

EXPLORING UNTRUTHFULNESS THROUGH INDIRECT EXPRESSIONS OF NEGATIVE ATTITUDES EMPLOYED IN AMERICAN DRAMA FILMS

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Abstract

This study aimed to comprehend *untruthfulness* by exploring the indirect expressions of negative attitudes, abbreviated as IENAs, in verbal interactions among the mainstream Americans. The purposes of this thesis were first to investigate the four different “types of IENAs” used in each age group of the mainstream Americans and second to identify the underlying “subtypes of IENAs”. The 749 samples spoken by the mainstream American characters from three American drama films released in 2014 were collected. Some extraneous findings counted as evidential examples to verify existence of the mixed types of IENAs were found altogether 27 samples among the authentic verbal interactions, and not considered as the overlapping results of the study.

To be specific, the mainstream American characters varied by their age groups (e.g. adolescence, early adulthood, middle adulthood, and later maturity) are likely to flout the quality maxim in form of IENAs most when in their middle adulthood and least in later maturity. In the first place, the mainstream American teenagers in adolescence (13-19 years old) produced untruthfulness (type: rhetorical devices / subtype: insertion) in order to express themselves towards new relationship and to be able to embrace self-dependence. People in this age group were expected to have space in the world peacefully with self-taught values and ethical mindset. However, the neutralized IENAs were found in early adulthood. The type “rhetorical devices” with the subtype ‘insertion’ and the type “paralinguistic cues” with the subtype ‘slow speaking rate’ were significantly mentioned. All individuals aged between 19-30 years old have personal rights to start a family and take on civic responsibility. People in early adulthood were said to be in a threshold of life with countless decisions to make and with all emotions to control (joy, anger, disgust or honesty). Next, the mainstream Americans in their middle adulthood (31-60 years old) were seen to produce diplomatic untruthfulness; the mostly-used subtypes under the type “rhetorical devices” were to be discussed: generalizing, rhetorical questions, metaphor, converted ideas, and derogatory remarks. With a quite complex and well-organized thinking process to live a life, the language they use can reflect their diplomatic status in most of the conversations disregarding pros and cons in mind. The last focus of the discussion was the type “rhetorical devices” with the subtype ‘stylistic expressions’ found in later maturity. The mainstream Americans in later maturity thus chose to be more conservative when they employed IENAs according to their defensive strategy to get over both of what is forgettable and memorable (i.e. a life after retirement, a decreasing income, death of a spouse etc.). All of the cause mentioned made these people who were aged more than 61 years old tended to produce untruthfulness in a very specific way; they intended to use a shortened string of words rather than delivering an imprecise and longer sentence.

Keywords: Untruthfulness, Flouting of Quality Maxim, Verbal Irony, Mainstream American, Indirect Expressions of Negative Attitudes

1. Introduction

It has widely been recognized that American mother tongues are the lowly context-dependent communicators (Carteret, 2010), it seems they tend to think and speak out their mind straightforwardly with one another and sometimes with interlocutors who are non-native speakers of English.

In fact, it is nonetheless impossible for any language speakers to plan or to beware of what to communicate all the time (Grice, 1975; Leech; 1983; Levinson, 1984; Yule, 1996). This pragmatic concept might be seen quite alternative for an American ideological image of ‘speaking their mind out straightforwardly’ that the non-native speakers of English have perceived or the Americans themselves have upheld. Provided that a Thai EFL student will be facing *untruthfulness* in form of *ironic statement*, for example, when her American friend finds her dish garnishment *messy*, yet delivers an unusual but grammatically correct utterance:

Paweenut : “Hey, Dave! I’ve just finished the dish decoration. It’s for my mom’s birthday this evening. How does it look?”

Dave : “It is *Ab-so-lute-ly* ... *um, well, precious, I think!*”

There clearly seems to be a gap for non-native speakers of English to comprehend such authentic yet complicated linguistic phenomena due to a lack of evidential proofs to decode. In other words, it is almost unbothered to the listener because the sentence was structurally and semantically flawless, only its meaning in a pragmatic level contains *the indirect expressions of negative attitudes* in every sentence unit: “*Ab-so-lute-ly*” as *paralinguistic cue* “... *um*” as *interjection*, and “*well*” and “*I think*” as the *rhetorical devices*.

At this point, the study of language and meaning is needed. Studying pragmatics can provide an opportunity to understand when a message is implicitly delivered to recipients, let alone in an untruthful way. As an attempt of the paper, the essential explanations of Grice’s (1975) flouting of quality maxim or ‘being untruthful’ and Utsumi’s (2000) assumptions on one of his implicit displays, the ‘indirect expressions of negative attitudes or IENAs’, were sought after for this paper. Understanding fundamental principles can provide a solid ground for EFL learners to start figuring out that the expression like “*It is AB-so-lute-ly... um, well, precious, I think!*” can mislead them and it can be uttered by means of untruthfulness and ironic statement.

The question that still remains is: “*why studying the linguistic phenomena of the mainstream American producing untruthfulness as their real-life verbal interactions from the American Drama films?*” Commonly, it is known that language in movies or filmic speech is a constructed and scripted text which Altman (1984) hypothesized that it can cause any semantic or syntactic shifts when being interpreted. Unlike a novel that is normally invented by only one voice while a film can be created by plenty of opinions. Based on a sociological perspective, Sutherland and Feltey (2015) replied with reality that American people go to see movies more often than reading fictions. They claimed that a novel mostly requires “active imagination of the reader” which is opposed to a “modern text” like written in a film. As a medium of mass communication, a reflection of modern American ideology can be seen in Hollywood films, which have been deemed as one of the exchange tools of American pop culture in a global stage for decades (Ibbi, 2013). All in all, Bello (2012) concluded that the Drama films are basically involved with the audience both in the aspects of human dramatic nature and the real-life struggling conditions for their existence. I thus find the idea of “film as text” (Sutherland & Feltey, 2015) compatible with my procedure of data collection, leading to the sources of data which can represent how the verbal interactions of the mainstream Americans are like. That is to establish, studying the verbal interactions of *the mainstream American* characters in the American Drama films can be both productive for the current paper and generalizable for the future research due to its “comprising visual language, verbal system, dialogue, characterization, narrative and story” (Sutherland & Feltey, 2015).

As significance of the study, I aimed to make contributions and to provide a tiny spot of encouragement for those who are interested in English language learning, especially in an attempt to comprehend untruthfulness spoken in form of verbal irony, which can occur in any languages. I have emphasized on seeking for a connection of two pragmatic concepts between ‘what makes a lie’ and ‘what is ironic’. With strong beliefs, my starting goal was not off the subject. To my opinions, there should be a way that non-native learners of English, like Thais, *can make use of* American Drama films as their sources of learning, at least as guidelines for them to recognize a second/deeper meaning behind what is said by the mainstream Americans from any kind of modern media (i.e. English films and TV shows or any online programs).

2. A Linkage Between Untruthfulness And Verbal Irony

The framework of analysis was first initialized with Grice’s (1975) *four conversational maxims* (quantity maxim, quality maxim, relation maxim, and manner maxim) functioning as the rules that govern in a conversation. Then, I have scoped my theoretical frameworks to cover the concepts of verbal irony by adopting one of Utsumi’s (2000) three implicit displays (typicality conditions) from his implicit display theory – the *IENAs*. Last, the age-grading factor has come up to my consideration when categorizing all the *types* and *subtypes of IENAs* found among the mainstream American characters. As consequentially structured, three aspects of the theoretical frameworks will be explained in the following sections.

2.1 From the classical to the new characteristics of flouting of quality maxim

As the matter of pragmatics, *Cooperative Principle* or *CP* requires the mechanism that interlocutors should ‘*observe*’ its rules that pattern in what manner an utterance is supposed to be (Al-Mahadi & Muhammed, 2009) so that a mutual understanding can occur to both listeners and speakers, or vice versa. Anyway, it is so far not doable for all language speakers to follow the conversational rules or Grice’s *conversational maxims* all the time (Grice, 1975; Leech; 1983; Levinson, 1984; Yule, 1996).

A conversation maxim is formulated to shape in what way a conversation will look like. Once an utterance appears in a situation that one of the conversational maxims is violated with implicitness (or *conversational implicature*), the

speaker is thus seen as *trying 'to flout a maxim'* (Grice, 1975; Levinson, 1983; Leech, 1984, Birner, 2013). Here below are the four examples of flouting of the four maxims (quantity maxim, quality maxim, relation maxim, and manner maxim).

When you realize that you are hungry at the moment and instead of saying to your colleague **“Let’s go out for lunch”**, the *conversational implicature* is used for misleading the listener to seek for a hidden true meaning. A *flouting* can be varied with each of four conversational maxims, and contains its characteristic as briefly described below:

- a) less or more informative than is required: *“It seems crystal clear to me that my stomach’s gonna be starving if we don’t go for lunch by now”* (flouting of quantity maxim);
- b) false or distorted: *“You don’t have to rush. Seriously, my stomach’s definitely gonna be okay if it ain’t got food today”* (flouting of quality maxim);
- c) irrelevant to the main idea: *“What if the Sushi we’re gonna eat is made of someone’s flesh? I heard the chef’s cat just died yesterday”* (flouting of relation maxim); and/or
- d) twisted by the way it is delivered: *“My sister told me there’s a brand-new, nice eating place around the corner on Bangsaen road. I’m thinking of going there with someone to check this out”* (flouting of manner maxim).

According to the examples demonstrated above, it is noticeable that the whole messages of the four sentences were understandable despite being flouted. It is because the conversational implicature that bears a non-natural meaning makes the listeners/readers seek for its true meaning automatically.

To elaborate more on the hidden true meaning, Birner (2013) discussed that the notions of conversational implicature can be considered with two senses.

The first is *a natural meaning* regarding its state of non-arbitrariness; the message is both ‘true’ and ‘not nurtured’. For instance, you can still say *“those clouds”* instead of saying *“the rain”*. It is still not a lie, but true with a hidden, natural meaning. In other words, the conversational implicature normally contains a set of meanings with **truthfulness** even when being interpreted by listeners already. The second is *a non-natural meaning* of conversational implicatures. Birner (2013) considered it to be arbitrary and intentional; the message is both seen as ‘untrue’ and ‘nurtured’. It is further claimed that conversational implicature with a non-natural meaning is truly context-dependent, meaning that a speaker can make inference in a specific situation that leads the listener think of another hidden meaning. For example, when you say to your talkative friend *“I’m really happy to see you, but still getting no clues what you’re jawing about”*, it can only mean in an offensive way of *“talking”*. Still, your friend will soon realize that you are absolute not mad at him, but only not that into the topic he picked. That is to say, a set of the non-natural meaning is normally surrounded by **untruthfulness**.

When it comes to interpret an utterance that generates untruthfulness, *to understand* the hidden untrue and nurtured meaning of one conversational implicature is totally unlike *to identify* how its form looks like.

Speaking of the earlier examples of *“Let’s go out for lunch”*, they revealed a difficulty that identifying *conversational implicature* is almost not doable. The main reason is that conversational implicature mostly appears with uncertain forms (noun, verb, adverb, etc. in a syllable or of a word, a phrase and the whole sentence), especially in the flouting of quality maxim which reflects the property of *being untruthful* itself. With this regard, I had the assumption that conversational implicature in an utterance should be able to be examined and identified as a linguistic marker clearly. Therefore, I had reviewed and gained more background knowledge from the classical notions of Grice’s flouting of quality maxim, and it turns out that there is not such certain linguistic marker that can signify and assure itself as conversational implicature.

Back to Grice’s original explanations, the maxim of quality (or quality maxim) was a maxim-violation process which employs conversational implicature, and will be accomplished only when a speaker says something that is believed to be false and/or misrepresents his/her information which leads the listener to misunderstand (Grice, 1975; Levinson, 1984; Yule, 1996). If this kind of maxim is *flouted*, the information delivered towards the listeners can be more misleading due to its untruthfulness hidden within. Suppose you are talking about ‘rain’ with your long-time-no-see friend, this talk can be totally different. Once you tell him:

“Look at those clouds, I have never seen such a wonderful weather like this”.

This sentence can blatantly mislead the listener with the *conversational implicature* to seek for a true meaning instead of tricking him. Still, there is no conclusion what form the conversational implicature can be found in an utterance, meaning that it is only recognizable not identifiable.

Due to the aforementioned problem, recognizing the form of conversational implicature in order to comprehend untruthfulness of an utterance requires other different aspect of pragmatic explanations.

As one of the modern pragmatic concepts, Taufiqilah’s (2010) new characteristics of the flouting of quality maxim has served my goal to explore untruthfulness through verbal irony so well. Many scholars have admittedly

maintained that the exploitation of the quality maxim like *flouting* seems to contain only two characteristics: someone says what is untrue and/or what lacks of adequate evidences to prove (Grice, 1975; Leech, 1983; Levinson, 1984, Juez, 1995; Yule, 1996; Andresen, 2013; Inayati et al., 2014).

With modern viewpoints for the analysis of flouting of quality maxim, Taufiqilah (2010) showed the results of his research indicating that there can be another additional characteristic of the flouting of quality maxim. That is, the flouting of quality maxim will be accomplished when:

- a) The speaker lies or says, and then denies something that is believed to be false (by not accepting his/her own lies) in order not to get punishment/ judgment;
- b) *The speaker uses ironic statement when s/he flouts*; and**
- c) The speaker distorts information in order to make the listener understand the way s/he misrepresents his/ information.

In conclusion, a pathway leading to a possible procedure to identify the form of conversational implicature as a linguistic marker in order to comprehend untruthfulness (what makes a lie) was created upon a linkage between understanding 'flouting of quality maxim' and 'verbal irony'.

2.2 Verbal irony and Utsumi's (2000) IENAs

Talking about a blatant language-related phenomenon like *verbal irony*, it is known that such linguistic possibility cannot be achieved with context-dependent situations or a single-step literal interpretation. Verbal irony has been described as a matter of saying one thing while meaning the opposite (Wilson, 2013). It contains a highly context-dependent and non-truth-conditional meaning (Partinton, 2010; Vance, 2012; Birner, 2013) which I find it tremendously relevant to one of Taufiqilah's (2010) new characteristics of flouting of quality maxim – the speaker flouts the quality maxim by *using the ironic statements*.

Distinctively apart from satire and sarcasm, verbal irony has been mentioned as the indirect manner of saying one thing while meaning another, but not in the destructive or harmful ways like in satirical and sarcastic senses (Singh, 2012). In addition, the listeners/readers of verbal irony will normally catch up with an ironic sense that demands them to seek for another hidden meaning yet feeling less harmful than facing the sarcastic one.

Birner (2013) raised one simple example of "John is a real genius". When it is in a semantic level (truth-conditional/ context-independent), we can conclude that the message cooperates with its *surface meaning* that *he is smart* no matter in what context or condition this sentence is spoken. Unlike in a pragmatic level, the message "John is a real genius" is required be interpreted under the non-truth-conditional and context-dependent considerations. That is, its *pragmatic meaning* can be varied with different contexts or conditions. To be more exact, if John is appraised by the teacher before the class (context) after getting an A in Maths (condition), "*John is a real genius*" is seen as a compliment. Anyway, once John gets caught while cheating in the final exam (condition), so the teacher has reported him to his dad (context), "I have always believed, and still I do, that *John is a real genius*, just in another different way". So, the message is twisted by verbal irony, meaning that John is seen as a boy with tricky behavior rather than the one with sharp mind.

In order to analyze a highly context-dependent linguistic phenomenon like verbal irony, Utsumi (2000) has postulated that there must be a "truthworthy scale" to categorize ironic utterances out of non-irony. He asserted that any utterances cannot be identified that "it is ironized or not" because verbal irony will appear in ironic environment. Therefore, Utsumi suggested it is doable when following his *three typicality conditions* or the *implicit displays* of verbal irony: *allusion, pragmatic insincerity, and indirect expressions of negative attitudes*.

Both *allusion* and *pragmatic insincerity* are complex approximations captured by Utsumi (2000) that explain 'coherence relations' and 'surface incongruity', which are not the main focuses of the current paper. For example, whenever David thinks *he wants to eat the whole pizza in the oven alone*, but leaves for the restroom for a while. He suddenly finds out that his girlfriend is gobbling up the pizza, then, verbal irony with implicit display of *allusion* can occur when he says:

"Great! I just don't really need *any piece of pizza* at all", which is a constituent of the content related to his expectation to '*eat the whole pizza*'. In other case, when one of the pragmatic principles is violated, it can cause verbal irony with implicit display of *pragmatic insincerity*. For example, when David replies to his girlfriend's act of eating up the pizza,

"Couldn't you just please be kind and have the whole pizza already?"

This utterance violates Grice's principle of flouting of manner maxim causing the pragmatic insincerity and is involved with politeness theory which is not included in this paper's framework of analysis. That is to sum up, I have not adopted the coherence relations (of allusion) and the surface incongruity (of pragmatic insincerity) to be utilized in my theoretical framework of the study. Therefore, I will next introduce Utsumi's (2000) indirect expressions of negative attitudes which are compatible as one of the key theoretical frameworks for this study.

The indirect expressions of negative attitudes (or *IENAs* in this study) are one of the three *implicit displays* (typicality conditions) proposed by Utsumi (2000) and used as a filter to distinguish irony out of non-irony. IENAs can be spelled out as two different categories: the *verbal cues* and the *nonverbal cues*. With an aspect of *verbal cues*, Utsumi (2000) first suggested there can be 4 subcategories to define what is ironic:

1. Hyperbole, exaggeration (adjectives and adverbs), metaphors.
2. Interjection: Oh, Ah, Oh dear, huh, etc.
3. Prosody or paralinguistic cues: accent, intonation contour, exaggerated stress, slow speaking rate, tone of voice, and nasalization.
4. Speech acts for expressing counterfactual pleased emotions: thank or compliment.

Second, the *nonverbal cues* are composed of two subcategories, which will not be adopted in the present paper because of their property of nonverbal acts:

1. Facial expressions: quizzical, sneering, deadpan.
2. Behavioral cues: gesture, pointing, laughing.

That is to say, speakers of irony can use varieties of ironic statements and acts to express their negative attitudes towards the listeners. Speaking of the occurrence of IENAs, they are all apparently distinguishable through *their forms*. With this regard, I used this concept to create a connection between conversational implicature and IENAs because we cannot identify any certain forms of conversational implicature while we can do with IENAs. Additionally, IENAs have more concrete appearances in an utterance (under their *types* and *subtypes*) and still are compatible with Taufiqilah's (2010) new characteristic of flouting of quality maxim "using ironic statements". Therefore, IENAs were counted as the second key theoretical framework of the study; I adopted the idea of using IENAs to explore untruthfulness and rearranged them into a more definable version (see in Chapter 3). Next, the last major factor of the theoretical frameworks will be mentioned.

2.3 Different stages of human age

As life finds a way of moving onto new challenges, the psychologist like Robert Havighurst (1972) mentioned the countless 'critical tasks' that arise in certain periods of human life. Language users are also likely to both psychologically and sociolinguistically change the way they verbally express their ideas, varied with the different stages of age (Labov, 1963; Havighurst, 1972; Subrahmanyam et al, 2008; Uhlendorff, 2004; Wardhaugh, 2002). Therefore, Havighurst's focus was on the changes during the lifespan, and the results of his research have shown that human beings continually make progress in some aspects of life. Havighurst (1972) defined those acts of accomplishing things the 'developmental tasks'. He claimed it can be a human accomplishment which leads to happiness and success, or a failure that leads to unhappiness, disapproval of a society and difficulties in their lives with later tasks.

Havighurst (1972) identified the three sources of these developmental tasks which were from: a physical maturation, the personal sources, and the roles played under pressures of the society. Therefore, he labeled this concept as the 'biopsychosocial model', which included the six major periods of human life: infancy and childhood (0-5), middle childhood (6-12), adolescence (13-18), early adulthood (19-29), middle adulthood (30-60), and later maturity (61+). As the third theoretical framework of the study, I only adopt four stages of human age to be a critical variable to analyze distinctions of IENAs collected from the sources of data, e.g. *adolescence*, *early adulthood*, *middle adult hood* and *later maturity* only.

3. Research Methods

This research adopted the qualitative research approach so that I can recapitulate conclusions of the findings with in-depth perspectives and embodiment of descriptive discussion. In order to 'explore' untruthfulness in forms of verbal irony, the sources of data were selected along with a layered criterion – '*the multistep rubric of film selection*'. The utterances obtained from the selected three American Drama films were carefully chosen. In so doing, I designed the *integrative analysis process* for the linguistic phenomena I seek for by (1) investigating types of IENAs and (2) identifying the types and subtypes of IENAs out of the speakers in the four age groups. Last, two Thai inter-raters were assigned a set of randomized data and appointed for the same procedure analysis as I underwent. To verify the collected data, then, an American native speaker who gained interests in the field of English language was asked to evaluate in which degree the flouted utterances are *distinguishably ironic*; the 5-rating scale was set to measure degree of ironicalness in the randomized set of collected data.

3.1 American Drama films as the sources of data

As opposed to what Altman (1984) has suggested that filmic speeches are invented and plotted bodies of text, Pun (2013) indicated that much recent media prove to be a part of learning process of nonnative learners of English and to motivate them to learn beyond what the traditional classroom has offered. To develop language skill

by using films, language learners can improve their English language in a better way. Frith (2005) also stated that the EFL learners will usually enjoy watching films or TV programs to improve their listening skill. In other words, films have been produced and connected to reflect every aspect of human life.

Now, why American Drama films? Ibbi (2013) provided the evidence of how Hollywood has spread the American ideology through a medium of mass communication, i.e. Hollywood films. That is to say, Hollywood films have served as a means of cultural exchange which can be seen in global contexts. I, thus, decided to collect the data which can represent the most actual sources of information. Therefore, the American Drama films selected must fit the set criteria of a multistep rubric of film selection so that the characters are the suitable population for the current paper.

Focusing on the screenplay genre *Drama*, it was firstly named as the theatrical play genre. Bello (2012) explained the state of the Drama genre along with the Narrative. While Narrative naturally creates a 'possible world', Bello (2012) claimed that the Drama involves the audience in the dramatic nature of human and causes the struggle as a condition for human existence and can be seen as in the middle position between Tragedy and Comedy.

Bello (2012) wrapped up both the definitions towards Drama genre and all of its possible subgenres with American film examples. Drama genre represents the emotionally and relationally realistic development of characters which resemble to human. Mostly, real-life issues are produced as the form of screenplays under Drama. Drama films mainly attempt to depict the stories of human struggles. Whenever there is a struggle, there is a Drama. There are in total 9 subgenres of Drama: *Biography, Tragedy, Courtroom, Dramedy, Historical, Period Piece, Political, Romance* and *Melodrama*.

In the procedure of data sampling, the sources of data cannot be collected from real conversations of native speakers of American English who are differently aged among Thai EFL contexts. Due to a working life in Thailand, American native speakers cannot represent the speakers who use natural language as using in their homeland. Any field notes and personal interviews when recorded in Thai EFL context seem to be influenced by their attempt to make their English language much slower, clearer and more understandable. Thus, the authentic interviews and field notes could not also be held in Thailand.

3.2 Multistep rubric of film selection

For the data selection, I designed the *multistep rubric of film selection* to filter all American Drama films released in 2014. I employed the purposive sampling procedure in order to recruit the sources of data suitable for the data analysis. All 45 American Drama films released in 2014 were thoroughly selected in the sampling procedure based on the online information of the *IMDb* website's box office.

To find the most suitable representatives of the mainstream Americans, the five major considerations are set as follow: 1) all films must have been written by American screenplay writers; 2) the Drama genre except the historical or period subgenres is the target film genre in the study; 3) the films should not contain or be based on any events with *unrealistic crime/ supernatural Sci-Fi/ life-death miracle/ legends and myths* as the core themes of a film; 4) the main characters are the mainstream Americans; and 5) the films must be available in Thai DVD markets with English subtitles.

Figure 1 shows the multistep rubric of film selection comprised of five considerations

Consideration 1



The selected films were written by American screenplay writers. It was to ensure that the linguistic phenomena collected from the films be manipulated in the mainstream-American settings. That is, other varieties of English should not cause difficulties when interpreting the findings in the data analysis procedure. Therefore, I have set that the first consideration be coping with American screenplay writers only. From all of the 45 American Drama films first picked, there were in total six films excluded due to this consideration: “Birdman”; “Unbroken”; “Men, Women & Children”; “Predestination”; “The Theory of Everything”; and “Love is Strange”.

Consideration 2

The current paper’s multistep rubric of film selection was set up to filter the components of the film genres of the target films. I secondly focused on the content of Drama subgenres because they can tell the audience about struggles with real-life interactions of the characters.

Apart from that, the *Period Piece* and *Historical* subgenres are not suitable for the data selection’s rubric because of its antiqueness in the filmic speeches. History can, of course, be observed through historical facts shown in historical films. For this reason, the screenplay scripts were written with old-fashioned style to serve the aforementioned purpose. By that means, the film of which its production had captured a longitudinal period of human life, like the film “Boyhood”, or the film in which a half of content throws back to the characters’ lives in the past, like “The Best of Me” and “Dying of the Light”, cannot be included according to the diversity of language in one character which tended to vary with his/her different ages.

To sum up, there were in total 12 films excluded owing to this filter: “Boyhood”; “Foxcatcher”; “The Imitation Game”; “The Best of Me”; “Dying of the Light”; “Serena”; “Inherent Vice”; “Get On Up”; “God’s Pocket”; “Big Eyes”; “Selma”; and “American Sniper”.

Consideration 3

In case any American Drama films that contain a core theme of unrealistic crime/ supernatural Sci-Fi/ life-death miracle/ legends and myths should be reconsidered as irrelevant to the data selection. In total, another 13 films were removed from the list.

The first was the film entitled “If I stay (2014)” with the core theme of life-death miracle. The verbal communication between her and the surrounding people had ended since her comatose; the *spirit Mia* was then speaking to other while they could not hear a thing. Therefore, I found this kind of core theme which contains untrue events and unrealistic scripted mono/dialogues not relevant to the study. Due to their unrealistic crime, the films “Gone Girl” and “A Walk Among the Tombstones” can represent any inauthentic life scenes of ordinary people. Next, the films which had been excluded and considered as containing supernatural Sci-Fi themes were “Transcendence”, “In the Heart of the Sea”, “Dawn of the Planet of the Apes”, “The Giver”, “Interstellar” and “Dolphin Tale 2”. Last, the films which related to legends and myths like “God’s Not Dead”, “I Origins”, “Noah” and “Dracula Untold” were also excluded under this consideration.

Consideration 4

As the reasons stated earlier, speakers of other varieties of English, e.g. British English, and/or in other subcultures of non-mainstream Americans, i.e. the non-Whites, were not significant now for the study. To eliminate both cultural and linguistic extraneous variables, I collected only the data from the American Drama films in which the main characters represented the mainstream Americans up to date. Therefore, 5 American Drama films were excluded by the means of this consideration: “The Good Lie”; “Million Dollar Arm”; “Camp X-Ray”; and “Beyond the Lights”

Consideration 5

This consideration of the multistep rubric of film selection was set up due to the reason whenever a future implication of this research study is needed. As described in the benefits of the study, the target films of the study were supposed to contain English subtitles and can be sought in Thai DVD market so that Thai EFL learners who are interested in this paper’s findings can learn more on their own. When focusing on film scripts with English subtitles, the learners will have enough time to revise incomprehensible lexical terms including sentences and idioms. The research readers will be able to learn from the screenplay subtitles directly along with the research’s findings. As the last excluded film under this consideration, the film entitled “Take Care” was unavailable to buy in Thai DVD market as set, which made this film not suitable for the study.

To wrap up, I selected only the Drama genre films and its significant subgenres. The three remaining films were chosen through the multistep rubric of film selection and filtered by five considerations. For the data collection procedure, the three following films shown below were the sources of data for the current paper.

3.4 Source credibility for film selection

Given that the source credibility can represent an average criterion for film selection, I searched information on the website *IMDb* in terms of categorizing film genres, referencing the film synopses including the directors’ and

screenplay writers' biographies in brief. Secondly, *IMDb*, one of the most reliable searching data-base of screen entertainment industry, was counted into the source credibility. More than 100 million of films and TV series are searched by more than 150 million visitors per month. In addition, I further searched online information from another reliable search engine like *Box Office Mojo* and adopted the first-ranked 15 films from the most-grossing American Drama films box office of *The Number* in the procedure of data selection.

3.5 Data Collection and Analysis

Data collection procedure

The data collection procedure was initiated with a multidimensional criterion of selecting sources of data, *the multistep rubric of film selection*, to be the sources of data as aforementioned in the data selection and sampling procedure. Based on source credibility, the three American Drama films must represent and display the verbal interactions through the mainstream-American characters in the films. Second, I re-watched each of these films at least four times. The first and second times were to make myself clear enough before collecting the filmic discourse needed. By the third time of watching, I started collecting the utterances I deemed it ironic with any types of IENAs. The fourth time was to distinguish whether the utterances I have collected were ironic due to which of types and subtypes of IENAs

Integrative analysis process

I designed the integrative analysis process aiming to collect the data in two steps: 1) investigating types of IENAs and 2) identifying the types and subtypes of IENAs. After all, the results of the data could provide the answers for the three research questions that: what types of IENAs will be employed in each age group of age-grading mainstream American characters most; which subtypes of IENAs the age-grading mainstream American characters tend to employ most; and what varieties of the mixed types of IENAs can be found throughout the study.

Process of analysis

- a. I first created the analytical table for the data collection, in which the contextual situation can be in detail described by: 1) its range of time; 2) the context given; and 3) the conversation (either a mono/dialogue).
- b. The second process was to seek for ironical force by investigating any types of IENAs like three **bold examples** in the table below. In addition, I wrote the ordinal numbers onto each sample so that it can be identified by the scope of subtypes of IENAs in the next session.

Contextual situation 6 [00:16:49 – 00:17:26] Gus asked about her interests; then, she told him how her favorite novel was like.	
Gus	: Okay, what's it about?
Hazel	: <i>Uh¹</i> , cancer.
Gus	: It's about cancer?
Hazel	: But not like that. Trust me, it's ... it's amazing. The author, his name is Peter van Houten. He's the only person I've ever come across in my life who: A) understands what it's like to be dying but B) hasn't actually died² .
Gus	: Okay. (Smiled at her slightly).

- c. The third step was identifying subtypes of IENAs of each sample. This partial analysis was essential to the procedure of data analysis because the subtypes of IENAs can explain the collected linguistic phenomena with concrete forms of how ironic statement look like. In practical, I arranged all of the *types* and the *subtypes of IENAs* by using the alphabets order with numbers as illustrated below:

Type "*rhetorical device*" = **A**
 1. Subtype '*hyperbole*' = (A1)
 2. Subtype '*Understated Adj. & Adv.*' = (A2)
 and '*Exaggerated Adj. & Adv.*' = (A2)
 3. Subtype '*Metaphor*' = (A3)
 Type "*Interjection*" = **B**

*There is no subtype under the type of interjection.

Type “ Paralinguistic cues ”	=	C	
1. Accent	=		(C1)
2. Tone of voice	=		(C2)
3. Exaggerated stress	=		(C3)
4. Slow speaking rate	=		(C4)
5. Intonation contour	=		(C5)
6. Nasalization	=		(C6)
7. Stammering	=		(C7)
8. Dead air	=		(C8)
Type “ Counterfactual expressions ”	=	D	
1. Faked pleased emotions	=		(D1)
2. Fake compliment	=		(D2)

- d. The fourth process was to classify all the collected samples by the four stages of age of their speakers, e.g., adolescence, early adulthood, middle adulthood, and later maturity. As this part was done, the data categorized by the four age groups can be used in the further discussion in what way people in each age group tended to produce untruthfulness by using IENAs differently.
- e. All the data analyzed were processed into a 35-percent-randomized set and assigned to two Thai inter-raters in order that the results of their analyses can be used as a comparison to my data analysis results.
- f. The 35-percent-randomized set of the collected data was attested by an American native speaker. In particular, the degree of ironicalness of each sample was rated in a 5-rating scale, which will be described more in the *section 3.8 Verification of A Degree of Ironicalness*.

3.6 Verification check of verbal irony and inter-rater reliability

The data were randomized and assigned to two inter-raters. Both of them graduated from the Faculty of Arts, majoring in English language and literature. The first one expands her interests in applied linguistics in her thesis and works now as an English teacher in Chonburi, Thailand. Second is an M.A. student whose concentrations are English literature, Career English and World Englishes, and works now as an English content writer in Bangkok, Thailand.

Two of them were appointed to attend a 3-hour preparing session before processing the analyses for the randomized data. For this reason, I first have listed the *types of IENAs*, the *subtypes of IENAs* including the ‘forms of IENAs’, which were the least significant part for the current paper and will later be elaborated it more as one of the recommendations in Chapter 5.

Into the session of training, second, I have prepared a 30-minute presentation for both of inter-raters. The contents were concisely scoped by the presentation slides from my laptop which explained what my current study was all about.

After having obtained the results of their analyses, I have set the next step of the data verification. To accurately and consistently ensure the data collected, I have designed a 5-rating scaled verification form for verbal irony which I later assigned to an American native speaker who graduated from a university (2011 - 2015) with BA in English (concentration: Creative Writing). She used to work as a fiction editor at the university’s magazine and after the graduation as a literacy interventionist in Miami, Florida. As the current profession of her is an English teacher in Chonburi, I have an opinion towards her proper educational backgrounds and career qualifications that she be qualified to rate the degree of ironicalness in the 35% randomized set of collected data as set. In the next part, I will explain the randomization of the 35% from the whole collected samples.

3.7 The 35-Percent-Randomized Set of Data

As briefly mentioned in Chapter 3, the 35% set of the collected 749 samples was randomized and assigned to two inter-raters whose concentrations are in the field of English language. I used a simple random sampling by picking the ordinal numbers of each contextual situation to provide a set of randomized data.

For the samples from the film ‘*the Fault in Our Stars*’, the *contextual situation 3* (16 samples), the *contextual situation 6* (2 samples), the *contextual situation 9* (17 samples), the *contextual situation 12* (6 samples), the *contextual situation 15* (9 samples) and the *contextual situation 18* (only the first 13 samples) were selected. So, it makes the whole number of the samples randomized from ‘the Fault in Our Stars’ as 63 samples.

From the film ‘*Whiplash*’, the *contextual situation 3* (9 samples), the *contextual situation 6* (3 samples), the *contextual situation 9* (16 samples), the *contextual situation 12* (9 samples), the *contextual situation 15* (50

samples) and the *contextual situation 18* (28 samples) were chosen. That is to sum up, there were in total 115 samples randomized from the film ‘Whiplash’.

Last, the situational samples were selected from the film ‘*the Judge*’ as followed: the *contextual situation 4* (14 samples), the *contextual situation 8* (19 samples), the *contextual situation 12* (5 samples), the *contextual situation 16* (5 samples), the *contextual situation 20* (3 samples), the *contextual situation 24* (11 samples), the *contextual situation 28* (24 samples) and the *contextual situation 29* (only the first 6 samples). Thereby, the total samples randomized from the film ‘the Judge’ were 87 samples.

The results of these randomized samples were demonstrated in detail in the appendices to illustrate the data which were inter-rated by me (the author) and another two inter-raters. The content shown in the table will display the states of being ‘3-time agreed’, ‘2-time agreed’, ‘one-time agreed’, and ‘one-time excluded’ of the samples.

Apart from the whole piece of 265 randomized samples, the findings of ‘3-time agreed’ results were found 203 times (76.60%) and revealed as the most-found among the inter-raters. That is, my results of data analysis have resembled what the other two inter-raters have cross-checked. However, there have been 53 times (20.00%) that the randomized samples were considered as being ‘2-time agreed’, which means I (the author) and the other inter-rater mostly shared our mutual opinions while another one provided one different way of interpretation. In addition, there were 2 samples found as 2-time agreed (0.76%) meaning that one of the inter-raters had excluded the samples and identified them as ‘unidentifiable’. Last, there were in total 7 samples found as one-time agreed (2.64%) meaning that the two inter-raters both suggested the different ways of interpretation toward the analyses.

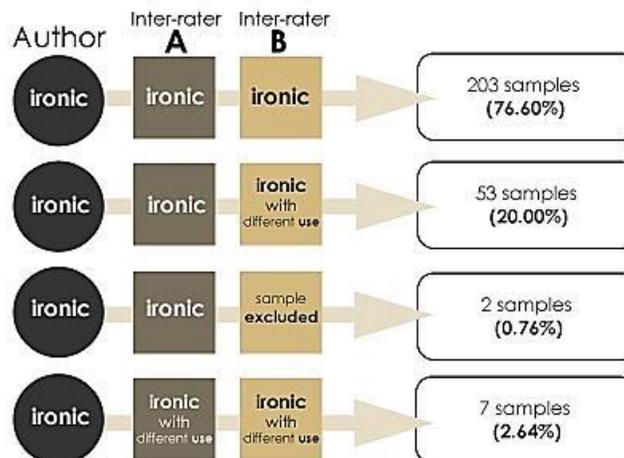


Figure 2 shows the percentages of the randomized 265 samples checked by the author and two inter-raters

As the randomized samples rechecked by two inter-raters were described in this section, the findings showed a significantly high reliability. That is to say, 76.60% of the randomized samples analyzed by me has revealed the highly mutual results when compared to the two inter-raters’ results. With further expectations, my paper was laid out to be verified by an American native-speaker. In the next section, the results of the verification of degree of ironicalness will be presented.

3.8 Verification of Degree of Ironicalness

When facing authentic complicatedness to understand ‘untruthfulness’ in a conversation, there could be a scale that listeners need to interpret how ironic the real message is. In order to follow such idea, I adopted the concept of ‘degree of ironicalness’ proposed by Utsumi (2000) and used it to formulate a verification check in the current paper.

The verification of a degree of ironicalness practically is a simple form with a 5-rating percentage interval scales: scale 1 as poorly distinguishable (0-20%); scale 2 as *slightly distinguishable* (21-40%); scale 3 as *moderately distinguishable* (41-60%); scale 4 as *accurately distinguishable* (61-80%); and scale 5 as *the most accurately distinguishable* (81-100%). Then, I have assigned it to an American native-speaker who has fully been qualified by the US college and now working as a full-time English teacher at one of Chonburi’s most well-known provincial high schools. In case the readers show an interest in the whole process of this part, it was illustrated in the Appendices.

The Judge						
Contextual situation 4 [00:05:36 – 00:06:55] Hank was packing a luggage; then, his wife entered the room. They were drawn into a deep conversation with harsh comments on each other.		Degree of ironicalness				
Types and Forms of IENAs		1	2	3	4	5
1. (A4) Word play: Circumlocution					X	
2. (A4) Addition: Sentential adverb					X	
3. (A4) Rhetorical question						X
4. (A4) Rhetorical question				X		
5. (A2) Exaggerated Adj. & Adv.			X			
6. (A2) Exaggerated Adj. & Adv.			X			
7. (A2) Exaggerated Adj. & Adv.			X			
8. (D4) Fake empathies & (C2) Tone of voice						X
9. (A4) Generalizing: metonymy					X	
10. (C3) Exaggerated stress & (D3) Fake compliment						X
11. (A4) Converted idea: Autocleisis					X	
12. (A2) Exaggerated Adj. & Adv.				X		
13. (A4) Rhetorical question						X
14. (A4) Generalizing: Double entendre				X		

Figure 3 displays a partial verification of a degree of ironicalness checked by an American native speaker.

Not only the numerical data were significantly interesting, the personal interpretations of the American native-speaker also shaped some prospective ideas in the future research. The findings from the verification checked by American native-speaker were demonstrated with highly different figures. She rated all of the randomized 265 samples.

The mostly-rated scale was **Scale 4** “Accurately Distinguishable” wherein the 206 out of all 265 randomized samples were rated, or calculated as *40.00%*. The second nearly mostly-rated was the **Scale 3** “Moderately Distinguishable” showing its *32.08%* or 85 randomized samples from all. Next, *19.98%* or 45 samples of all the randomized samples were rated “Slightly Distinguishable” within the **Scale 2** while *9.81%* or only 26 samples from all were found “The Most Accurately Distinguishable” in **Scale 5**. Last, only *1.13%* or 3 samples apart from all were rated as “Poorly Distinguishable” in **Scale 1**.

4. Results of the Study

To be able to answer the research question 1 “*What types of IENAs are employed in each age group of the mainstream American characters most?*”, the comprehension toward the way untruthfulness (flouting of quality maxim) occurs in form of verbal irony was required. For this reason, the process of collecting data which was first set to investigate only the types of IENAs was no longer possible to process a further analysis. Then, I have redesigned the integrative analysis process to be able to ensure three significant aspects of the findings in one step: seeking for *the frequency and the percentages of types of IENAs* and also the *different subtypes of types of IENAs*, which will be later mentioned in the next process.

Table 2 Frequency and percentages of types of IENAs

Age Groups	Frequency of IENAs	Percentages
Adolescence	156	20.83 %
Early Adulthood	139	18.56 %
Middle Adulthood	369	49.27 %
Later Maturity	85	11.34 %
Total	749	100.00 %

In the above-mention, Table 3 above displayed the frequency of types of IENAs along with the percentages (%) of IENAs produced by the mainstream Americans in each of different four age groups. The mainstream Americans in the selected three American Drama films tend to differentiate with one another in terms of using different types of IENAs. The film characters in their later maturity seem to generate untruthfulness by employing

verbal irony least (11.34%) unlike the dramatically highest rate of IENAs used by those who are in their middle adulthood (49.28%). Amongst a gap of these two sets of figures, the types of IENAs collected from the adolescence group and the early adulthood group gained an average point of their percentages with 20.83% and 18.56%. Another two tables displayed below were a more specific demonstration of how often the mainstream American characters are likely to employ each type of IENAs and how it makes a great distinction when they are in different stages of their ages.

Most numerical data shown in Table 3 and 4 have pointed out that the majority of IENAs were used by the mainstream American aged between 30 – 60 years (middle adulthood) while these uses were found the least-used by people aged 60 and more (later maturity).

To be more specific, I will next clarify the findings each by each with numerical data and percentages of the collected four kinds of IENAs' uses appearing in the current paper: rhetorical devices, interjection, paralinguistic cues and counterfactual expressions.

Table 3 Frequencies of Types of IENAs found in the different four age groups

Age Groups \ IENAs	Rhetorical Devices		Interjection		Paralinguistic Cues		Counterfactual Expressions		Mixed Types of IENAs	
	%	%	f	%	f	%	f	%	f	%
Adolescence	139	22.86%	10	21.28%	5	10.82%	2	9.52%	0	0.00%
Early Adulthood	106	17.43%	9	19.15%	17	36.95%	2	9.52%	5	18.52%
Middle Adulthood	296	48.68%	20	42.55%	22	47.83%	16	76.19%	15	55.55%
Later Maturity	67	11.03%	8	17.02%	2	4.35%	1	4.76%	7	25.93%
TOTAL (f = 749)	608	100.00%	47	100.00%	46	100.00%	21	100.00%	27	100.00%

The type 'rhetorical devices'

The significant figure representing the highest rate of types of IENAs was found in the age group *middle adulthood* with 296 times (48.68 %). Other types of IENAs found as the less-used were in the age groups *adolescence* with 139 times (22.86 %) and in the *early adulthood* with 106 times (17.43 %). The other types of IENAs which were found the least-used have appeared in the age group *later maturity* with 67 times (11.03 %).

The type 'interjection'

As one of the most complex types of IENAs, interjections were carefully collected and interpreted step by step. Because of its components that resembled one of the types in rhetorical devices (Insertion: Filler), this has led me to an arrangement to make an extra two-hour appointment with both of my inter-raters to ensure this mutually comprehensible aspect was distinguishable for them.

Based on the total uses of interjections with 47 times, the findings have demonstrated the nearly common outcomes found in the different age groups of the mainstream Americans: in their *later maturity* with 8 times (17.02 %), in *early adulthood* with 9 times (19.15 %) as well as in *adolescence* with 10 times (21.28 %). All in all, the most-used interjections were found in the age group *middle adulthood* with 20 times (42.55 %)

The type 'paralinguistic cues'

As the process of analysis was carried out, some interesting aspects reflecting the way the paralinguistic cues were used have arisen. Some types within the paralinguistic cues have not in practical been used and found in the collected data. Some types of them were found in current the study which was not found by Utsumi (2000).

The numerical data of the uses of paralinguistic cues were illustrated with figures and percentages as followed: found as the most-used by those who are in their *middle adulthood* with 22 times (47.83 %), the less-used by those in their *early adulthood* with 17 times (36.95 %) and *adolescence* with 5 times (10.87 %), and the least-used by speakers of mainstream Americans in their *later maturity* with only 2 times (4.35 %).

The type 'counterfactual expressions'

The total uses of counterfactual expressions were 21 times throughout the study. The first age group has employed this kind of IENAs most: those in the *middle adulthood* with 16 times (76.19 %). On the contrary, the other three age groups who produced counterfactual expressions least were the *early adulthood* with 2 times (9.52 %) and the *later maturity* with only 1 time (4.76 %) and the mainstream American characters living in their *adolescence* only two times (9.52%).

The mixed types of IENAs

For an in-depth aspect, the mixed types of IENAs should not be concluded only by their numerical data yet the descriptive discussions because of the multi-component of each mixed use. However, the amount of the mixed types of IENAs was found 27 times in total: 15 times used by the age group *middle adulthood* (55.55 %), 7 times by those in their *later maturity* (25.93 %), and 5 times by those who are in their *early adulthood* (18.52 %).

For the answer of the research question 2 “Which of the subtypes of IENAs are used in each group of the mainstream American characters most?”, the process of identifying both the uses and the types of IENAs was the second essential approach in this paper.

Given that a natural connection between the ‘types’ and ‘subtypes’ of IENAs was unbreakable, as earlier briefed, the recurring idea of identifying types of IENAs including their types was key to de-filter the shield of untruthfulness in American authentic verbal interactions in the current paper. Its importance was to provide not only theoretical explanations, but also the comprehension toward the linkage between how people produce untruthfulness (flouting of quality maxim) and IENAs (verbal irony). The more in-depth it is, the clearer the analysis process turns out to be when it comes to interpret ‘untruthfulness’.

The results from the data collected represent one of the key findings. As opposed to Utsimi’s limited findings, it was stated that there can be with only 3 subtypes of “rhetorical devices” and 2 subtypes of “counterfactual emotions”. In this study, the results were categorized as the four different groupings in this section: the type of ‘rhetorical devices’ with 21 subtypes, the type of ‘interjections’ with null-type, the type of ‘paralinguistic cues’ with 8 subtypes, and the type of ‘counterfactual expressions’ with 8 subtypes. In addition, the other extraneous set of findings was found throughout the study with 27 times without any types indicated.

Table 4 Types and Subtypes of IENAs found throughout the study

Uses of IENAs	Types of IENAs	Original findings	IENAs used in Adolescence (13 – 18 yrs.)	IENAs used in Early Adulthood (19 – 30 yrs.)	IENAs used in Middle Adulthood (31 – 60 yrs.)	IENAs used in Later Maturity (61 yrs. +)
Rhetorical device (21 types)	Hyperbole	34	9	9	12	4
	Meiosis	7	2	1	3	1
	Exaggerated or Understated	20	62	3	8	9
	Adj. & Adv.	42		15	9	17
	Metaphor	34	5	2	26	1
	Rhetorical question	54	4	8	32	10
	Stylistic expression	28	6	6	7	9
	Connector	12	4	2	5	1
Slang	7	-	-	5	2	
Interjection		47	10	9	20	8
Paralinguistic cues (8 types)	Accent	-	-	-	-	-
	Tone of voice	8	-	4	3	1
	Exaggerated stress	17	2	4	11	-
	Slow speaking rate	18	2	8	7	1
	Intonation contour	-	-	-	-	-
	Nasalization	1	-	1	-	-
	Stammering	1	1	-	-	-
	Dead air	1	-	-	1	-
Total uses		46	5	17	22	2
Counterfactual expressions (8 types)	Fake pleased emotion	26	1	-	5	-
	Fake thank	2	-	-	2	-
	Fake compliment	4	-	1	3	-
	Fake greeting	3	-	1	2	-
	Greeting with rushing speed	-	-	-	-	-
	Fake begging	4	-	-	3	1
	Fake empathies	1	-	-	1	-
	Fake sorrow	1	1	-	-	-
Total uses		27	2	2	16	1
Mixed Uses of IENAs		27	-	5	15	7

For the research question 3: “what varieties of Mixed Types of IENAs can be found in each age group of the mainstream American characters?”

I have piled these special cases into the category '*mixed types of IENAs*' which was earlier described as the authentic occurrences of verbal irony, not the overlapping samples from the analysis process. Next, I will show the full list of these findings classified by the speaker's 4 different age groups.

Adolescence: not found.

Early adulthood

In total, I have identified these 5 samples found throughout the process of analysis as 'mixed' due to their multi-components showing up in the contextual situations, not the overlapping properties. When identifying the mixed uses, I have labeled such linguistic phenomena their types mostly, yet partially by their 'forms' which I had rather discussed in the Chapter 5 why adding up their forms could sometimes provide a better criterion in my process of analysis. Here are the 5 mixed types of IENAs listed as follow:

- The '*generalizing: name-dropping*' and the '*generalizing: metonymy*',
- The '*word play*' and the '*nasalization*',
- The '*interjection*' and the '*nasalization*',
- The '*generalizing: simile*' and the '*generalizing: name-dropping*', and
- The '*repetition*' and the '*word play*'

Middle adulthood

The mainstream American characters whose age is between 30 to 60 years were labeled as the speakers who have produced the 'mixed types of IENAs' at the highest rate in the current paper. These 15 samples were investigated, identified as 'mixed' due to their multi-components showing up in the contextual situations, and mentioned as follow:

- The '*wordplay*' and the '*redundancy*',
- The '*fake empathies*' and the '*tone of voice*',
- The '*exaggerated stress*' and the '*fake compliment*',
- The '*metaphor*' and the '*generalizing: double entendre*',
- The '*stylistic expressions: Term of endearment*' and the '*rhetorical question*',
- The '*rhetorical question*' and the '*slang*',
- The '*idiom*' and the '*insertion: Tmesis*',
- The '*generalizing: allusion*' and the '*generalizing: name-dropping*' and the '*rhetorical question*',
- The '*rhetorical question*' and the '*metaphor*',
- The '*rhetorical question*' and the '*word play: circumlocution*' and '*generalizing: allusion*',
- The '*generalizing: allusion*' and the '*generalizing: metonymic charactonym*',
- The '*generalizing: name-dropping*' and the '*metaphor*' (found 2 times), and
- The '*generalizing: name-dropping*' and the '*generalizing: synecdoche*'.

Later maturity

As opposed to the rare cases mentioned above, the '*mixed types of IENAs*' were found at its higher rate in this age group with 7 times which was ranked as the mostly-used IENAs apart from the rhetorical devices and the interjections. These samples were found and identified as 'mixed', and will be mentioned as follow:

- The '*rhetorical question*' and the '*word play: witticism*',
- The '*word play: circumlocution*' and the '*generalizing: double entendre*',
- The '*rhetorical question*' and the '*interjection*', and
- The '*generalizing: allusion*', the '*addition: exemplum*' and the '*rhetorical question*' (found 2 times).

4.1 Summary of the Data

Speakers of IENAs in 'adolescence'

Adolescence represents the stage of age in which the speakers are in their age between 13 to 18 years old. As illustrated in the integrative analysis process 1, people in their adolescence have employed the type '*rhetorical device*' most. Anyway, when focusing on the figure 4 there have been many interesting numerical figures trends of the four types of IENAs by focusing their subtypes.

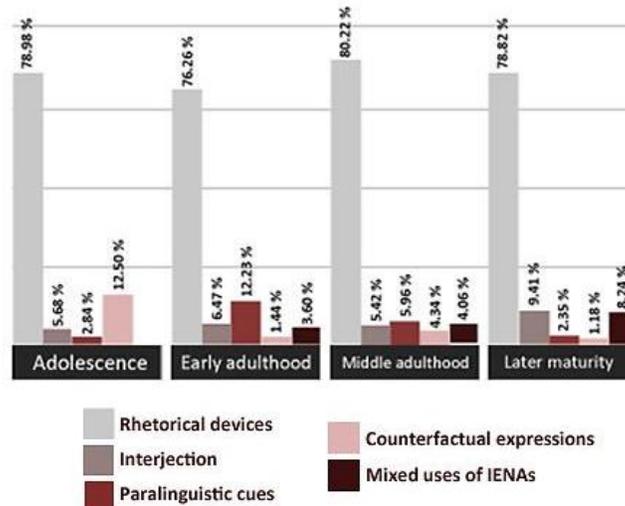


Figure 6 illustrates the finalized bar charts showing different percentages of *types of IENAs* produced in each age group

By the type *'rhetorical device'* found 139 times, first, the mainstream American characters have at most employed the *subtypes of IENAs* in 18 varieties: *'insertion'* with 22 times, *'word play'* with 19 times, *'generalizing'* 15 times, *'understated Adj. & Adv.'* with 15 times, and *'converted ideas'* with 13 times. Counted as the least-used, there were the types of: *'hyperbole'* with 9 times, *'repetition'* with 7 times, *'stylistic expressions'* with 6 times, *'euphemism'* and *'metaphor'* with 5 times, *'connector'* with 4 times, *'exaggerated Adj. & Adv.'* with 3 times, *'meiosis'*, *'idiom'* and *'redundancy'* with two times, and *'derogatory remark'* with one time.

Second is the type *'interjection'* which I have mentioned earlier that this type contains no *subtypes of IENAs* or the null-subtype. From the total uses of the type interjections (47 times) in every age group, the mainstream American characters employed it with 10 times already.

Third, the type *'paralinguistic cues'* found in this age group were seen as the 3 *subtypes of IENAs*. People in adolescence employed them as: *'exaggerated stress'* with 2 times, *'slow speaking rate'* with 2 times, including *'stammering'*, which did not appear in any other age groups, with one time.

Last are uses of the type *'counterfactual expressions'* which were found 22 times with 2 *subtypes of IENAs* labeled as: the *'fake pleased emotions'* with one time and the *'fake sorrow'* also one time. Statistically, the mainstream American characters tended to have produced the *subtype of 'insertion'* under the type of rhetorical devices in their adolescence most compared to those in the other age groups.

Speakers of IENAs in 'early adulthood'

Early adulthood represents a six-year range of human age between 19 to 30 years old. In overall, the four types of IENAs found in this age group were seen mostly similar to the others. The most frequently-used type of IENAs was still the type *'rhetorical devices'* with 106 times while the 9 uses were found as the type *'interjections'*, 17 times by the type *'paralinguistic cues'*, 2 times by the type *'counterfactual expressions'* which were considered as the least-used in this age group, and 5 times by the *'mixed types of IENAs'*.

Based on the results of the most frequently-used type of IENAs, the type *'rhetorical devices'* were found as the different 18 *subtypes* in this age group: the subtype of *'insertion'* with 22 times; the subtypes of *'hyperbole'*, the *'understated Adj. & Adv.'* and the subtype *'word play'* with 9 times; the subtypes of *'exaggerated Adj. & Adv.'* and the subtype *'rhetorical questions'* with 8 times; the subtype *'generalizing'* with 7 times; the subtype *'stylistic expressions'* with 6 times; the subtypes *'converted idea'* and *'repetition'* both with 5 times; the subtypes *'derogatory remarks'* and *'omission'* both with 4 times; the subtypes *'metaphor'*, *'connector'*, *'idiom'* and *'addition'* each with 2 times, including the subtypes *'meiosis'* and *'euphemism'* with only one time.

Second were the uses of the type *'interjections'*. They were found in total 9 times out of all 47 uses of this type of IENAs in this age group. To be exact, people in their early adulthood are considered to be *ranked* in third place of all the speakers who employed interjections most in the current paper.

Next were the data of the type *'paralinguistic cues'* wrapped up with the total amount of 17 times. The results showed that people in this age group were ranked in the second place of all the speakers who employed the paralinguistic cues most. The 4 subtypes of IENAs were identified with their different numerical figures: the *'slow speaking rate'* with 8 times, the *'tone of voice'* and the *'exaggerated stress'* with 4 times, and the *'nasalization'* with only one time.

Fourth were uses of the type '*counterfactual expressions*' to be mentioned. The mainstream American characters in this age group tended to have employed this type of IENAs as the least. With only 2 samples were found; they used the subtypes of the '*fake compliment*' and the '*fake greeting*' with only one time each.

Speakers of IENAs in 'middle adulthood'

Middle adulthood represents the interval of human age between 31 to 60 years old for the current paper. The types of IENAs were dramatically found in this age group the most: considered as the type '*rhetorical devices*' with 296 times, the type of '*interjections*' with 20 times, the type '*paralinguistic cues*' with 22 times, the type '*counterfactual expressions*' with 16 times, and the '*mixed types of IENAs*' with 15 times. Based on the above-mentioned figures of the types of rhetorical devices, interjections, and paralinguistic cues, it turned out the mainstream American characters in this age group are considered in the first-place speakers who employed IENAs the most compared to those in the other age groups.

As the biggest number with 296 times, the type '*rhetorical devices*' was found and identified as the different 21 subtypes of IENAs: the '*generalizing*' with 56 times; the '*rhetorical question*' with 32 times; the '*metaphor*' and the '*word play*' with 26 times; the '*derogatory remarks*' with 23 times; the '*understated Adj. & Adv.*' with 17 times; the '*converted idea*' with 14 times; the '*insertion*' with 13 times; the '*hyperbole*' and '*addition*' with 12 times; the '*exaggerated Adj. & Adv.*' with 9 times; the '*idiom*' and the '*redundancy*' with 8 times; the '*stylistic expressions*' and the '*omission*' with 7 times; the '*connection*' and the '*slang*' with 5 times; the '*neologism*' and the '*meiosis*' with 3 times; and the '*euphemism*' with only one time.

Second were uses of the type '*interjections*' to be mentioned. Out of the 47-time uses of the type interjections, it was summed up with 20 times in *middle adulthood*, which was counted as the most frequently-used among the other age groups. Third, the type '*paralinguistic cues*' was to be clarified. This type of IENAs has been identified as the 4 different subtypes: the '*exaggerated stress*' with 11 times, the '*slow speaking rate*' with 7 times, the '*tone of voice*' with 3 times, and the '*dead air*' with only one time. Fourth were the 16 uses of the type '*counterfactual expressions*' elaborated with their 6 subtypes of IENAs. These subtypes were found and labeled as: the '*fake pleased emotions*' with 5 times; the '*fake compliment*' and the '*fake begging*' with 3 times; the '*fake thank*' and the '*fake greeting*' with 2 times; and the '*fake empathies*' with only one time.

Speakers of IENAs in 'later maturity'

Later maturity, in the present paper, represents the life period in which the speakers' age is 61 years old and more. Based on the statistical results, the mainstream American characters significantly tended to have produced IENAs in a way that differentiates from the other 3 age groups. Except the most frequently-used type of '*rhetorical devices*' which were found 67 times, the type of '*interjections*' with 8 times and the '*mixed types of IENAs*' with 7 times were employed at a higher proportion compared to the lower frequencies found in the age groups adolescence, early adulthood and middle adulthood. In addition, the type '*paralinguistic cues*' and the type '*counterfactual emotions*' were found only with 2 times and one time sequentially.

Having concluded that the type of '*rhetorical devices*' was the most frequently-used type in this stage of age, the data revealed its highest rate of uses at 67 times. This type can differently be identified as 17 subtypes of IENAs, be them: the '*rhetorical question*' and the '*word play*' with 10 times; the '*stylistic expressions*' and the '*generalizing*' with 9 times; the '*insertion*' with 5 times; the '*hyperbole*' and the '*repetition*' with 4 times; the '*idiom*' with 3 times; the '*slang*', the '*addition*', the '*derogatory remarks*' and the '*omission*' with 2 times; including the '*meiosis*', the '*understated Adj. & Adv.*', the '*metaphor*', the '*connector*' and the '*converted idea*' with only one time.

With very rare cases found and investigated in the data analysis, there should not be any complexity in interpreting the findings from this age group. Next, I will wrap up the rest of the findings in later adulthood precisely.

The type of '*interjections*' was analyzed and found 8 times in total, and considered as the second rank of the most frequently-used type of IENAs by the speakers in this age group. The type of '*paralinguistic cues*' was also found as a few cases with 2 subtypes of IENAs: the '*tone of voice*' and the '*slow speaking rate*' with only one time for each. With the type of '*counterfactual expressions*', it was identified that there was only one subtype of IENAs found, the '*fake begging*'.

5. Key Findings of the Study

Back to the focal points of Havighurst's (1972) theory, it was hypothesized and proved that all human beings will become more mature whenever human age is ripe and the developmental tasks are accomplished. That is, people are building up a firm stand and planning to reach higher maturity in every step of life. Havighurst (1972) then furthered that only through the '*developmental tasks*' (see p.17), which were formed by a '*physical maturation, the personal sources, and the roles played under pressures of the society*', people can naturally be becoming mature

in a proper age-grading stage. With the three above-mentioned factors, the model of 'biopsychosocial model' has been drawn into and utilized for the discussion of the results in this chapter.

In the next part, I will expound my proved findings which were expected for 'a driving force' making the age-grading people employ various (sometimes mixed) types of IENAs to produce untruthfulness with different styles – *the relation between the biopsychosocial model and the age-grading factor*. The discussion was scoped in terms of both the human stages of age and the uses and the types of IENAs collected. Therefore, the collected findings which I have grounded into the following five assumptions will be elucidated concisely and precisely: 1) 'insertions' among teenagers; 2) neutralized IENAs among the early-adults; 3) typical untruthfulness in the middle adulthood; 4) decoding untruthfulness in the later maturity; and 5) recognizing 'forms of IENAs': an extra-identification for IENAs

5.1 'Insertions' among teenagers

For the discussion part based on the biopsychosocial model, the uses of *rhetorical devices*' were found most among the speakers of IENAs in their adolescence. Still, one outstanding example representing the significantly supportive evidence for the discussion is the most-used *type of IENAs* found in this category – *insertions*.

Compared to its number in the other age groups, 22 times out of 62 occurrences of *insertions* found in the stage of adolescence were considered as a significantly high frequency. Next, some possible reasons for the existence of insertions will be discussed.

Through the whole list of the 10 developmental tasks (see p.23) in the stage adolescence, people in this age group are becoming more mature as based on the biopsychosocial model (Havighurst, 1972). The way they produce untruthfulness when communicating in a talk naturally conforms the 10 tasks governing their maturation.

To be specific, the fact that these teenagers mostly produced untruthfulness by employing *the type of insertions* is varied by the tasks set, be them: they be achieving new relations among peers of both sexes "*girls as women and boys and men*" (aspect of physical maturation) ; they can embrace self-dependence unlike their childhood (aspect of personal sources); or they are expected to be able to form values and acquire ethical guidelines to stand in the world peacefully (aspect of roles played under the societal pressure). I have assumed that they are supposed to be accepting other's opinions with a broader space of thinking; these teenagers are seen as the users of 'fillers' and 'repairing' (two forms under *the type of insertions*) more than those in different age groups. Furthermore, the types of insertions can be found in both new relationship (mostly used for normalizing the situations) and intimate friendship (mostly used for some specific functions).

For example: the Contextual situation 9 [00:45:41 – 00:46:55], Gus came by to talk to Hazel so that she might have felt more comfortable with the situation. They were setting on the swings sharing their feeling towards each other. Here are some insertions found below.

Hazel : Gus, *I'm a grenade*⁹. (Both silent). *One day I'm gonna explode*¹⁰, and
*I'm gonna obliterate everything in my wake*¹¹ and ... *I don't know*¹²
*I just*¹³ *feel like*¹⁴ it's my responsibility to minimize the casualties¹⁵

Gus : A grenade?

Hazel : *I mean*¹⁶, *that's why I don't have a hamster*¹⁷.

Accordingly, I have maintained that two major tasks among these age-grading teenagers are seen as 'to accept both mental and physical changes' and 'to find a moderately decent stand for both inner and outer space of oneself (intellectual skills and good-supporting relationships with others)'. To wrap up, the untruthfulness by producing the *type of 'insertions'* of people in this age group reflects the attempts of trying to be cooperative in a talk, avoiding all pathways leading to the too direct untruthfulness as much as possible, and reaching the best accommodation for the interlocutors regarding time and space wherein a conversation takes place. In the next section, the assumption of 'neutralized IENAs among the early-adults' will be discussed.

5.2 The neutralized IENAs among the early-adults

As an emphasis on the 8 tasks (see p.24) of Havighurst (1972) as the biopsychosocial model governing people's lives, the tasks for people in the early adulthood are likely to differ from the other age-grading periods. Given that metaphor of this period is 'a threshold in human life', people in this stage of age must get over either regretful or unforgettable past memories in childhood and adolescence, including moving on for loads of responsibilities in the middle adulthood. When in the analytical procedure, to pragmatically comprehend untruthfulness of these speakers of IENAs in the early adulthood requires a basis understanding of the developmental tasks of them. Next, I will clarify how people in their early adulthood tend to produce untruthfulness yet delivering *neutral* types of IENAs.

Based on the summary of findings, those in the early adulthood are likely to produce untruthfulness by employing *the type of rhetorical devices* and *the type of paralinguistic cues* the most. As the more detailed examples, I have found the most-used *subtype of IENAs* "*insertion*" (22 times out of all 106 uses of rhetorical

devices) and the most-frequently found *type of IENAs* “*slow speaking rate*” (8 times apart from all 17 uses of paralinguistic cues).

I have an assumption revealing that the types of IENAs found herein have reflected a bi-dimensional aspect of untruthfulness. The *neutral* types of IENAs have been patterned to reach a diplomatic way of speaking out speakers’ mind while the messages were still seen as untruthfulness. In other words, the speakers of IENAs in this age group are trying to flout the quality maxim by producing IENAs (verbal irony) yet holding themselves back to where they should mean untruthfulness in a quite neutral manner.

Apparently, using the *type of insertion* (under the uses of rhetorical devices) and the *type of slow speaking rate* (under the uses of paralinguistic cues) seemed to be an ingenious way to speak out their mind: one contains the forms of ‘fillers’, ‘Repairing’ and ‘Tmesis’ while another is controlled by an unnaturally lengthened tempo of speaking manner.

The examples shown below are *the types of insertions*, in the form of fillers, which I collected from an early-adult individual in the film ‘The Whiplash’:

From the contextual situation 1 [00:05:28 – 00:06:10], after the first day of fall semester at Shaffer, Andrew went to watch a movie with his dad as usual. He bought popcorn and cokes, and got in the cinema.

Andrew : (Poured some raisins into the popcorn bucket.

Dad : You okay? Hm?

Andrew : *Yeah*¹. (Poured more raisins for his dad). *Yeah*². *Well*³, *I don’t know*⁴. He saw me play today.

Correspondingly, all individuals aged between 19 – 30 years old has reached the state wherein they can come up with selecting a life partner and starting a family (physical maturation), their decision-making changes. More importantly it seems they are at the edge of which their life lessons learnt are essential in helping them to control the feelings that alter all the time, e.g., anger, joy, disgust and honesty, and to be able to manage a home including raising a child (personal sources). In addition, they are expected to start an occupation, so they can take on civic responsibilities (roles played under the societal pressure).

With the earlier-mentioned reasons, they are consequently deemed as a driving force for the early-adult individuals inevitable that they will be reforming both of their usual language behaviors and attitudes towards the roles they are playing in a community. Therefore, employing IENAs to mean the bi-dimensional untruthfulness is the proof that confirms the existence of neutral arguments in the types of IENAs, which I hereby title it “neutralized IENAs”. Next will be the results found among the speakers of IENAs in the middle adulthood discussed.

5.3 Diplomatic untruthfulness in the middle adulthood

After a thorough investigation, I have gained a pile of the collected data and its results have indicated that 47.98% of the speakers of IENAs in the study were people from the age group ‘*middle adulthood*’. Further into the integrative analysis processes (1) and (2), the findings significantly revealed that the *uses of rhetorical devices* were counted as the most-frequently found throughout the study and as the most-used among all age-grading speakers of IENAs. With these interesting findings, I have set my focus on discussing the uses of rhetorical devices including their *types* in order that the readers can oversee and recognize a linkage between types of IENAs and the age-grading people in *the middle adulthood*.

296 *samples* out of the whole 608 uses of rhetorical devices in the current paper were found in this age group (48.68% from all types of IENAs). As the summary of the findings referring to 296 uses of rhetorical devices, there were five *types of IENAs* which people in this age group have employed in a dramatically higher rate than the other uses, be them: *generalizing* (56 times), *rhetorical questions* (32 times), *metaphor* (26 times), *converted ideas* (26 times), and *derogatory remarks* (23 times).

For example: the contextual situation 16 [00:25:36– 00:26:03], after hanging out at the bar, the Palmer brothers drove back home. Hank was backing a car into a parkway before the garage. They had a conversation about Carla, the bartender girl whom he just met. In this contextual situation, the four *types of IENAs* were identified as follow: 1) *type of rhetorical question*; 2) *the type of metaphor*; 3) *type of generalizing*; and 4) *the type of metaphor*.

Glen : Are you watching for me?

Hank : *What do you think*¹? *I’m your eyes*².

Glen : All right.

Hank : Straight.

Glen : You smell like her. She smells nice. *What is that*³?

Hank : *It’s Play-Doh*⁴. Are you paying attention? Straighten it out.

Back, back, back. Easy. Nice, nice. Stop! (Crashed the garage gate).

Glen : You did that on purpose.

Hank : No, I didn’t ...

All of the five major *types of IENAs* in this part have something in common. Although the *type of 'derogatory remarks'* were explicitly expressed sometimes, but the typical untruthfulness among the other four types cannot be interpreted in one step. To be exact, when analyzing the *types of 'generalizing'* and *'metaphor'* the gap between the imaginary and the physical worlds needs to be reduced, meaning that the interpretation cannot get stuck in usual settings. These two types of IENAs can be used sometimes for being beyond neutral in a conversation. Similarly, the *types of 'converted idea'* and *'rhetorical questions'* cannot be analyzed only through its forms but the also the contextual situation they are in (converted ideas can appear without negation or negative forms while rhetorical questions were sometimes responded with an unexpected answer).

As the detailed conclusion, I have conceptualized that multi-tasking abilities and well-managed personality are seen as the keys unlocking their life obstacles. In accordance with the biopsychosocial model (Havighurst, 1972), the seven components (see p.25) were set to as a guideline for middle-adult individuals to play their roles as a man/ a woman or a teenager of the family. Step by step, the middle-adults have to take on responsibilities both for children including their standard of living and for the society (roles played under the societal pressure) while they also have to keep a good relationship with people around them, e.g. their life partner, colleagues and friends, and adjust to their aging parents (personal sources). Despite the fact that they additionally are facing the psychological changes in their middle age, still they are supposed to take good care of teenage children and assist them to become responsible and happy adults. All in all, they may find some leisure-time activities for themselves (physical maturation) when they find it necessary. With all these assumptions, it is maintained that untruthfulness of people in this life period is formed by a diplomatic way of phrasing utterances using rhetorical devices.

Bringing up the rear, I have recognized and labeled people in the middle adulthood as 'someone trying to achieve good both personal and interpersonal relationships, and take on civic and social responsibilities' with the roles played either in a family or in the society s/he is living in. I have assumed that speakers of IENAs in this age category have a tendency to follow the developmental tasks *with a complex and well-organized thinking process for solving all possible problems coming to them*. Bound with the typical biopsychosocial model, ergo, the excessive uses of rhetorical devices in this age group cannot be counted as threats for the discussion of the results but a good explanation why the middle-adults have *the typically diplomatic untruthfulness production* as summed up. The below section will be the discussion part for untruthfulness found in the later maturity.

5.4 Decoding untruthfulness in the later maturity

According to the specific biopsychosocial model of this life period, people aged more than 61 years old are supposed to maintain a more defensive strategy of living in a letting-go sphere. The adjustment to decreasing physical health and to a new setting of living space with good community supports is preferred (physical maturation) by all aging individuals. A life after retirement can bring them into any uncertain state where they need to take control of themselves when an income is less paid or even when the death of their life partner comes (personal sources). The possible solution for people in the later maturity to get over such events is relating themselves to the same age group wherein they can meet social and civic obligations, and also make new friend.

Based on the above-mention, a reduced income and a new standard of living which is surrounded by people and situations that change can be driving forces for these elders to produce untruthfulness by using IENAs in a more different way. Statistically similar to the other age groups, people in the later maturity were found employing the uses of rhetorical devices the most (67 samples out of all 85 types of IENAs in this age category). The four major types of IENAs analyzed were identified as: *the types of 'rhetorical question'* with 10 times, *'word play'* with 10 times, *'stylistic expressions'* with 9 times, and *'generalizing'* with 9 times. Apparently, *the type of stylistic expressions* was seen as the mostly-found in this age group compared to the findings of this *type of IENAs* in all age groups (9 out of 28 samples).

For example: Contextual situation 8 [00:13:25 – 00:14:17], Judge Palmer was ending up the hearing by telling Mr. Williams to compensate his ex-wife with his new truck. Here are some different *types of stylistic expressions* shown in the example below.

Mr. Williams : This ain't fair⁴! (Rapidly replied).

Judge Palmer : Hey⁵. **One more word, go on⁶. Look around you⁷.**

You're standing in one of the last great cathedrals in this country built on the premise that you and you alone⁸ are responsible for the consequences of your actions⁹. Now, you still want fair¹⁰?

All right. **Head north¹¹**. Stop when you get to Indianapolis.

As displayed above, there are different types of IENAs, but the major type I have focused in this age category is *the stylistic expressions* (sample 6, 7 and 11).

Considered as the last period of human life, it was assumed that people in the later maturity tend to produce untruthfulness in some specific trends following the six developmental tasks (see p.25). They tried to balance the amount of types of IENAs by expressing it more concise yet more complicated in a context. In other words, people in the later maturity have a tendency to deliver untruthfulness to listeners carefully with short but meaningful IENAs. For the case, the findings of *types of stylistic expressions* are the proofs in this discussion part. Additionally, this type of IENAs can be spelled out as the six forms of IENAs : imperative, foreign vocabulary, term of endearment, enallage (grammatical distortion), accommodation, and language inconsistency, which can be found in original findings in the Appendices. Next will be the additional findings that I have labeled them as the forms of IENAs discussed.

6. Recommendations for the Future Study

6.1 Through an aspect of 'language and social class'

Based on my overall assumptions, the mainstream American individuals in each age group will express the untruthfulness (flouting of the quality maxim) in a specifically typical way of using IENAs. That is to say, apart from focusing verbal irony and non-observances of maxims, the age-grading factor has become an essential variable that has formulated major problems to be investigated in this study.

However, when analyzing untruthfulness of those in *the later maturity*, we have realized that they tend to flout the quality maxim by using the more precise IENAs due to the developmental tasks and the fact that they are in the letting-go sphere. In case I am conducting a future research, it cannot be concluded that people in the later maturity still have the same tendency of using the types of stylistic expressions most. Looking from another perspective, the retired people's language can vary with contexts based on their life experiences and educational backgrounds.

Forth to the future research, I shall also deem the sociolinguistic theory of Basil Bernstein compatible with the scope of analysis. Bernstein (1960 (Bernstein, 1960)) hypothesized the idea of people living in a different social class can alter their scope of different language uses. The educational backgrounds and the settings (family, organizations or any concepts involved) are the key driving force that distinguishes people by their different language uses – *the 'restricted' and the 'elaborated' codes*. To describe in brief, the restricted code represents the language which contains a limited range of language alternatives while the elaborated code will facilitate the verbal transmission with its extensive range of language alternatives and individual's unique experiences.

Ultimately, the reasons of why the factors 'age-grading', 'educational background' and 'social class' can be drawn into the scope of the future research is that they can reflect authentic verbal interactions of the mainstream American people in every real-life social relationship.

6.2 'Forms of IENAs' as an extra-identification for IENAs

Having scoped the analysis processes of both investigating *the types of IENAs* and identifying their various *types*, there were some nuances appearing throughout the process of data analysis – the forms of IENAs. Next, here are some proofs clarifying that identifying forms of IENAs can be useful when processing the integrative analysis process (1) and (2); *an extra-identification of IENAs* can be fostered.

To be specific, I have investigated one sample which turned out to be under the use of *'rhetorical device'* with the type *'insertion'*, it cannot be interpreted in a single step due to the speaker's degree of ironicalness and the way the message was delivered. S/he might be delivering a hidden message that requires a lot of concerns from the audience; thus, I came up with a solution to fill this gap by *identifying the forms* of some types that were not considered a clear-cut.

For many evidential cases found as the *'mixed types of IENAs'*, they pragmatically contain 'forms' under the *types* and the *types of IENAs*. When a sample is collected from the sources of data, the integrative analysis process (1) will be run, in which the researcher will investigate the types of IENAs first. When any sample is found as 'mixed', the Process 2 (identifying *its type*) is further needed. Then, the decision can systematically be made when the components in the mixed use are clear enough.

On the contrary, if there is someone raising his/her idea and utters a meaningful syllable like *'Well'*, the question could be whether it should be counted as the use of *'interjections'* or *'rhetorical device'* with the type of *'insertion'*. Once I have finalized that the sample is seen as the *type of 'insertion'* by adding up its form as the 'filler', it seems much clearer, and this case can be systematically labeled with the use of *'rhetorical device'* not the *'interjections'*.

For a concrete example: the contextual situation 10 [00:33:34 – 00:35:36] from the film 'the Fault in Our Stars'. When coming to a college topic, Nicole seemed much stressed and revealed her true feelings which affected on her thought about going to college.

- Andrew : What do you study?
 Nicole : I don't have a major yet.
 Andrew : *But*³, *like*⁴, what do you want to study?
 Nicole : *I*⁵... I don't really know. (Shook head with a pretending smile).
 I don't know yet.
 Andrew : So, Fordham was *just*⁶ *like*⁷ a random school?
 Nicole : No, I applied to *a bunch of schools*⁸, Fordham let me in.
*Why'd you pick Shaffer*⁹?
 Andrew : *It's the best music school in the country*¹⁰.
 Nicole : *Well*¹¹, *Fordham was Fordham*¹².

In spite of the objectives of the study and the research questions, I have proposed the additional idea of 'forms' of IENAs that can be significant for the future research, yet were not discussed as the major interests of the current paper. As earlier briefed, they were seen as an extra-support for the process of analysis so that an *inter-case* which can be categorized into more than one type of IENAs is systematically interpretable.

7. Conclusion

With expectations to find a way to prove that 'untruthfulness' can be traced back to when it is found in form of verbal irony, this research was then initialized with an idea to seek for a linkage between Grice's flouting of quality maxim (1975) and Utsumi's indirect expressions of negative attitudes or IENAs (2000). However, considering Utsumi's frameworks of verbal irony (2000), the indirect expressions of negative attitudes was only one of the other three implicit displays generated with some degree of ironicalness. Indeed, Utsumi's IENAs were composed of both verbal and nonverbal cues while I only obtained the verbal cues to be one of my theoretical frameworks.

All of the three research questions in the study were set to target and study all pragmatic possibilities in which the mainstream American characters from the three selected American Drama films are likely to flout the quality maxim by producing IENAs, especially when they are in different stages of age.

Aiming for a multi-filtered criterion for selecting the data, I have created the multistep rubric of film selection which contains a fivefold consideration within. The selected data thus were ensured that they truly represent authentic populations (the selected three American Drama films) so that we can oversee and collect authentic verbal interactions of the mainstream Americans. Likely, the screenplays of the target films must be written only by the American screenplay writers and not to be containing plots of fantasy (unrealistic crime/ life-death miracle, supernatural Sci-Fi, and legends & myths) including the Drama subgenres of historic or period films.

Moving to the process of analysis, the different types of IENAs found were grouped under the 4 types of IENAs and patterned as a tool used for recognizing the distinguishable IENAs that can be found in the integrative analysis process 2. Therefore, the interpretations were based on both the investigation of types of IENAs and the identifications of IENAs.

After a thorough investigation, the recurring connection between flouting of quality maxim and IENAs has appeared more recognizable when comprehending what uses of and in what forms IENAs can occur. Utsumi (2000) has conceptualized IENAs with some definitions and examples, which was in practical challenging to me when interpreting what uses the IENAs I found in reality should be titled and what forms they could be categorized into.

Based on the findings displayed in Chapter 4, each of types of IENAs has appeared with their '*types*' as the subcategories, excepting *use of interjections*. I have found various existing types of IENAs throughout the study; for instance, the uses of *rhetorical devices* with 21 *types*; uses of *paralinguistic cues* with 8 *types* (found: 6, unidentifiable: 2); and uses of *counterfactual expressions* with 8 *types* (found: 7, unidentifiable:1).

Despite the fact that there theoretically are four types of IENAs (rhetorical devices, interjections, paralinguistic cues, and counterfactual expressions), still I have maintained that the *mixed types of IENAs* cannot be only some overlapping cases due to their authentic existence produced in real-life conversations by mainstream Americans. Thereby, there appeared to be some extraneous findings out of the original theory; I have found 27 *mixed types of IENAs* throughout the current paper varying with their original uses and types.

Finally, the answers for the research questions were given and confirmed by the collected 749 samples which had been re-analyzed by two inter-raters and verified by an American native-speaker. As one of my prospective goals in doing this research, I hopefully believe that Thai or any other readers of this paper can learn more about what is not explicitly communicated by American native-speakers from reading this research, especially when the messages they receive are surrounded by ironicalness.

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