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A Phono-pragmatic Study of Juncture in English Riddles

A Thesis

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Language/Linguistics**

By

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Rabi-Al-Thani, 1444 A. H.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

مَا يَفْتَحُ اللَّهُ لِلنَّاسِ مِنْ رَحْمَةٍ فَلَا مُمْسِكَ لَهَا ۗ وَمَا يُمْسِكُ

فَلَا تُرْسِدُ لَهُ مِنْ بَعْدِهِ ۗ وَهُوَ الْعَزِيزُ الْحَكِيمُ

صَدَقَ اللَّهُ الْعَلِيُّ الْعَظِيمُ

(سورة فاطر: 2)

In the name of Allah, the most Merciful, the Compassionate

What God out of His Mercy, Doth bestow on mankind.

There is none can withhold: What He doth withhold, There

is none can grant, A part from him: And He is the Exalted,

In power, full of wisdom (Shaker, 1999, p.1152).

Allah Almighty has spoken the truth

(Surat Fatir:2)

The Supervisor's Certificate

I certify that this thesis entitled **A Phono-pragmatic Study of Juncture in English Riddles** written by **Ayat Abbas Marzoq Saad** has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon in partial fulfillment of the requirements for the Degree of Master in English Language /Linguistics.

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Dedication

This effort is respectably dedicated to the fathers of this nation Prophet Mohammed and Imam Ali Ibn Abi Talib (p.b.u.t.), to our spiritual mother Fatima Al Zahraa (p.b.u.h.), Prophet Mohammed's heart who feeds us with faith, strength, and patience. It is dedicated also to the fruits of the Mohammedan tree (p.b.u.t.): Al-Hassan Al-Mujtaba, Al-Hussein Al-Shaheed, Ali Al-Sajjad, Mohammed Al-Baqir, Jaafer AlSadiq, Musa Al-Kadhum, Ali Al-Redha, Mohammed Al-Jawad, Ali Al-Hadi, Al-Hassan Al-A'skeri (p.b.u.t), and the prophesied redeemer of Islam Mohammed Al-Mahdi (may Allah expedite his resurrection and may we be counted as his lovers and followers in this world and the next) whose spiritual presence in my heart has provided me with a special motivation.

It is also lovingly dedicated to whom never hesitated to provide me with what fosters progress in my life, my husband; to my lovely daughter, Tuka ; to my lovely family, father and mother, brothers and sisters as well as my friends. May Allah bless them all and keep them safe.

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Abstract

Juncture is a phonological phenomenon used as a tool for clarity, to distinguish between the borders of words, clauses and sentences. It has also been proved to be a useful device for creating ambiguity that is consequently exploited to produce works such as jokes, poetry....etc. This study investigates juncture in selected riddles in English from a phono-pragmatic perspective. It aims to investigate juncture in the language of riddles and to prove that it is a productive device that can be exploited to create riddles ; show the type of juncture that is used to create riddles ; find out the type of riddles created by juncture and to explain the pragmatic aspect that is found in those riddles so that the riddlee will be able to comprehend and understand them.

To achieve these aims, it is hypothesized that: juncture is a successful device for creating riddles by breaking the same sound sequence into two scripts creating a phonological type of ambiguity ; internal open juncture is the only type of juncture used to create ambiguity, thus riddles; conundrums are the only type of riddles that are based on juncture to be produced ; the riddlee cannot understand riddles without the existence of context that helps him to comprehend riddles. All the hypotheses above are validated.

Twenty-five examples of English riddles have been purposely chosen from books of riddles and websites which are specialized with playing on words. The study develops an eclectic model of analysis based on Grice's principle of co-operation and context from the pragmatic aspect while choosing internal open juncture to analyze riddles phonologically. The study concludes that juncture is a productive device which has the ability to create riddles ; the internal open juncture is the only type of juncture

that is used to create riddles ; conundrums are the only type of riddles that depend on juncture to be produced and context is the pragmatic aspect that exists in riddles so that the riddlee can comprehend and understand them easily.

This study is divided into five chapters. Chapter One presents the problems, aims, hypotheses, procedures, limits and value of the study. Chapter Two presents a literature review about phonology, pragmatics, juncture, ambiguity and riddles. Chapter Three focuses on the description of the chosen data as well as introduces an eclectic model. Chapter Four presents the practical side of the study in which 25 riddles are chosen to be analyzed phono-pragmatically and discussing the findings of the analysis. Chapter five sums up the conclusions, recommendations as well as suggestions for further studies.

List of Abbreviations

The Abbreviated Form	The Full Form
CMs	Conversational Maxims
CP	Cooperative Principle
FCMs	Flouting Conversational Maxims
FCs	Felicity Conditions
H	Hearer
MM	Maxim of Manner
Q1M	Maxim of Quality
QnM	Maxim of Quantity
RM	Maxim of Relation
S	Speaker
SAs	Speech Acts

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Chapter One

Introduction

1.1 Statement of the Problem

Juncture has been studied and mentioned in most English dictionaries, for example, Trask (1996,p.189) and Crystal (2008,p.258), as a phenomenon that belongs solely to phonology and whose function is to demarcate the grammatical units such as morphemes, words or clauses. It has been also mentioned by some books of phonetics and phonology such as: Lass (1984,p.37), Katamba (1989,p.189), and Roach (2009,p.115), as a purely phonological entity which is used as a tool for clarity. In normal speech and communication, it helps the listeners to recognize between the borders of the words uttered in order to differentiate between them. For example, **that stuff** and **that's tough**, in a phonological transcription, these appear identical as / **ðætstʌf** /. In rapid speech, juncture plays a key role in determining what has been said (Crystal,2008,pp.258-9).

Different scholars have also mentioned juncture such as Demireizen (2019,p.198), who regards juncture as a suprasegmental feature that indicates the borders of most words and groups of words in spoken English. Later on, some studies have mentioned another function for juncture which has not been mentioned before. They have recognized that juncture can be used in the literary language to create a type of wordplay adopted to produce a literary work. Some of these studies are Pepicello (1980), Chiaro (1992), Ermida (2008), Chiaro (2011), and Alkawwaz (2020 , 2021). There are different types of wordplay: Jokes, puns....etc. Riddles, to the best knowledge of the researcher, are one of the literary works which have not been investigated. No one has examined whether juncture can be used as the linguistic mechanism that is responsible for

presenting riddles. From here comes the problem of this study, to examine the importance of juncture in the language of riddles. This problem is represented in the form of the following questions:

- 1.How does juncture create riddles ?
- 2.What type of juncture is used to create riddles ?
- 3.What type of riddles is created by juncture?
- 4.What is the pragmatic aspect that exists in riddles so that the riddlee will be able to comprehend and understand them?

1.2 Aims of the Study

In accordance with the above raised questions, the present study basically aims at :

- 1.Investigating juncture in the language of riddles and proving that it is a productive device which has the ability to create riddles.
- 2.Showing the type of juncture used to create riddles.
- 3.Deciding the type of riddles created by juncture.
- 4.Stating the pragmatic aspect that is found in those riddles so that the riddlee will be able to comprehend and understand them.

1.3 Hypotheses of the Study

In light of the questions and the aims mentioned above, the following statements are hypothesized in the present study:

- 1.Juncture is a successful device that can be used to create riddles by breaking the same sound sequence into two scripts creating a phonological type of ambiguity.
- 2.Internal open juncture is the only type of juncture that is used to create ambiguity, thus riddles.
- 3.Conundrums are the only type of riddles that are based on juncture to be produced.

4. The riddlee cannot understand riddles without the existence of context which helps him to comprehend riddles.

1.4 Procedures of the Study

In order to answer the questions of the present study, fulfill its aims, and verify its hypotheses, the following steps are followed:

1. Reviewing the relevant literature about juncture and its types as well as clarifying which type of juncture creates riddles.

2. Shedding light on the phenomenon of ambiguity and showing which type of ambiguity conjured up to juncture-based riddles.

3. Giving a theoretical background about riddles and its types as well as identifying the type of riddles that is based on juncture.

4. Developing an eclectic model that is aimed to examine riddles phono-pragmatically. Juncture is chosen from the phonological component to see how it affects the meaning of riddles. It breaks the sound sequence giving two interpretations and causing ambiguity for the riddlee. From the pragmatic side, riddles are analyzed according to Grice's principle of co-operation and showing how the context of the riddlee helps him in interpreting riddles.

5. Selecting the data of analysis from books and websites about juncture-based riddles.

6. Analysing the extracted data qualitatively in accordance with the developed model.

7. Discussing the findings obtained from the qualitative analysis to draw conclusions and set recommendations.

1.5 Limits of the Study

The present study is limited to the analysis of 25 English riddles that have been chosen by the researcher purposely. The analysis of these 25 riddles are restricted to the phonological and the pragmatic aspects through a qualitative method. Therefore, the data are analyzed in terms of Grice's principle of co-operation, Kaivola-Bregenhøj's (2001) classification of context into (linguistic, situational, cultural, cognitive

and generic) and choosing the internal open juncture for analyzing the data phonologically. Those riddles have been chosen according to a certain criteria: they fulfill the items of the model and they represent one type of riddles which is called the conundrum. It is the type that is based on juncture to be produced.

1.6 Value of the Study

This study is thought to be of much value for the researchers of linguistics, stylistics and pragmatics. It is also of considerable value for English teachers especially those who teach vocabularies. They can exploit juncture for increasing the students' linguistic knowledge and their understanding about their language. This study will also be of great benefits for those who teach phonetics and phonology. When they teach their students, they should take the phenomenon of juncture into their considerations and attract the attention of their students to be careful when they face something ambiguous. Juncture will enable to comprehend speech and not to commit mistakes.

It is very important in every spoken utterance. When hearing songs, riddles , jokes.... etc, one should be aware about the existence of juncture because neglecting it can lead to misunderstanding or unacceptable meanings.

Chapter Two

Literature Review

2.1 Introductory Remarks

This chapter talks about phonology and its two types: segmental and suprasegmental. It is devoted to study one aspect of suprasegmental aspects viz. juncture. It defines the concept of juncture, sheds light on its types focusing on one type of juncture to be concerned with. Then it shows the notion of ambiguity and its relationship to juncture. It also provides a whole section about it stating its definitions and types. The third part of this chapter discusses riddles. It tackles their origin and definitions, form and structure as well as their types. Moreover, this chapter presents an overview about pragmatics and discusses some of its theories and aspects which are relevant to the study of riddles.

2.2 Phonology

Phonetics and phonology, according to Anyagwa (2019,p.1), are two areas of linguistics that examine speech sounds scientifically. With phonetics, they concentrate only on the spoken part of communication skills, ignoring writing and reading entirely. As defined by Lass (1984, p.1), phonology refers to that branch of linguistics that studies how sounds function in the world and the physical, physiological, anatomical, neural, and psychological traits of the individuals who produce them. This differs from phonetics, which focuses more on the sounds themselves as phenomena in the physical world. According to Katamba (1989,p.1), phonology is the subfield of linguistics that studies the manner in which sounds are systematically utilized to generate words and utterances in various languages.

Phonology is first studied in the third century BC when the ancient Greek grammarians describe the sound patterns of Greek and Latin in Europe, while researchers in India describe the phonology of Sanskrit (Gut,2009, p.7). The term 'phone' comes from the Greek word “phonema ”, which signifies sound (Lathif,2008,p.1).

Phonology tries to figure out the sounds that all languages generate (Lathif,2008,p.1). In the 16th century, (Hart,1569 and Bullokar,1580 as cited in Gut,2009,p.7), concerned with the divergence of writing and pronunciation, write the earliest account of the sounds of English. English phonologists try to find units of sound structure and sets of principles that characterize the regularities and patterns of these units in a given language (Gut,2009,p.7).

Since its birth, phonology has had a firm but sometimes uneasy relationship with phonetics, the study of language sounds (Wiese, 2006, p.562). Phonetics and phonology have a complicated connection, that is why phonology is often referred to as “narrowed down phonetics” (Nurhayati,2019,p.3). They both talk about and deteriorate speech, but from different points of view. Phonetics is the study of how speech sounds are articulated, how they are perceived, and how they are made. Phonology is the study of how these speech sounds form patterns in a particular language (Gut,2009, p.7).

Phonologists study topics such as the role that a particular sound plays in a language, the ways in which sounds may be blended or follow one another, and the sounds that cannot do either of those things (Gut,2009, p.7). The beginnings of phonology may be linked to the discovery of the phoneme, the smallest unit of sound (Wiese,2006,p.562). Since phonological facts are phonetic and the nature of phonological rules

depends on phonetics, Hayes (2009, p.1) concludes that it is preferable for beginning students to learn phonetics first. This is based on the fact that a phonologist who attempts to collect data from native speakers without training on how to produce and comprehend speech sounds might likely have a hard time.

Phonology is viewed in linguistic theories in one of two ways: (a) as a level of linguistic organization, as opposed to the levels of phonetics, grammar, and semantics in the first instance, and (b) as a component of a generative grammar (the phonological component), as opposed to various other components (Crystal,2008, p.365). According to Clark and Yallop (1995,p.2), the term “phonology” refers to the study of speech organization at a ‘higher’ level because speech is a purposeful human activity that is not simply a movement, energy, or noise but rather a systematically organized activity that is intended under normal circumstances to convey meaning. Because of this fact, the term “phonology” is associated with the study of speech organization at this ‘higher’ level. It is concerned with the structure of speech within certain languages or with the systems and patterns of sounds that occur in specific languages (Clark & Yallop,1995, p.2). Specifically, it focuses on the organization of speech (Clark & yallop,1995). According to them (1995), phonology might be responsible for the examinations and descriptions of the vowels in the English language.

According to Crystal (2008,p.365), the goal of phonology is to “show how languages differ from one another in their sound systems and to make as broad assertions as possible regarding the nature of sound systems in different languages”. Hayes (2009, p.1) supports him stating that phonology aims to decipher the speaker's tacit system rules for perceiving and shaping the linguistic sounds of the language.

Lass (1984, p.1) claims that phonology is concerned with the function, behavior and organization of sounds as linguistic items. This phonological knowledge or competence allows the speaker to produce meaningful utterances, to recognize other foreign accents and the principles of sound combinations which are permitted in the language. Simply said, phonology is concerned with what speakers and listeners are aware of as well as what children and learners must acquire in order to fully utilize and comprehend spoken language (Gut,2009,p.9). There are two branches of study within phonology: segmental phonology and suprasegmental phonology. The researcher will be concerned with suprasegmental phonology only.

2.2.1 Segmental Phonology

According to Gut (2009,p.7), segmental phonology is an area of study that falls under the umbrella of phonology and refers to the phonemes that are made up of vowels and consonants. Dobrovolsky and Higgins (2001, p.63) say that the flow of speech can be broken up into segments, and that each segment has its own phonetic features.

2.2.2 Suprasegmental Phonology

Suprasegmental phonology is an important field of phonology and it is the focus of this study. Over the last fifteen years, a rising literature emerges that focuses on a type of phonology that has gotten significantly less attention. It is suprasegmental phonology (the ignored phonology) (Holliman,2016, p.1-2). Brinton (2007 as cited in Lathif,2008, p.10) agrees to define suprasegmental features as those qualities that are overlaid on more than one segment (such as vowels or consonants). These suprasegmental features include stress, pitch, intonation, accent and juncture (Lathif,2008, p.10).

Suprasegmental is a term used in phonetics and phonology to describe a vocal effect that affects more than one part of an utterance, such as pitch, stress, or a juncture pattern (Crystal,1980, p.337). Sheehan (2008, p.123) defines the word supra as ‘above’ or ‘beyond’. Prosody is another name for suprasegmental phonology. It is concerned with the aspects of pronunciations that cannot be divided because they stretch across more than one segment or phoneme. This prevents them from being categorized into individual phonemes. Suprasegmental phonology deals with attributes such as tone, rhythm, stress...etc. of pronunciation which cannot be segmented (Gut,2009, p.48). According to Shockey (2003, p.4), suprasegmental phonology and segmental phonology both investigate the sound system of languages, but they vary in that they deal with various sound units.

The term “suprasegmental” refers to how you utter what you utter (Lathif,2008,p.10). The suprasegmental aspects of speech are crucial in the process of comprehending speech. They allow the listener to interpret the speaker's communicative intentions, such as distinguishing between a question and a statement or differentiating between a noun and a verb. As a result, suprasegmentals are vital to the communication process (Borden et al.,1994).

The following sections explain some aspects of suprasegmental features choosing only one aspect of suprasegmentals , juncture , to explain its role in making riddles.

2.2.2.1 Stress

Stress is one of the most complex concepts in the suprasegmental field because it can change the meaning of a word or add intensity and contrast (Al-Sammaraie,2007, p.36). For example, the English nouns (pe 'rmit) and (tra 'nsfer) can change into verbs (per 'mit) and (trans 'fer) when the location of stress changes (Al-Sammaraie,2007, p.36).

According to McCarthy (1944, p.156), stressing a syllable is a difficult requirement to fulfill. He (1944,p.156) also claims that stressed syllables are not separated from unstressed syllables only by the physical strength with which they are pronounced. Trask (1996, p.336) agrees with him, stating that the phonetic characterization of stress is extremely challenging, since it is differently connected with increased loudness, increased pitch, and increased length. However, native speakers and phoneticians often find it simple to detect which syllables are stressed and to differentiate between varied levels of stress (Trask,1996,p.336).

Hartman and Stork (1972, p.220) believe that stress is a strong force exerted in the articulation of one piece of an utterance relative to another, therefore emphasizing a particular portion of the utterance and giving it more prominence. Hartman and Stork (1972, p.221) suggest that there are four types of stress in English: primary stress (heavy stress) // which is the strongest, secondary stress /[^]/ which is weaker than the primary but stronger than tertiary, tertiary stress / / which is weaker than secondary and minimal stress /v/ which is the weakest degree of stress. According to Roach (2009, p.73), all stressed syllables have the characteristic of prominence. Syllables that are stressed can be recognized from unstressed syllables by their prominence. The factors which make a syllable prominent are: loudness, length, pitch and quality (Roach,2009, p.74).

2.2.2.2 Intonation

Intonation is one of the difficult concepts to describe, but in any attempt to do so, the importance of pitch should not be overlooked. The pitch of a person's voice changes all the time when he talks, so if one wants to recognize intonation, he has to listen to the pitch of the speaker and figure out what he or she is doing (Heffner,1980,p.157 ; Ward,1950, p.169) .

Pike (1955, p.58) compares intonation to the surface of an ocean, where the water is observed in many shapes such as ‘ripples , waves, swells, and tides , and each greater movement bears the smaller one on its back’. In this metaphorical portrayal, the ripples represent ‘accidental shifts in pitch’ , the waves represent ‘accent’ , the swells represent the divisions of human speech into bigger portions , and the tides represent ‘the tides of emotion’ (Bolinger,1972, p.19).

Intonation, as defined by Delattre (1966,p.159), is ‘the salt of an utterance’; without it, a word cannot frequently be comprehended, but the message is tasteless and colorless. Intonation varies from one person to another and significantly from a region to another, implying that each region of a country has its unique melody that persists in the lack of all other local signals (Brend,1975, p.49 ; Victoria,2003, p.260).

Corder (1973, p.48) says that the main purpose of intonation is to break up the flow of speech into message units that have a coherent internal structure and can be understood by the listener as separate units.

2.2.2.3 Juncture: Pursuing the Concept

Juncture is a term that appears frequently in the modern descriptions of English. The existence of this phenomenon and its inclusion in the English language seems to be generally acknowledged by Lehiste (1960,

p.5). However, its interpretation has long been a perplexing question in linguistics (Hoard,1966, p.96). According to Skandera and Burleigh (2005, p.61), the latin word ‘iunctura’ which means “joint” is the origin of the term “juncture” .

Sweet (1906, p.45), more than fifty years ago, regards the phonetic or phonological word to be the main pillar of speech and desires to remove the conventional word-division in phonetic writing. Jones (1931 as cited in Lehiste,1960, p.5-6) provides an amazing list of words and phrases that differ in the placement of what is now known as “juncture” but he does not use this name. The phonetic treatment of junctural elements persist until the 1930s, when it is reconsidered by (Dietrich 1932 and Brondal 1936 as cited in Lehiste,1960, p.6).

Bloomfield (1933,p.113) looks at pairs like: “**a name**” and “**an aim**” and states that the way they are stressed is different (the point at which the increase of loudness sets in). In his phonetic transcription, Bloomfield (1933,p.113) puts spaces between the words without taking into account the fact that they are junctures. Trubetzkoy (1939, p.29) is the first person to recognize the phonemic connotations of the term, and he gives it the name “Grenzsignale” which means “boundary signals”.

Trager and Bloch (1941,p.225) provide the first comprehensive description of the juncture phenomenon as a component of the English phonemic structure. Trager and Smith (1951, p.38), later on, further elaborate on it. Three terminal junctures and one internal open juncture make up the recognized system of juncture phonemes in English. The features of these phonemes are detailed in greater depth, and the idea is formalized in the manner that it appears in subsequent presentations in primary textbooks (Lehiste,1960, p.7).

There are various ways to define the term “ *juncture*”. According to Roach (2009, p.115), it is a term used in linguistics to describe the relationship between a sound and the sounds that come right before and after it. For example, the relationship between the sounds of the two words: ‘my turn’ : /maɪ tɜ:n/, the sounds /m/ and /aɪ/, /t/ and /ɜ:/, and /ɜ:/ and /n/ are tied together (Roach,2009,p.115). Roach (2009, p.116), introduces some minimal pairs like: (**keep sticking, keeps ticking**) ; (**tray lending, trail ending**)..... etc. to finally conclude that there is a substantial difference between the pronunciation of words in isolation and their pronunciation in integrated speech.

Some authors, like Trask (1996, p.189), Crystal (2008, p.258), and Brown and Millers (2013, p.245), argue that the presence of juncture indicates the presence of a grammatical border. In other words, it is a term used in phonology to describe the sounds that separate grammatical units like morphemes, words, and clauses. Other linguists like Chomsky and Halle (1968, p.364), Gimson (1970, p.300), Katamba (1989, p.189), and Gussenhoven and Jacobs (1998, p.77), use the term boundary to refer to phonetic elements that may be preserved in the speech continuum and serve to designate word or morpheme boundaries.

Brown and Milles (2013, p.245) define juncture as the phonetic elements that connect successive speech segments when a grammatical border exists. For example, the two phrases (**plum pie**) and (**plump eye**) may be identical as a series of phonemes in a phonemic transcription , /plʌmpaɪ/, but there are word boundaries between (plum) and (pie) and between (plump) and (eye). In (plum pie) , /plʌm+paɪ/, the juncture, symbolized here as [+] , between the /m/ and the /p/ is marked phonetically by the slight lengthening of the /m/, the aspiration on /p/ may be audible and there may even be a slight pause between (plum) and (pie). By contrast in

(plump eye), /plʌmp+aɪ/ there is no comparable juncture between the /m/ and the /p/, both being in the same word, the /m/ is unlikely to be lengthened, the /p/ may be less audibly aspirated and, if there is a slight pause, it will be between (plump) and (eye) (Brown and Millers,2013, p.245).

Underhill (1994,p.68) defines juncture as a term used to describe a variety of features that may appear at the boundary between two words in connected speech such that, even if the two words may be fully linked together, the boundary between them is still recognizable and distinct. Underhill (1994, p.68) presents some examples like: (Grey tapes , great apes), (Mice pies , my spies) and (Grade 'A' , grey day). He continues saying that the articulatory qualities that allow to differentiate between the two pairs of words are as follows:

1. On either side of the junction, the vowel sounds are either shortened or lengthened.
2. Consonant articulation can be advanced or delayed depending on the speaker's stance.
3. Differences in syllable stress on each side of the junction.
4. Other allophonic differences in the phonemes on each side of the border (Underhill,1994, p.68).

Underhill (1994, p.68) uses the term “simplifications” to refer to the changes in the way words are pronounced when they are heard on their own vs. when they are heard as part of the flow of speech. Gramely and Patzold (1992, p.109), think that juncture is a form of suprasegmental region that relates mostly to segmental phonemes. Demirezen (2019, p.198) provides a similar definition about the term juncture describing it

as a suprasegmental feature as it characterizes the words from one sound to the next in the stream of speech. It interposes a temporary stoppage of the flow of speech by requiring the need of pausing to bring in clarity in thought groups in the stream of speech.

According to Matthews (1997, p.209), the term “*juncture*” is used to describe how closely related successive speech sounds are to one another. This definition describes *juncture* as a border that denotes any phonetic elements in the speech continuum connected to a word or morpheme.

Lass (1984,p.36) views *juncture* to be a phoneme with its allophones “*possible pause*” and “*short pause*”. In his point of view, *juncture* is treated as a methodological device for separating levels and have no claim to real independence as non-morphosyntactic entities; purely phonological entities (Lass,1984,p.37). He (1984, p.37-8), finally, concludes that:

We should take boundaries as objects in the morphosyntax , which happen to have effects on the phonological plane as well. They behave as if they are segments, and for these cases, they can be treated in phonology as segment-like though without losing their nature as boundaries, and without the need to posit separate *junctures* in addition.

Skandera and Burleigh (2005,p.61) believe that phonemic or phonological transcription cannot greatly assist in the disambiguation of ambiguous utterances such as: (an aim, a name), (nitrate, night rate) and here appears the function of *juncture*, which marks the beginning and end of linguistic units, signaling the boundary between syllables, words, and clauses. The sequence /*ðætstʌf*/ shows the important role of *juncture* because the normal transcribing procedure demands gaps between words,

which may be misinterpreted as pauses. It is the allophonic reality of the phonemes before and after the word boundary that allows us to recognize the sequence as either (that stuff) or (that's tough) (Skandera and Burleigh, 2005, p.61).

The term “ *juncture*” is also defined broadly by Skandera and Burleigh (2005, p.62), who write that it refers to “ *boundary signals between syllables, words, or phrases*” as well as “ *a transition between them*”. According to Monteron (2011), *juncture* is an efficient communicative tool when used properly; it is a pause or a brief pause in a continuous flow of speech; they are silent intervals between or inside words, phrases, or sentences.

For Katamba (1989, p.189), *juncture* conditions or inhibits the occurrence of certain phonological processes based on its presence or absence. Voiceless stops in English, for instance, must meet two criteria in order to show whether they are aspirated or unaspirated: (a) they must be immediately preceded by a boundary, as in [p^h en] 'pen' and [dit^h em] 'detain'; and (b) they must be immediately preceded by a syllable boundary for example, in (speak), the voiceless stop preceded by (s) is unaspirated even when it is followed by a stressed vowel because in that position the stop is not syllable initial (Katamba, 1989, p.189).

There are four different ways of realizing *juncture* in English. Firstly, the most obvious *junctural* features or boundary signals are pauses, including pauses filled with hesitation noises such as ‘er’ and ‘um’. Secondly, at the phonological level, linguistic boundaries are marked by restrictions on the possible positions and combinations of phonemes. Thirdly, linguistic boundaries are signaled by the suprasegmental features of loudness, pitch, and duration, which are components of stress, thus shape the intonation of

connected speech. Fourthly, what may be the most reliable boundary signals are the rule governed phonetic processes that take place when phonemes occur at the beginning or end of linguistic units such as the partial devoicing of these consonants in word final position (Skandera and Burleigh, 2005, p. 61).

When surface structures are generated by the rules of syntax, juncture will be assigned in certain locations according to an overarching principle of interpretation. Following that, the re-adjustment rules will change the surface structure in a variety of *ad hoc* ways, segmenting it into phonological phrases, which will subsequently be transformed into a phonetic representation by the phonological component (Chomsky & Halle, 1968, p.13).

Trask (1996, p.189) claims that, juncture allows speakers to avoid the negative effects of level separation, in which phonological analysis is unable to make use of grammatical information. Lass (1984, p.37), disagrees by arguing that juncture is a methodological device for maintaining the separation of levels that can lay no claim to genuine autonomy as non-morphosyntactic, purely phonological entities. Hoard's study (1966, p.106), shows that juncture is maintained in connected speech, but it is not an emic unit by itself. In English, the syllable is an emic unit, and juncture shows a difference in where a syllable boundary is and/or shows the properties of an emic unit that is higher than the syllable.

According to Fischer- Jorgensen (1975, p.96), juncture is a phoneme made up of a group of phonetically highly heterogeneous features. In this sense, juncture is thought to be a kind of zero phoneme that has no phonetic expression but affects the surrounding sounds in a number of

ways. However, Harris (1951 as cited in Salman,2012, p.2) disagrees, claiming that junctures must entail phonetic material that can be identified and to relate the phonetic features to juncture because this results in a simpler phonetic description of the phonemes involved.

To determine the location of the boundary, Davenport and Hannahs (2005, p.77), assume that one must apply the principle of onset maximization, which states that consonants should be syllabified in onsets rather than codas, and that this division refers to native speakers' intuitions about where the boundary should be. For example, the boundary appears before the / r / in the word 'parrot' , forming the beginning of the second syllable. Clark and Yallop (1995, p.106) say that units like a syllable, a phonological word, a tone group, and a breathe group all have their own boundaries, and that these boundaries do not always line up with grammatical limits. They give the example of the English article and a noun, which sound like a single word even though they are written as two separate words.

2.2.2.3.1 Types of Juncture

Several attempts have been made to construct a typology of juncture in English. An often used classification is one based on the concepts of "close" and "open" (Gimson,1970, p.300 ; Skandera & Burleigh,2005, p.62 ; Crystal,2008, p.259). Close juncture is the kind of juncture that describes the usual transitions between sounds inside a word (Crystal,1980, p.188). In other words, it is the movement from one sound to another with no stops or waits in between (Monteron,2011). For example in the two words:

(1) my turn / **maɪ tɜ:n** /, the relationship between / **m**/ and /**aɪ**/ in ‘my’, /**t**/ and /**ɜ:**/ and /**ɜ:**/ and /**n**/ in ‘turn’ is described as a close juncture (Roach,2009, p.115-6).

Open juncture (also known as a plus juncture since it is represented by a plus (+) symbol in a phonemic transcription), on the other hand, refers to junctural elements at a word boundary (Skandera & Burleigh,2005, p.62). For example:

(2) ‘my train’ /**maɪ treɪn**/ and ‘might rain’ /**maɪt reɪn**/. In the first one, open juncture falls between /**aɪ**/ and /**t**/, whereas in /might rain/, it falls between /**t**/ and /**r**/ (Saeed & Ahmed, 2011, p.650). This type of juncture can be further subdivided into two types:external open juncture and internal open juncture (Skandera & Burleigh,2005, p.62 ; Trask,1996, p.189 ; Roach,1983, p.110).

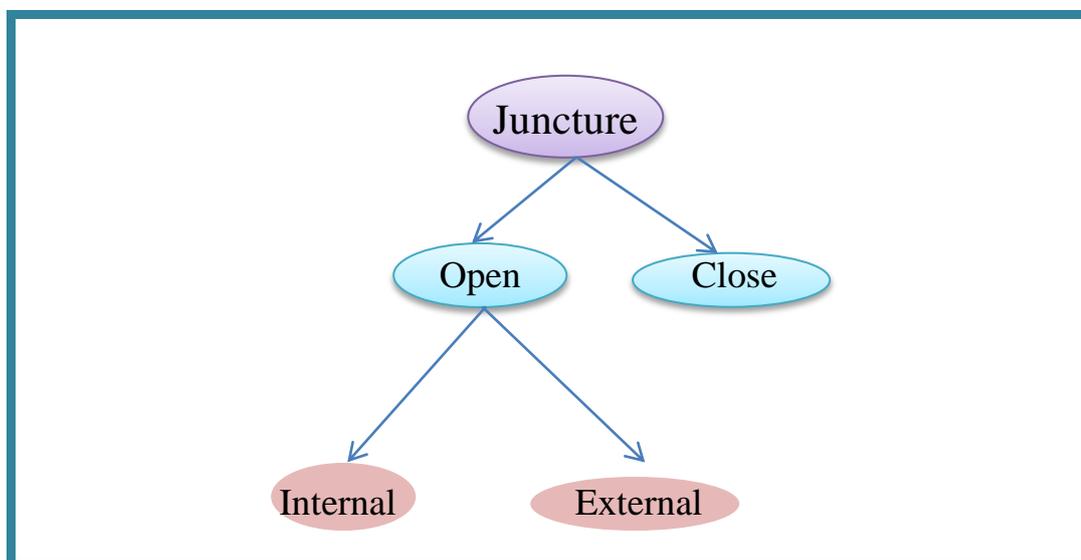


Figure (1) Types of Juncture in English

External open juncture occurs when the word boundary is preceded or followed by a pause, i.e. when the word boundary occurs at the beginning or end of an utterance (at utterance boundary) (Skandera & Burleigh, 2005, p.62). In the sequence ‘my turn’ , for example, /m/ is preceded by a

pause and /n/ is followed by a pause, therefore /m/ and /n/ are said to be in an external open juncture.

When the word boundary is not preceded nor followed by a pause, i.e., when the words on each side of the boundary are run together without a halt, we refer to this as an internal open juncture. (Skandera & Burleigh, 2005, p.62). For example: the transition within the word (co-opt) is known as internal open juncture (Crystal,1980, p.188). Therefore, this type of juncture indicates the phonemic features that differentiate hundreds of minimum pairs that have the same phonemes sequence but have distinct prosody, meaning, and spelling (Karn & Yeni Komshian,1995, p.1).

For Roberts (1956,p.231), a plus juncture is a special kind of break between phonemes. It breaks up the phonemic flow and makes words. For example the difference between “I scream” and “ice cream”. In “I scream”, we have a plus juncture before the /s/ phoneme : **/ai+skri:m/**. In “ice cream”, the plus juncture comes after the / s / phoneme: **/ais+kri:m/** (Roberts,1956, p.231). In other words, internal open juncture or plus juncture is found between words or between parts of words and it is phonemic (Stagaberg,1981, p.67). He (1981,p.67) believes that internal open junction allows us to distinguish between pairings such as “an itch” and “a niche” , “its praise” and “it sprays” , “see Mabel” and “seem able”...etc.

Although most native speakers perceive internal juncture without difficulty, they are unable to pinpoint what gives them a sensation of break or separation at the junctural point (Stagaberg,1981, p. 67). Only by combining the efforts of linguists with spectrographic investigation one can be able to determine the conditions under which internal juncture

occurs (Stagaberg,1981, p.68). He (1981,p.68) finally concludes that “ it is the nature of the sounds surrounding the juncture that serves to locate it”.

If we look at the following example: (Stagaberg,1981, p.68)

(3) Keep sticking and keeps ticking.

There are several features of the sounds surrounding the junctures that help to recognize the internal open juncture between syllables. In the above example, there are three differences between the two utterances. First, the /p/ of (keep) is longer than the /p/ of (keeps). Second , the /s/ of (sticking) is longer than the /s/ of (keeps). Third, the / t / of (ticking) has more aspiration than that of (sticking). These differences in the nature of the sounds around the junctures cue the listener to differentiate between (keep sticking) and (keeps ticking) (Stagaberg,1981, p.68). Another example presented by Stagaberg is the sound sequence in: **(4)/itswingz/** which can be understood as (it + swingz) or (its + wingz). The initial / s / of (swings) is longer than the final / s / of (its). In (wings), the / w / is voiced , but in (swings), the /w/ is wholly or partially devoiced because of the preceding voiceless /s/ (Stagaberg,1981,p.68). These examples illustrate a few of our speech habits that enable to distinguish internal open juncture between words .

In this study, the researcher will be concerned with only one type of juncture which is internal open juncture because it will be a useful tool to give two different interpretations stemmed from the same sound sequence thus creating a phonological type of ambiguity that is exploited well by literary men to produce riddles.

In some larger grammatical units than the word, several types of juncture are distinguished: single-bar or sustained juncture which is recognized

when the pitch pattern stays level within an utterance (transcribed with a single forward slash or a level arrow) ; double-bar or (rising juncture) which is recognized when the pitch pattern rises before a silence and transcribed with a double slash or a rising arrow ; a terminal , double-cross (fading or falling) juncture which is recognized when the pitch pattern falls before a silence and transcribed with a double cross or a falling arrow (Crystal,1980, p.189) .

2.3 Juncture and Ambiguity

2.3.1 Definitions of Ambiguity

According to Scott (1965, p.8-9), the word “ambiguity” originates from the Latin word ‘ambiguus’ which means ‘doubtful’, from ambigere, amb- (both ways) and agere (drive). It is a double meaning or an expression that can be interpreted in more than one way (Scott,1965,p.8-9). In general terms, the phenomenon of linguistic ambiguity is defined by some authors as any words, phrases or sentences that express more than one meaning (Crystal,2008,p.22; Richard et al,1985,p.11-12 ;Gillon,1990, p.394). It is connected with utterance chunks at all levels of linguistic analysis, from phonemes to discourses, and it is distinguished by the association of a single orthographic or phonological string with several meanings (Kennedy,2009, p.9). As a result, the reader is confused since he or she cannot determine the precise intended meaning behind a phrase (Klepousiotou,2002, p.205).

In everyday speech, ambiguity is described by Empson (1949, p.1) as being quite noticeable and typically shrewd or cunning. It results in the listener generating inaccurate or rather incorrect inferences in the speaker-hearer communication situations, which can cause a breakdown in the communication between the speaker-hearer or the writer-reader

(Cushing,1997, p.8). In this case, the listener may get confused while the speaker may experience the same confusion while reading someone else's confusing writing. Ambiguity is the main driver behind these situations (Cushing,1997, p.8).

For Empson (1949, p.1), ambiguity can be best defined as any linguistic subtlety which allows for multiple replies to the same piece of text. To determine if a grammatical structure is ambiguous or not is to judge whether a word or grammatical structure is effective or not (Empson,1949, p.2). As Boulton (1990, p.47) states that since saying what is meant is not as easy as it sounds and that the meaning of most words is open to doubt, it is vital to have some formal signals that enable the reader or hearer to distinguish the sentence structure (Taha,1983, p.251). Function words, word order, inflections, affixes, stress, pitch, juncture, and major class membership represent these signals (Taha,1983, p.251). Ambiguity emerges when such signals are not exploited appropriately in speech (Taha,1983, p.251).

According to Dunbar (2001,p.12), researching this issue (ambiguity) and investigating how to resolve it, provides insight into both cognition and interpretation due to its involvement in our cognitive comprehension and interpretative skills (Dunbar,2001,p.12). Bussman (1996,p.50) emphasizes the significance of being able to manage ambiguity. He (1996, p.50) claims that ambiguity can be represented or resolved in one of two ways: (a) by a skilled speaker who can clarify the various readings with the aid of paraphrases; or (b) by grammatical analysis, such as within the framework of generative syntax models, which give each possible interpretation of ambiguous surface structures different underlying structures (Bussman,1996, p.50). He (p.50) distinguishes ambiguity from the related word 'vagueness' as a designation for

pragmatic ambiguity or indeterminacy that cannot be expressed systematically. Tuggy (1993, p.273) describes this distinction in terms of whether two or more meanings linked with a particular phonological form are different (ambiguous) or merged as non-distinct subclasses of a single, broader meaning (vague). It with vagueness and polysemy represents the relevant language phenomena that complete the span of linguistic instances of plurality of meaning (Tuggy,1993, p.273).

In their *dictionary of language and linguistics*, Hartman and Stork (1972, p.11) define ambiguity as a construction that might have more than one interpretation. This specific ambiguity in speech is resolved by suprasegmental aspects of speech (Hartman and Stork,1972, p.11). When compared to other Western languages, English is ambiguous because its vocabulary is broad, the suffixes are few, the homophones number are tens of thousands, and the syntax is flexible (Ying,2019, p.236). Aristotle (1984, p.4) tackles ambiguity in his *Sophistical Refutations*. He highlights several errors linked with ambiguity, claiming that there are three types of ambiguities: (1) when the term or name has strictly more than one meaning, (2) when we use them as such, and (3) when words with a simple sense taken alone have more than one meaning when combined, e.g. (5) knowing letters. Both (knowing) and (letters)' may have a single meaning for each word, but both combined have more than one - that the letters themselves have knowledge or that someone else has it (Aristotle,1984, p.4).

Ritchie (2004,p.40) says that ambiguity happens when a piece of language (usually a sentence or part of a sentence, but it could also be a discourse) has only one representation at one level (like phonetically) but more than one representation at another level (e.g. semantically).

2.3.2 Types of Ambiguity

Ambiguity can be classified into various types according to different standards and perspectives. It can be classified into: phonological ambiguity, lexical ambiguity, syntactic ambiguity and pragmatic ambiguity on the linguistic level (Ying,2019,p.236). It is also classified into intentional ambiguity and unintentional ambiguity according to the utterance motivation and effects (Ying,2019, p.236).

2.3.2.1 Unintentional Ambiguity: Juncture as a Device for Clarity

When speaking or writing, speakers constantly try to be clear, succinct, and vivid in communicating their ideas, opinions, and attitudes so that readers or listeners will fully comprehend the message and prevent misunderstandings (Ying, 2019, p.236). However, misunderstanding in the use of language arises at different levels of language because of ambiguity. Ambiguity is one of the aspects that causes so many problems in regard to communication and comprehension. People often misunderstand each other because of certain ambiguous spoken expressions. In this sense, ambiguity refers to an unclear meaning that is expressed by any form of communication, so where there is a word, sign, term, symbol, phrase, or sentence which can be interpreted in more than one way, this is called ambiguity and it is found in every language. In order to avoid ambiguity throughout speech, it is always better to pause more often, because firstly, juncture gives more time to think about what will be next said and secondly, the listeners will take the same tempo and rhythm to understand what is said, making the listening process easier (Jenkins,2005,p.45). As a result, in connected speech, slow or rapid speech can determine the use of juncture. It marks the break between

sounds and the phonological boundaries of words, clauses or sentences (Jenkins,2005,p.45).

To make ambiguous sentences clear and grammatical, formal cues that assist the reader or listener in recognizing the sentence structure are required (Taha,1983,p.251). Function words, word order, inflections, affixes, stress, pitch, and juncture are examples of such signals (the present study will be concerned with juncture only). When such formal signals are not employed appropriately in the phrase, ambiguity occurs (Taha,1983,p.251). As a result, it is possible to argue that ambiguity is a flaw in communication that should be avoided (Taha,1983, p.251).

Because word boundaries are rarely indicated in the flow of speech, it is hard to identify where one word ends and the next begins. Juncture is crucial in this situation because it allows for purposeful pauses in between words to interrupt the flow of discourse and allow listeners to better perceive the words. On this base, it aids in determining and communicating the intended meaning to the audience in a more clear, accurate, and intelligible manner (Cutler & Butterfield,1992 ; Pickering,2002 ; Paterno,2003 ; Butler,2005; Redford,2012).

Shatzman and McQueen (2006, p.1) provide an example to demonstrate the significance of juncture as a tool for clarifying and eliminating ambiguity:

(6) Robin and Chris had once paid for all the gardening labor.

If this line is uttered, it may be unclear if the speaker said 'once paid' or 'one spade'. This is because, unlike printed language, which clearly marks the beginnings and endings of words with blank spaces, spoken language does not often have explicit gaps between words. Lexical

ambiguities can emerge when there are no unambiguous word boundaries in the spoken stream (Shatzman & McQueen,2006,p.1).

The use of juncture to clarify is also highlighted by Pepicello (1980, p.5), who argues that there are utterances in English that are solely distinguishable by the presence or absence of juncture. For instance, the phonetic sequence /**naitreit**/ can refer to either a chemical molecule containing NO₃ (nitrate) or the price of a plane ticket after 6:00 p.m. (night+rate), depending on where in the sentence juncture is placed. Therefore, juncture is employed to differentiate between expressions that are otherwise homophonous and therefore unclear (Pepicello,1980, p.5).

2.3.2.2 Intentional Ambiguity: Juncture as a Creator

According to the famous saying ‘every coin has two sides’, ambiguity can be used in different ways. Despite the fact that accidental ambiguity presents challenges and affects communication by exposing the contradiction of language structure, these contradictions of language may be leveraged to one's advantage (Ying, 2019, p.236). In this thesis, the focus will be on the positive side of ambiguity and suggests that it can be exploited to produce riddles by means of juncture. Ambiguity, when used purposely by authors, may be an effective literary device. Intentional ambiguity can be used in daily life or literal works to make special effects which we need (Ying,2019,p.239). Intentional ambiguity can have specific impacts on amusement, satire, rhetoric... etc (Ying,2019, p.237).

Raskin (1985, p.13), Ritchie (2004, p.40) and Goatly (2012, p.21) argue that much, if not most, linguistic wit is based on purposeful ambiguity. Aarons (2012,p.26) also supports this view asserting that exploiting ambiguity in the interpretation of illocutionary force is one of the most produced joke-making mechanisms. Ying (2019, p.238), on her part,

mentions another favorable way for using ambiguity which is chosen by most writers in order to satirize current social environment of his government's foolish policies.

Let us consider the following example:

(7) A: What do lawyers do when they die?

B: Lie still (Ying,2019, p.238)

In this example, 'lie' and 'still' play a key role in this conversation. Literally, it means they are lying quietly after death but it can also express that they die but they are still lying. It is clear that the speaker wants to satirize lawyers who are always doing something dishonest in the name of law. Let us take another example:

(8) I finally figure out how government works, the Senate gets the bill from the House. The precedent gets the bill from the Senate and we get the bill for everything (Ying,2019, p.238).

The writer purposely creates ambiguity by playing on the many interpretations of the word (bill) in order to mock the government policies that they do not care about people s' advantages and only focus on their own (Ying,2019, p.238). People may use ambiguity to create poetry as well. To attain certain goals that cannot be achieved by other means, poets intentionally make their poems capable of several readings or meanings. Korg (1965, p.32) states that:

In poetry, as in every art the limitations of the medium provide the artist with his most exciting opportunities. Just as a sculptor may shape hard stone into sots looking curves of a body or a painter may produce the effect of depth on a flat canvas so a poet works with language to overcome its

natural deficiencies by taking advantage of the resources it offers. He does this not by using a special vocabulary of unusual words but by using more or less ordinary words in special ways.

Thus, it has been proved that juncture can be used in literary language to produce a certain literary work. Ambiguity is sometimes intentionally created to produce a literary work. The researcher, in this thesis, suggests that ambiguity can be used to produce riddles by means of juncture. In riddling, the riddler might take advantage of ambiguity that would normally be regarded as an error and uses it to his or her advantage (Pepicello & Green,1984, p.13).

According to Pepicello and Green (1984,p.13), everyone wants to avoid ambiguity and be as clear as possible in everyday speech but when ambiguity emerges, we treat it as a result of the intrinsic flexibility of the code. Those accidents can be used to the riddler's advantage and as a result, the riddler will be credited with cleverness rather than stupidity (Pepicello & Green,1984, p.13). Riddles of all kinds are said to rely on 'multiple meanings' or a 'double meaning' that is inherent in them, regardless of whether they are 'traditional' or 'non-traditional' (Dienhart,1998,p.98). Diehart's views are shared by the work of Hamnett (1967 as cited in Kaivola-Bregenhøj,2001,p.24) who claims that while riddles exploit ambiguity in different ways, they all share the same inclination to make use of and rest on it. According to Pepicello (1980, p.1), a riddle is essentially a linguistically ambiguous inquiry, and it is this ambiguity that serves to confound the riddlee. He (p.5) goes on to explain, 'juncture is among the riddler's repertoire of confusion-creating methods'.

When noticing this riddle:

(9) Q: Why is a man clearing a hedge in a single bound like a man
Snoring?

A: He does it in his sleep (his leap) (Pepicello,1980, p.5)

The ambiguity or the block element played upon in this example results from the placement of juncture in the utterance /hɪzli:p/. Technically, it consists of two separate lexical items, pronounced in isolation as /hɪz/ and /sli:p/. In normal speech, however, the final /z/ and initial /s/ which are both alveolar fricatives, elide, resulting in the articulation of one sound /z/, which serves a double duty, as a final and an initial consonant simultaneously. The different interpretations of this utterance depend upon the placement of juncture as it is indicated by (Pepicello,1980, p.5-6). Thus, (his sleep) is represented as /hɪ+zli:p/, while (his leap) is represented as /hɪz+li:p/.

A similar example that shows the use of juncture as a source of creating ambiguities can be seen in this riddle:

(10) Q: When is it hard to get your watch out of your pocket?

A: When it keeps sticking (keeps ticking) there (Pepicello,1980,p.6).

This utterance ‘keeps sticking’ is pronounced in ordinary speech as /kɪ:pstɪkɪŋ/, making it homophonous with ‘keeps ticking’. There is an elision of alveolar fricatives so that in the former phrase, /s/ serves as a final and an initial consonant. The only basis for distinguishing the two phrases is by the placement of juncture. As a result, the former is represented as /kɪ:p+stɪkɪŋ/ and the latter as /kɪ:ps+tɪkɪŋ/. These two different interpretations of the same sequence causes ambiguity about the

real meaning of the riddle. This ambiguity is caused by changing the place of juncture (Pepicello,1980, p.6).

For Zipke (2008, pp.133-134), an effective riddle leads the listener along the right route to an incorrect conclusion then it is explained in the answer. This is achieved by using ambiguous language, but it also depends on the listener's background knowledge, vocabulary, and experiences.

It is taken for granted that juncture is used in speech and communication in order to clarify what the speaker is talking about. In other words, it is used as a tool to remove confusion and to make the speech easily understood but it has also been shown that in literature, the matter is different. The literary men intentionally make their works to appear ambiguous in order to achieve certain goals in their minds or make a particular effect. In riddles also ambiguity is intentionally used to perplex the riddlee .

Pepicello (1980, p.2) indicates that ambiguity may occur at any of the linguistically relevant levels of language, namely the phonological (sound level), the morphological (word formation level), or the syntactic level. At each linguistic level, ambiguity is created by a certain device which is used by the riddler in order to confuse the riddlee .

Ambiguity on the linguistic level can be divided into different types. This topic is controversial as there is not any consensus among researchers in relation to that point. This clarifies why some types of linguistic ambiguity have been merged or just omitted, such as the case of phonological ambiguity. The consequence of that mixture or omission is that in the phonological dimension, research has been more scarce than the other types Guerra and Allend (2016, p.4). Crystal (1980) mentions

that there are two types of linguistic ambiguity: grammatical or called (structural ambiguity) and lexical ambiguity. Abraham (1981) includes another type of ambiguity: the phonological ambiguity. Kennedy (2011) produces a more complex classification of linguistic ambiguity consisting of five categories: lexical, structural, phonological, transformational and scope ambiguity. For the purpose of this thesis, only phonological ambiguity is considered.

At the phonological level of language, there are phonological processes which play a part in riddles-making: stress and juncture. For the sake of the work, the researcher focuses on juncture only. It creates phonological ambiguity to produce riddles (Pepicello,1980, p.2).

Phonological ambiguity arises when a particular phonological sequence can be read in more than one form, according to Shultz and Pilon (1973, p.728). This is caused by either a misunderstanding about word boundaries (e.g., "eighty cups" vs. "eight tea cups") or the condition of homophony, in which two historically different words have similar pronunciations (e.g. pear vs. pair).

In very broad terms, Abraham (1981, p.57) claims that the phonological ambiguity is caused by words or lexical items that have various meanings yet are pronounced in the same way. According to Richards et al. (1985), despite the fact that phonological ambiguity has been the subject of countless research, it is the least defined and least explored for two reasons. First, because of immediacy and closeness, which speech often possesses, it is simpler to disambiguate an oral statement by asking the speaker about a possibility that is far less likely in the case of a written text. Second, some authors frequently refer to this category as a sub-category of lexical ambiguity (Richards,1985,p.611). He claims that

juncture is a suprasegmental, unique property of structural phonology that is frequently (but not always) manifested as a pause. It describes the line separating two morphemes, which precludes the normal application of phonetic processes that would take place between two nearby sounds (Richards,1985,p.611).

At the phonological level, we find riddles like:

(11) Q: What turns but never moves?

A: Milk (Pepicello,1980, p.2).

In this case, the ambiguity is unquestionably phonological because the word (turns) might refer to one of two alternative semantic representations. This riddle takes advantage of the fact that these two semantic items in English happen to have the same phonetic forms (Pepicello,1980, p.2).

Internal open juncture is the only type of juncture which can be used as a device to create ambiguity. This is due to the fact that a syllable break at an internal open juncture sometimes distinguishes homophonic phrases which contain the same sequence of phonemes but differ in meaning and spelling (Alkawwaz,2020, p.235).

2.4 Riddles

2.4.1 Origin and Definitions

As an incredible genre, the riddle is simultaneously dead and alive (Kaivola-Bregenhøj,2001, p.9). Riddles have attracted the attention of anthropologists and folklorists for a long time. Now, linguists too have tried to study riddles (Dienhart,1998,p.95). They are seen in every historical era and in all parts of the world (Augarde,1984, p.1). Pepicello and Green (1984, p.1), argue that although riddles have been around for a

long time, they still hold an attraction for people. Almost necromantic in their ability, they transform riddles into litanies that, when said accurately, reveal the secrets they want to reveal (Pepicello and Green,1984, p.1).

The riddle, according to Augarde (1984, p.1), is the oldest and most common sort of word game. It is a question or a statement that takes deductive reasoning to understand and respond, frequently because it is stated in an unclear or deceptive manner (Augarde,1984,p.1). For Tobias (1993,p.111), a riddle is an intentional perplexing or unclear question. The solution can only be obtained by first comprehending the nuances of meaning included within the words themselves, which serve as indicators of still another meaning (Tobias,1993, p.111). Taylor (1951, p.3) asserts that riddling is a universal art form prevalent in all civilizations, however Maranda (1976, p.131) believes that “riddles make a point of playing with conceptual boundaries and crossing them for the intellectual pleasure of proving that things are not quite as stable as they appear”. Although the idea is to test our limits, the end goal is to confirm them.

Riddles have a long and rich history that can be traced back to the dawn of human civilization. They are known for their complexity and richness (Bryant,1990, p.3). Riddles are the result of human beings' insistence on finding parallels between completely unrelated words or double meanings in a single word (Augarde,1984, p.1). Long before he can form letters and transmit them to others, man creates spoken riddles as a result of his observation of analogies in nature (Bryant, 1990, p.3).

According to Kaivola-Bregenhøj (2001,p.7), the Sumerians are the first to record riddles in clay in the fourth century B.C. This fact is assured by Bryant (1990, p.3) who claims that one of the first known riddles is

discovered engraved on an antique tablet thought to be from Babylonian times and reads as follows: “Who becomes pregnant without conceiving? Who becomes fat without eating?”, to which the response is ‘clouds’ (Bryant,1990, p.3).

Scott (1965,p.248) mentions that riddles are a common literary genre in Greek and Roman literature as well as in the Middle Ages. Romans actually do not create riddles as frequently as Greeks do, but they have riddle competitions at the saturnalia, a December holiday of unbridled celebration (Augarde,1984, p.5).

In essence, the origin of riddles may be traced beyond these documents to the very beginning of the human species, when they spontaneously appear alongside folk songs and proverbs throughout man's prehistoric life on this planet (Bryant,1990, p.4). Finally, Bryant (1990, p. 5) comes to the conclusion that riddles may be found in all communities throughout history, but are most widespread in regions that are technologically underdeveloped. Let us take an example which is the children's rhyme:

(12) “Humpty Dumpty sat on a wall, Humpty, Dumpty has a great fall. All the king's horses and all the king's soldiers, cannot put Humpty Dumpty together again”. It looks like it is about a man, but in reality it is only about an egg (Bryant,1990, p.5).

The modern English word “riddle” shares its origin with the word ‘read’, both are stemming from the common Germanic verb ‘redana’ , German ‘Rätsel’ , and old English ‘rædels’, the latter of which becomes modern English word ‘riddle’, which means to ‘interpret’ or ‘guess’ (Web source 1).

Defining riddles accurately is something difficult and attracts the attention of scholarly arguments. Petsch (1899,p.4) makes the first important contemporary attempt to characterize riddles in modern western literature with Georges and Dundes (1963) making another seminal contribution. Georges and Dundes in (1963, p.113) suggest that a riddle is a conventional verbal statement including one or more descriptive parts, a pair of which may be in opposition; and the referent of these elements must be guessed.

For Sutton-Smith (1973, p.1), a riddle is a difficult question with an enigmatic solution. This is because the subject expects meaning A and instead receives meaning B, which does not match their expectations. It is quite systematic since there is another semantic link between meanings A and B (Sutton-Smith,1973,p.1). Zipke (2008, p.131) portraits the riddle as beginning with a perplexing query and concludes with a surprising or amusing response.

Abrahams (1972, p.182) considers riddles as methods used to display control over words, things and concepts that are important in the lives of the riddling group. He explains his opinion that whenever a riddler challenges the audience, he displays a certain level of control over the vocal points of his surroundings, as well as the critical transmission and exchanges within the community. As a result, the riddler functions as a harmonizer and as an educator (Abrahams,1972, p.182). This opinion is shared by Roberts and Forman (1971, p.509), who attribute the riddler's control to the superior knowledge and authority that give him the right to question others. They (Roberts and Forman,1971, p.509) believe that riddles are expressive models or representations of the serious and even formal questioning of inferiors by superiors that take place in cultures when a parent questions a child, a teacher questions a student, an

employer questions an employee, a judge questions a defendant, a soldier of superior rank questions a soldier of inferior rank, and so on. They are viewed as expressive depictions or models of the serious, formal interrogations of subordinates by superiors that take place in many cultural contexts (Roberts and Forman,1971, p.509). Goritzka (2015) defines the riddle as a statement or a question which directly requires a concrete answer or presents a puzzle whose hidden meaning has to be deciphered. They are sometimes described as brain teasers. In fact, they represent one form of brain teasers along with crosswords, puzzles and even match problems (web source 2).

In contrast to Kaivola-Bregenhøj's (2001,p.90) definition, Bryant (1990,p.5) considers a riddle to be a traditional fixed worded verbal statement that comprises an image and what appears to be a contradiction. The answer to a riddle is often a recognizable item. On the other hand, Pepicello and Green (1984, p.3) try to give a new way of looking at riddles by using both everyday language and artistic expression. They think riddles are different from other types of writing because they use language to talk about language (Pepicello and Green,1984,p.3). That is because what is signified by the question-answer unit that constitutes the riddle is a mastery of the linguistic code itself, such a profound and nuanced appreciation for the phonological, morphological, and syntactic workings of language that one is able to manipulate these preconditions of linguistic clarity toward the end of confusion. This is because the riddle is in the form of a question-answer unit. The ability to produce this controlled confusion (the rules are still the rules, even though they have been broken) by means of this mastery is what gives the riddler a certain degree of social control, or at least until the riddle is found out. This

control is only temporary, however, until the riddle is solved (Camp,2000:135).

Wittgenstein's view on riddles (1921 as cited in Bryant,1990, p.4) is different. He believes that, 'The riddle does not exist'. Poe (1909 as quoted in Bryant,1990:4), shares the same opinion in a short story called 'The Gold' claiming that it may be doubted whether human ingenuity can construct a riddle of the kind which human ingenuity may, by proper application, resolve. The researcher agrees with the definition of riddle that is produced by Scott (1965,p.248) as an obscure description of something which the hearer is asked to name. With the passing of time, the form, the style and even the content of riddles have changed over time, but one of its main purposes which is to impress-while also asking a question that needs an answer, has stayed the same (Scott,1965,p.7). Olaosun and Faleye (2015,p.64) indicate that the riddle is a fundamental genre that produces laugh , enjoyment and amusement.

The researcher of the work thinks that the riddle genre has many advantages and these are what enable this genre to continue till now and does not expire.

According to Kaivola-Bregenhøj (2001,p.7), riddles present an offer to start on a journey that will either provide joy, laughter and satisfaction from learning the correct solution or embarrassment and irritation from being misled. They are an adventure into the undiscovered (Kaivola-Bregenhøj, p.7). For Magachi (2015,p.13), riddles are written to encourage the reader to utilize his or her own cleverness by purposefully presenting information in a confusing or descriptive manner. Odaga (1984 as cited in Magachi 2015, p.15), thinks that riddling is more than a general knowledge test. They are great brain teasers or discussion openers

that compel others to think about the answer. Additionally, they are a social affair that emphasizes quick wit and entertainment. Goritzka (2020) mentions another use for riddles which is for educational purposes because they are designed to approach the audience through one of the many meanings a single word could have in any given situation. Moreover, riddles can also be quite useful that is because solving them requires you to think hard about the words involved and this strengthens the part of the brain that deals with language. When presented with a riddle, the brain searches through all the words and their various meanings and solving the riddle depends on locating the combinations of meanings that will unlock the puzzle (web source 3).

The widespread use of riddles throughout their history, is deciding contests of wit. Traditionally, it was a custom to grant a condemned man the opportunity of putting a 'neck' riddle to his captors which, if they fail to solve, would literally save his neck (Bryant,1990, p.9). Mentioning this advantage, the researcher wants to show how important is the use of riddles. Bryant (1990,p.9) refers in his dictionary of riddles to the Greeks in particular as great riddlers, whether it is done after meal, where the looser is condemned to quaff a great mug of wine mixed with brine, or in deadly earnest with rather more sobering penalties, the riddle form is a recognized part of the classical Greek culture (Bryant,1990, p.9).

Pepicello and Green (1984, p.1) believe that the riddle is a sophisticated linguistic and aesthetic structure that, when studied in depth, reveals a lot about the human mind as a whole. Disagreeing with all these advantages of riddles, Finnegan (1970,p.413) believes that riddles belong solely to the realm of children and are only meant to be amusing rather than thought-provoking. The researcher agrees with Dienhart (1998, p.98) who concludes that riddles of all kinds rely on 'multiple meaning'. Whether

riddles are designed to entertain, to educate or to do both , a ‘double meaning’ is inherent in the majority of riddles, whether ‘traditional’ or ‘non- traditional’.

2.4.2 Form and Structure of Riddles

Riddles are often characterized as being short and to the point. However, this is not a necessary requirement as Dienhart (1998, p.101) shows. Many of the old English riddles are very long (Dienhart,1998, pp.101). A riddle is often made up of two parts: a question (or image) and an answer linked by a cognitive connection that is based on a metaphor, lexical ambiguity, grammatical ambiguity, or another ‘block component’ that makes the riddle harder to solve (Attardo,2014, p.645).

A riddling event necessitates the participation of two people: a riddler who asks a question and a riddlee who must figure out the answer (Attardo,2014,p.645). Brunvand (1996,p.1316), similarly, states that a riddle is a type of enigmatic interrogative routine which is characterized by a proposition (that is an implied or stated question), posed by the riddler (the initiating participant). The proposition is intended to call forth a reply from the respondent (the riddler's coparticipant). The respondent's reply is verbal and is oriented toward the proposition's solution (Brunvand,1996, p.1316).

According to Schiltz (2015,p.4), the riddle image is always conceptually a question, whether it is syntactically interrogative or not. The question is addressed either directly or implicitly, and in both cases it presents us with a challenge that must be solved. They make a request of the reader. Riddles use an interrogative format to capture the reader's attention and make contact with him. The questioning nature of a riddle, however, differs from that of a regular dialogic setting. In real questioning, the

interrogator seeks knowledge of which he is uninformed and which he believes the addressee has access. In the case of riddles, however, the riddler has knowledge that he manipulates the recipient into pursuing. In other terms, a riddle is a question whose solution is already given. This recursive, automated component provides the riddle with a high degree of self-reference. He already knows the answer but challenges the receiver to find it by his own. The reader is 'trapped' into providing a response after he has accepted the invitation to play the game. Although he is confident that there is an answer to the riddle, he will not discover it until he has devoted sufficient time to deciphering the riddle's interpretation (Schiltz,2015, p.5).

According to Bryant (1990,p.5), a riddle may take the form of a statement or a question, and it is sometimes preceded by the interrogative expression 'Riddle me, riddle me ree'. As stated by Finnegan (2012, p.414), riddles are easily recognizable by their question-and-answer structure and concise nature. Kaivola-Bregenhoj (2001,p.128), claims that riddles are made up of two parts: an image and an answer. The image according to her is an implicit question which when presented in a riddling situation, requires the right answer. In English speaking countries, riddles take the form of a wh-question and an answer.

(13) What do you call a person who puts you in touch with spirit world?
A bartender (Dienhart,1998, p.101).

Other openings are formulaic :Why did the? Other examples are 'How can you tell? And what's the difference between.....?' (Dienhart,1998, p.101). The riddle act is the basic interactional unit of riddling, consisting of all the interactional acts required in presenting, reacting to, and supplying the solution to a riddle proposition

(Brunvand,1996, p.1316). Riddles can depend on the use of either comparison, for example:

(14) Q: Why is an alligator like a sheet of music?

A: Because they both have scales (Brunvand,1996, p.1317).

or contrast as strategies for riddling:

(15) Q/ What is the difference between a flea and an elephant?

A/ An elephant can have fleas but a flea cannot have elephants (Brunvand,1996, p.1317).

A third strategy is that of narration. The riddler's proposition and its answer each tell small stories (Brunvand,1996, p.1317).

2.4.3 Types of Riddles

According to most authors, riddles are of two types: enigmas and conundrums (Augarde,1984, p.15). In the strictest sense, the enigma is nothing more than a form of verse-based riddle. It develops into a genre for a while, especially in the eighteenth and nineteenth centuries, where poetry overtook the riddle in importance (Augarde,1984, p.15). The word enigma comes from Greek and it means 'to darken and hide' or 'to speak obscurely'. They are rhyming riddles that contain one or more veiled references to the answer (Danesi,2002, p.43).

For example, the enigma which is written by Wyatt(1503 as cited in Augarde,1984, p.15) at the court of Henry VIII :

What word is that , that changeth not

Though it be turned and made in twain?

It is mine answer , God it wot,

And eke the causer of my pain.

A love rewardeth with disdain,
 Yet is it loved-what would ye more?

It is my health eke and my sore. Wyatt (1503 cited in
 Augarde,1984, p.15)

The enigma is defined by Pepicello and Green (1984, p.1) as a ‘complicated phonetic and tasteful creation that, when exposed to orderly and logical analysis, reveals a unique arrangement of the underlying human structure’. Enigmas, according to Taylor (1951,p.3), are issues that are often stated in metaphorical or allegorical language.

For Magachi (2015,p.21-2), Enigmas are types of puzzles with metaphorical answers that need logical reasoning and deliberate consideration to solve. They are enigmatic because they are difficult to understand. According to Apriandari (2019,p.15), they are a type of inquiry written in metaphorical language that can only be cracked or addressed after a detailed investigation of the problem statement. These are found in the majority of old English poetry.

The other type of riddles is known as the “conundrum”. Apriandari (2019, p.15) states that conundrums are similar to enigmas except that the answer is hidden inside the question itself and that using the concept of punning may help to find the real solution. A conundrum is defined as one of the cleverest types of riddles, typically taking the form of a question and requiring the use of a pun, play on words, or other verbal ploy in the resolution (Rivers,1901,p.3; Shipley,1960,p.11; Brunvand,1996).

Originally, the term is applied to any quaint expression. It is, thus , in its modern form , a union of the elaborated riddle and the impromptu pun. With the earliest development of intelligence comes the discovery of

likeness and difference in things and the search for analogy is carried out along both sensible and absurd lines. The latter drifting into a double analogy of thought and form, of which the conundrum is the logical product (Ordway,1915,p.1). The origin of the word conundrum is a conundrum in itself (Cresswell,2014, p.253). The phrase conundrum is first documented in 1596 by the satirist Nashe, who uses it as an insult for a “crank or pedant”: “So will I drive him to confess himself a conundrum, who now thinks he hath learning enough to prove the salvation of Lucifer” (Cresswell,2014, p.252). Sometimes later, a man was warned to be aware of a woman: “she has more conundrums in her head than a fencer”.

The word seems to have meant an artful dodge. Its modern meaning as a conundrum or a riddle dates from the seventeenth century, in a sermon in 1645. The custom then becomes popular, since there are regular conundrum parties in the eighteenth century, with each visitor attempting to outconundrumize the others (Shiple,1960,p.11; Cresswell,2014, p.253). According to Hovanec (1978 as cited in Danesi,2002, p.43), Conundrums are riddles that take use of the similar sounds of word pairs and the diverse meanings of words or phrases. They spark our curiosity and encourage us to consider many choices. Even though a riddle has only one answer, its obscure nature motivates us to look into such a number of possible solutions (Schiltz,2015, p.11).

In the conundrum, the riddler not only “defeats” but also “tricks” his riddlee by utilizing a word or phrase with a double meaning ; and unless the “riddlee” is knowledgeable or clever enough to come up with the weird and non-obvious interpretation, he is beaten-and “unfairly fooled”. It is no surprise he would moan. The pun is a logical offshoot of the

question (Gruner,1997, p.135). Bryant (1990, p.6) restates the concept of relying on clever wordplay to solve the riddle. Thus, the conundrum:

(16) Q: When is a door not a door?

A: When it is ajar (Augarde,1984, p.10) .

The pun is in the answer “ajar” which means either “ajar” or “a + jar” , while it exists in the question in the following conundrum:

(17) Q: Which is the greatest Friday in the year?

A: Shrove Tuesday (Augarde,1984, p.10).

The wordplay is in the word (Friday) which means either a single word “Friday ” or two words “fry day ”.

Each language has its own unique version of this type of wit, but the English language, due to its composite character, is particularly rich in such wit and humor (Rivers,1901,p.1). For Bryant (1990,p.6), conundrums are a relatively new addition to the riddler's arsenal, and they are particularly popular amongst youngsters nowadays. Due to their reliance on puns, conundrums sometimes cause the hearer to moan at the solution. Let us take these two examples:

(18) Q: Why is a thought like the sea?

A: Because it is a notion (an ocean) (Augarde,1984, p.11).

(19) Q/ Why does a puss purr?

A/ For an obvious purr-puss (purpose) (Augarde,1984, p.11).

These conundrums (also called punning riddles) involve linguistic triggers, coupling similarity of form with difference in meaning (Attardo,2014,p.645). In this thesis, the researcher will be concerned with only this type of riddles which is the conundrum riddle .

2.5 Pragmatics: An Overview

There has been a steady increase interest in pragmatics and pragmatic issues over the past 20 years. It expands so quickly and becomes a trend in such a short period of time (Huang,2007, p.1). Today, it has drawn a great deal of interest not just from linguists and philosophers of language, but also from anthropologists, artificial intelligence workers, cognitive scientists, psychologists, and semioticians (Huang,2007,p.1). In addition to the numerous issues requiring pragmatic answers, there are further reasons for the creation of pragmatic theory. One of these is the idea that pragmatics could make semantics much easier to understand. Another major and powerful motivation for the interest in pragmatics is the growing realization that there is a very substantial gap between existing linguistic theories of language and explanations of linguistic communication. Another fundamental motive for the recent interest in pragmatics is the possibility that significant functional explanations can be offered for linguistic facts (Levinson,1983, pp.35-8).

Yule (1996,p.3) believes that pragmatics, which is concerned with the study of meaning as transmitted by a speaker and (or writer) and understood by a listener (or reader), is important in providing a richer, deeper, and a more logical account of human language behavior. It is concerned with determining what individuals mean by their utterances rather than what the words or phrases in those utterances may signify on their own (Yule,1996, p.3).

The study of pragmatics is concerned with four areas of inquiry: speaker meaning, contextual meaning, invisible meaning, and the expression of relative distance (Yule,1996,p.3). Birner (2013,p.1) believes that the literal meaning is the domain of semantics and the additional meaning is the domain of pragmatics. This means that pragmatics is the study of how

language is used in context. It has to do with a slippery type of meaning that is not found in dictionaries and can change from context to context. Pragmatics is generally a term that has to do with meaning that is: non-literal, context dependent, inferential and/or non-truth conditional (Birner,2013, p.2). Verschueren (1999, p.1) agrees with Thomas (1995, p.23) in defining pragmatics as studying language in use.

Griffiths (2006,p.132) argues that, pragmatics is concerned with the conclusions that listeners and readers make or invite others to make. According to him, pragmatics is easier to comprehend than semantics since semantics is concerned with abstract possible meanings best articulated by notations drawn from logic and set theory (Griffiths,2006, p.132). Leech (1983,p.6) makes an attempt to distinguish between semantics and pragmatics, claiming that pragmatics deals with meaning as a triadic relation whereas semantics works with meaning as a dyadic relation.

Fasold (1990, p.19) defines Pragmatics as “the study of the use of context to make inferences about meaning” , while (Gventhe and Schmidt as cited in Verschueren,1997,p.356), state that “we cannot achieve an adequate integrated syntax, semantics, and phonology without paying attention to the pragmatic aspects”. For Adams (1985, p.1), pragmatics is the study of the principles of language usage in which the speaker and the hearer are the two most important categories that govern linguistic interpretation. Adams (1985, p.4) claims that it is okay to use language in a variety of uncommon ways because pragmatics informs us that it is appropriate to do so. As language users, what we are doing is allowing ourselves to be semantically surprised if there is a reason for it or if it is done on purpose. Yule (1996, p.4) makes an important observation that, while pragmatics is interesting since it helps people to make sense

linguistically, it can be a frustrating area of study because it requires making sense of people and what they have in mind and having the pragmatic wrong may be offensive.

To comprehend the nature of language, one must first comprehend the nature of pragmatics: how language is utilized in communication (Leech,1983,p.6). Yule (1996,p.6) uses the phrase “waste-basket” to describe pragmatics. He goes on to explain this idea, saying that because each linguistic field is interested in a specific domain (e.g. syntax is concerned with the grammatical structure of sentences, semantics is concerned with meaning), the other aspects are neglected from each linguistic field and end up in the waste-basket, where no one is concerned about one's trash until much later in the world. As time passes and individuals dumped more and more of their unresolved language difficulties into this basket, it becomes a collection of quite varied problems that linguists did not believe worthy of their attention (Yule,1996, p.6).

Mey (1993, p.5) pretty much agrees with Yule's description of pragmatics as "the waste-basket of linguistics" ; that is, whenever you cannot explain a phenomenon in language using regular, accepted linguistic theories, you must resort to something else, namely pragmatics, which is supposedly undefined and tangible.

There are many different opinions on whether to include pragmatics as a part of linguistic theory or as a broad category that encompasses all of the components of linguistics: the modular and the perspective views of linguistics (Yule,1996, p.45). A ‘modular’ understanding of the human mind underlies the component view of linguistics. In contrast, a ‘perspective view’ is dependent on human action, such as the use of

language, and its underlying structure (Yule,1996, p.45). Each module operates within a properly delimited domain, with correctly specified objects and well-defined specialized methods. On a perspective approach, however, the pragmatic features of the various branches of linguistics would be highlighted. According to this viewpoint, pragmatics may even be considered as an “umbrella” covering the modules of linguistics ; its components (Yule,1996, p.45). Leech (1983, p.7), supports the view of complementarity as his solution to the dilemma, the complementarist view.

These different points of view are indications of well intellectual growth in this subject, and it can be said that few other fields of language study have such a promising future (Burhanudeen,2005,p.8). Huang (2007, p.4) also states that the future of pragmatics is bright. The central topics of inquiry in pragmatics include: implicature, presupposition, speech acts, Cooperative principle and deixis (Huang,2007,p.2). The researcher will explain some of these topics in pragmatics and will choose Grice's principle of co-operation and context to deal with riddles pragmatically .

2.5.1 Speech Act theory

According to Horn and Ward (2006, p.53) , when speaking, speakers can do all sorts of things from aspirating a consonant to constructing a relative clause, to insulting a guest , to starting a war. These are all, pre-theoretically called, speech acts (SAs): acts done in the process of speaking. The modern study of speech acts begins with Austin's (1962) engaging monograph *How to Do Things With Words*, the published version of his William James Lectures delivered at Harvard in 1955. This widely cited work starts with the observation that certain sorts of sentences, e.g. : “I now pronounce you man and woman”, appear to be

intended to accomplish something rather than simply saying something (Horn and Ward,2006, p.54). Austin's lectures are, in fact, that every normal utterance has both a descriptive and an effective aspect: that saying something is also doing something (Horn and Ward,2006, p.54).

Thomas (1995, p.51) believes that Austin first uses the term“speech act” to refer to an utterance and the context in which the utterance is delivered. On the other hand, Levinson (1983, p.226) regards the speech acts theory as having the widest interest among all the issues in the general theory of language usage. Birner (2013, p.175) states that the central insight behind the theory of speech act is that to utter something (orally or in writing) is to do something. Speaking is first and foremost, an act. Austin posit a distinction between two types of utterances which he terms constatives and performatives. Constatives are declarative utterances expressing some state of affairs. Performatives, on the other hand, do not express a state of affairs but rather are used to perform an act (Birner,2013, p.177).

Instead of the initial distinction between constatives and performatives, Austin (1962) substitutes a three-way contrast among the kinds of acts that are performed when language is put to use, namely the distinction between locutionary, illocutionary and perlocutionary acts, all of which are characteristics of most utterances, including standard examples of both constatives and performatives (Horn and Ward, 2006,p.54). According to Birner (2013,p.186), the locutionary act is the basic linguistic act of conveying some meaning, it has to do with “what is said”. It is the basic act of an utterance and if one has difficulty with forming the sounds and words to create a meaningful utterance in a language, then he might fail to produce a locutionary act (Yule,1996, p.48). He (1996,p.48) continues saying that mostly, we do not just produce well-formed utterances with no purpose. We form an utterance

with some kind of function in mind and this is the second dimension: the illocutionary act. The third of Austin's categories of acts is the perlocutionary act, which is a consequence or product of speaking. As the name is designed to suggest, perlocutions are acts performed by speaking, convincing an addressee of the truth of a statement, causing him to do something and so on (Horn and Ward,2006, p.55).

According to Levinson (1983, p.229), Austin produces a typology of conditions which performatives must meet if they are to succeed or be “happy”. He called these conditions felicity conditions (FCs) and he distinguishes three main categories:

1. There must be a conventional procedure having a conventional effect
2. The circumstances and persons must be appropriate, as specified in the procedure.
3. The persons must have the requisite thoughts, feelings, and intentions, as specified in the procedure and
4. If consequent conduct is specified, then the relevant parties must so do (Levinson,1983, p.229).

Griffiths (2006, p.148) mentions Searle's elaboration on Austin's work . He establishes a set of five categories: declaratives, representatives, expressives , directives and commissives.

2.5.2 Grice's Principle of Co-operation

Since people are cooperative in nature when communicating with one another, their talk exchanges do not normally consist of a succession of disconnected remarks and they would not be rational if they did (Grice, 1975,p.45). Grice (1975) develops a theory of relationships in order to

know: the expression of the speech, the meaning that the speaker conveys, and the implications of utterances. Levinson (1983, p.102), on his part, illustrates that anyone who takes part in a conversation, should regard the requirements of other participants, that is, he should speak sincerely, relevantly, and clearly while providing information. Thus, Grice (1975,p.47) formulates a rough general principle which participants are expected to observe. It is labeled the Co-operative Principle (henceforth:CP) which states that: “Make your conversational contribution as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”.

Grebe (2009, p.19) remarks that this principle is a common code that any speaker needs to follow. Therefore, they can impart effectively and adequately. In other words, every participant in the conversation is expected to respect the necessities of the other participants. This CP can be implemented through adopting four conversational maxims (henceforth CMs), each of which covers one aspect of linguistic interaction and describes what is expected of a cooperative speaker with respect to that maxim. Echoing Kant, Grice (1975, p.45) calls these categories: Quantity , Quality , Relation and Manner.

-Under the maxim of Quantity falls the following maxims:

1.Make your contribution as informative as is required (for the current purposes of the exchange).

2.Do not make your contribution more informative than is required.

-Under the category of Quality, falls a supermaxim :

“ Try to make your contribution one that is true ” and two more specific sub maxims:

1.Do not say what you believe to be false.

2. Do not say that for which you lack adequate evidence.

-Under the category of relation, Grice places a single maxim, namely ***“Be relevant”***.

-Finally at the category of Manner, he includes the supermaxim ***“Be perspicuous”*** and various sub-maxims such as:

1. Avoid obscurity of expression.

2. Avoid ambiguity

3. Be brief (avoid unnecessary prolixity)

4. Be orderly (Grice, 1975, p.45-46)

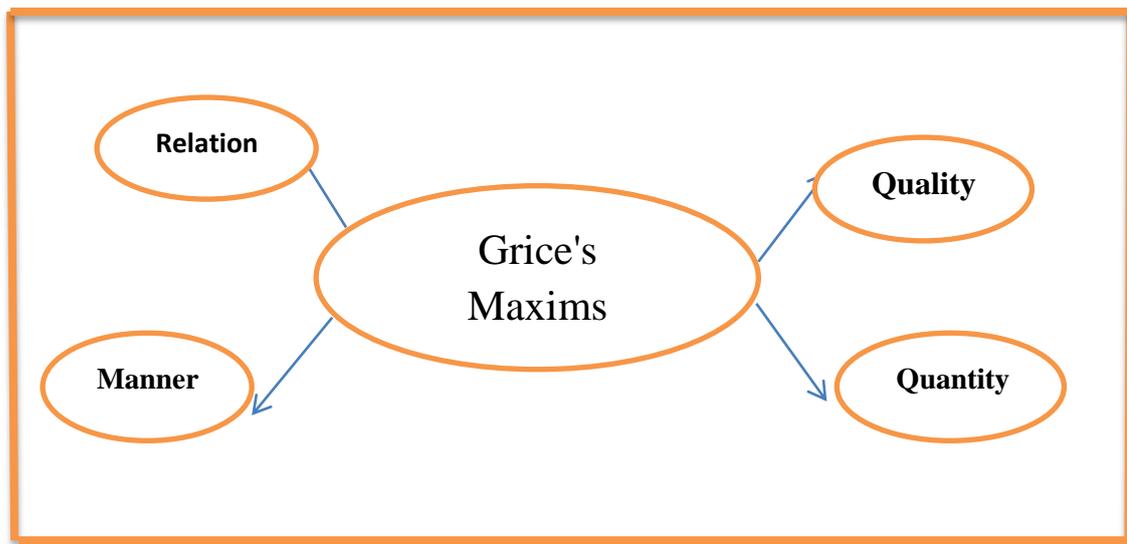


Figure (2) Grice's (1975) Conversational Maxims

Grice (1975, p.47) claims that one of his avowed aims is to see talking as a special case or variety of purposive, indeed rational behavior. He thinks that those four maxims could be regarded as the basis for co-operative communication. Leech (1983, p.79) supports Grice's concept of the co-operative principle and takes it for granted. Levinson (1983, p.102) says that those CMs specify what participants have to do in order to converse in a maximally efficient, rational co-operative way: they should speak sincerely, relevantly and clearly, while providing sufficient information.

Though some casual readers of Grice's work think that when Grice expresses the CP in the imperative mood, he causes a problem because he is telling speakers how they ought to behave but Thomas (1995, p.62) defends Grice's work saying that what Grice is actually doing is suggesting that in conversational interaction people work on the assumption that a certain set of rules is in operation, unless they receive indications to the contrary. He (Thomas,1995, p.62) assimilates this to driving a car. When driving a car, a driver assumes that the other drivers are operating according to the same set of regulations as he does (or at least that they know what those regulations are). The inability to make such assumptions, the traffic system would rapidly grind to a halt .The same is true of conversation. Within a given community when talking, speakers operate according to a set of assumptions and, on the whole, they get by (Thomas,1995, p.62).

Griffiths (2006, p.135) thinks that Grice's CMs play an as-if role: he is not putting forward the maxims as an advice on how to talk ; he is saying that communication proceeds as if speakers are generally guided by these maxims. Thus, participants are expected to follow this CP along with its four maxims. Though, there are many ways in which the speaker fails to fulfill a maxim according to Grice (1975, p.49):

- 1.He may quietly and unostentatiously *Violate* a maxim; if so, in some cases he will be liable to mislead.
- 2.He may *Opt out* from the operation of both the maxim and the CP; he may say, indicate, or allow it to become plain that he is unwilling to cooperate in the way the maxim requires. He may say for example, I cannot say more; my lips are sealed.

3.He may be faced by a clash: He may be unable, for example, to fulfill the first maxim of quantity (Be as informative as is required) without violating the second maxim of quality (Have adequate evidence for what you say).

4.He may *Flout* a maxim ; that is he may Blatantly fail to fulfill a maxim with no intention to deceive or mislead, but because the speaker wishes to prompt the hearer to look for an extra meaning which is different from the expressed meaning. This additional meaning is called “conversational implicature”. This study focuses only on flouting the conversational maxims (henceforth: FCMs) as it is expected to be highly exploited in the data under scrutiny. A flout occurs when a speaker blatantly fails to observe a maxim at the level of what is said, with the deliberate intention of generating an implicature (Grice,1975,p.49). Conversational implicatures are inferences that depend on the existence of norms for the use of language, such as the widespread agreement that communicators should aim to tell the truth.

Implicatures arise in other speech genres and in writing as they do in conversation. Speakers, writers and addressees assume that everyone engages in communication knows and accepts the communicational norms. This general acceptance is an important starting point for inferences, even if individuals are sometimes unable to meet the standards or occasionally cheat (for instance by telling lies) (Grice,1975, p.50). People may fail to observe a maxim because they are incapable of speaking clearly, or because they deliberately choose to lie. The one which generates an implicature is the first (flouting). In this work, it is noticed that riddlers are expected to FCMs in order to achieve their main purpose which is producing a riddle not to deceive the riddlee or to mislead him.

2.5.2.1 Flouting the Maxim of Quality

Flouts which exploit the maxim of Quality (henceforth:QIM) occur when the speaker says something which is blatantly untrue or for which he or she lacks adequate evidence (Grice,1945,p.45). Let us take an example of a riddle flouting this maxim:

(20) Q: Why don't you starve in the desert?

A: Because of all the /sændwɪdʒɪz/ there (Fried,1988, p.84).

In this riddle, it is told that we can never starve in the desert. The reason for this is because of all the / *sændwɪdʒɪz* / there. The hearer of the riddle interprets the answer of the speaker as “sandwiches”. At this moment, the hearer thinks that the speaker is breaking the maxim of quality because he is saying something untrue. He asks himself what leads the speaker to mention this word “sandwiches”. As the answer is surely not true, the hearer at this moment, begins to feel that there is an additional meaning hidden behind the literal meanings of the words. He is led by the speaker intentionally in order to infer the real meaning of the riddle. At the beginning , the word (starve) which is associated with food leads the hearer to interpret it as “sandwiches” but the word (desert) leads the hearer back to infer the intended meaning of the riddle which is “sandwich is” .

2.5.2.2 Flouting the Maxim of Quantity

According to Cutting (2002,p.37), the Maxim of Quantity (henceforth:QnM) can be flouted when a speaker provides more or less information than is required in a particular context. By increasing or decreasing the quantity of the required information in the mentioned riddles, the riddlee will be led to an interpretation which is different from the intended meaning of the riddler .

Let us consider this riddle:

(21) Q: *Can you tell me of what parentage Napoleon I was?*

A: *Of /kɔ:sɪkən/* (Leeming, 1953, p.143)

In this riddle, the speaker asks about what parentage Napoleon he is and the answer is provided as / kɔ:sɪkən/ which will be interpreted as “of course I can” because of the way of pronouncing this sequence quickly. As a result, the maxim of quantity is thought to be flouted by the riddler because the speaker is less informative than is required. He does not provide the amount of information that is needed to answer the question. As the hearer still seems cooperative, the hearer asks himself about the reason that prevents the speaker from saying the answer . If he knows the answer well so why does not he answer appropriately. At this moment, the hearer feels that the speaker provides the answer but indirectly. Finally, he recognizes the intended meaning of the riddle “of Corsican” . Corsica is an island in the Mediterranean sea and one of the 18 regions of France lying southeast of the French mainland.

2.5.2.3 Flouting the Maxim of Relation

Speakers flout the Maxim of Relation (henceforth:RM) when they present irrelevant information to their addressees with the intention to make them “imagine”, the implied meaning (Cutting, 2002, p.39). Let us see this riddle:

(22) Q: *How do locomotives hear?*

A: *Through their engineers (engine-ears)* (Leeming, 1953)

In this riddle, the speaker asks a question about how can locomotives hear. The answer is provided as / ɛnʒɪnɪ:ərz / thinking that the speaker flouts the maxim of relation because the answer is irrelevant to the question. Then the hearer asks himself about how can locomotives hear.

This question leads him to infer the implicature of the riddle which is the “engine” of locomotives.

2.5.2.4 Flouting the Maxim of Manner

The Maxim of Manner (henceforth: MM) can be flouted when a speaker presents an obscure and/or ambiguous conversational contribution(s) (Cutting,2002,p.39). Let's see this riddle:

(23) *Q: What two letters and a number mean to turn aside?*

A: /diviɛt/ (Leeming,1953).

In this riddle, the speaker plays upon the pronunciation of the syllables of the word “deviate” which is a synonym of the word “turn a side”. This word “deviate” is pronounced with three syllables "de" , "vi" and "ate". When the hearer first hears the answer, it will be interpreted as "DV8" because of the speaker's description "two letters and a number". As a result, the hearer thinks that the speaker is breaking the maxim of manner because the answer is put in a very ambiguous way to confuse the hearer. The speaker's other words : "mean to turn a side" leads him to infer that the speaker, in fact, says /deviate/ not /DV8/.

The important thing to note in each of the foregoing cases is that it is the very blatancy of the non-observance which triggers the search for an implicature.

2.6 Context and Riddles

2.6.1 Context in General

The study of context has been gaining popularity in recent years, either in linguistics itself or in many other interdisciplinary subjects such as semantics, pragmatics and discourse analysis as well (Song,2010, p.876). Different linguists seek to define context from different points of view in

order to answer questions encountered in their own fields and support their own ideas and theories (Song,2010, p.876). In a broader sense, context is generally defined as referring to any relevant features of the dynamic setting or environment in which a linguistic unit is systematically used (Huang,2007, p.13). For Yule (1996, p.21), context represents the physical environment in which a word is used.

According to Van-Dijk (2008, p.4), context is a fundamental notion that needs complex theories and whole disciplines to account for their properties. He (2008,p.4) claims that the notion of context is used whenever someone wants to indicate that some phenomenon, event, action or discourse needs to be seen or studied in relationship to its environment, that is, its surrounding conditions and consequences. Thus, we do not only describe but also explain the occurrence or properties of some focal phenomenon in terms of some aspects of its context. Van-Dijk (2008, p.4) continues saying that one should see things in their "proper context" and not to take or describe things "out of context", this is why news report schemata in the press have a special context category that places current events in their political, social, or historical context.

Fetzer (2011, p.2) describes context as a frame whose job is to frame the content by delimiting that content while at the same time being framed and delimited by less immediate frames. Black (2006,p.3) states that context is usually understood to mean the immediately preceding discourse and the situation of the participants. The context in which discourse takes place is identified as the discourse world, while the topic is the text world. It is the text that drives the evocation of knowledge and establishes common ground which is arrived at by the negotiation between the participants. To this is added the background knowledge of the participants, enriching and giving meaning to the ongoing discourse

(Black,2006,p.3). In short, Black (2006, p.3) argues that, context is dynamic, the mutual creation of the discourse participants.

Mey (1993,p.38), states that context, whether in spoken or written language, functions as an important notion that sorts out ambiguities. It is regarded as a dynamic not a static concept which can be understood as the surroundings that enable the participants in the communication process to interact and that make the linguistic expressions of their interaction intelligible. He further claims that context is more than a matter of understanding what things are about, it is practically speaking, what gives utterances their deeper meaning (Mey,1993, p.39).

Finch (2005, p.208) states that any account of the meaning of context will involve us in specifying exactly how it is being used while Leech (1983, p.13) considers context to be any background knowledge that is assumed to be shared by the S and the H and which contributes to the H's interpretation of what the S means by a given utterance. Van-Dijk (2008, p.5) finally concludes that complex phenomena cannot be understood properly without understanding their context that is why they are called con-texts because etymologically they come with "texts" .

2.6.2 Context in Literature

According to Van-Dijk (2008, p.5), contextualization is a fundamental part of our understanding of human conduct, in general, and of literature and other texts and talk, in particular. Camp (2000, p.126) alludes to the role of contexts in analyzing the riddle. This is especially important when trying to interpret its metaphors, another source of the riddle's clues and blocks. Context is a prerequisite for deciding which of the several available meanings of a metaphor are to be emphasized, and how literally or figuratively its terms are to be taken. Riddles, however, with their

intention to disrupt, suspend the normal conversational context and thus use their homeless metaphors to confuse rather than to clarify (Camp,2000, p.126).

According to Abrahams (1972,pp.188-189), riddles are a genre of folklore which, by their language alone, seldom merge imperceptibly with the discourse in which they are embedded and almost always require a specific use and performing context: "It is the riddling process and the riddling occasion and the presence of riddles that produce riddles" (Abrahams,1972,pp.188-189).

2.6.3 Types of Context

Opinions on how to classify context vary from one to another. Some linguists divide context into two groups , while others insist on discussing context from three, four , or even six dimensions (Song,2010, p.876). In this study, the researcher will adopt the classification of Kaivola-Bregenhøj (2001, p.93) who divides context into 5 types: Linguistic, Situational, Cultural, cognitive and Generic context.

2.6.3.1 Linguistic Context (Co-text)

The linguistic context or (the co-text), according to Huang (2007, p.13) refers to the surrounding utterances in the same discourse. It could be the sounds, words or phrases, which surround a particular verbal item (Finch,2005, p.208). For example in the sentence:

(24) Peter went to the pictures. He went alone.

We know who is meant by (he) because of the preceding item Peter (Finch,2005, p.208). This kind of context is called verbal context or sometimes simply the co-text which means “accompanying text” (Finch,2005,p.208). This type of context, according to, Allan and

Jaszczolt (2012,p.462), comprises the actual language used within discourse. Language is composed of linguistic constructions embedded in adjacent linguistic constructions composing a whole clause, sentence, utterance, turn or text. Thus the linguistic context or co-text denotes a relational construct composed of local and global adjacency relations (Fetzer,2007, p.5).

2.6.3.2 Situational Context

Situational context or context of situation refers to the environment, time, and place....etc. in which the discourse occurs and also the relationship between the participants. This is traditionally approached through the concept of register, which helps to clarify the interrelationship of language with context by handling it under three basic headings: field, tenor and mode (Song,2010, p.877).

The ability to interpret utterances correctly involves us in processing not just the words, but the situational context in which they are being used. A seemingly innocent question about coffee will vary in contextual meaning according to whether it is said in a café, on top of a bus, in a time of coffee shortage, or in a culture which regards coffee drinking as decadent. The list of variables is infinite (Finch,2005, p.209).

2.6.3.3 Cultural Context

Structural definitions focus exclusively on the text (words) of riddles without attending to the contexts in which riddles are performed (Bronner,2015, p.1047). Another approach for understanding riddles is to give attention to the cultural contexts of riddling because a riddle is based on a question and answer pattern, it can be answered from information included in the question and the solution requires no special knowledge other than that acquired by being a member of a particular folk group

(e.g. shared language, customs, world-view). Finally, the riddle must have a traditional performance context. This definition goes beyond the words of a given riddle (its text) and attempts to deal with patterns of interaction and the contexts in which these questions are found. Riddles vary cross culturally from cultural indoctrination to entertainment and vary from wakes to children's parties. Despite this interaction, riddling performances share general rules, expectations, and roles. Riddlers must attempt to ask questions that respondents cannot answer, but these questions must contain enough information for any member of the group to solve. Thus, the riddler draws on shared cultural knowledge both for descriptions and for appropriate modes of performance (Bronner, 2015, p.1047).

According to Ben-Amos (1976, p.253-4), the part played by the cultural context is particularly significant in the cognitive process of riddles. The ambiguity inherent in riddles may be so empirical and culture-specific that it remains a closed book to the outsider. People who share the same culture perceive shapes, forms, and actions in the same way. Whereas outsiders, who do not partake in common experiences and do not form symbols from the same substance, would not be able to relate these riddles in any meaningful way (Ben-Amos, 1976, p.253-4).

Kaivola-Bregenhøj (2001, p.93) states that the cultural context refers, on the one hand, to factors belonging to the tradition bearer's background, for instance his occupation, his education background, and other social factors and, on the other hand, to the culture in which he operates and the world of which he is speaking. The term is of long standing, for it was already used by Malinowski in 1935 in speaking of situational context and cultural context.

2.6.3.4 Cognitive Context

This fourth type of context is even more difficult to isolate than the others, for example, the reasons for thematic variation in the course of riddling or the participants' chains of associations when there are several rival replies to a given image (Kaivola-Bregenhøj, 2001, p.93). According to Allan and Jaszczolt (2012, p.463), cognitive context is a structured, multi-layered construct which is indispensable for language processing and differencing. The nature of the connectedness between its constitutive layers and subsystems is meta communicative and meta-systemic.

Riddling as a form of communication is cognitive-context dependent. It refers to the set of background knowledge and assumptions available to the communicators (the riddler/the riddlee) in the act of riddling. These assumptions can contribute to the interpretation of riddles. The riddlee chooses appropriate contextual information from his encyclopedic knowledge to reach the right interpretation of the riddle. This means that the cognitive environments of the riddler and the riddlee represent a prerequisite for an appropriate resolution to the riddle ; hence there is a successful communication. That is when cognitive context operates well, the interpretation of the riddle is achieved (Hussein & Abdullah, 2016, p.19).

2.6.3.5 Generic Context

According to (Kaivola-Bregenhøj, 2001, p.93), the generic context which refers to the conformities characteristics of the genre has far received a little attention. It helps both riddler and riddlee to make a detailed note of the conformities characteristic of a genre , such as the formula peculiar to it. In the case of riddles, for example, the generic context determines the extent and the way the images deviate from "normal language" and the

type of unrealistic image solutions that may ensue. The differences in the images are likewise clear in the case of riddle subgenres, such as true riddles and tricky questions. This context acts as an aid to the riddle inventor and guesser by providing conventions and models for analogy. For example, structural models, images, metaphors and clichés (Kaivola-Bregenhog,2001, p.93).

2.7 The Previous Studies

To the best of the researcher's knowledge, juncture has not been investigated by other researchers from a phono-pragmatic perspective, but there are two studies that have investigated the whole concept of juncture in English and Arabic.

1.A study entitled “English and Arabic Juncture ” which is conducted by Ibrahim (2008). This study examines the concept of juncture in English and Arabic languages to show how it affects the meaning of words and sentences in both languages. It identifies juncture at the word, phrase and sentence level. According to this study, there are two juncture phonemes in Arabic: plus juncture and minus juncture similar to the distinction of juncture into open and close in English. The researcher has collected the data from the Glorious Quran, Arabic literature, English landmarks and advertisements. This study comes to a conclusion that juncture is related to the elimination of glottal stop, stress placement and meaning of the utterance in Arabic. Moreover, it is a supra-segmental phoneme which helps to determine the boundary between two entities and marks the break between sounds.

2.A study entitled “The Perception of Word Juncture in English and Arabic” that is conducted by Saeed & Ahmed (2011). This paper verifies the hypothesis: Listeners can identify minimal pairs of juncture phrases

when used in sentential contexts better than when they are used in isolation. By sentential context, the researchers mean the semantic and pragmatic properties of the sentence. The researchers use 50 pairs of phrases from English and 16 pairs of phrases from Arabic. Two native speakers are instructed to pronounce these phrases out of context, first, and in sentences, second. The main conclusion of this study is that the sentential context has shown significant influence on the perception of word juncture opposite to the phonetic variation which is found to be a non-reliable source of distinction for listeners.

These two studies have tackled the concept of juncture merely as a purely phonological phenomenon that is used for distinguishing between the borders of words and to be able to understand meaning of the words uttered.

3. The third study is entitled “Juncture as a Poetic Device” conducted by Al-Kawwaz (2020). She (2020) claims that juncture is a phonological phenomenon that goes beyond expressing the intended meaning by clarifying the boundaries between or among words to be a source for creating ambiguity that will be exploited to produce a literary work. She studies juncture in the language of humour.

Concerning riddles, there are few studies which have tackled this subject. The previous studies, which are few, have analyzed riddles pragmatically according to the relevance theory and how the cognitive context helps in understanding riddles. These studies are:

1. A study conducted by Magachi (2015) which is entitled “A Pragmatic Analysis of Ekegusii Riddles ”. The data have been chosen from a book from which fifty riddles have been chosen and analyzed according to the

relevance theory. This study, finally has stated that riddles fall into different categories.

2.A study conducted by Hussein and Abdulla (2016) which is entitled “The Role of Context in the Interpretation of Riddles: A Relevance Theoretic Perspective”. This paper addresses the role of cognitive context in the interpretation of riddles within the framework of the relevance theory. The study has chosen one type of riddles which is the metaphorical riddle selected from Pepicello and Green's 1984 "The Language of Riddles". Hence, riddles' interpretation is an inferential process where the cognitive context determines the interpretation of riddles.

2.8 Current Study

The current study adopts the claim that juncture can be used as a source for creating ambiguity rather than resolving it and suggests that the internal open juncture creates a phonological type of ambiguity that is consequently exploited to produce riddles. It sets out to find whether juncture can be a productive device to create riddles and if it has this ability, what type of juncture is used to create riddles. It also seeks to discover the special type of riddles that is produced by juncture and finally to find out which pragmatic aspect is existed in the riddles so that the riddlee will be able to arrive at the intended meaning of the riddle. That is why this study develops an eclectic model of analysis based on Grice's principle of co-operation and Kaivola-Bregenhøj's classification of context into five types and analyzing the data qualitatively (according to the items of the eclectic model of the analysis).

Chapter Three

Methodology

3.1 Introductory Remark

This chapter illustrates data description then it moves on to describe the eclectic model of analysis and presents the figure of this model.

3.2 Data Description

A group of English riddles represent the data which will be analyzed in this study. Only one type of riddles is dealt with which is the conundrum. These riddles are intentionally chosen according to a certain criteria: they satisfy the items of the model, they are juncture-based riddles because the internal open juncture is the linguistic mechanism that is exploited throughout playing upon the boundaries of words to produce this type of riddles. They are not based on homophones or any other devices but they depend on juncture to be produced.

Twenty-five riddles are collected from two books and two websites which are specialized with presenting conundrums. Sixteen of those riddles are collected from a book entitled “Riddles, Riddles, Riddles” which is selected by Leeming (1953). Four are chosen from an online book and the last five ones are collected from two websites which are concerned with presenting tricky types of riddles. Those 25 riddles have been chosen because they, from the researcher's point of view, represent a good number to depend on in order to provide the results that achieve the aim of this work.

3.3 Model of the study:

Though riddles have been an interesting genre which have attracted the attention of anthropologists, folklorists as well as linguists, they have not been given enough attention in linguistic research. Few works have been written about this subject. The previous studies, which are very few, have analyzed riddles pragmatically according to the relevance theory and how the cognitive context helps in understanding riddles. Some of these

studies are Magachi (2015) and Hussein and Abdulla (2016). Conundrums, also have attracted very little attention among the other types of riddles. Those early studies about riddles have focused on the history and culture of English conundrums without examining the linguistic mechanism that is exploited to create this type of riddles. There has been no model to analyze riddles phonologically and how phonological phenomena affect their pragmatic interpretations. That is why this study is an attempt to examine riddles, especially conundrums, phonologically by the use of juncture and pragmatically from the perspective of Grice's principle of co-operation aiming to reveal the phonological and the pragmatic aspects of English riddles.

The model of the study is an eclectic one which is made up of two components to show how riddles are created and interpreted. The first component is to examine riddles phonologically. It is based on the claim that riddles occur when the sound sequence is cut down into two different readings or scripts which will be different in meaning and grammatical categories but having the same pronunciation. When juncture occurs between the sounds of the answer, for example: /bʌtəflaɪ/ it results in a single noun and a noun phrase: butterfly / butter fly. When the position of juncture is altered between words, it results in two adjacent words for example, the sound sequence /sæntəklɔːz/ which results in the two adjacent words Santa Claus / sandy claws. In both cases, the internal open juncture is the only type of juncture that breaks the same sound sequence into two different scripts arising a phonological type of ambiguity, thus riddles.

The second component of the model relies on two parts: Grice's principle of co-operation and Context. Grice's principle of Co-operation distinguishes four maxims that communicators are expected to follow:

quality, quantity, relation and manner. According to Grice (1975), there are four ways of dealing with these maxims: violation, flouting, clash and opting out. Flouting Grice's maxims is the basis that this component analyzes riddles pragmatically. Word-players play upon the sound sequence for the sake of producing a literary work. They use language to do things that it does not normally do. Riddle-makers flout Grice's maxims in order to produce a riddle. This flouting leads to a phonological ambiguity. The hearer will be confused about the intended meaning of the riddle. This confusion will be removed depending on the type of context it is found in. The context leads to the implicature of the riddle as will be shown in the below figure. To support the sincerity of the model, the study will analyze 25 riddles chosen purposely from riddles books and websites specialized with playing with language.

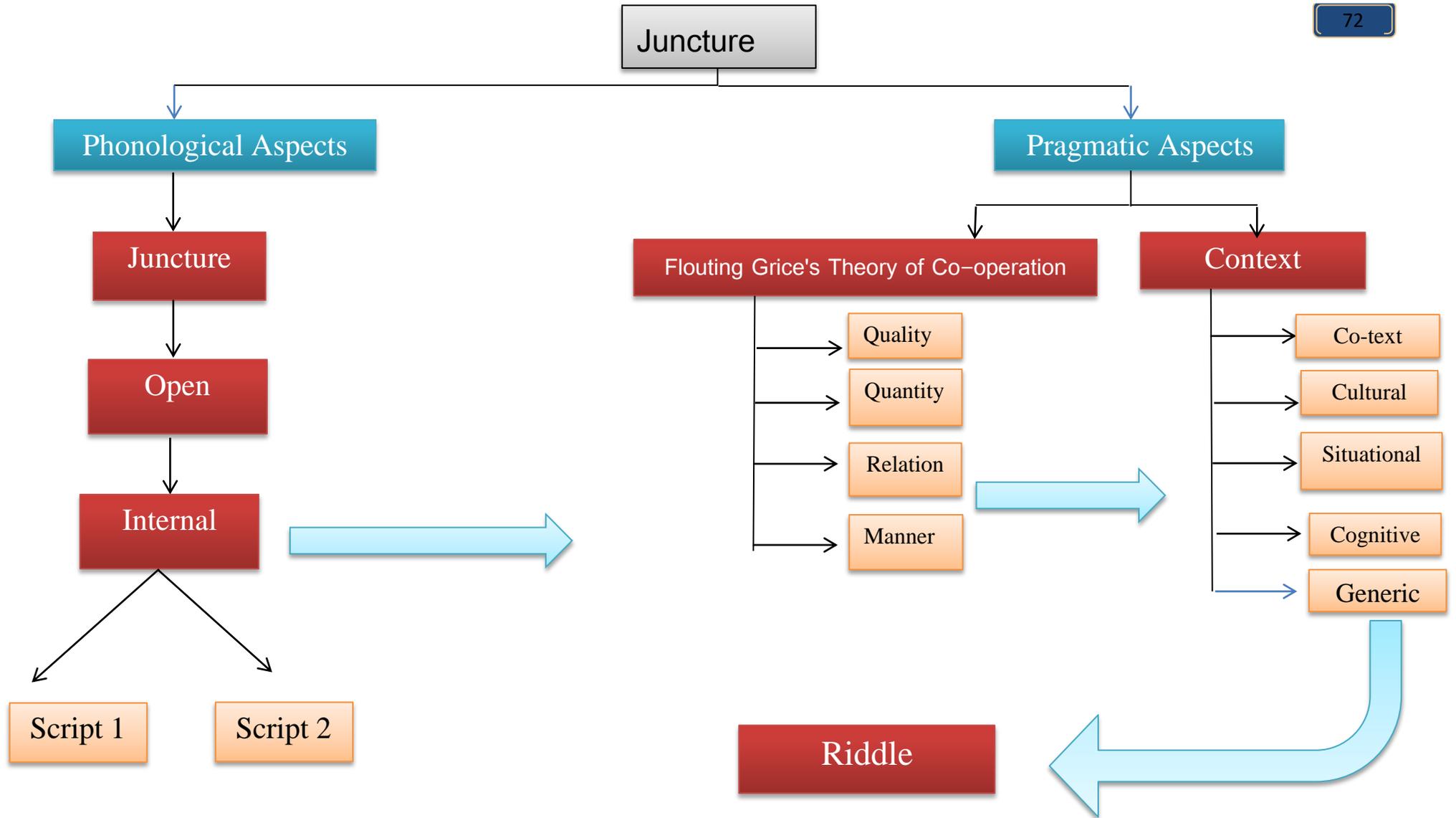


Figure (3):- The Eclectic Model of Analysis

Chapter Four

Data Analysis and Findings of the Study

4.1 Introductory Remark

This chapter is devoted to the practical part of the study. Twenty-five English riddles will be analyzed phono-pragmatically in terms of the model of analysis developed by the present study for this purpose in Chapter Three.

4.2 Data Analysis

4.2.1 Riddle 1

Q: What is the coldest place in a theatre?

A: /zɪərɒʊ/

In this riddle, the riddler asks about the coldest place in a theater and the answer is provided as the sound sequence /zɪərɒʊ/. Here, the riddlee will be confused about the exact meaning of the sounds uttered. The confusion stems from the answer where the sound sequence /zɪərɒʊ/ can be read and interpreted into two different ways: “zero” and “z + row”. These two readings result from the changeable position of the internal open juncture whether before the sound sequence or in the middle. As a result, there will be two different scripts stemming from the same sound sequence /zɪərɒʊ/. The first is a single noun “zero” which means “nil” or “nothing”. The other expression is a noun phrase “z + row” referring to the setting of a theater which is divided into lines of seats. Each line is called a “row” and, usually, the front and the back rows are the coolest places in it because this is usually where the air conditioners are kept. Thus, the two different expressions “zero” and “z+row” can be heard as an effect of the internal open juncture .

On the pragmatic level, when the hearer first hears the sound sequence /zɪərou/, she interprets it as “zero” because of the normal quick pronunciation of the sequence. The Maxim of Manner is exploited here by the riddler throughout flouting the principle “avoid ambiguity”. The riddler intentionally creates an ambiguous answer /zɪərou/ which is intended to mean one thing by the riddler “z+row” and taken to mean another thing by the riddlee. The sequence /zɪərou/ is intentionally produced to sound ambiguous in order to lead the riddlee to guess the real answer of the riddle. In this riddle, the linguistic context and knowledge which exists in the hearer's mind about the environment around enables him to infer the intended meaning of the riddler who intends to say “z+row” to refer to a line of seats in the theater which is labeled “Z” row. Finally, this riddle is produced.

4.2.1 Riddle 2

Q: Which horses have six legs?

A: All of them, /fɔːlegz/ in the front and two in the back.

The riddler is asking about the total number of horses' legs. She says that all horses have six legs because there are /fɔːlegz/ in the front and two in the back. As a result, the total number will be six. In fact, the riddler is playing upon the boundaries of the sound sequence /fɔːlegz/ to create this riddle. Her means to do so is the internal open juncture. When it occurs between /r/ and / l /, the answer will indicate the noun phrase “four+legs”. These “four” with the two in the back will be **six legs**. Whereas, when the internal open juncture changes its position, it creates a new single noun “foreleg”. In both cases, the pronunciation is the same but the meaning is different. A “foreleg” refers to a horse's or any other animal two front legs. The front legs are called forelegs. As the horse has two forelegs and two hind legs, that makes the total legs to be only four

not six. The rationale behind such ambiguity is the internal open juncture. That is why the answer can be represented into two different scripts: a noun phrase “four legs” represented as /fɔː+legz/ and a plural form of the noun “foreleg” which is represented as /fɔːlegz/ .

On the pragmatic level, this riddle causes misunderstanding. After the answer is provided, the riddlee gets the first script /fɔː+legz/ because of the successive pronunciation of the sounds uttered. The hearer misinterprets “fore” with “four” because both have the same pronunciation. The hearer thinks that the speaker does not respond in a cooperative way because by providing such an answer, she breaks the maxim of quality as no horse has six legs. The maxim of manner is also flouted here because the sound sequence /fɔːlegz/ causes confusion and obscurity for the hearer. This confusion does not last long. The riddlee asks herself why does the speaker says “all” horses have six legs. The linguistic context as well as the situational context, here, make her unable to believe what has been said. This confusion can be solved when the riddlee tries to arrive at the exact meaning. Finally, the linguistic knowledge leads her to remember that the front two legs of any animal are called “forelegs”. At this moment, the riddlee realizes that she is subjected to a riddle by playing upon the boundaries of the sequence /fɔːlegz/ to give two different scripts which are similar in pronunciation but different in spelling, meaning and grammatical categories. The first one is a single plural noun “forelegs” and the other consists of two words forming a noun phrase “four legs”.

4.2.3 Riddle 3

Q: What geometrical figure represents a lost parrot ?

A: /pɒlɪgɔ:n/

In this riddle, the ambiguity is purely phonological in that, the sound sequence /pɒlɪgɔ:n/ is ambiguous, i.e. it represents two different semantic representations. This riddle exploits the fact that these two semantic entities happen to have identical phonological forms in English. Internal open juncture is the source of this phonological ambiguity which creates two different sound sequences with two different meanings, spellings and grammatical categories. The first one is a verb phrase “Polly gone” and the second is a single noun “polygon” , a geometrical figure. Thus, they can be heard in the same way as /pɒlɪ+gɔ:n/ and /pɒlɪgɔ:n/.

On the pragmatic level, after hearing the answer, the normal quick way of uttering the sound sequence /pɒlɪgɔ:n/ leads the hearer to interpret it first as “Polly gone”. She thinks that the answer is irrelevant to the question and the speaker is uncooperative because the riddler is asking about a geometrical figure that represents a lost parrot and the interpretation “Polly gone” does not seem to be the correct answer. “Polly” is a common name for a tame parrot, sometimes called “poll” or “poll parrot”. The linguistic context as well as the cultural context of the riddle play a very important role to help the riddlee to comprehend the riddle.

When the riddlee hears the words (lost) and (parrot), she gets the first reading “Polly gone” but when she concentrates on the words (geometrical figure), she gives the second reading “polygon” which is the right answer of the riddle. Additionally, since the riddler and the riddlee are members of the same society, their culture helps the hearer to realize that when there is a parrot that is lost, its picture is usually drawn inside a

polygon and the word (lost) is written. A polygon is (a closed plane figure bounded by three or more straight sides that meet in pairs in the same number of vertices). Sharing this idea enables the hearer to recognize the intended answer of the riddler which is “polygon” not “Polly gone”.

In this riddle, the maxims of manner and relation are flouted by the riddler. The riddle-maker intentionally produces the answer in an ambiguous way. The answer means one thing by the riddler and is taken by the riddlee to mean something different. The riddle's answer is also irrelevant to the question. Thus, the maxim of relation is also flouted. In fact, the speaker implicates her intention and confuses the riddlee to finally enabling her to find the implicature of the riddle.

4.2.4 Riddle 4

Q: Why should you be careful about telling secrets in the country?

A: Because the corn has ears, the potatoes have eyes, and the
/bɪ:nzɔ:k/.

On the phonological level, the internal open juncture causes the ambiguity in this riddle. The speaker is asking not to tell secrets in the country because the corn has ears, the potatoes have eyes and the /bɪ:nzɔ:k/. The intended answer “beans stalk” is pronounced in normal speech as /bɪ:nzɔ:k/ making it homophonous with “beans talk”. Here, the alveolar fricative /s/ serves as both an initial and a final consonant. The only feature which distinguishes the two verb phrases “beans stalk” and “beans talk” is the placement of the internal open juncture. As a result, the former is represented as /bɪ:nz+stɔ:k/ and the latter as /bɪ:nz +tɔ:k/.

Pragmatically, this riddle causes misunderstanding. Because of the effect of our way of uttering sounds, the interpreter when first hears the answer

/bɪ:nzɔ:k /, she will think that the speaker says “beans talk”. As a result, she will explain the meaning of the riddle as that it is better not to tell secrets in the country because the corn has ears. An ear of a corn is explained here as when we take corn from the field, harvest it and take the ears out off of the plant. A potato has eyes because when we look at a potato, we will see it has small bumps sticking out. It is from these points that a new potato will grow. These things are called “eyes of the potato”.

The final part of the riddle is that / bɪ:nzɔ:k / which will be first heard and interpreted by the listener as “beans talk”. The hearer asks herself do beans really talk, why does the riddler breaks the maxim of quality as he is saying something which is untrue. The maxim of manner is also flouted because the answer / bɪ:nzɔ:k / is ambiguous and the hearer interprets it in two different ways. Beans, such as green beans, are the seeds of a climbing plant or the long thin cases that contain these seeds. A plant like this cannot talk so the hearer realizes that there is an additional meaning behind the literal meaning of words and she seeks to find it. The context of the riddle itself and the riddlee's shared knowledge of the environment around enables her to think of the other interpretation for the sound sequence / bɪ:nzɔ:k /. The hearer, finally arrives at the implicature of the riddle which is / beans stalk / meaning that they grow in stiff, haughty or grimmer.

4.2.5 Riddle 5

Q: What happens to a cat when it crosses a desert on Christmas day?

A: It gets / sɛntəkɫɔ:z/.

In this riddle, the wordplay is in the answer / sɛntəkɫɔ:z/ which can be read and interpreted into two different ways: an adjective phrase “sandy claws” and a noun phrase “Santa Claus”. The riddler plays upon the

phonetic-morphological boundaries of the sound sequence /sæntəklɔːz/ to produce words which conjure up to the mind of the hearer or the reader two different readings: “sandy claws” or “Santa Claus”. Although the two expressions “sandy claws” are completely different in spelling, meaning and grammatical category, they sound similar to each other because the sound /d/ in (sandy) when uttered quickly and without pause and followed by the /k/ sound, it will be pronounced as / t / in “sandy claws”. The only distinguishing feature between them is the internal open juncture. When it exists between /d/ and /k/ it indicates the first reading “sandy claws” whereas when it changes its position between /ə / and / k /, it presents the second reading “Santa Claus”.

Pragmatically, the riddle asks about what happens to a cat when it crosses a desert on Christmas day and the answer is provided as it will get /sæntəklɔːz /. When this answer first heard, the riddlee interprets it as “Santa Claus”. because of the influence of the word (Christmas) which is usually associated with Santa Claus. The hearer thinks that the speaker is uncooperative. She breaks the maxim of quality because what the hearer knows about Santa Claus is that Santa comes in the Christmas Eve and brings the children gifts of toys and candy or coal depending on whether they are naughty or nice. So, the first interpretation “Santa Claus” would be nonsensical because Santa has no work with cats. At this moment, the hearer feels that the first reading is not the right answer of the riddle.

As a result, flouting the maxim of quality leads the hearer to search about the additional meaning of the riddler. The maxim of manner is also flouted because the answer of the question of the riddle is not clear. It is intentionally made to be ambiguous in order to lead the hearer to guess the answer.

At this moment, the linguistic and the cultural context of the riddle help to find the intended answer. The word (desert) leads the hearer to realize that the intended meaning is “sandy claws” not “Santa Claus” and the riddle is interpreted as that because a desert is full of sand so when a cat crosses on its sand , it's claws (the thin , hard , curved nails at the end of its feet) will be sandy. Furthermore, the riddler and the hearer share the same culture. They both know that Santa Claus is an imaginary character that comes at days of Christmas that is why the second script will be excluded by the hearer. Finally, she gets the implicature of the riddle and arrives at its exact answer which is “sandy claws.

4.2.6 Riddle 6

Q: What salad is best for newlyweds?

A: /léʔis/ alone.

In this riddle, ambiguity stems from the placement of juncture in two different positions. The riddler asks about the salad which is the best for those people who are recently married. The answer is provided as the sound sequence /léʔis/ alone which can be heard and interpreted as either a single noun “lettuce” referring to the plant with large given leaves that is the basic ingredient of many salads or the imperative sentence “let us” alone. This depends on the position of the internal open juncture which can break the sequence “lettuce” into “let” and “us” causing such phonological ambiguity and gives rise to this type of riddle.

Pragmatically, the riddler presents a question about the best type of salads to be given for newlyweds and the answer is given as the sound sequence /léʔis/ alone. The first interpretation which is given by the riddlee would be “let us” alone. As a result, the hearer thinks that the speaker is uncooperative because his answer is irrelevant to the question. The

maxim of relation is flouted. The maxim of quantity is also flouted because the speaker is less informative than is required. He does not provide the needed amount of information. The maxim of manner is also flouted because the answer is ambiguous and has more than one meaning. These floutings lead the hearer to discover that there is a trick in the answer because the hearer does not say something impolite to be answered in this way. So there is something else hidden in the answer which is the intended meaning of the riddler. Finally, the linguistic context of the riddle itself helps the interpreter to reach the intended meaning of the speaker. The word (salad) affects the riddlee's understanding of the answer. He arrives at the exact answer of the riddle which is the second script “lettuce” not “let us”.

4.2.7 Riddle 7

Q: If /mɪsɪsɪpɪ/ should lend /mɪzʊəri/ her /nyu:dʒɜ:sɪ/ what would /deləweə/?

A: /əlæskə/

This riddle shows how important the role of juncture is in changing the meaning of an utterance entirely. Here, juncture is used in a smart way to create ambiguity in the mind of the riddlee. This ambiguity stems from the confusion over the boundaries of the words: /mɪsɪsɪpɪ/, /mɪzʊəri/, /nyu:dʒɜ:sɪ/, /deləweə/, and /əlæskə/. Let us take the first sound sequence /mɪsɪsɪpɪ/. This sound sequence is used to indicate both a single word “Mississippi” which is a noun referring to the state of the Southeastern United States occurring on the Gulf of Mexico and a noun phrase referring to the name of a woman “Mrs.Ippi”. Internal open juncture causes this difference between these two sound sequences by breaking it into two words “Mrs.” and “Ippi”. This break, of course, leads to the change in meaning and spelling.

The second sequence which the riddler plays upon its boundary to create a new meaning is “**mizuəri**”. The wordplay in this sound sequence is interpreted in two ways: a single word “Missouri” which refers to the name of a single noun referring to the name of a state in the United States and the name of a woman “Ms.Ouri”. This difference in meaning is the result of the existence of the internal open juncture to give two different scripts from the same phonological sequence. There are, also, two different scripts in the sound sequence “**nyu:dʒʒ:si**”. The first one is a single noun referring to “New jersey”, the State in the United States or it can be broken by the internal open juncture to give the meaning of a an adjective “new jersey” which describes a shirt that is new. Another word which is played upon in this riddle is /**delæweə**/. Two pairs of expressions are given for the same sequence: a single noun referring to the name of a state “Delaware” or a verb phrase “Dela wear”.

The last word which is played upon in this riddle occurs in its answer /**əlæskə**/. The effect of the internal open juncture brings a complicated parallel between a single word “Alaska” referring to a state in the United States and a declarative sentence made up of four words (subject , auxiliary verb , main verb and a possessive pronoun): “ I will ask her”. Such difference is brought up by the influence of juncture which breaks down the same phonological sequence /**əlæskə**/ into four words “I” , “will” , “ask” and “her” with a difference in meaning. In fact, this riddle is based on a song written by Irving Gordon. The song is published in 1959 and has references to 15 states of the United States. The states were portrayed, in the form of puns , as: Della wear, new jersey, Calla 'phone ya, how ar' ya , Missus sip, mini-soda , Ora gone, I'll ask 'er , taxes , Wiscon sin, new brass key , Arkan saw , Tenne see , Flora die and misery. The riddler plays upon the boundaries of the names of the United

States to produce this riddle but with a new different meaning which the riddlee does not expect.

On the pragmatic level, the riddle answer when first heard by the riddlee, it is interpreted as “Alaska” the name of one of the states in the United States. As such, she feels that the speaker is uncooperative because he is flouting the maxim of quantity. The speaker is less informative than is required. The answer is also ambiguous. The hearer finds difficulty in interpreting the intended meaning of the riddler. As such, the riddle is understood as that if “Mississippi” should lend “Missouri” her “Newjersy”, what would “Delaware”. At this moment, the linguistic context of the riddle helps him to discover the trick. The word (lend) is the trigger which changes the direction of interpretation. It refers to something that can be given to another person so how can a state (Alaska) be lent. Here, the hearer feels that there is something implied behind the literal meaning of the words uttered.

Finally, she discovers that she misinterprets the sound sequence /ə'læskə/ with “Alaska” the state whereas the intended meaning is “I will ask her”. Because the sounds /w/ and /h/ are attached with the near sounds abbreviated here it is heard as if it is said “Alaska”. She, also, misinterprets the other sound sequences: /mɪsɪsɪpɪ/ , /mɪzʊəri/, /nyu:dʒɜ:sɪ/ , /deləweə/ , and /ə'læskə/ to refer to names of states while they are intended by the riddler to mean something else. The maxim of manner is floated in this riddle because the riddle-maker intentionally ambiguates his words in order to lead the riddlee to guess the implicature of the riddle. By producing this riddle, the speaker wants to say that if “Miss.Ippi” lends “Mrs.Ouray”/ her “new jersey” (her new t-shirt) so what would “Dela wear”. The answer will be “ I will ask her” but because the sounds /w/ and /h/ are abbreviated or attached with the near

sounds abbreviated here, it is heard as if it is said “Alaska”. This ambiguity which is caused by the effect of the internal open juncture and the nature of sounds' attachments confuses the hearer and gives rise to this type of riddle .

4.2.8 Riddle 8

Q: Why is a dainty little lapdog like a galloping hyena?

A: Because a hyena is a /fæstɪdɪəs/ beast.

In this riddle, the internal open juncture is exploited to create ambiguity in the mind of the hearer. Ambiguity occurs in the sound sequence /fæstɪdɪəs/. The internal open juncture breaks up this phonemic flow and forms two different scripts. The first one is the adjectival phrase “fast hideous” which means very ugly. The second scrip is a single adjective “fastidious” which means too hard to please or very sensitive. These two different expressions are similar in pronunciation but differ in prosody , meaning and spelling. The two different scripts stem from the changeable position of the internal open juncture which breaks the sequence /fæstɪdɪəs/ into two words: “fast” and “hideous” .

On the pragmatic level, the speaker asks a question about the reason that makes a beautiful lapdog to be similar to a hyena. Hyenas are animals which are similar to dogs in appearance, but also share some characteristics with cats. They make a sound which is similar to a human laugh. The most prominent feature of a hyena is that it is very ugly. The hearer, when first hears the sound sequence /fæstɪdɪəs/, she interprets it as “fast hideous” animal because this is the most recognizable feature of the hyena. As a result, the hearer begins to feel that there is something wrong , she may misinterpret what she hears because she knows well that a little lapdog is a beautiful animal so how it can be similar to a hyena

which is an ugly animal. The maxim of quality is broken. He says something which is untrue. The maxim of relation is also broken. His answer is irrelevant to the question and the maxim of manner is broken because the speaker flouts its sub-maxim which is "avoid ambiguity" . The riddle-maker intentionally puts his riddle in an ambiguous form. At this moment, the linguistic context of the riddle as well as the shared knowledge about this animal leads her to another interpretation. The hyena is an animal which is characterized as being very sensitive and hard to please and so as the lapdog. That is why the hearer re-interprets the sequence /fæstri:əs/ to mean “fastidious” rather than “fast hideous”. Finally , she comprehends the situation and is able to recognize how does the speaker produce the riddle in a way said to be irrelevant and untruthful to indirectly lead the hearer to understand his intention.

4.2.9 Riddle 9

Q: Why is a mouse like hay?

A: Because the /kætəl/ eat it.

The ambiguity or the block element which is played upon in this riddle stems from the placement of the internal open juncture in two different places in the sound sequence /kætəl/. Juncture, here, creates two different expressions because of its changeable position between the sounds of the sequence. It, in one hand, indicates a single noun “cattle” which are the farm animals and the verb phrase in the future form “cat will” on the other. The /w/ sound here is unpronounced resulting in the second word starting with /I/ sound. These two different readings are formed by altering the position of the internal open juncture which breaks the sequence into two words “cat” and “will” .

Pragmatically, the riddler describes the mouse, here, to be similar to a hay. A hay is a grass which is cut and dried so that it can be used to feed animals. The speaker assimilates this 'hay' to a mouse that is because the /kætəl/ eat it. When first hears the answer, the listener interprets it as “cattle” that is because of the effect of the word “hay” which is usually associated with “cattle”. As a result, the hearer thinks that the speaker is uncooperative as he says something which is untrue. The maxim of quality is broken because cattle normally do not eat mice. The maxim of manner is also broken because the sequence /kætəl/ is ambiguous, it has more than one meaning. Finally, The linguistic context of the riddlee as well as his shared knowledge of the animals around and their food lead her to discover a new meaning for the same sequence. When she focuses on the word (mouse), this word normally brings with it a reference to the animal that eats it viz. the (cat). This helps the interpreter to discover that the speaker does not deceive or lie upon her but he implicates his meaning to be indirectly discovered by the interpreter and her linguistic repertoire. The intended meaning of the riddle is that because a mouse will be eaten by a cat, so it is like a hay.

4.2.10 Riddle 10

Q: What flowers grow between your chin and your nose?

A: /tu:lɪps/

In this riddle, the sound sequence /**tu:lɪps**/ is used to indicate two different expressions: a plural noun “**tulips**” which are brightly coloured flowers growing in spring and two words forming the noun phrase “**two lips**”. The internal open juncture causes this difference in meaning. The riddler plays upon the boundaries of the sequence / **tu:lɪps** / to produce these different readings which have the same pronunciation but differ in spelling, meaning and grammatical categories.

Pragmatically, the riddler is asking a question about the name of the flowers which occur between a person's chin and nose. The answer is provided as /**tu:lips**/. The hearer interprets the sequence with the first script “**tulips**”. He does so because of the influence of the word (flowers) but do flowers grow between the nose and the chin of human beings? The answer is, of course, no, so why does the speaker says so and breaks the maxim of quality. The maxim of manner is also broken because the answer of the riddle is ambiguous and the hearer is uncertain about the intended meaning of the riddle. At this moment, The linguistic context and the interpreter's generic context of the body parts of human beings lead the hearer to recognize the intended meaning easily and understands its exact meaning which is “**two lips**” not “**tulips**”.

4.2.11 Riddle 11

Q: Why does a coat get bigger when you take it out of a suitcase?

A: Because you will find it /ɪŋkri:zɪz/

In this riddle, the wordplay is in the answer /**ɪŋkri:zɪz**/. The pronunciation of this sound sequence can be read and interpreted into two different ways: “increases” as a single verb in its present simple form which is a synonym for "getting bigger" and “in creases”, a propositional phrase which indicates the lines that are made in a piece of cloth when it is crushed or folded. These different meanings are produced when the riddler plays upon the boundaries of the sound sequence /**ɪŋkri:zɪz**/ by changing the position of the internal open juncture.

On the pragmatic level, this riddle is asking about the reason which makes a coat in a suitcase to be bigger in size when it is taken out. The answer is provided as because it is found /**ɪŋkri:zɪz**/. When hearing the answer, the interpreter gets the meanings of enlargement or expanding.

He becomes perplexed and feels that it is not the right answer of the riddle because as far as he knows, a coat will not be bigger in size when it is put in a suitcase. The speaker breaks the maxim of quality. It is not true that a coat will be bigger if it is put in a suitcase. The maxim of quantity is also broken. The speaker is less informative than is required. The maxim of manner is obviously broken because the sequence /ɪŋkri:zɪz/ has two different meanings at the same time. It is intentionally made in an ambiguous manner in order to confuse the riddlee and leads him to infer the implicature of the speaker. This interpretation will be quickly cancelled because the cognitive context of the hearer and the words surrounding the riddle help the hearer to discover the new meaning. He starts asking himself about the reason that leads the speaker to respond incorrectly, less informatively and ambiguously. This process of thinking leads him to discover the implicature of speech which is due to being folded, the coat seems as if it is bigger than it is.

4.2.12 Riddle 12

Q: Why should you expect a fire in a circus to be destructive?

A: Because it is /ɪntens/.

In this riddle, the writer plays delicately on the absence and presence of juncture in the sound sequence /ɪntens/ to create two different expressions: an adjective “intense” which means strong or extreme and “in tents”, a prepositional phrase which refers to a shelter made of canvas or nylon which is held by poles and ropes and is used usually in a circus to act a performance. The main source of ambiguity is the internal open juncture which breaks the sound sequence and changes its meaning.

Pragmatically, the speaker is asking about why does a fire in a circus to be destructive. The true answer is that because of the (tents) around

which make the fire extreme in power. The interpreter confuses the prepositional phrase “**in tents**” with the adjective “intense” because both have the same pronunciation. They are, in fact, different in spelling, meaning well as grammatical categories. The internal open juncture makes them as if they are similar. The riddler flouts the maxim of manner. He breaks the principle which states that "avoid ambiguity". The speaker can easily clarify his intention by saying that the fire in a circus is expected to be strong because there are (tents) around. He flouts the maxim of manner intentionally to lead the hearer to infer his intended meaning. Finally, the situational context of the hearer helps him to recognize the difference between “**intense**” and “**in tents**”. As a result, he arrives at the implicature of the riddle.

4.2.13 Riddle 13

Q: What soup is the hardest ?

A: /kæsti:l/.

In this riddle, the speaker is playing upon the boundaries of the sound sequence /kæsti:l/ to give two different expressions. The first one is a single noun “castile” which is a type of soup that is hard because it is made from olive oil and sodium hydroxide. It is called (castile soup) because it is hard. The second is “cast steel” which refers to a steel that contains different amounts of carbon, manganese, phosphorus, silicon and sculpture that is formed by casting as distinguished from rolling or forging. The two different meanings are the result of the existence of the internal open juncture in two different positions. When it occurs between /t/ and /s/, it breaks the sound sequence /kæsti:l/ into two words “cast” and “steel”.

Pragmatically, the riddler asks a question about the hardest type of soup. The answer is provided as /kæsti:l/. The hearer first interprets the answer as “cast steel” because of the effect of the word (hard) which is usually associated with (steel). She thinks that the speaker is breaking the maxim of quality because it is impossible for a soup to be casted or made from steel. The maxim of manner is also broken because the answer of the riddle is ambiguous and confuses the riddlee. Finally, the cultural context of the riddle itself as well as the shared knowledge between the speaker and the hearer enable her to get the intended meaning of the riddle “castile” which is a familiar name for a kind of soup that is hard .

4.2.14 Riddle 14

Q: Why does the tightrope dancer always have to repeat his performance?

A: Because he is always /ɒŋkɔ:d / .

In this riddle the speaker is playing upon the boundaries of the sound sequence /ɒŋkɔ:d / to give two different expressions which are similar in pronunciation but different in spelling, meaning and grammatical categories. The two meanings are: a prepositional phrase “on cord” which means that he is always standing on the rope and “encored”, a verb in the past form which indicates that he is always told by the audience to repeat his performance. Such a difference in meaning is made by the placement of the internal open juncture in two different positions.

Pragmatically, the riddler is asking about the reason that obliges a tightrope dancer (the person in the circus who performs tricks on a tightly stretched piece of rope) to repeat his performance in every show. The answer is provided as because he is always /ɒŋkɔ:d /. When the sound sequence first heard, the hearer interprets it as two words “on” and

“cord” because of the normal way of pronouncing sounds. As a result, he thinks that the speaker is uncooperative. The maxim of quality is flouted because the speaker is saying something which cannot be true. No one can stay on a cord and stays there all the time. The maxim of manner is also flouted because the answer is designed by the riddler to sound ambiguous. Finally, the linguistic context as well as his cultural shared knowledge of the environment around lead the interpreter to discover the intended meaning of the speaker which is “**encored**”. A performer has to repeat his show every time because he is told to do that by the audience. The hearer realizes that he has misinterpreted “encored” with “on cord” because of their similar pronunciation to give an entirely different meaning.

4.2.15 Riddle 15

Q : What sort of necktie would a smart pig choose?

A : A /pigztai/.

Ambiguity appears, in this riddle, because of the influence of the internal open juncture which creates two different scripts stemmed from the same sound sequence /**pigztai**/. The first script is “pig's tie” which indicates a tie in which the picture of a pig is painted on. The other is a single noun “pigsty” which refers to an enclosed place where pigs are kept in. These two different scripts are similar in pronunciation but they are different in meaning, spelling and grammatical categories. The only distinguishing feature between the two scripts is the internal open juncture which breaks the sound sequence /**pigztai**/ into two words “pig's” and “tie” .

Pragmatically, the riddler is asking about the kind of tie (the long narrow piece of cloth that is worn round the neck under a shirt collar and tied in a knot at the front) that a smart pig would choose. The answer is provided

as /pɪgztaɪ/. When the sound sequence first heard, it is interpreted as “pigsty” because this word “pigsty” is usually associated with pigs. It is the place that the pigs live in that is why it will be the first reading which the hearer will think of. As a result, the hearer thinks that the speaker is uncooperative. He flouts the maxim of manner because the answer of the riddle is obscure and confuses the riddlee. The maxim of relation is also flouted because the riddle's answer is irrelevant to its question. The riddler questions the type of necktie which a pig will choose while the answer of the riddle indicates the place that the pigs live in. At this moment, the linguistic context of the riddle itself leads the hearer to recognize that she has misinterpreted what it is said in the answer. Finally, the word (necktie) appears as the key word to lead the hearer to the correct answer of the riddle which is “pig's tie”. When recognizing this answer, she can understand as well as enjoys the riddle.

4.2.16 Riddle 16

Q: What fly has laryngitis?

A: It's a / hɔːsflaɪ /

In this riddle, ambiguity arises because of the internal open juncture which creates two different interpretations for the same sequence: “horsefly” which indicates any large stout-bodied dipterous fly of the family Tabanidae, the females of which suck the blood of mammals and “hoarse fly” which is a description used by the speaker to describe a fly whose voice is harsh. These two different meanings are the result of altering the position of internal open juncture. The result is these two different scripts stemmed from the same sequence .

Pragmatically, the riddler is asking about the kind of fly which has a larynx (a throat that contains the vocal cords inside it). The answer is

provided as a /hɔ:sflaɪ/. The hearer will first interpret the sequence as “horsefly”. As a result, she thinks that the speaker is breaking the maxim of quality because a fly cannot have a throat. The maxim of manner is also flouted because the answer is ambiguous. The hearer is not certain about the intended meaning of the speaker. Finally, The context of the riddle itself leads him to discover the intended meaning of the speaker which is “hoarse fly”. At this moment, the hearer realizes that the speaker does not want a serious answer for his question. He only desires to manipulate language to examine the interpreter's linguistic cleverness and in order to make a joke. He builds this riddle depending on the shared knowledge between the riddler and the riddlee that all flies do not have vocal cords which make them speak but this confusing question has led the hearer to recognize the intended meaning of the riddler who knows well that “horsefly” and “hoarse fly” both have the same pronunciation. He exploits this point for the sake of joking only.

4.2.17 Riddle 17

Q: Why did I throw the butter out of the window?

A: Because I wanted to see the /bʌtəflaɪ/ .

In this riddle, the wordplay is in the sound sequence / **bʌtəflaɪ** / whose pronunciation can be read and interpreted into two different ways. The first one is a single noun “butterfly” which refers to the beautiful insect. The second is a verb phrase “butter fly” which consists of a subject and a verb. This difference in meaning is caused by the changeable position of the internal open juncture which breaks the sound sequence /**bʌtəflaɪ** / into two words “butter” and “fly”.

On the pragmatic level, the riddler presents a question asking about the reason that leads him to open the window and throws the butter out of it.

The answer is presented as that because he wants to see the /bʌtəflaɪ/. The first meaning which will come in the mind of the hearer will be “butter fly”, the verb phrase. This interpretation is chosen because in the question of the riddle, the speaker is talking about a “butter” that it is going to be thrown out of the window so the listener will continue focusing on the riddler's topic sentence about the butter. She does not expect the answer to be a “butterfly”. The hearer thinks, as a result, that the speaker breaks the maxim of quality because a butter is something we eat, it cannot fly when it is thrown out of the window. The maxim of manner is also flouted because the answer causes confusion in the riddler's mind. Flouting these two maxims as well as the linguistic context of the riddle enable the hearer to recognize the other meaning of the sequence which is “butterfly”. The meaning of the riddle is, finally, represented as that the speaker throws the butter out of the window because he sees a beautiful “butterfly” standing that is why he throws the butter out in order to make the butterfly flying. The speaker subtly leads him to the answer by the flouting and by the context.

4.2.18 Riddle 18

Q: What do you put on a horse that goes out at night ?

A: A /sætəlaɪt/.

This riddle is built on a phonological ambiguity in that the sound sequence /sætəlaɪt / can be read and interpreted into two different ways: a single noun “satellite” which is something that is set into space in order to collect information or to be part of a communication system and “saddle light”. A saddle is a leather seat that is put on the back of an animal so that it can be ridden. These two different expressions are the result of changeable position of the internal open juncture which affects the pronunciation of the sequence “saddle light” and makes it similar to

“**satellite**”. This riddle exploits the fact that these two entities or expressions happen to have identical phonological forms in English.

Pragmatically, The riddler asks about what to put on a horse which goes out at night. The answer is provided as a /sætəlaɪt/. The hearer will interpret the sound sequence /sætəlaɪt/ as “**satellite**”. She thinks that the speaker is breaking the maxim of quality because a satellite is not used to put on horses . He also breaks the maxim of relation because the speaker's answer is irrelevant to its answer. The maxim of manner is also flouted because the answer has more than one meaning and confuses the riddlee . Finally, the linguistic context of the riddle and the shared knowledge that a saddle is something that is put on a horse, attracts the attention of the interpreter to think of the answer once again. She asks herself why does the speaker says something untrue, what a satellite has to do with a horse. At this moment, she realizes that she has confused the intended meaning of the riddle “**saddle light**” with “**satellite**” that is why phonological ambiguity arises but after discovering the implicature of the riddle, everything becomes clear.

4.2.19 Riddle 19

Q: Why is Friday night important to Julius's girl friend?

A: That's when Julius /si:zə/.

The internal open juncture is exploited, in this riddle, to play upon the boundaries of the sound sequence /si:zə/ to produce two different expressions. The first one indicates a noun phrase “Julius Caesar”, the roman emperor and the second is a verb phrase /sees her/. Such ambiguity is established by changing the position of the internal open juncture which breaks the sequence /si:zə/ into two words: the verb 'see' in its simple present form “**sees**” and the pronoun “**her**” bringing a new one

from it. This new expression has the same pronunciation but it is different from the old one in meaning, spelling as well as its grammatical category.

On the pragmatic level, the riddler is asking about the reason that makes a Friday night important for Julia's friend. The answer is presented as because Julius /si:zə/. When hearing this sequence, the interpreter will confuse “sees her” with “Caesar”, the name of the king because the /h/ sound is unpronounced here and the final / s / of “sees” is pronounced /z/. He, then thinks that the speaker is not cooperating because his answer is irrelevant to the question. The maxim of relation is flouted. The maxim of manner is also flouted because the meaning of the answer is not clear. The linguistic context of the riddle enables the hearer to arrive at the other meaning of the sound sequence to infer that the riddle is talking about Julia and her friend whose name is not mentioned here but it is abbreviated with the name of Julia by a possessive / s /. As a result, she misinterprets the answer and ambiguity arises but when paying attention to the context of the riddle and its words, she will be led indirectly to recognize the trick played by the riddler . "Friday " is an important night for the friend of Julia because at this day, Julia “sees her”.

4.2.20 Riddle 20

Q: What good quality does the North Pole remind you of?

A: /dʒʌstɪs/ .

As has been mentioned before (in chapter two), juncture is in the riddler's repertoire of confusion-creating devices. It is used in this riddle to create two different expressions stemmed from the same sound sequence /dʒʌstɪs/. The first one is a single noun “justice” which indicates the meaning of fairness and an adverbial phrase “just ice” which refers to the environment of the North Pole that is full of ice. The riddler plays

upon the boundaries of the sequence /dʒʌstɪs/ to create these two different expressions by changing the position of the internal open juncture. Its presence or absence between the sounds of the sequence /dʒʌstɪs/ determines what is said: “justice” or “just ice”.

Pragmatically, the riddler asks about a good quality to remember in the North Pole. The answer is provided as / dʒʌstɪs / which when first heard by the listener, it will be interpreted as “just ice” because of the influence of the word "quality". As a result, the hearer thinks that the speaker is uncooperative because his answer is irrelevant to the question. The maxim of relation is flouted. The maxim of manner is also flouted because the sound sequence uttered is ambiguous and causes a confusion for the riddlee. At this moment, The situational context of the riddle as well as the shared knowledge about the environment of the North Pole play a very important role to infer that there is an additional meaning hidden behind the literal meaning of the words uttered. The hearer knows that people cannot live in the North Pole because of its weather which prevents living there. It occurs in the middle of an ocean, covered by a thick layer of ice in constant motion as it drifts about.

The hearer begins to realize that she misinterprets the answer “just ice” with “justice”. This confusion occurs because the speaker intentionally flouts the maxim of relation. His answer sounds irrelevant to the question. The maxim of manner is also flouted because the speaker deliberately chooses these specific words 'just' and 'ice' to create ambiguity in order to lead the hearer to understand that he is subjected to a riddle. Finally, the intended meaning will be inferred that it reminds me with ice that is the only thing to be found there.

4.2.21 Riddle 21

Q: What kind of dog never bites?

A: a /hɒtdɒg/.

In this riddle, the wordplay happens in the sound sequence /hɒtdɒg/ whose pronunciation can be interpreted in two different ways. It can be two words “hot dog” which is a long bread roll with a hot sausage inside it or an adjective “hotdog” which means showoff. The riddler plays upon the phonological boundaries of this sound sequence /**hɒtdɒg**/ to produce these two different meanings. Her way to do that is by the internal open juncture.

Concerning the pragmatic level, The riddler's words will be interpreted falsely when first heard by the hearer. When first hears the sound sequence /**hɒtdɒg**/, the hearer interprets it as a “hot dog” which is a sandwich. As a result, he feels that the speaker is uncooperative because he flouts the maxim of quality. A sandwich cannot bite. The maxim of manner is also flouted because the answer of the riddle is not clear since it causes the hearer to be confused. However, this ambiguity or confusion does not last long. The hearer's linguistic and cultural context enable him to remember that the word “hot dog” has been used differently. According to Kraig and Carroll (2012, p.51), the phrase “hot dog” means not only a food but it is, actually, similar to today's use for anyone who is a showoff. The interpreter's linguistic knowledge and shared culture enable her, finally, to realize that she has misinterpreted the sequence /**hɒtdɒg**/. Finally, the riddle is interpreted as that the kind of dog which never bites is the dog that is trained to perform fancy stunts or maneuvers. This type of dogs do not bite because they are friendly to human beings.

4.2.22 Riddle 22

A mother asked her daughter one day, “**Susie, why is Rover like a religious creed?** ” Susie was no dope. She was a pretty smart kid and answered right back, “**Because he's a /dɒgmə/** ” .

Here, the sound sequence /dɒgmə/ is used to indicate both a single word “dogma” which refers to a person who is convinced that he is right and refuses to consider other opinions to be right and “dog+Ma”, two words referring to the meaning that he is a like a religious creed because he is just a dog, mother. The difference between these two different expressions comes from the existence of an internal open juncture that breaks the sequence /**dɒgmə**/ into two words: “dog” and “ma” with difference in meaning and spelling. The riddler is indirectly playing on the absence and presence of juncture in this sequence to invent such amusing scripts .

On the pragmatic level, the meaning of this riddle is ambiguous and causes misunderstanding. A mother is asking her daughter Susie about why would Rover be like a religious creed. Susie is a very intelligent girl. Her answer is that Rover is like a religious creed because he is a /**dɒgmə**/. When first hearing the answer, the hearer will interpret it as one word “dogma” which refers to the idea that a person who is nervous about his religion to be the only right. She interprets it like that because of the effect of the words "religious creed" considering Rover to be a name of a man who is dogmatic in his belief.

The maxim of manner is flouted here because the riddle flouts the first principle of the maxim of manner which is "avoid ambiguity". This opinion will be sooner changed. The hearer's cultural context enables him to remember that Rover is a famous name for dogs in their culture that is why the meaning of the riddle will be changed. The riddle is, finally ,

interpreted like that Rover is like a religious creed simply because he is just a dog. The hearer changes her interpretation of the riddle to this second interpretation which is the right intended one. The hearer at the beginning will think the speaker is uncooperative, after a while she discovers that the speaker is not deceiving her but is helping indirectly to understand the intended meaning of the riddler.

4.2.23 Riddle 23

Q: Why doesn't Sweden have to send abroad for cattle?

A: Because she keeps a good /stokhəum/.

In this riddle, the wordplay is in its answer /**stokhəum** / which can be read and interpreted into two different readings. The first one is a single noun referring to the name of the capital city of Sweden “Stockholm” and a noun phrase “stock home”. The riddler plays on the phonetic-morphological boundaries of the sequence /**stokhəum**/ to produce two readings which the hearer fantasizes as “Stockholm” or “stock home”. These two different expressions are the result of altering the position of the internal open juncture whose appearance between /k/ and /h/ sounds breaks the sequence /**stokhəum**/ into two words “stock” and “home” .

Concerning the pragmatic level, when the answer first heard, it will be interpreted as “Stockholm” by the hearer because of the effect of the word “Sweden”. As a result, the hearer feels that the speaker is uncooperative. The maxim of relation is broken because the answer of the riddle is irrelevant to the question. The maxim of manner is also flouted because the answer is ambiguous. At this moment, the linguistic context of the riddle helps the hearer to recognize that since the word "cattle" is mentioned, so the first interpretation is not the intended answer of the riddle. The shared knowledge between the speakers leads the hearer to the

correct answer which is “stock home”. Having a stock of things means that you have a supply of them stored in a place which is ready to be used. The same matter is for Sweden. It has a stock of cattle which are kept by a farmer and are specially bred that is there is no need to go abroad because Swedish people breed cattle in their home or country. Finally, the hearer arrives at the implicature of the riddle and ambiguity disappears.

4.2.24 Riddle 24

Q: What is the smallest room in the world?

A: A /mʌʃru:m/ .

Here, the sound sequence /mʌʃru:m/ is used to indicate both a single word “mushroom” and a noun phrase “mush room”. The difference between these two expressions stems from an internal open juncture that breaks the sequence into two words “mush” and “room” with difference in meaning, spelling and grammatical categories. The riddler plays upon the presence and absence of the internal open juncture in this sound sequence to create two different meanings .

On the pragmatic level, the riddler asks a question about the smallest room in the world and the answer is provided as a /mʌʃru:m/. When the answer is first said, the hearer interprets it as “mush room” because of the influence of the word “room” in the question. As a result, the riddlee thinks that the speaker is not adhering to the rules of cooperation. The maxim of quality is flouted. A “mush room” is usually a normal room (a kitchen) in which mush is produced. The word “mush” refers to any meal which is boiled in water or milk until it forms a thick, soft mass or until it is stiff enough to mould into a loaf for slicing and frying. The room in which mush food is produced is usually a normal room used for

cooking (a kitchen). This room of mush cannot be the smallest room in the world. The maxim of manner is also flouted because the sequence /mʌʃru:m/ is ambiguous. As a result, the hearer realizes that /mush room/ is not the intended meaning of the riddle .

Here comes the role of context in helping to interpret what is said. As the hearer knows what is the normal sizes of rooms around him, he concludes that his first reading of the sequence is not the real answer of the question. That is why he starts to search for another thing that has the same characteristics of a room. At this moment, his cognitive context helps him to interpret the answer as a single word “mushroom”. A mushroom is any rapidly growing fleshy fungi, typically having a stalk capped with an umbrella like top. The riddlee assimilates a mushroom to a room because both have walls, ceilings, floors and doors. The riddler subtly plays upon the boundaries of the sound sequence /mʌʃru:m/ to produce these different meanings. Finally, the implicature of the riddle is understood as that the smallest room in the world is the “mushroom” because it is the room which no person can enter into.

4.2.25 Riddle 25

Q: Which of the west Indian islands does a maker of preserved fruits resemble?

A: /dʒəmeɪkə/ .

Again in this riddle, the answer is intentionally played upon to create ambiguity in the mind of the hearer. The sound sequence /dʒəmeɪkə / can be read and interpreted into two different ways. The first one is a single noun “dʒəmeɪkə” referring to the name of an island in the Caribbean sea. The other is a noun phrase “jam-maker” indicating the person who makes jam (a sweet, soft food made by cooking fruit with sugar to

preserve it). These two different expressions stem from the existence of the internal open juncture in different positions. When it occurs between the final / m/ of “jam” and the initial / m / of “maker”, it creates two words “jam” and “maker” .

Pragmatically, The riddler is asking about the west Indian island that is a maker of preserved fruits resemble. The answer is presented as it is /dʒəmeɪkə /. When the hearer first hears the answer, she will understand it as “jam-maker” because of the effect of the words (preserved fruits) which lead the hearer to this interpretation. As a result, she thinks that the speaker is flouting the maxim of relation. He is saying something irrelevant to the question because the speaker asks about the name of an island not about the maker of jams. At this moment, the co-text changes the interpretation of the riddle. When she hears the word (island), her background knowledge reminds her that there is an island in the west Indian which is called “Jamaica” . Finally, she believes that the speaker does not deceive or lies upon him but in fact implicates his meaning and helps the hearer indirectly to infer this intended meaning of the riddle. The maxim of manner is also flouted because the answer is ambiguous for the hearer .

4.3 Findings of the Study

1. The study clarifies that juncture is a phonological phenomenon in English which has two functions. Though it is used as a tool for clarity by showing the boundaries of words in connected speech and enabling the hearers to understand, it is also used deliberately to create ambiguity throughout playing upon the boundaries of words to produce two different meanings stemmed from the same sound sequence.

2. This study focuses on one type of juncture to be concerned with. It shows that the only type of juncture that creates phonological ambiguity is the internal open juncture because this kind of juncture breaks up the phonemic flow and differentiates dozens of minimal pairs which contain the same sequence of phonemes but differ in their meaning and spelling.

3. After analyzing 25 riddles phono-pragmatically, the study recognizes a special type of riddles which is produced when the internal open juncture breaks up the phonemic flow into two different expressions. Each one of these expressions affects the riddle's intended meaning and ambiguates the riddler's intention. This type of riddles is called the conundrum or the juncture-based riddle. It is a type of riddles that is not based on homophones or any other feature but it depends on the position of juncture.

4. All riddles have a two-part structure: an initial text in which the riddler provides a sequence of misleading clues and a second text which is to be deduced by the riddlee.

5. Brevity is a salient characteristic of riddles in general and of the English riddles in particular. All the chosen riddles are short in length. They are no more than one or two lines except riddle 22 which is about three lines of words.

6. The answer of this kind of riddles (the conundrum) is always hidden in the riddle itself either in the question or in its answer and the application of the notion of punning might reveal the true answer. There is also a word which acts as a trigger that the riddler presents as a key word that helps the hearer to arrive at the intended meaning of the riddle.

7. After analyzing the chosen data in accordance with Grice's principle of co-operation, it is found that the cooperative principle with its four maxims -each person is expected to follow throughout communication- are intentionally flouted in this work for the sake of producing a riddle. The maxim of manner is the main focus of this study. It has been flouted in all riddles being analyzed. Riddle-makers flout this maxim deliberately by providing ambiguous answers for the riddles. As such, the riddlee will be confused about the intended meaning of the riddle. This confusion leads him to realize the exact answer of the riddle (the implicature). To produce a riddle, it is necessary to flout this maxim (the maxim of manner).

In some chosen riddles, the other maxims of quality, quantity and relation are flouted in addition to the maxim of manner. For example, the maxim of quality has been flouted in riddles (2, 4, 5, 8, 9, 10, 11, 13, 14, 16, 17, 18, 21, 24). As a result, the hearers take the riddle to mean something while the riddler means something else that is why the hearer thinks that the riddler presents a false answer. In fact, the riddler provides the right answer but the hearer has misinterpreted it.

The maxim of manner has been flouted in addition to the maxim of manner in examples (3, 6, 8, 15, 18, 19, 20, 23, 25). The answers of the presented riddles when first heard, they sound irrelevant to the question

of the riddler. In fact, the riddler provides the relevant answer but presented in a way that the hearer does not quickly recognize it.

In riddles (6, 7, 11), the maxim of quantity has been flouted with the maxim of manner. In the mentioned riddles, the speaker is less informative than is required. The hearer does not receive the required amount of information which helps him to interpret the riddle. Human beings are implicit in their nature when they communicate something.

8.Context is a determinant factor in the study of riddles. It is the remaining mechanism that helps the listeners to interpret the intended meaning of the riddle produced. Five types of context are distinguished in this study which are advantageous in interpreting different riddles. One type of context is the co-text which refers to the set of words that surround the riddles and helps to interpret its intended meaning. Other types of context are situational context, cultural context, cognitive context and generic context which have a main role to help the hearers to arrive at the intended answer. If the riddlee is a member of the same society of the riddler and sharing the same culture, background knowledge, and if he is aware of all these types of contexts, he will be able to comprehend riddles even if they are difficult or complicated.

9.Foreign learners of English face a big difficulty in understanding juncture-based riddles because they do not have enough information about the mechanism involved in making such riddles. They are not aware about juncture and its importance in speaking. When someone is speaking quickly, the pauses between words uttered will disappear. As a result, the non-native speakers of English will be confused about what has been said and phonological ambiguity arises.

Chapter Five

Conclusions, Recommendations and Suggestions for Further Research

5.1 Introductory Remark

This chapter sums up the most important conclusions, recommendations and suggestions for further studies.

5.2 Conclusions

According to the findings presented, the study comes out with the following conclusions:

1. Juncture is found out to be a phonological phenomenon that can be used to create rather than to resolve ambiguity. It creates a phonological type of ambiguity throughout playing upon the boundaries of words to produce two different meanings stemmed from the same sound sequence. The ability to make such ambiguous sequences makes juncture a productive device that is used in literary language especially that of riddles. This achieves the first aim of the study and validates its hypothesis which states that: Juncture is a successful device that can be used to create riddles by breaking the same sound sequence into two scripts creating a phonological type of ambiguity.

2. This study shows that the only type of juncture that creates phonological ambiguity is the internal open juncture because this type of juncture breaks up the same phonemic flow into minimal pairs which have the same sequence of phonemes but differ in their prosody, meaning and orthography. This conclusion is related to the second aim of the study and it validates its second hypothesis which states that: Internal open juncture is the only type of juncture that is used to create ambiguity, thus riddles.

3. Riddles-makers use juncture as the main linguistic mechanism to create a special type of riddles that is called the conundrum or the juncture-based riddles because this type of riddles is produced by playing upon the boundaries of the same sound sequence to give two different interpretations at the same time. This fulfills the third aim of the study and validates its hypothesis which reads: Conundrums are the only type of riddles that are based on juncture to be produced.

4. This study shows that the pragmatic analysis of any text is incomplete without context. Linguistic, cultural, situational, cognitive and generic types of contexts are the pragmatic aspects that help the riddlee to recognize the intended meanings of the riddles. This conclusion validates the sixth hypothesis of the study which states that: The riddlee cannot understand riddles without the existence of a pragmatic aspect (context) that helps to comprehend and understand riddles.

5.3 Recommendations

1. Researchers need to be familiar with the phonological phenomena and how speakers can use them cleverly to achieve their intended meanings .

2. English teachers must exploit riddles as an effective way of teaching methods. For example, teaching students new vocabularies by inserting this new word in a riddle in order not to forget them forever, teaching will be interesting and they will help the students to be creative in mind

3. Listeners should be careful when hearing someone speaking because ignoring the phenomenon of juncture can be misleading and can cause misunderstanding.

5.4 Suggestions for Further Research

Based on the findings and conclusions of the present study, the following are suggestions for further research :

- 1.A Contrastive Study of Juncture in English and Arabic Poetry .
- 2.A Pragmatic Study of Juncture in the Holly Qur'an .
- 3.A Cognitive Pragmatic Study of Riddles in English .
- 4.A pragma-discoursal analysis of Juncture in drama .

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Website Sources of the Data:

1. Sixteen riddles are chosen from a book entitled: " Riddles, Riddles, Riddles" by Leeming (1953): <https://www.books.google.com>

*2. Four riddles are chosen from a book entitled : " Forum: A Journal for the teacher of English outside the united states":
<https://books.google.com/books/about/Forum.html?id>*

3. Three riddles are chosen from: en.islcollective.com/English-esl-worksheets/search/riddles"

4. Two riddles are chosen from : <https://www.iluenglish.com>

المخلص

الوقف هو ظاهرة صوتية تستخدم كأداة للتوضيح والتمييز بين حدود الكلمات والمقاطع والجمل. لقد تم ايضا اثبات كون هذه الظاهرة اللغوية اداة فعالة لخلق الغموض والذي يتم بالتالي استغلاله لإنتاج عمل ادبي و على سبيل المثال: النكات، الشعر والخ. لذلك فان هذه الدراسة تبحث في ظاهرة الوقف في الغاز معينة تم انتقائها ودراستها من منظور صوتي تداولي. وهي تهدف الى: الكشف عن ظاهرة الوقف في لغة الالغاز والاثبات بانها ظاهرة فعالة يمكن استغلالها لإنتاج الالغاز، اكتشاف نوع الوقف المستخدم لخلق الالغاز، معرفة نوع الالغاز الذي يتم انتاجه من خلال الوقف وايضا الكشف عن الاداة التداولية المتواجدة في الالغاز والتي تمكن المتلقي من فهم وتفسير هذه الالغاز.

لتحقيق هذه الاهداف، تم طرح الفرضيات التالية: الوقف هو ظاهرة قادرة على خلق الالغاز وذلك من خلال قطع نفس التسلسل الصوتي الى قراءتين مختلفتين في نفس الوقت مسببة نوعا صوتيا من الغموض، الوقف الداخلي المفتوح هو النوع الوحيد المستخدم لخلق نوع خاص من الالغاز، هناك نوع واحد فقط من الالغاز الذي يعتمد على الوقف ليتم ظهوره، لا يستطيع المستمع للغز فهم الالغاز دون وجود السياق في النصوص والذي يساعده على فهم الالغاز وادراكها وقد اثبتت صحة جميع الفرضيات اعلاه.

اختلفت هذه الدراسة خمس وعشرون مثالا من الإنجليزية من كتب خاصة بالالغاز ومواقع خاصة بالتلاعب اللفظي. طورت هذه الدراسة نموذجا توليفيا للتحليل يعتمد مبدأ كرايس للتواصل وايضا تم اختيار السياق بأنواعه الخمس وفقا لتقسيم بريكنهوج (2001) لتحليل الالغاز تداوليا بينما تم اختيار الوقف الداخلي المفتوح للتحليل صوتيا.

توصلت الدراسة الى ان الوقف هو ظاهرة فعالة قادرة على خلق الالغاز، الوقف الداخلي المفتوح هو النوع الوحيد الذي يتم استخدامه لخلق الالغاز، هناك نوع واحد من الالغاز الذي يعتمد على الوقف ليتم انتاجه، واخيرا هناك عنصر مهم هو السياق يتواجد في الالغاز وبالتالي يمكن المتلقي من فهم الالغاز وتفسيرها.

قسمت هذه الدراسة الى خمسة فصول. يعرض الفصل الاول مشاكل الدراسة واهدافها وفرضياتها واجراءاتها وحدودها وقيمتها، يقدم الفصل الثاني الاطار النظري لبعض المفاهيم الصوتية والتداولية وكذلك يتناول مفهوم كل من لغة الالغاز والغموض. يركز الفصل الثالث على جمع ووصف البيانات المختارة بالإضافة الى تقديم نموذج توليفي. يتناول الفصل الرابع الجانب العملي للدراسة والذي من خلاله تم تحليل خمس وعشرون لغزا تم انتقائها ليتم تحليلها وفق نموذج توليفي ومناقشة نتائج التحليل للبيانات التي تم اختيارها. يلخص الفصل الخامس الاستنتاجات والتوصيات والاقتراحات لمزيد من العمل البحثي.



وزارة التعليم العالي والبحث العلمي

جامعة بابل

كلية التربية للعلوم الانسانية

قسم اللغة الإنجليزية

دراسة صوتية تداولية للوقف في الألغاز الإنجليزية

رسالة تقدمت بها

آيات عباس مرزوك سعد

الى

مجلس كلية التربية للعلوم الإنسانية في جامعة بابل/قسم اللغة الإنجليزية

وهي جزء من متطلبات نيل شهادة الماجستير في اللغة الإنجليزية/علم اللسانيات

بإشراف

ا.د. ايمان منغر عبيد

2022 November م

ربيع الثاني 1444