

A LINGUISTIC STUDY OF PRESUPPOSITION IN RATTIGAN'S PLAY "WHILE THE SUN SHINES" DERIVED RESEARCH

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ABSTRACT

As a kind of linguistic study, the study of presupposition in drama is one of captivating topic to explore, because of the capability of this topic to make people perceive the presupposition differently. Presupposition is one of the most important concepts in linguistics. It refers to the implicit inferences made in communication between people. These inferences are necessary to understand the utterances correctly. The research particularly endeavors to focus on the linguistic constructions that activate presupposition. To this stage, it aims at: analyzing and identifying the types of presupposition, and the forms of presupposition triggers employed in the British Play "While The Sun Shines" according to an eclectic model based upon Yule (1996) and Karttunen, (n.d.) (cited in Levinson, 1983:181-184), and Van Der Sandt (1988). The main results of the analysis have evidently shown that 'Structural Presupposition' is the outstanding types in the language of the British play, whereas 'Counterfactual' is the unremarkable presupposition in the play under study. Further, most of the conversation and utterances in the British comedy play "While The Sun Shines" are stated by 'WH- questions' form of presupposition triggers.

Key words: *Presupposition, British Play, Structural Presupposition, Counterfactual Presupposition, Wh-Questions.*

1. INTRODUCTION

Presupposition refers to assumptions or inferences implicit in specific linguistic constructions which are capable of triggering presupposition (Cummings 2005:29). The scope of the present analysis is "While the Sun Shines" play which is a comedy play by the British writer Terence Rattigan. It was first premiered in 1943, narrating the story of a young Earl of Harpenden, Bobby who is about to marry his long-standing fiancée Lady Elizabeth but complications are occurred with the arrival of an American Lieutenant and a French Lieutenant. The reason for selecting drama is that it is the closest of all literary genres to reality or spoken language. Contradictions sometimes appear between the unstated meaning and its expressions and that cause a misunderstanding to the readers about the meaning in some conversations. To get a good

comprehension between the speaker (writer) and the listener (reader) and obtain a success communication, presupposition is needed to be analyzed.

2. THE CONCEPT OF PRESUPPOSITION

The concept of “presupposition” was raised by the prominent German logician Frege in 1892, originated from the debates in philosophy about the nature of reference and referring expressions in the study of presupposition (Haug, 2007:64). In Philosophy, presupposition can be found in semantic discussion which is a condition that must be pleased if a particular state of affairs is to obtain, or (in respect to language), what a speaker assumes in uttering a certain sentence rather than to what is actually confirmed. It is also analyzed in contrast to entailment as a specific type of logical relationship between statements. For example, in one interpretation of this notion, the sentence ‘Where’s the salt?’ presupposes the existence of the salt but it is not present to the speaker, and the speaker thinks that there is someone might know the place of the salt , and so on (Crystal,2008:384-85).

In linguistics, on the other hand, Haug (2007:64) states that the investigation of presupposition is concerned with a much wider range of phenomena, emphasizing on the general discussion about the interaction and division of labor between semantics and pragmatics.

Presupposition has received a considerable attention from semanticists especially in 1970s. Presupposition has defined as “a logical concept bound up with truth-conditional semantics” which is away to examine the propositional meaning of sentences and the logical conditions for establishing their truth or falsity (Finch, 2000: 184). According to Beaver (2001:8-9; cited in Zhao and Cui, 2017: 129) semantic presupposition can be defined by binary relation between sentences in terms of truth values: “A presupposes B if the truth of B is a condition for the semantic value of A to be true or false”. The fundamental commitment is that presupposition is inherent in linguistic objects like words and sentences, and contextual elements are left out of discussion (Sandt, 1988:13; cited in *ibid*).

Lamarque (1997:438) says that there is a significant agreement about the definition of semantic presupposition in that it remains valid under sentence’s negation. There is an important condition for declarative sentence to have a truth value or to be used in order to make a statement which is truth. Furthermore, Saeed (2009:103), Yule (2010:133) tests presupposition success by negating the presupposing sentence, i.e. negating the presupposing sentence does not affect the presupposition. This property of presupposition called (constancy under negation). For example: *The mayor of Liverpool is not in town today. Still presuppose there is a mayor of Liverpool.*

Pragmatic presupposition, on the other hand, was produced by a philosopher not a linguist, Robert Stalnaker who confirmed the importance of the context so that an utterance can be correctly interpreted, also with respect to its truth or falsity (Mey, 2001: 185). For example, *the*

cat is on the mat. Regardless whether this utterance is true or false (whether or not there is a certain cat on a certain mat). This sentence presupposes that the speaker refers that there is some cat and some mat. The sentence is uttered in a context which might the pragmatic presupposition that the speaker is complaining about the cat's dirtying that mat.

Stalnaker's presuppositions are what the speaker takes to be common background for the participants in the context. Horn and Ward (2006:33) mention that Stalnaker (1974:200) uses a Grecian formulation to talk about pragmatic presupposition as follow:

A proposition *P* is a pragmatic presupposition of a speaker in a given context just in case the speaker assumes or believes that *P*, assumes or believes that his addressee assumes or believes that *P*, and assumes or believes that his addressee recognizes that he is making these assumptions, or has these beliefs.

Yule (1996:25) states that presupposition is something the speaker assumes to be the case prior to making an utterance. Speakers, not sentences have presupposition. Yule (ibid) gives the following example: *Mary's brother bought three horses.* In such sentences, there is a presupposition that a person called "Mary" exists and that she has a brother. A more specific presupposition is that Mary has only one brother and that she has a lot of money. All these presuppositions are looked forward by the speaker and all of them might be wrong. This notion of presupposition which regards knowledge does not confirm but presupposes by an addressee as part of the background of a sentence. The addressee is already supposed to know knowledge.

Moreover, Griffiths (2006:143) suggests that presuppositions are the shared background assumptions that are taken for granted when we communicate. He (ibid: 83) adds that mutual awareness of fictions and pretenses, ideologies, prejudices, national stereotypes, and so on are what communication depend on. These are false of many individuals. Presuppositions are important in pragmatics because they are necessary to the construction of related discourse.

Concerning where to put presupposition as a linguistic phenomenon, some controversy has been raised to decide whether presuppositions are a phenomenon of semantic or pragmatic. In Cruse (2006:139) opinion, presuppositions are semantic in nature if they are inherent properties of certain linguistic expressions; on the other hand, presuppositions are pragmatic if they are a property of utterance(s)-in-context. Presently, the weight of scholarly opinion is in favor of a pragmatic analysis.

3. PRESUPPOSITION TRIGGERS

Haung (2007:65) states that presupposition is usually generated by the use of certain lexical items and/ or linguistic constriction. These lexical items and linguistic constriction are called presupposition triggers. Levinson (1983:179) defines them as "presupposition-generating linguistic items". The following list of presupposition triggers is suggested by Karttunen as cited in Levinson (1983:181-184). In addition, to other triggers that are suggested by other linguists, noting that the symbol ">>" stands for presupposes.

3.1 Definite descriptions: the use of definite description presupposes the existence of a unique entity that could be a person, thing and so on (Levinson, 1983:181). Consider the following: *Mary saw/didn't see the man with two heads >> There exists a man with two heads.*

3.2 Factive predicates: such as 'realize', 'regret', 'know', 'be sorry that', 'be proud that', etc., (Levinson, *ibid*). For example: *Martha regrets/doesn't regret drinking John's home brew >> Martha drank John's home brew.*

3.3 Non-factive verbs: such as 'dream', 'pretend', 'suppose' and 'imagine' which are assumed to be untrue (Yule, 1996:29). Consider the following example: *Sofia pretended to be rich >> Sofia is not rich so what follows the verb is not true.*

3.4 Implicative verbs: such verbs include 'managed', 'forgot', 'happened to', etc. (Levinson, 1983:181). For example: *John managed/didn't manage to open the door >> John tried to open the door.*

3.5 Change of State verbs: Such verbs include 'stopped', 'began', 'continued', 'start', etc. For instance: *John has/hasn't stopped beating his wife >> John has been beating his wife* (*ibid*: 181-182).

3.6 Iteratives: are of two types: - Iterative verbs like: *Carter returned/didn't return to power >> Carter held power before.*

- Iterative adverbs like: *The flying saucer came/didn't come again >> the flying saucer came before* (*ibid*: 182).

3.7 Verbs of judging: such verbs are 'accuse', 'blame', 'criticize'. It has been argued that the implications carried by such verbs are not presupposition. These kinds of verbs are attributed to the subject of the verb of judging not to the speaker. For example: *Agatha accused/didn't accuse Ian of plagiarism >> (Agatha thinks) plagiarism is bad* (Levinson, 1983: 182).

3.8 Temporal clauses: such as those introduced by 'before', 'while', 'since', 'after', 'during', 'whenever' which refer to particular period or point of time, (*ibid*). For example: *Before Strawson was even born, Frege noticed/didn't notice >> Strawson was born.*

3.9 Cleft constructions: It cleft as well as pseudo-cleft sentences seem to share to some extent the same presuppositions. Additionally it has been claimed a further presupposition that the focal

element is the only element to which the predicate applies (Levinson, 1983:182-3). Consider the following example from (Saeed, 2009:107):

-It was his behavior with frogs that disgusted me

-What disgusted me was his behavior with frogs.

>>something disgusted me.

3.10 Implicit clefts with stressed constituents: heavy stress on a constituent is what the presuppositions arising from the two clefts is looked to be triggered by. For example: *Harry did/didn't compete in the OLYMPICS*

>>Harry did compete somewhere. (It was/wasn't in the Olympics that Harry competed) (Levinson, 1983:183).

3.11 Comparative constrictions: as in the following example: *Jimmy is/isn't as unpredictably gauche as Billy* *>>Billy is unpredictably gauche* (ibid).

3.12 Non-restrictive relative clauses: as in the following example: *The Proto-Harrappans, who flourished 2800-2650 BC., Were/were not great temple builders*

>>The Proto-Harrappans flourished 2800-2650 BC.

3.13 Counterfactual conditionals: such as in the following example: *If Hannibal had only had twelve more elephants, the Romance languages would/wouldn't this day exist* *>>Hannibal didn't have twelve more elephants* (Levinson, 1983:184).

3.14 Questions: different types of questions can be distinguished according to Levinson (1983:184).

1) Yes/No questions: as the following example: *Is there a professor of linguistics at MIT?* *>>Either there is a professor of linguistics at MIT or there isn't.*

2) Alternative questions like the following: *Is Newcastle in England or is it in Australia?* *>>Newcastle is in England or Newcastle is in Australia.*

3) WH-questions present the presuppositions by substituting the WH- word by the convenient existentially quantified variable. These quantified variables like: 'who substitutes by someone', 'where by somewhere', 'how by somehow', etc., these presuppositions do not remain constant under negation (not invariant). For example: *Who is the professor of linguistics at MIT?* *>>Someone is the professor of linguistics at MIT.*

3.15 Quantifiers: Lexical items such as 'all', 'some', 'at least one' and so on are described by Van der Sandt (1988:8-9). These linguistic items carry presupposition. For example: *He has talked to every headmaster in Rochdale* *>>There are headmasters in Rochdale.*

4. TYPES OF PRESUPPOSITION

Yule (1996: 27) argues that there are a large number of words, phrases, and structures that have been connected with the use of presupposition. These linguistic forms are regarded as 'indicators of potential presupposition' only if they are positioned in context with speakers. Types of presupposition are based primarily on the functions of linguistic items which trigger

presuppositions. Followings are the types of presupposition based on Yule's (1996:27) classification.

4.1 Existential Presupposition

Existential presupposition is marked by possessive constructions (for example, 'your car' presupposes 'you have a car') and more generally by definite noun phrase as in using any of the expressions in the following example in which the speaker is assumed to be committed to the existence of the entities named.

-The king of Sweden, the dog, the girl next door, the counting crows.

4.2 Factive Presuppositions

Factive presupposition is the presupposed information that fellows verbs such as 'know', 'realize', 'regret' as well as phrases involving 'glad' for example. For instance: *She didn't realize he was ill* >> *He was ill.*

4.3 Lexical Presupposition

Lexical presupposition involves certain forms which can be treated as the source of lexical presupposition and the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood. For example: *He stopped smoking* >> *He used to smoke.* *You're late again* >> *you were late before.*

4.4 Structural Presupposition

In this case, the presupposition is associated with certain sentence structures which have been analyzed as conventionally and regularly presupposing that part of the structure is already assumed to be true. Such structures include 'wh-constructions'. WH question is conventionally interpreted with the presupposition that information after 'WH-word' is always a fact, for instance: *When did Victoria leave?* >> *Victoria left.*

4.5 Non-factive Presupposition

Nonfactive presuppositions are associated with a number of verbs in English. Such verbs are 'pretend', 'imagine', 'dream' in which the presupposition that fellows is not true. Consider the following: *Tom dreamed that he was rich* >> *He was not rich*

3.6 Counterfactual Presupposition

This last type of presupposition means that what is presupposed is not only 'not true' but it is 'opposite of what is true' or contrary to facts. Generally, counterfactuals presuppose that the information in if clause is not true at the time of utterance: *If you were my friend, you would help me* >> *you are not my friend.*

5. RESEARCH METHOD

5.1 Eclectic Model

In this research, an eclectic model is employed to provide a framework for the study of presupposition. The model is based upon Yule (1996) classification of the types of presupposition and Karttunen, (n.d.) (cited in Levinson, 1983:181-184) in order to state the

formation of presupposition triggers. To add another lexical category to presupposition triggers in this model, Van Der Sandt (1988) is also combined to Yule (1996) and Levinson (1983).

In general, figure (1) states this eclectic model of analysis which best identifies Existential, Factive/Non-Factive, Lexical, Structural, and Counterfactual presupposition. Definite Description, Iteratives, Cleft Constructions, etc. are also treated in this model as Presupposition Triggers because they are strongly associated to the study.

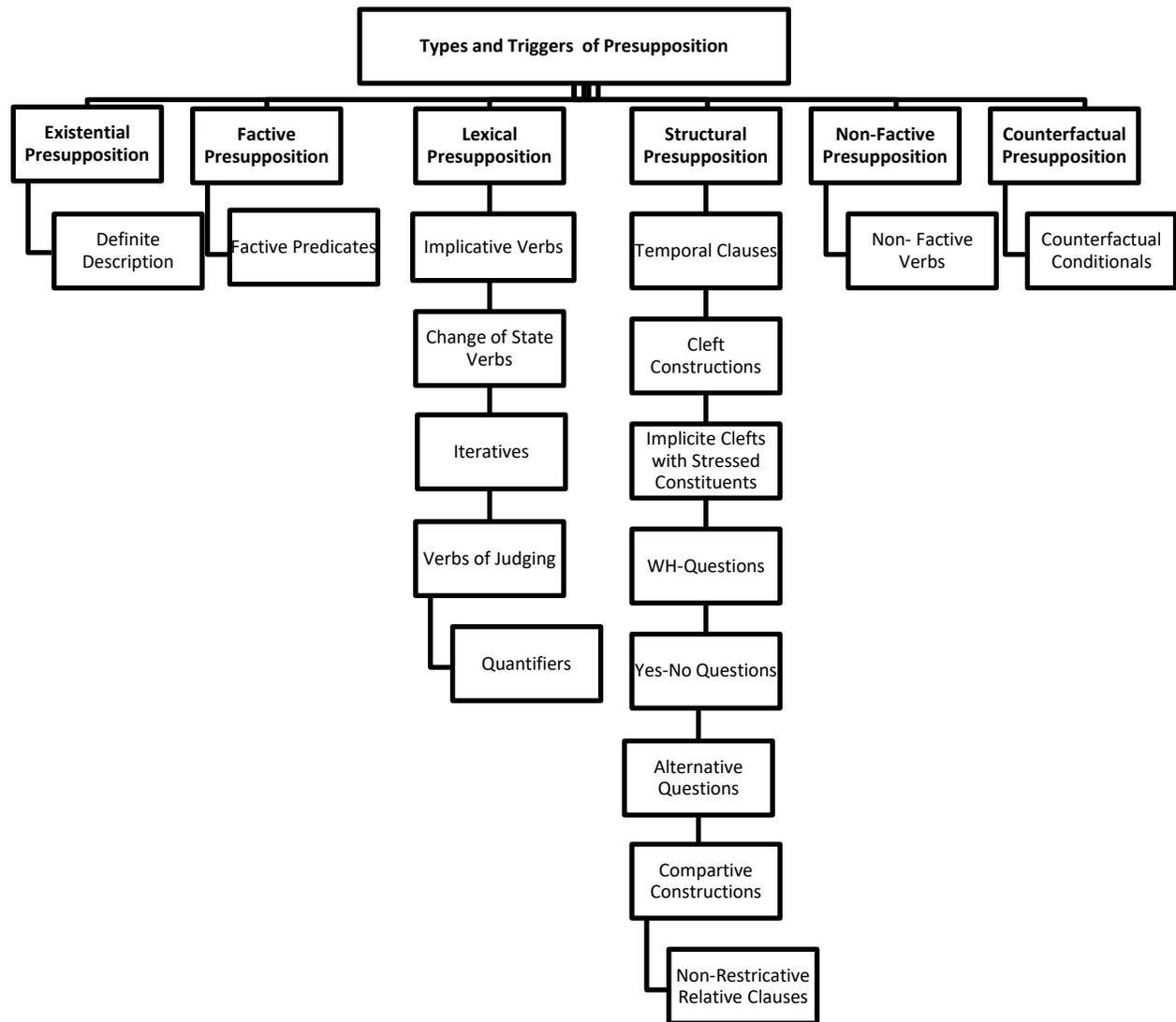


Figure (1) The Eclectic Model of Analysis of Presupposition

5.2 Data Analysis

In table (1) details of the British play ‘While the Sun Shines’ is introduced that best illustrate the numbers of the acts and the scenes. In order to give accuracy to the data analysis, page numbers are mentioned. To refer to the presupposition (types / forms of triggers), bold types of writing are stated here, after which there is a statistical tables to support this analysis of the play.

Table 1: Analysis of the British Play ‘While the Sun Shines’

Act & P. No.	Text	Presupposition	Form of Trigger	Type of Presupposition
(ActI:5)	Harpenden. What’s the matter? Horton. Your breakfast is ready, my Lord. Harpenden. Yes. So I see. But why did you dart in and out like that, like a scared rabbit? Oh, Horton, bring another breakfast, will you? Horton. Yes, my lord. Harpenden. What have you got?	Something has happened. He has a breakfast. For a reason or reasons Horton darts in and out like a rabbit. He has got something	Wh- question Definite description Wh-question Wh-question	Structural. Existential. Structural.
(ActI:5)	Harpenden. What do you mean? Horton. Miss Crum prefers tea to coffee for breakfast.	He means something.	Wh-question	Structural.
(ActI:6)	Harpenden. Horton! What’s happened to my grandmothers other egg? Horton. Well, my lord... Harpenden. There were two-you know there were. She sent me two and I had one yesterday-now where’s the other?	Something happened to his grandmother’s other egg. He has a grandmother. There were two eggs.	Wh-question Definite description Factive verb ‘know’	Structural. Existential. Factive.
(ActI:7)	Mulvaney. What’s Albany? Harpenden. It’s a sort of block of champers-apartments-off Piccadilly.	Albany is something	Wh-question	Structural.
(ActI:8)	Mulvaney. Go right ahead. (<i>Crossing down c.</i>) Was that your bed I slept in? Harpenden. Yes. Mulvaney. Oh. Have I been there since ten last night? Harpenden. What? Oh no. you see, I didn’t see any point in volunteering the information to one’s strictly brought up fiancée that spent half the night in the	Either it was Harpenden’s bed he slept in or it was not. He has a bed. Either Mulvaney has been there since ten last night or he hasn’t. The addresser didn’t see any point in volunteering the information to one’s strictly brought up fiancée that spent half the night in the	Yes-no question Definite description Yes-no question Factive verb ‘see’	Structural. Existential. Structural. Factive.

	Jubilee. Mulvaney. The Jubilee? Now that name seems to pull a plug. Was I there last night?	Jubilee. The addresser either was there last night or not	Yes-no question	Structural.
(ActI:8)	Mulvaney. What's a pas seul?	Pas seul is something	Wh-question	Structural.
(ActI:8)	Harpenden. Well, when I left the place, about half an hour later, I tripped over you in the black-out.	The addresser left the place, about half an hour later.	Temporal clause 'when'	Structural.
(ActI:8)	Mulvaney. Did I call you Dulcie? Harpenden. Amongst other things.	Either Mulvaney called him Dulcie or he didn't.	Yes-no question	Structural.
(ActI:9)	Mulvaney. She's my girlfriend back home.	He has a girlfriend.	Definite description	Existential.
(ActI:9)	Mulvaney. Well, go on. What happened then?	Something had happened.	Wh-question	Structural.
(ActI:9)	Mulvaney. Tough. Gee, it gives one quite a kick to have slept in the same place where Byron used to sleep in. Did he write any of his poetry here, do you think?	Byron no more sleeps in now. Either the addressee thinks he write any of his poetry or not.	Implicative verb 'used to' Yes-no question	Lexical. Structural.
(ActI:10)	Mulvaney. That's funny, you know.	That's funny.	Factive verb 'know'	Factive.
(ActI:10)	Harpenden. You'd better try to eat something. It's supposed to be good for-er-concussion. Mulvaney.Ok. I'll try a cup of coffee. Gee, I almost forgot to thank you for being my good Samaritan.	It is not good for concussion. He intended to thank him for being his good Samaritan.	Non-factive verb 'suppose' Implicative verb 'forgot'.	Non-factive. Lexical.
(ActI:11)	Horton. Will you be wearing your uniform, my lord?	Either Harpenden will wear his uniform or not. He has a uniform.	Yes-no question Definite description.	Structural. Existential.
(ActI:11-12)	Harpenden. That's all right. I won't be here after tomorrow. I'm getting married, you see, and we're spending our leave together in Oxford. Mulvaney. What's that going to make her? I mean, what's the feminine of earl?	He is getting married and they are spending their leave together in Oxford. The feminine of earl is something.	Factive verb 'see' Wh-question	Factive. Structural.
(ActI:14)	Horton. (<i>At the door</i>). Was your breakfast to your liking, sir?	Either his breakfast was to his liking or not.	Yes-no question	Structural.
(ActI:14)	Mulvaney. I know that—(<i>he catches sight of Horton.</i>) hey, where are you going with my uniform?	The addressee is going somewhere with his uniform. He has a uniform.	Wh-question Definite description	Structural. Existential.
(Act I:15)	Mulvaney. Before the war? What's happened to them now?	Something has happened to them.	Wh-question	Structural.
(ActI:15)	Mulvaney. What does it come from,	The money comes from	Wh-question.	Structural.

	then?	something.		
(ActI:15)	Mulvaney. You know, it doesn't seem right to me that a guy should be worth all that money and not have had to work for it.	It doesn't seem right to him that a guy should be worth all that money and not have had to work for it. There is money.	Factive verb 'know' Quantifier 'all'	Factive. Lexical.
(ActI:16)	Harpenden. Do I need a shave? Mulvaney. Gosh Almighty! Harpenden. What's the matter?	Either The addressee needs a shave or not. Something has happened.	Yes-no question Wh-question	Structural.
(ActI:16)	Harpenden. It's got to pass a lot of lynx-eyed old Admirals. (<i>He strokes his chin.</i>) Damn! I think I do need a shave.	The addresser doesn't need a shave.	Non-factive verb 'think'.	Non-factive.
(ActI:17)	Horton. Is that quite wise, my lord? You have some very breakable things here, and...	Either that is quite wise or not.	Yes.no question	Structural.
(ActI:18)	Harpenden. What's the trouble?	Something has happened.	Wh-question	Structural.
(ActI:18)	Harpenden. What did you do this time? Elizabeth. I lost the plans of the Station Defense. Harpenden. Good lord! Elizabeth. Well, we found them again all right. I'd left them in the ladies.	The addressee did something. They have lost them before.	Wh-question Iterative adverb 'again'	Structural. Lexical.
(ActI:19)	Elizabeth. You know very well who Mabel Crum is. So do me, too. We hear things, you know, even up in Inverness.	They hear things about Mabel Crum even up in Inverness.	Factive verb 'know'	Factive
(ActI:19)	Elizabeth. Do you remember I met this Mabel Crum at a party when you were home on leave, about a year ago?I pretended not to know anything about it then, because we weren't even officially engaged. But I hear now you've been seeing her again.	Either Harpenden remembers Elizabeth met Mabel Crum or not. Harpenden was home on leave about a year ago. She knows about it then. He has seen her before.	Yes-no question Temporal clauses 'when'. Non-factive verb 'pretended'. Iterative adverb 'again'	Structural. Structural. Non-factive. Lexical.
(ActI:20)	Elizabeth. Do you mean to keep that little bagatelle?	Either the addressee means to keep that little bagatelle or he doesn't.	Yes-no question.	Structural.
(ActI:20)	Harpenden. What is the job? Elizabeth. Liaison officer to the poles. Harpenden. Oh, does he speak Polish?	The job is something Either he speaks Polish or he doesn't.	Wh-question Yes-no question	Structural.
(ActI:21)	Harpenden. What do you mean?	The addressee means something.	Wh-question	Structural.

(ActI:22)	Elizabeth. What have you got to do with the Air Ministry, darling?	The addressee has something to do with the Air Ministry.	Wh-question	Structural.
(ActI:23)	Duke. Quite so, my boy, but this won't take a minute. Who's the president of your interviewing board?	Someone is the president of his interviewing board. He has interviewing board.	Wh-question Definite description.	Structural. Existential.
(ActI:23)	Elizabeth. I can't see why, seeing that she thinks she's Karl Marx.	She is not Karl Marx	Non-factive verb 'think'	Factive.
(ActI:24)	Harpenden. Oh Lord! What's happened now?	Something has happened.	Wh-question	Structural.
(ActI:26)	Colbert. Hardly, milady. But I imagined him a little older, and with a big moustache and hooked nose ... I do not know why.	He wasn't a little older and with a big moustache and hooked nose.	Non-factive verb 'imagined'	Non-factive.
(ActI:27)	Elizabeth. What more did you have to say?	The addressee has something more to say.	Wh-question	Structural.
(ActI:28)	Elizabeth. Look here, what reason have you got for saying all this to me?	Colbert has got a reason for saying to Elizabeth to wait and not marry Harpenden.	Wh-question	Structural.
(ActI:29)	Colbert. You see how angry I have made you. If what I said was not the truth, you would not be angry, would merely laugh.	Colbert has made her angry.	Factive verb 'see'.	Factive.
(ActI:30)	Mulvaney. What's the matter? Elizabeth. It's so strong.	Something has happened.	Wh-question	Structural.
(Act II: 34)	Harpenden. I'm sorry, Joe. I went on a pub crawl all by myself and got bored. All my friends are out of town.	He has friends.	Quantifier 'all'	Lexical.
(Act II: 35)	Mulvaney. Stop it, will you? Tell us about yourself. How did the interview go? I forgot to ask you on the phone this morning...	He intended to ask him about the interview on the phone.	Implicative verb 'forgot'	Lexical.
(Act II: 36)	Harpenden(<i>to Mabel</i>). If I were you, darling, I'd resent that.	I am not you.	Counter-factual conditional.	Counter-factual.
(Act II: 36)	Mulvaney. Dulcie's a good girl. I'm in love with Dulcie--- (<i>as an afterthought</i> :) I hope. (<i>He opens the bedroom door. Contritely to Mabel.</i>) Gee--- Miss Crum--- I must be going nuts. I forgot all about seeing you home.	He intended to see her home.	Implicative verb 'forgot'	Lexical.
(Act II: 37)	Mulvaney. (<i>His head appearing through the door</i>). Last night I thought you were Dulcie.	The addressee wasn't Dulcie.	Non-factive verb 'thought'	Non-factive.
(Act II: 37)	Harpenden. (<i>Moving to behind the settee</i>). What do you think of him?	Mabel thinks something about Mulvaney.	Wh-question	Structural.
(Act II: 37)	Mabel. Why so interested?	He is so interested.	Wh-question	Structural.

(Act II: 37)	Harpenden. Poor Dulcie. Did you have a good time tonight? What did you do?	Either they had a good time or not. They did something.	Yes-no question Wh-question	Structural.
(Act II: 38)	Harpenden. You see, we've always been good friend and I'd hate anything----oh God! I wish I could come to the point.	They have always been good friends.	Factive verb 'see'.	Factive.
(Act II: 39)	Mabel. Why the kitchen? Harpenden. Well, it's the only other room available.	For a reason or reasons he asked her to go to the kitchen	Wh-question	Structural.
(Act II: 40)	Duke. I had to see you. It's most urgent. If you hadn't been in I'd have camped in your doorstep all night. Harpenden. Yes, sir. As a matter of fact, I should have rung you up about it. I went to see my solicitors this afternoon... Duke. What the devil are you talking about? Harpenden. The marriage settlement, sir. I've had them insert in that clause you wanted.	The addressee had been in. He has solicitors. The addressee is talking about something.	Counter-factual conditional Definite description Wh-question	Counterfactual. Existential. Structural.
(Act II: 41)	Harpenden. What was that you said about white-hot burning thingamagig?	The addressee said something aboutwhite-hot burning thingamagig.	Wh-question	Structural.
(Act II: 42)	Duke. Of course I'm in favour of this match--- its damned good match. You know, my boy, I'm fond of you, you know that. I feel about you as I'd feel about my own son.	He is fond of him.	Factive verb 'know'	Factive.
(Act II: 42)	Harpenden. What on earth made her change her mind like this?	Something made her change her mind.	Wh-question	Structural.
(Act II: 43)	Duke. Well, I asked her and she said- and this is what made me suspicious - she said he'd dropped from the skies. At first I thought she meant one of those parachutist fellows.	She didn't mean one of those parachutist fellows.	Non-factive verb 'thought'	Non-factive.
(Act II: 43)	Duke. Leave it to me. (<i>Mulvaney enters up L. followed by Mabel.</i>) Now, sir... (<i>He sees Mabel.</i>) What is this woman doing here?	She is doing something. There exists a woman.	Wh-question Definite description	Structural. Existential.
(Act II: 44)	Mulvaney. I'm sorry, Bobby. I should have told you, I guess, but I didn't have the nerve. You see, the whole thing was a ghastly mistake.	The whole thing was a ghastly mistake.	Factive verb 'see'.	Factive.
(Act II: 44)	Mulvaney. But it was a mistake, Duke. You see, I thought your	He thought his daughter was Mabel Crum.	Factive verb 'see'	Factive .

	daughter was... Mabel Crum...	He has a daughter.	Definite description.	Existential.
(Act II: 45)	Duke. You may be satisfied with this feller's explanation, but it seems devilish fishy to me. What I want to know is, why on earth should he think my daughter is Mabel Crum?	For a reason or reasons he thought his daughter is Mabel Crum.	Wh-question.	Structural.
(Act II: 45)	Harpenden. Where is he?	The little French guy is somewhere.	Wh-question	Structural.
(Act II: 45)	Mulvaney. What do you want me to do, Bobby?	Bobby wants Mulvaney to do something.	Wh-question	Structural.
(Act II: 46)	Duke. What is the good of that? He'll only start making love to her again.	He made love to her before.	Iterative adverb 'again'	Lexical.
(Act II: 46)	Mulvaney. I'd never have said a word about this, if Elizabeth hadn't spoken up first. Harpenden. You think she feels the same way about you?	Elizabeth had spoken up first. Either Mulvaney thinks she feels the same about him or not.	Counter-factual conditional. Yes-no question.	Counter-factual. Structural.
(Act II: 48)	Colbert. I suppose you will wish to knock me down, Milord.	Harpenden doesn't wish to knock him down.	Non-factive verb 'suppose'	Non-factive.
(Act II:48)	Mulvaney. What the earth does it matter what hour?	The hour matters something	Wh-question	Structural.
(Act II: 50)	Harpenden. (<i>Sitting up, aggressively</i>). And why is that so patent?	For a reason or reasons that is so patent	Wh-question.	Structural.
(Act II: 52)	Harpenden. What did you expect?	He expected something.	Wh-question.	Structural.
(Act II: 52)	Harpenden. Hey! Where do you think you're going?	Mulvaney is going somewhere.	Wh-question	Structural.
(Act II: 53)	Colbert. Another impasse. There is only one solution.	There was an impasse at least one before.	Iterative adverb 'another'.	Lexical.
(Act II: 54)	Mulvaney. I got an idea. Do you guys play craps? (<i>He gets dice out of his pocket.</i>) Colbert. Once-a long time ago. I have forgotten. Mulvaney. Well, it's quite simple. Do you know how, bobby?	Either they play craps or they don't. Either Bobby knows how to play craps or he doesn't.	Yes-no question. Yes-no question.	Structural.
(Act II: 55)	Mulvaney. Ok. That's your throw. Duke. (<i>Roaring</i>). May I remind you gentlemen that it is my daughter you're dicing for? Colbert. (<i>Throws</i>). Nine. Is that good?	He has a throw. Either the throw is good or it isn't.	Definite description. Yes-no question	Existential. Structural.
(Act II: 55)	Duke. (<i>Kneeling beside them C.</i>). You know, I haven't played craps for years!	He hasn't played craps for years.	Factive verb 'know'.	Factive.

(Act III, scene I: 56)	Duke. My good child, have a look at the sheet.	There exists a sheet.	Definite description.	Existential.
(Act III, scene I: 58)	Duke. Thought so. Know the signs well. As a matter of fact I remember your ringing now. What did they say? Harpenden. That lady Elizabeth left shortly before twelve with an American gentleman and has not yet returned. Duke. Damned impertinence. I suppose he's taken her to one of those bottle party places, the Jubilee or somewhere.	They should have said something. He hasn't taken her to one of those bottle party places, the Jubilee or somewhere.	Wh-question. Non-factive verb 'suppose'.	Structural. Non-factive.
(Act III, scene I: 59)	Colbert. What are Zippy-Snaps?	Zippy-Snaps are something.	Wh-question.	Structural.
(Act III, scene I: 60)	Harprnden. It may interest you to know that after our marriage I'd arranged never to see the woman Crum again.	He saw the woman Crum before.	Iterative adverb 'again'	Lexical.
(Act III, scene I: 60)	Colbert. My good friend, imagine yourself when your millions are removed from you, as they will be. Look at you now-a simple sailor. Why do you think you have not yet been made an officer?	He has millions. For a reason or reasons he hasn't yet been made an officer.	Definite description. Wh-question.	Existential. Structural.
(Act III, scene I: 61)	Mabel. What's all this noise about? Harpenden. Good Lord! What are you doing here?	The noise is about something. There is a noise. Mabel is doing something here.	Wh-question. Definite description Wh-question.	Structural. Existential. Structural.
(Act III, scene I: 62)	Mabel. Is Elizabeth leaving you?	Either Elizabeth is leaving him or not.	Yes-no question.	Structural.
(Act III, scene I: 62)	Mabel. Darling, of course. I meant, where are you going to put him?	He is going to put him somewhere.	Wh-question	Structural.
(Act III, scene I: 63)	Harpenden. (<i>Kneeling at the L. end of the settee</i>). Mabel, my dear, will you marry me?	Either Mabel will marry him or she won't.	Yes-no question.	Structural.
(Act III, scene I: 64)	Harpenden. All right. No. there's only Lucy Scott, and she's taller than I am.	He is tall.	Comparative construction.	Structural.
(Act III, scene I: 64)	Colbert. I am glad you didn't. I have never before witnessed an English proposal. I wouldn't have missed it for the world. Harpenden. (<i>To Mabel</i>) is he being rude? (<i>He collects the pyjamas from the settee and goes to the door L.</i>	Harpenden didn't send him back to the kitchen. Either he is being so rude or he isn't.	Factive adjective 'glad'. Yes-no question.	Factive. Structural.

	<i>during Mabel's speech.)</i>			
(Act III, scene I: 64)	Harpenden. Well, what do you think?	The addressee thinks something.	Wh-question.	Structural.
(Act III, scene I: 65)	Horton. That is quite all right, my lady. I realize that this is an exceptional evening. Should you want me I shall be outside in the hall.	This is an exceptional evening.	Factive verb 'realize'.	Factive.
(Act III, scene I: 66)	Mulvaney. Do you think Bobby should be grateful to me?	Either the addressee thinks Bobby should be grateful to him or she doesn't.	Yes-no question.	Structural.
(Act III, scene I: 67)	Mulvaney. What did you think I was?	Elizabeth thought something about him.	Wh-question.	Structural.
(Act III, scene I: 70)	Mulvaney. She wouldn't let me. Congratulations on getting yourself engaged again. Harpenden. Thank you. You know, I'm going to murder that bloody little Colbert!	He was engaged before. He is going to murder that bloody little Colbert!	Iterative adverb 'again'. Factive verb 'know'.	Lexical. Factive.
(Act III, scene I: 70)	Mulvaney (<i>to Harpenden</i>). Is he sleeping in our bed?	Either he is sleeping in their bed or he isn't.	Yes-no question.	Structural.
(Act III, scene II: 72)	Duke. Oh well, I suppose we must both make the best of a bad job. Where is Miss Crum? Horton. In the kitchen, your Grace. Duke. Yes, of course, she would be. What's she doing up there.	Miss Crum is somewhere. There exists a kitchen. She is doing something there.	Wh-question. Definite description. Wh-question.	Structural. Existential. Structural.
(Act III, scene II: 74)	Duke. Oh, Horton, does His Lordship keep a typewriter in his chambers? Horton. No, your Grace, but I do. Duke. Where is it?	Either he keeps a typewriter in his chambers or he doesn't. The typewriter is somewhere.	Yes-no question. Wh-question	Structural.
(Act III, scene II: 74)	Mabel. (<i>Shutting the radiogram, and crossing to Elizabeth</i>). I'm glad you've come, anyway. You were so rude to me in the phone I thought you wouldn't. Won't you sit down?	Elizabeth has come.	Factive adjective 'glad'.	Factive.
(Act III, scene II: 74)	Mabel. I doubt very much if you can. Because I very fond of him, and because I thought I'd make him a good wife. Elizabeth. Really? Mabel. Yes. You see, I think he needs someone to take care of him, and I thought I'd be able to do that very well.	She wouldn't make him a good wife. She thinks he needs someone to take care of him.	Non-factive verb 'thought'. Factive verb 'see'.	Non-factive. Factive.
(Act III, scene II: 74)	Elizabeth. You've managed very well.	Mabel has tried very well.	Implicative verb 'managed'.	Lexical.

75)				
(Act III, scene II: 75)	Elizabeth. Are you serious?	Either Mabel is serious or she isn't.	Yes-no question.	Structural.
(Act III, scene II: 75-76)	Mabel. Sorry, my dear, I forgot he was your father. (<i>She looks at Elizabeth.</i>) I must say you'd never think it. Well, there you're, Elizabeth. I'm throwing your earl back in your face, do you still want him? Elizabeth. I don't know. Mabel. He still wants you. Elizabeth. (<i>Pointing to the bedroom.</i>) Is Bobby in there? Mabel. Oh yes, all the Allies are in there. Elizabeth. Do you think you could get him out without waking the others?	Either Elizabeth still wants him or she doesn't. Either Bobby is in the bedroom or not. There are allies. Either Mabel thinks she could get him out without waking the others or she doesn't.	Yes-no question. Yes-no question. Quantifier 'all' Yes-no question.	Structural. Structural. Lexical. Structural.
(Act III, scene II: 77)	Mabel. That what I thought. Don't you dare look round. For the very last time in my life I am going up to your kitchen.	He has a kitchen.	Definite description	Existential.
(Act III, scene II: 77)	Elizabeth. Do you still want to marry me, Darling?	Either Harpenden still wants to marry her or he doesn't.	Yes-no question	Structural.
(Act III, scene II: 78)	Mulvaney. What's all the noise about?	The noise is about something. There is a noise.	Wh-question. Definite description	Structural. Existential.
(Act III, scene II: 78)	Horton. (<i>Entering, carrying a sailor collar.</i>) I've had no time to iron your collar, my lord. Is it very urgent?	Either it is very urgent or it isn't.	Yes-no question.	Structural.
(Act III, scene II: 79)	Duke. See me in church? Now what the dickens does he mean by that? Mabel. I've no idea, Tibby. Duke. See me in church? Has the boy gone off his rocker? Mabel. Yes, ducky, I expect so. Where do I sign? Duke. At the bottom. (<i>Horton enters L. carrying a pair of boots. He dashes round the duke and into the bedroom.</i>) God bless my soul! What on earth's the matter with Horton? Mulvaney. Pardon me duke. Hey, Bobby, which drawer is that ring in?	He means something by that. Either he has gone off his rocker or he hasn't. She signs somewhere. Something happened with Horton. The ring in a drawer.	Wh-question. Yes-noquestion Wh-question. Wh-question. Wh-question.	Structural.
(Act III,	Harpenden. What does he mean?	He means something.	Wh-question.	Structural.

scene II: 80)				
(Act III, scene II: 80)	Harpenden. Aren't you coming?	Either the addressee is coming or is not.	Yes-no question	Structural.
(Act III, scene II: 81)	Harprnden. (<i>Crossing down L. to the Duke</i>). Did you catch her?	Either he caught her or he didn't.	Yes-no question.	Structural.
(Act III, scene II: 81)	Duke. Hullo! What's going on here?	Something is going on here.	Wh-question.	Structural.

6. THE RESULTS OF THE ANALYSIS

After analyzing Rattigan's Comedy play 'While The Sun Shine', it has been found that all types of presupposition are used in conversation between the characters. The overall data of presupposition found in this play can be summarized in the following tables.

Table 2: Types, Frequencies and Percentages of Presupposition in the British Play 'While the Sun Shines'

No.	Types of Presupposition	Frequency	Percentage
1	Structural Presupposition	90	59.60%
2	Existential Presupposition	18	11.92%
3	Factive Presupposition	16	10.59%
4	Lexical presupposition	14	9.27%
5	Non-factive Presupposition	10	6.62%
6	Counterfactual Presupposition	3	1.98%
	Total	151	100%

As indicated by table (2) the total number of presupposition in the British play 'While the Sun Shines' is 151. 'Structural Presupposition' is higher than all other types of Presupposition in this play. It shapes 90 frequencies from the total 151. This reads 59.60%. This is followed by 'Existential Presupposition'. It shapes 18 frequencies from the total 151 and read 11.92%.

The frequent occurrence of 'Factive Presupposition' is 16 times from the total number 151. This marks 10.59%. While 'Lexical Presupposition' constituents 14 frequencies from the total number 151 and reads 9.27%.

'Non-Factive Presupposition' is occurred 10 times and reads 6.62%. The least frequently used type of presupposition in the British Comedy Play 'While the Sun Shines' is 'Counterfactual Presupposition'. It occurs three times from the total 151. This rates 1.98%.

As for the forms of presupposition triggers, see the following table (3):

Table 3: Forms, Frequencies and Percentages in the British play 'While the Sun Shines'

No.	Forms of Presupposition Triggers	Frequency	Percentage
1	Wh-Questions	55	36.42%
2	Yes-no Questions	31	20.52%
3	Definite Descriptions	18	11.92%
4	Factive Predicates	16	10.59%
5	Non-Factive Verbs	10	6.62%
6	Iteratives	6	3.97%
7	Implicative Verbs	5	3.31%
8	Temporal Clauses	3	1.98%
9	Quantifiers	3	1.98%
10	Counterfactual Conditionals	3	1.98%
11	Comparative Constructions	1	0.66%
12	Verbs of Judging	Null	Null
13	Change of State Verbs	Null	Null
14	Non-Restrictive Relative Clauses	Null	Null
15	Cleft Constructions	Null	Null
16	Alternative Questions	Null	Null
17	Implicit Clefts with Stressed Constituents	Null	Null

As illustrated by table (3) 'WH-Questions' shape 55 frequencies from the total number 151 and indicate 36.42%. 'Yes-No Questions' constitute 31 and reads 20.52%. The frequent occurrence of 'Definite Descriptions' are 18 times from the total 151. This reads 11.92%. This is followed by 'Factive Predicates' which shape 16 frequencies from the total 151 and reads 10.59.

'Non-Factive verbs' read 10 frequencies from the total 151 and indicate 6.62%. 'Iteratives' shape 6 times from the total number 151 and marks 3.97%. The frequent occurrence of 'Implicative Verbs' are 5 times from the total number 151. This reads 3.31%. As for 'Temporal Clauses', 'Quantifiers', and 'Counterfactual Conditionals', they share equally the frequent occurrence with three times from the total number 151. This marks 1.98%. Results have also shown that some forms of presupposition triggers are rarely appeared in the play 'While the Sun Shines', 'Comparative Constructions' are found only once in the data. It reads 0.66%.

Results have shown that 'Verbs of Judging', 'Change of State Verbs', 'Non-Restrictive Relative Clauses', 'Cleft Constructions', 'Alternative Questions' and 'Implicit Clefts with Stressed Constituents' have no occurrence and they read nothing (Null).

7. CONCLUSION

Based on the results of the research, one can arrive at the conclusion that the most dominant type of presupposition in British Comedy play under study is **Structural Presupposition** and the least one is **Counterfactual Presupposition**. **Structural Presupposition** has different forms in comparison with the other types of presupposition. The expressions of this type are in general

simple and easy. This explains it's widely used in the play. When it comes to the least type which is **Counterfactual Presupposition**, it might be a possible reason of its scarcely used that the speakers use **Counterfactual Presupposition / conditionals** to commit the assumption that the utterances of the characters are clashing to facts.

Examining the forms of Presupposition Triggers in the play shows that **WH-Questions** constitute the highest frequency of Presupposition Triggers. In general, **WH-Questions** form of triggers are employed to retrieve the missing information (the information that is embedded in the question itself is necessarily true). As for the other types and other forms of Presupposition triggers (those they do not read the highest or the lowest frequencies) such as **Factive/ Non-Factive, lexical, Definite, Iteratives, Quantifiers, Implicative, Comparatives**, etc.) The research reveals that these triggers/ types of presupposition vary in rates from one type/ form of trigger to the other.

It is worth noting that some differences in the frequencies of the use of presupposition triggers and the types of presupposition might be observed. These differences can be related to different attitudes of writers toward certain linguistic constructions.

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