certain conclusions can be drawn throughout the sections of this study. The following points reveal these conclusions:

1. Ambiguity is the property of words, terms, notations and concepts (within a particular context) as being undefined, undefinable, or without an obvious definition and thus having an unclear meaning. Recognizing ambiguity is one of the main factors involved in the competence of every native speaker. Lexical ambiguity arises when context is insufficient to determine the sense of a single word that has more than one meaning. The intentional use of such an ambiguity leads to two effects, i.e. humorous and ironic.
2. It was found that each one of the two effects implies two meanings, i.e. underlying "intended" and apparent "surface". The latter varies in its forms. So, as regards humorous effect, it was observed that in analyzing a sample of everyday conversations, newspaper headlines and specimen texts, the apparent meaning takes the form of pun, which has two meanings, hyperbole "overstatement", or burlesque and understatement. Pun, in its role, implies two categories as far as the part of speech is concerned, i. e. one category ambiguity and double category ambiguity.

Talking about the ironic effect, it was found that in analyzing a sample of everyday conversations, newspaper headlines, announcements, specimen sentences and texts, the most common form of apparent meaning is that of the opposites. In other words, the apparent and underlying meanings are opposite to each other. The opposite form is sarcasm, rhetorical question, hyperbole "overstatement or frustration", or understatement.

3. The analysis of the examples shown in the tables illustrates that humor and irony can contribute to create meanings which vary in their forms to reveal cognitive,

social and emotional purposes, and may do so in a unique way, distinct from other communicative conventions.

Notes

(1). This headline can easily be read as "teacher hits idle kids" even though it was meant to mean that the walkout of teachers has left pupils idle.

(2). William Shakespeare, The Complete Works, ed. G. B. Harrison (New York: Harcourt, 1952), P. 1611.

(3). William Shakespeare, Hamlet, ed. B. Lott (London: Longman, 1965), Act V, scene i, P. 203.

(4). Filleted.

(5). A slang term for hand-grenades.

(6). Damon Runyon, Guys and Dolls, (Middlesex, Penguin Books Ltd, Harmonds worth, 1932).

(7). This category consists of those forms in which there are two audiences: an uninitiated audience, which understands only the surface meaning of the expression; and a privileged audience, or inner circle, which understands both meanings and is aware that the uninitiated audience does not understand. Typically, the speaker addresses the uninitiated audience while the privileged audience observes.

(8). Such a fact had been discussed in detail in my article which is entitled "السخرية بين المعنى الظاهر و " المعنى المقصود " Irony between Apparent Meaning and Underlying Meaning", published in Al-AKHBAAR, (Sun 21 Jan. 2007 issue No. (161). [I offer my apology for not being able to mention my name for the purpose of appreciation].

(9). Katherine Anne Porter, "Flowering Judas" in Flowering Judas and Other Stories, (Harcourt Brace Jovanovich, Inc., 1958).

(10). Edgar Allan Poe, The Cask of Amontillado. This story was first published in the November 1846 issue of Godey's Lady's Book, a monthly magazine from Philadelphia that published poems and stories by some of the best American writers of the nineteenth century. The story next appeared in the collection Poe's Works, edited by Rufus W. Griswold, Poe's literary executor, in 1850. It is narrated by Montresor, who carries a grudge against Fortunato for an offense that is never explained. Montresor leads a drunken Fortunato through a series of chambers beneath his palazzo with the promise of a taste of Amontillado, a wine that Montresor has just purchased. When the two men reach the last underground chamber, Montresor chains Fortunato to the wall, builds a new wall to seal him in ,and leaves him to die.

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دراسة تحليلية حول تأثيرات الاستعمال المتعمد للغموض المفرداتي

الخلاصة

يتناول البحث دراسة تحليلية لتأثيرات الاستعمال المتعمد للغموض المفرداتي. تقع هذه التأثيرات في نوعين: الهزلي والسخري. وعند تحليل عدد من العينات الهزلية والسخرية التي تشمل المحادثات اليومية ورؤايات الصحف، والإعلانات والنصوص الأدبية، وجد أن كل عينة من هذه العينات تتضمن معنيين: المعنى الظاهر أو السطحي والمعنى المقصود أو العميق. يتنوع الأول في صيغه التي تشمل التورية، والمغالاة بشكليها "الغلو والإحباط"، والتصريح المكبوح، والنقيض بأشكاله الثلاثة "التهمي والنقدي والسؤال البلاغي". أما المعنى الثاني، أي المقصود أو العميق فهو يتضمن المعنى الحقيقي التي تحمله كل من هذه العينات.

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