
**VERBAL IRONY IN INFORMAL SPEECH / L'IRONIE VERBALE
DANS LE LANGAGE INFORMEL / IRONIA VERBALĂ ÎN LIMBAJUL
INFORMAL¹**

Abstract: Verbal irony is a constant companion to informal speech. People in their daily conversations resort to using ironic utterances quite too frequently for the purposes of invoking humor, criticism, ridicule and sometimes even harsh sarcasm. Ironic utterances appear in many different forms ranging from explicit to implicit irony; from truth-telling to counterfactual irony (ironic complements and ironic criticism); from ironic rhetorical questions to ironic offers, orders, promises, gratitude and apologies.

The study at hand puts TV talk shows in its focus as they clearly resemble people's everyday informal conversations in so many respects. Bearing in mind that the primary aim of talk shows is to inform and entertain viewers, both hosts and guests, in a quite relaxed atmosphere, engage in informal speech filled with a light conversational tone and a lot of laughter most of the time.

The aim of this study is to look deeper into the various ways in which verbal irony is actually materialized in informal speech and to determine the frequency with which various types of ironic utterances are employed by the ironists and their interlocutors. The study is conducted in two completely distinct and unrelated languages, Macedonian and English, the aim being to ascertain similar or dissimilar tendencies in both languages in that respect.

Keywords: types of verbal irony, talk shows, Macedonian, English.

Introduction

Verbal irony (henceforward VI) is a linguistic phenomenon which greatly depends on the context in which the interlocutors lead their conversation as well as on the relationship established between them. In informal conversations the interlocutors normally display a far greater freedom in terms of behavior and speech than in formal interactions. Consequently, the usage of colloquialisms, dialectal words and expressions, as well as various types of figurative and indirect speech (such as VI) is not the least surprising in informal context.

The issue that this study purposes to address refers to the forms in which VI is normally manifested in informal speech. Namely, we are interested in the types of ironic utterances occurring in informal conversations realized during TV talk shows. The study encompasses the usage of VI in two completely dissimilar languages: Macedonian and English, and attempts to categorize the types of ironic utterances which occur in the analyzed corpus of conversations into three groups: a) the most frequently used types of VI, b) moderately used types of VI, and c) the least frequently used types of VI.

Theoretical background

Verbal irony is not a fixed and narrow pragmatic phenomenon. On the contrary, it is a complex phenomenon which encompasses a variety of different types and sub-types of ironic utterances motivated by diverse cognitive, linguistic and social factors (Gibbs, 2000). A literature overview reveals that so far distinction has been made between: *explicit* and *implicit* VI (Barbe, 1993); the speech act of *assertives* (assertions) vs. *the other speech acts used ironically* (commissives, directives, expressives) (Grice, 1975, 1978; Haverkate, 1990); *counterfactual* vs. *truth-telling* VI (Kreuz, 1996, 2000; Martin, 1992); *ironic criticism* vs. *ironic complement* (Anolli et al., 2000, 2001); *jocularity* vs. *sarcasm* (Sechman and Couch, 1989).

Evidently, the types of VI is an issue which has been heavily investigated, with all studies revolving around one, two or several different types of irony, and, none, to the best

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of our knowledge, making an attempt to come up with a comprehensive classification of all the established types of VI.

In that respect, a recent study proposes that despite the fact that the previous classifications are all based on different criteria, still, a logical connection among all of them can be established on 5 distinct but interrelated levels (Neshkovska, 2014) (Chart 1):

Level 1: All ironic utterances can initially be recognized either as *explicit* or *implicit* VI depending on whether they contain an expression which directly points to the presence of irony (“*it is ironic that ...*”, “*the irony is ...*” etc.) or not, respectively.

Level 2: *Implicit irony* further branches into: a) *assertives* and b) *other speech acts used ironically* (commissives, directives and expressives), depending on which conditions of well-formed speech acts are fulfilled. Namely, the assertives either meet or do not meet the condition of truthfulness; whereas, the other speech acts all have to meet the condition of pragmatic insincerity in order to be considered ironic.

Level 3: *Assertives*, depending on whether they meet the conditions of truthfulness or not, can either be realized as *truth-telling VI* (when they meet the condition of truthfulness) or *counterfactual VI* (when the condition of truthfulness has not been met).

Level 4: *Counterfactual VI*, on the basis of one of the main features of irony, i.e. achieving the opposite effect (‘asymmetry of affect’), further branches into *ironic criticism* (a positive expression which conveys a negative message), or *ironic compliment* (a negative expression which conveys a positive message).

Level 5: *Ironic criticism*, on the basis of the main pragmatic function of VI - expressing criticism, can either be realized as *sarcastic irony* (sarcasm) with which the ironist conveys a very harsh criticism towards his/her interlocutor, or as *jocular irony*, which is a milder form of criticism, usually combined with humor and used for correctional purposes.

This classification of the types of VI serves as the basis for this particular study.

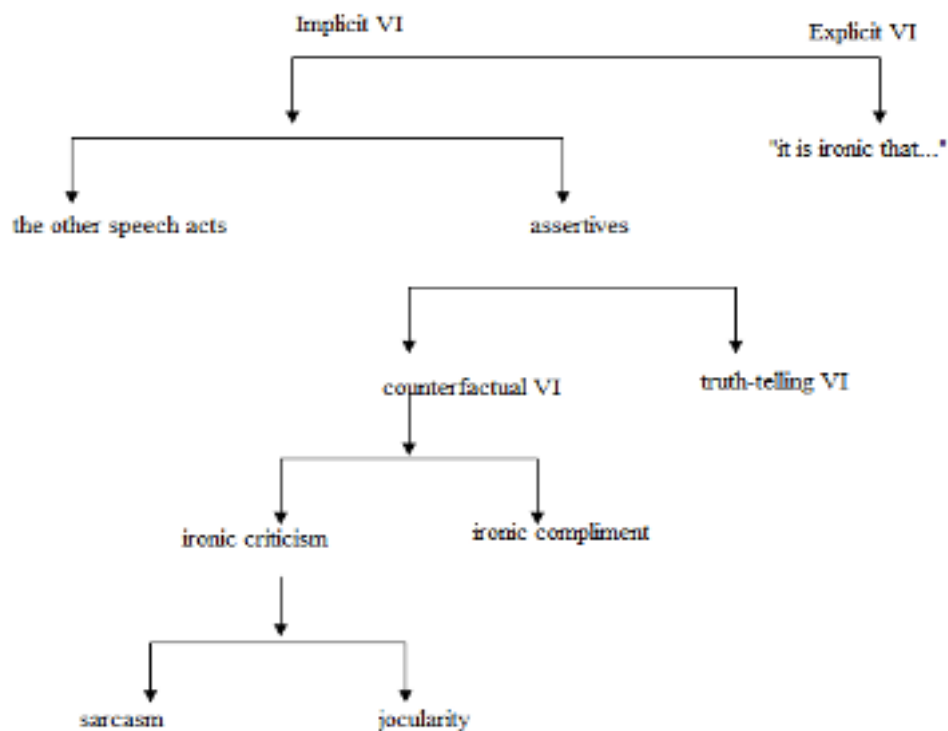


Chart 1. Types of VI

Methodology

For the purposes of this study we compiled a corpus of linguistic material from four different TV talk shows – two in Macedonian (*One on One* and *PM Magazine*) and two in English (*The Oprah Winfrey Show* and *The Ellen Show*).

TV talk shows were subjected to analysis because the conversations between the hosts and their guests bear many similarities with people's ordinary informal conversations. The informal, easy-going, and, to a great degree, spontaneous demeanor of the guests, who are mainly artists and people from the show business, can be credited, for the most part, to their artistic nature which is mainly marked by unconventionality, a greater behavioral flexibility and freedom of expression. The entertaining and relaxing character of these talk shows also inevitably stems from the behavior of the hosts themselves who in order to ensure a good rating of their show need to 'invest', first and foremost, in its entertaining character. One way of doing that, understandably, is by asking provocative questions pertaining to details about their guests' private life and career, as the general public is always eager to find out something more about their favorites and idols.

The Macedonian corpus (henceforward MC) consisted of 12 excerpts from different editions of *One on One* and *PM Magazine* TV talk shows. The corpus comprised 140 minutes of recorded material, i.e. authentic conversations in which 24 people in total took part (2 hosts and 22 guests). The conversations centered around either a particular topic (e.g. marriage, relationships, etc.) or the guests' career and private life.

The English corpus (henceforward EC) comprised 13 segments from different editions of the mega-popular *The Oprah Winfrey Show* and *The Ellen Show* TV talk shows. In these shows, the guests were also famous actors and pop-stars, and the hosts regularly ventured into asking questions regarding their private life and career. Here also, for the purposes of achieving maximum objectivity in the analysis, the duration of the recorded material is 140 minutes, with 21 participants (2 hosts and 19 guests) being part of the recorded conversations.

Ironic utterances (IU) do not normally appear in isolation. Often times the interlocutor provoked by the ironist's comment issues new additional ironic comments, i.e. ironic responses (IR). Consequently, the first step of the analysis was directed at identifying and separating the ironic exchanges (IE), which are made up of an initial IU and subsequent IR (if present), from the non-ironic ones.¹ Then, the second stage involved identifying the types of each IU according to the previously proposed classification (Neshkovska, 2014). The final stage involved determining similarities and differences in English and Macedonian, on the basis of the incidence with which each particular type of VI had been used in both analyzed corpora.

Results

In MC of conversations, within 1391 utterances used in total, there were 80 IE detected which contained 338 IU (24.29%). In the conversations from EC, there were 1602 utterances in total, 67 IE and 322 IU (20.09%) (Chart 1). These results indicate that although the total number of utterances was a bit bigger in EC than in MC, still, the number of IU was just slightly bigger in MC.

¹ The ironicalness of the utterances was determined in accordance with the criteria proposed by previous researchers (e.g. relevant inappropriateness (Attardo, 2000), evaluation reversal (Partington, 2007), semantic negation (Grice, 1975), pretense (Clark and Gerrig, 1984), alluding to failed expectations, etc.) (in Neshkovska, 2014)

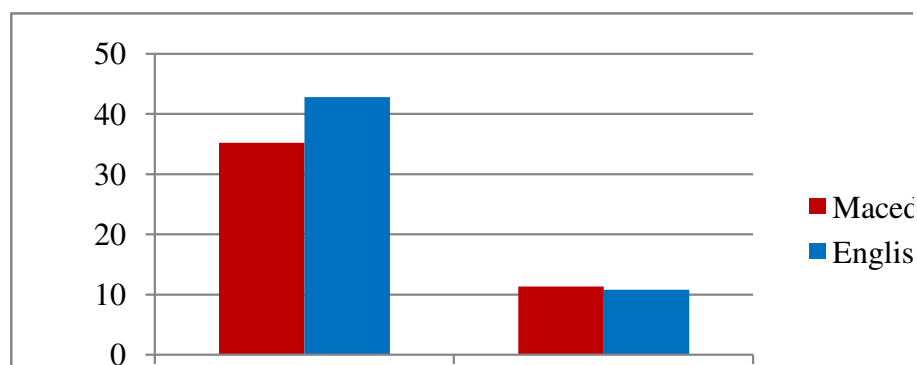


Chart 2. Ironic vs. non-ironic utterances in MC and EC

Namely, the Macedonian native speakers, on average, used to 6-7 IE within one single conversation; whereas, the English speakers 5 IE in one informal conversation, on average. Generally speaking, in MC, there were 4 IU per IE; while in EC, 5 IU per IE. This indicates that even though the number of IU in English was slightly lower, still the ironic interactions of the English native speakers were a bit more intense, i.e. richer in ironic utterances. In other words, the initial ironic remark in English, normally, generated more ironic responses on the part of the interlocutors.

After segregating the IE and the IU within them, the next stage of the analysis was to determine the types of VI used in the analyzed informal conversations. The first striking finding was that there were no instances of explicit irony at all in both analyzed corpora of informal conversations – all IU, in both corpora, were instances of *implicit* VI.

Types of VI			MC	EC		
Explicit irony			/	/		
Implicit irony	assertives	Truth-telling	123	122		
		Counter-factual	Ironic compliment	/	3	
			Ironic offence	Sarcasm	16	7
				Jocularity	117	95
	Other speech acts	questions	ordinary ironic questions	28	50	
			Rhetorical ironic questions	35	14	
		Offer	8	9		
		Command	9	5		
		Thanking	/	9		
		Promise	/	3		
Apology	2	5				
Total no. of IU			338	322		

Table 1. Types of VI in the TV talk shows

As to the implicit irony, the results show that the *assertives used ironically* prevailed in comparison with the *other speech acts used ironically*. Of the two types of *assertives used ironically*, the *truth-telling VI* were slightly more frequently employed in

both MC (36.39%) and EC (37.88%) (1)¹ than *the counterfactual ironic expressions* which were less frequent.

(1)

B: „Јовица дали ти се почувствува запоставен и како реагираше?”

Г: „Секако дека се почувствував но го очекував тоа. Спремен бев.”

B: „Некои мажи бараат утеханекаде ...не знам.“ – from Mac. corpus (MC)

(Host: “Jovica did you feel neglected and what was your reaction?”)

Guest: “Of course I felt neglected, but I had expected that. I was ready for it.”

Host: “Some men seek consolation ... somewhere I don't know.”)

(2)

Hostess: “This is such a good memoir.”

Guest: “Thank you. I think so too.”

Hostess: “You were so truthful. You didn't have to go all the way there.”

Guest: “I only ... Listen, there is a lot that I didn't say ... I only said what would fit the theme of the story which is a gender journey.” – from Eng. corpus (EC)

In (1) the hostess asks the guest, a popular Macedonian folk musician, whether he felt neglected when his wife gave birth to their child. When the guest responds positively in all seriousness, the hostess tries to make the conversation more interesting by using truth-telling VI – “*Some men seek consolation ... somewhere ... I don't know*”, alluding to the unexemplary behavior of some men who in similar situations resort to cheating on their wives. With this IU the hostess speaks her mind openly, telling what she believes happens in reality, condemning at the same time that kind of behavior as morally unacceptable.

In (2) the hostess, by issuing two truth-telling IU “*You were so truthful. You didn't have to go all the way there*”, states what she believe to be a true fact but also ridicules mildly the content of the newly released book of memoirs of her guest, an elderly retired actress famous for her roles and her rather tumultuous private life. The actress recognizes the ironic intent of the hostess and immediately upholds it with a new truth-telling IU confessing that she was, in fact, selective in mentioning all of her “adventures” in the book, and that there is so much more to be retold – alluding to the fact that she wasn't exactly a role model in her private life.

The *counterfactual* VI were predominantly realized as *ironic criticism*, more precisely as *jocular* in both MC (34.61%) and EC (29.5%), (3) and (4).

(3)

Г: „И во Москва имам фан клуб.“

B: „Мааа сегде низ светот Опи бе цар си!“ – from MC

(Guest: “I have my own fan club in Moscow as well.”)

Host: “Of course you do, all over the world, you are a tsar, Opi!”)

(4)

(Host: “So now I know that Johnny was on your bucket list to work with and also you wanted to remake Dark Shadow.”)

Guest: “Yes, I have been talking like this because *he had been on my bucket list but at one point I was leaving out “to work with part” and I ... and I realized ...*”- from EC

In (3) the guest, who is a famous Macedonian pop star, bragged about her growing popularity in the world by bringing up the fact that she has got fans from as far as Moscow. In that context, the host jokingly compares her to a tsar ruling the world, thus subtly poked fun of her bragging about the scale of her popularity.

¹ In presenting a particular type of VI within a given IE, only the IU which belongs to that type will be in italics so that it can be distinguished from the rest of the ironic as well as non-ironic utterances within that same IE.

In (4) two very famous Hollywood actors (one female and the other male) are being interviewed. The actress alluding to her earlier interest in getting emotionally involved with her co-star (the other guest) issued a jocular IU at her own expense confirming that at one point this colleague had been on her bucket list, except for the fact that she was not considering “to work with” part.

Ironic criticism in the form of *sarcasm* was practically non-existent in both corpora. In fact, it was amongst the least frequently used types of VI (4.73% in MC, and 2.17% in EC). The lack of *sarcasm* in these informal interactions can be attributed to the fact that these are informal conversations led in a relaxed and comfortable atmosphere, and between interlocutors whose relationships are not marked by any obvious rivalries, disagreements and conflicts. In the rare cases when the sarcastic IU were actually utilized, it was evident that they were commonly directed at a person who was not present in the studio, and who was not even part of the conversation. Still, according to the interlocutors, this same person has done something unacceptable, and, thus, has earned their harsh criticism. The excerpts (5) and (6) contain instances of sarcastic IU.

(5)

B: „За што се везате со пријателките најчесто?

G: „... Меѓутоа вака кога ќе ме омажат, не знам, по 20-ти пат кога ќе се случи нешто такво, или кога ќе останам повторно трудна така, знаеме да се пошегуваме ...“ – from MC

(H: “What do you crack jokes about with your friends?”

G: “... But, when they marry me off for a 20th time, when something like that happens, or when I get pregnant again just like that, we sure do make jokes about that ...”)

(6)

G: “Every bill he (her husband) had, he owed 10 million dollars, and I got to pay that off. It was so nice of them, they allowed me to pay that off.” – from EC

In (5) the singer directed a sarcastic IU to the yellow press journalists, who, according to her, seem to be preoccupied with her private life constantly publishing false articles either about her getting married or about her being pregnant. In (6) a famous Hollywood actress, used sarcasm to criticize the people, who after her husband’s death, brought her to the verge of bankruptcy by forcing her to pay off all of her husband’s gambling debts.

As to the rest of the speech acts used ironically, in both corpora, the most notable was the usage of *questions used ironically*, which if compared to the rest of the types of VI were actually used with moderate frequency. More precisely, in MC, *the rhetorical questions used ironically* (7) were slightly more frequent (10.35%) than *the ordinary questions used ironically* (8.28%) (8).

(7)

G: „... Не значи дека ако бил добар играч ќе биде добар тренер. *E na што значи? Ако бил добар водоинсталатер ќе биде добар тренер?*“ – from MC

(G: “It does not mean that if one used to be a good football player he would also be a good trainer. What does it mean then? If one used to be a good plumber, he would be good trainer?”)

(8)

H: „Еве Миа одлучи да има дете надвор од бракот. *Дали и тебе ти дошло такво нешто некогаш?*“ – from MC

(H: “Mia, for instance, decided to have a child not born as a result of a marriage. Have something like that ever occurred to you as well?”)

In (7), the guest was a retired famous Macedonian football player, who by uttering ironic rhetorical questions, expressed his revolt and disappointment with the way in which football in Macedonian has been managed recently. Namely, by uttering the ironic rhetorical question he drew attention to the fact that nowadays instead of engaging football

veterans to train the younger generations of footballers, other people, without any real prior experience, have been hired for that post.

In (8) the hostess's question is ironic because despite its seeming naivety, it is a deeply personal and intimate question – something that is not normally discussed openly in the eyes of the public. In fact, both the hostess and her guest seemed aware that the hostess only had wanted to test out the guest's resourcefulness in handling difficult questions.

In EC, *the ordinary ironic questions* (9) were far more prominent (15%) than the *rhetorical questions* which were very infrequent (4.34%).

(9)

G: "But there was a strategic placement of whatever that embroidery was. *Had you* sit down or lain over could something move to another area?"

H: "No, no, no chances... I don't take chances like that." – from EC

In (9) the hostess converses with a famous pop singer, commenting on the rather provocative dress, a transparent piece of cloth with special embroidery covering only the intimate parts, the singer was wearing during the Oscar Awards ceremony. The hostess, in fact, by asking an ironic question pokes fun of the singer for taking such a huge risk with that dress.

The other speech acts used ironically were in the category of the least frequently used types of IU. In MC, only the presence of few *commands*, *offers* and *apologies* used ironically was detected (10), (11), (12).

(10)

Г: „Тренерот) Си зема цедиња во соба, си зема лаптоп и си ги пушта, кој кај шутира гледа.“

В: „Не му ги откривај пак ти тајните!“ – from MC

(G: "(The trainer) He takes CDs in his room, takes his laptop and analyses who kicks the balls to whom")

H: "Hey, don't you reveal all his secrets!")

(11)

В: „Переш, пеглаш, готвиш, тие работи?“

Г: „Ај сега барем почни поодделно, едно по друго!“ - from MC

(H: "You are washing, ironing, cooking, all these household chores?"

G: "OK. Why don't you start discussing these one by one?"

(12)

В: „Според сите овие класификации тоа беше првата девојка.“

Г: „И таа третата е во игра.“

В: „Не туку пребирај многу! Тоа не го ни спомна ти, извини.“ - from MC

(H: "According to all of these classification that was the first girl."

G: "And the third girl is still at play!"

H: "Don't be too picky! You haven't mentioned that, sorry!")

In (10) the host ironically commanded the guest, a handball player, to stop revealing his trainer's secrets regarding the methods he uses to prepare the team, since he was not revealing any actual secrets. With this ironic command, the host was, in fact, implicitly criticizing the guest for not telling the viewers anything new in terms of how they were getting ready for the upcoming matches.

In (11) the guest was a famous Macedonian pop star who has got married recently. The host was provoking her with ironic questions regarding household chores even though he knew the answer that due to her professional engagements she couldn't possibly assume the role of a traditional housewife. Aware of the host's poking tone, the singer offered a pragmatically insincere answer formulated as an ironic offer, signaling that she had no intention to answer that particular question.

In (12) the hostess offered several profiles of women to the present male guests and asked them to choose the one that each of them thinks would suit him best. At one point she mildly scolded one of the guests with an ironic command: "*Don't be too picky!*", and ended her comment with a pragmatically insincere apology: "*You haven't even*

mentioned that, sorry!” signaling to her interlocutor that it was too late for him to make any amends to his choice.

In EC, the range of speech acts used ironically was wider than in the MC as there were instances not only of ironic commands, offers, apologies, but also of ironic promises and thanking, (13) and (14). Nevertheless, all of them were very infrequent, and consequently, they were all allocated to the category of the least frequently used types of IU.

(13)

H: “The only reason I am doing this is that there are rumors out there, that you are together, cause people are constantly saying that if you are with somebody even if you going out to lunch or something, everyone just assumes that you are together. So, I am gonna help clear that up, alright? (she gives them both sets of T-shirts) So, you both have shirts to wear when you wanna wear them alright like if you are with somebody you want them, these are yours and these are yours, if you want them to know that you are lovers you wear that one (LOVERS), if you are not you say we are just friends and you can change it and say we only HOOKED UP ONCE, then you can change it we BROKE UP ...”

G: “That’s gonna simplify things so much. Thank you!” – from EC

(14)

H: “What bugs you about Ellen?”

G: “I ... nothing.”

H: “We’ll forget about it!” – from EC

In (13) the hostess throughout her conversation with the young and successful co-stars, constantly alluded to the possibility that these two actors were in love with each other, and that they were secretly seeing each other. In (13) the actress was obviously fed up with the hostess’s constant insinuations, and ironically thanked the hostess, trying to signal to her that she had crossed the line, and that she should stop the teasing.

The hostess in (14) asked a provocative question promising, insincerely of course, to forget the answer as soon as she has got it. The insincerity of the promise stemmed from the fact that all participants in this conversation knew that forgetting is a psychological process which has little to do with a person’s good will.

Amongst the least frequently used types of VI in EC were also *the ironic compliments* (0,93%) (15). Interestingly, in MC, there were no instances of ironic complements.

(15)

B: “These pictures I have seen of you. Look at that! I didn’t see that! Oh, there is more. Wait, Taylor let’s show them up! That’s ridiculous! That’s ridiculous! I mean that’s ridiculous!”- from EC

In (15) the hostess showed her overwhelmedness with the guest’s physical appearance and instead of complimenting him directly she used an ironic compliment which is in fact a negative expression (“*ridiculous*”) used to convey a positive message (“*You look stunning*”) in this particular case.

Discussion and conclusions

The results obtained in this study suggest that there are no drastic differences in terms of the frequency with which VI, in general, occurs in informal speech in both languages: English and Macedonian. Also, in both languages, the findings suggest that the ironic comments commonly trigger new ironic comments.

With reference to the forms in which VI is realized, i.e. the types of IU, and the frequency with which they are normally utilized, the following differences and similarities have been observed (Chart 3. and Chart 4.).

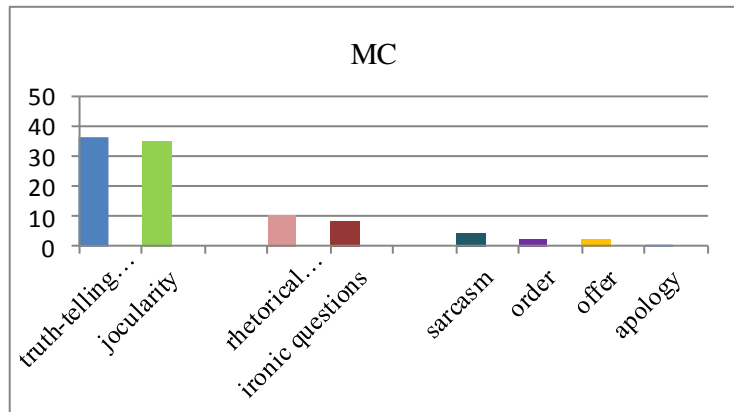


Chart 3. The Types of VI in MC

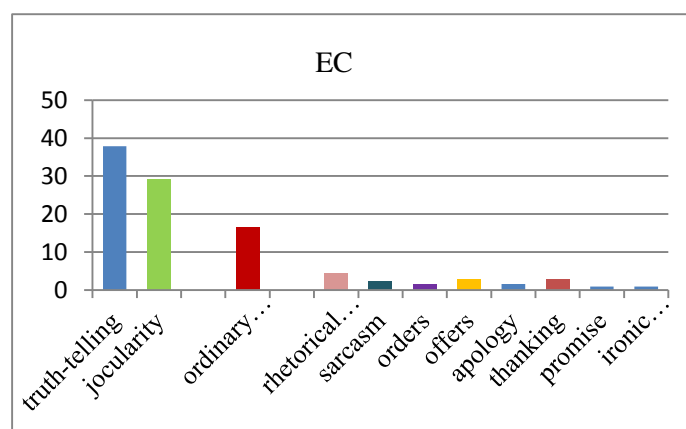


Chart 4. The Types of VI in EC

In both Macedonian and English, explicit irony was not used at all. All the ironic utterances were instances of implicit VI. The *implicit* irony was predominantly realized in the form of the speech act of *assertive* (declarative statements).

The assertives were primarily materialized as *truth-telling irony* (the ironist says what he/she means but at the same time disassociates himself / herself from what has been said), *The truth-telling VI* was the most frequent type of VI in both English and Macedonian informal conversations. The second most frequently used type of VI, in both languages, was *jocularity* - a type of ironic criticism within the counterfactual irony when the ironist says one thing but implies something different.

The other type of ironic criticism within the counterfactual irony – sarcasm – was amongst the least frequently used types of IU in both analyzed languages. The same was the case with the ironic complements as a special case of counterfactual irony. In fact, in MC, no instances of ironic complements were detected at all.

Apart from the assertives, within the framework of the other types of speech acts used ironically, *the speech act of questions used ironically* was used with moderate frequency in both English and Macedonian. Still, some differences were detected in that respect. Namely, the English speakers preferred *ordinary ironic questions*; whereas, the Macedonian speakers were much more prone to posing *rhetorical ironic questions*.

The other speech acts used ironically (*offers, apologies, thanking, promise, orders*) were very infrequent in both Macedonian and English, and, consequently, were allocated to the group of the least frequently used types of VI. In this context as well, few differences are noteworthy. The specter of the speech acts used ironically in English was slightly more versatile, as apart from offers, orders, apologies used ironically which were also present in Macedonian, in English there were instances of thanking and promises used ironically as well.

On the basis of all of the above-mentioned findings regarding the types of VI in English and Macedonian, it can be inferred that the similar tendencies prevailed over the different ones, despite the fact that these two languages are completely dissimilar and belong to two completely different families of languages, Germanic and Slavic, respectively.

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Appendix

TV talk shows in Macedonian (MC)			
		guests	topic min.
1.	PM Magazine	Zoran Vasilevski Helena Roza Joce Panov	Hypocrisy 10.00-25.00
2.	PM Magazine	Vasko Todorov Mia Kostova	Marriage 05.00-15.00
3.	PM Magazine	Marijana Stanojkovska Dimitar Andonovski Elena Petkovska Igor Milutinoviĳ	Relationships 20.00-30.00
4.	PM Magazine	Silvi Muchijk- Plevnesh Novica Vasilevski Suzana Turundzieva	Marital problems 10.00-25.00
5.	One on One	Naumche Mojsovski Filip Mirkulovski	Private life and career 04.00-16.00
6.	One on One	Igor Dzambazov Trendo	Private life and career 00.00-15.00
7.	One on One	Karolina Gocheva	Private life and career 3.00-13.00
8.	One on One	Elena Ristevska	Private life and career 5.00-15.00
9.	One on One	Dragan Vuchijk	Private life and career 13.00-28.00
10.	One on One	Darko Panchev	Private life and career 15.00-25.00
11.	One on One	Kire Lazarov	Private life and career 02.00-11.00
12.	One on One	Caliopi	Private life and career 00.00-15.00
total:	22 guests + 2 hosts	140 min.	

TV Talk Shows in English (EC)

	guests	topic min.
The Oprah Winfrey Show	Carrie Fisher, Debbie Reynolds	Private life and career 7.00
The Oprah Winfrey Show	Smith Family	Private life and career 15.00
The Oprah Winfrey Show	Michelle Obama Barack Obama	Приватен живот и кариера 10.05
The Oprah Winfrey Show	Beyoncé	Private life and career 15.00

The Oprah Winfrey Show	Jane Fonda	Private life and career 2.00-9.00 12.00-23.00
The Ellen Show	Johnny Depp, Michelle Fieffer Cloeh Grace Moretz	Private life and career 10.30
The Ellen Show	Jennifer Aniston Portia de Rossi	Private life and career 10.00
The Ellen Show	Taylor Swift Zac Efron	Private life and career 11.00
The Ellen Show	John Stamos	Private life and career 10.00
The Ellen Show	Megan Fox	Private life and career 10.00
The Ellen Show	Jennifer Lopez	Private life and career 11.00
The Ellen Show -	Justin Bieber	Private life and career 6.00
The Oprah Winfrey Show	Ellen and Portia de Rossi	Private life and career 21.00-30.00
total:	20 guests + 2 hosts	140 min.