



A Linguistic Study of Presupposition in Hart and Kaufman's Play "You Can't Take It with You"

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دراسة لغوية للافتراض المسبق في مسرحية هارت وكوفمان
"لا يمكنك ان تاخذها معك"

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الملخص:

تعنى الدراسة الحالية بـ "الافتراض المسبق" بوصفه نوعا من انواع الدراسة اللغوية و تعد دراسة الافتراض المسبق في الدراما واحدة من المواضيع الجذابة للمناقشة لقدرتها على جعل الناس يرون الافتراض المسبق على نحو مختلف. الافتراض المسبق هو واحد من أهم المفاهيم في اللغة وهو يشير إلى الاستدلالات الضمنية في التواصل بين الناس. هذه الاستدلالات ضرورية لفهم الألفاظ على نحو صحيح. يهدف البحث إلى: تحليل وتحديد أنواع الافتراض المسبق ، وأشكال مسببات الافتراض المسبق المستخدمة في المسرحية الأمريكية " لا يمكنك ان تأخذها معك" وفقا للنموذج الانتقائي الذي يضم (Yule (1996), Levinson (1983:181-184), and Van Der Sandt (1988). ووفقا لتحليل البيانات، أظهرت الاستنتاجات الرئيسية لهذه الدراسة أن "الافتراض المسبق ذو النوع التركيبي" "Structural Presupposition" هو النوع البارز في لغة المسرحية الأمريكية ، في حين اظهرت ايضا أن "الافتراض المسبق المناقض للواقع" "Counterfactual Presupposition" هو الأقل في المسرحية قيد الدراسة. إضافة إلى ذلك ان معظم الألفاظ في المسرحية ظهرت على شكل أسئلة "Yes-No Question" من مسببات الافتراض المسبق.

الكلمات المفتاحية: الافتراض المسبق، المسرحية الأمريكية، الافتراض المسبق ذو النوع التركيبي، الافتراض المسبق المناقض للواقع، أسئلة "Yes-No Question"

Abstract

As a kind of linguistic study, the study of presupposition in the drama is one of the captivating topics 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 American play 'You Can't Take It With You' according to an eclectic model based upon Yule (1996), 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 American play, whereas 'Counterfactual' is the unremarkable presupposition in the play under study. Further, most of the conversation and utterances in the American play are stated by 'Yes-No Question' form of presupposition triggers.

Keywords: Presupposition, American Play, Structural Presupposition, Counterfactual Presupposition, 'Yes-No Question'.

1. INTRODUCTION

Presupposition refers to assumptions or inferences implicit in specific linguistic constructions which are capable of triggering presupposition (Cummings 2005:29). Presupposition is a very fashionable term that can be studied and analyzed differently. Although there is a general agreement that presupposition is a universal property of language, there are wide differences in views about its nature. The scope of the present analysis is drama. The reason for selecting drama is that it is the closest of all literary genres to reality or spoken language. Simpson (1997: 130) says that "dramatic dialogue provides excellent source material for explaining the basic patterns of everyday conversation". Contradictions sometimes appear between the unstated meaning and its expressions and that causes 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 the 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.

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 the 1970s. Presupposition has defined as "a logical concept bound up with truth-conditional semantics" which is a way 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 the declarative sentence to have a truth value or to be used to make a statement which is truth. Furthermore, Saeed (2009:103), Yule (2010:133) test 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.

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 pretences, 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

Haug (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 based upon Levinson (1983). Besides "quantifiers" by Van der Sandt (1988), 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 homebrew* >> *Martha drank John's homebrew.*

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 (ibid).

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’, ‘whereby 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

The 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

The factive presupposition is the presupposed information that follows 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

Non-factive presuppositions are associated with several verbs in English. Such verbs are 'pretend', 'imagine', 'dream' in which the presupposition that follows is not true. Consider the following: *Tom dreamed that he was rich* >> *He was not rich*

4.6 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. DATA COLLECTION AND METHODOLOGY

5.1 Data Collection

The data of the present analysis is an American play called 'You Can't Take It with You' by George S. Kaufman and Moss Hart (1936). 'You Can't Take It with You' is a comedy play tells the comic meeting between an old-fashioned family and the crazy household of Grandpa Martin Vanderhof. This play has clearly influenced American comedy although it is an undeniable theater that stimulates immediate enjoyment rather than complex analysis. The formula of a lovable family getting into scrapes and overcoming obstacles that is originated by Kaufman and Hart has been adopted by most television comedies nowadays (Encyclopedia, 2018).

5.2 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 Levinson (1983:181-184) 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 with Yule (1996) and Levinson (1983).

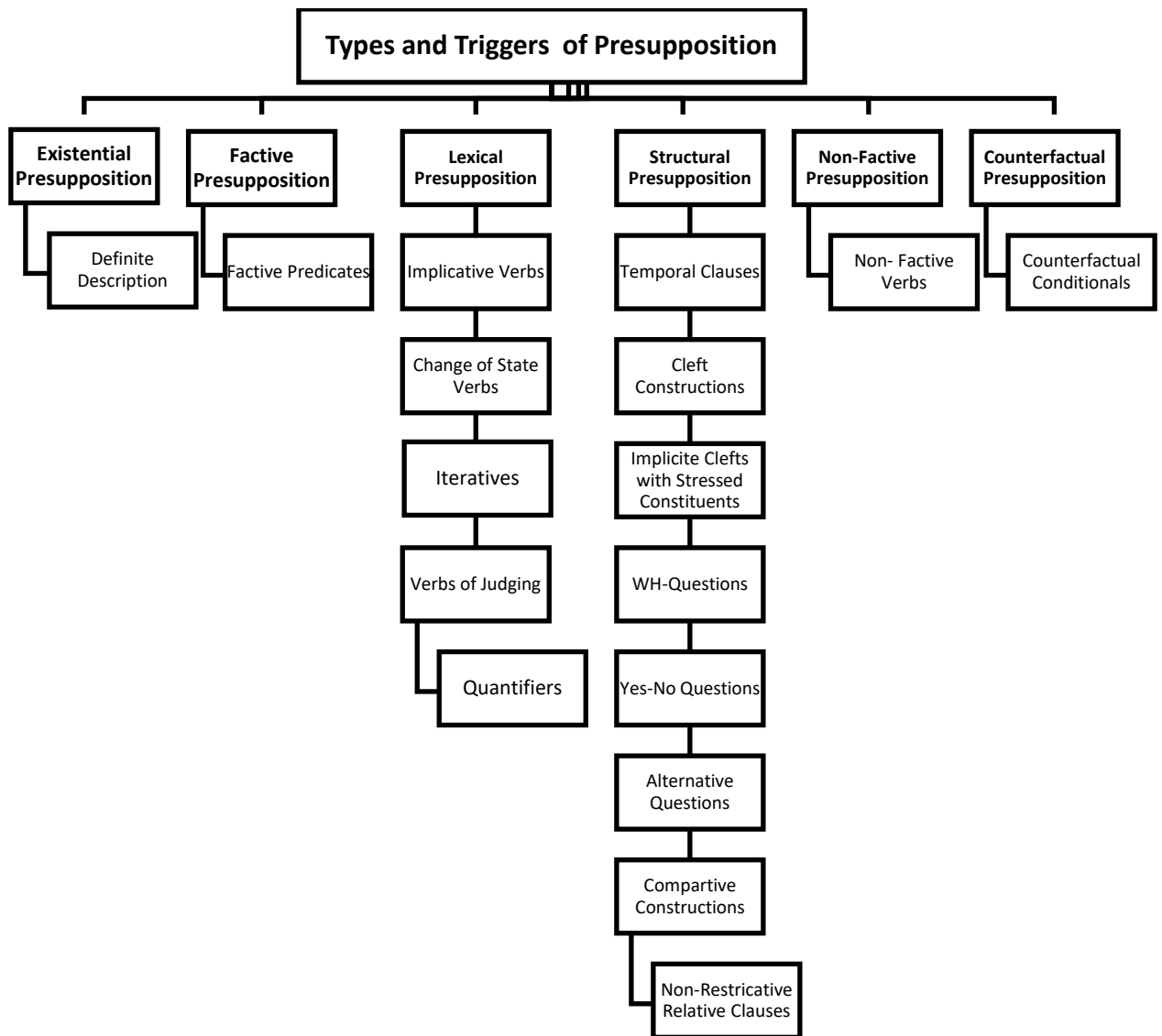


Figure (1) The Eclectic Model of Analysis of Presupposition

6. DATA ANALYSIS

Table (1) states details of the analysis that includes the numbers of the acts and the scenes. The numbers of the pages of the American play 'You Can't Take It With You' are mentioned in this table for accuracy. Each bold type of writing in the table has given reference to presuppositions in the texts showing the forms of the triggers and the types of presupposition. The analysis will be supported by a statistical table and percentage to show the frequency of each form of the trigger and the type of presupposition.

Table 1: Analysis of the American Play ‘You Can’t Take It With You’

Act & P. No.	Text	Presupposition	Form of Trigger	Type of Presupposition
(Act I, Scene I: 6)	Penny. Do you have to make candy today, Essie? It’s such a hot day. Essie. Well, I got all those new orders. Ed went out and got a bunch of new orders.	Either Essie has to make candy or she hasn’t. There are new orders.	Yes-no question Quantifier ‘all’	Structural. Lexical.
(Act I, Scene I: 7)	Rheba. Do they let her in? Penny. Yes, I made it Visitors’ Day, so of course, anybody can come.	Either they let her in or they did not.	Yes- no question	Structural.
(Act I, Scene I: 7)	Paul. Mr. De Pinna! (<i>A voice from below: “yah?”</i>) Mr. De Pinna, will you bring up one of those new skyrockets, please? I want to show them to Mrs., Sycamore. Look, Penny- what do you think of these little firecrackers we just made? We can sell them ten strings for a cent.	Penny might have got some ideas about the firecrackers that they made.	Wh-question	Structural.
(Act I, Scene I: 8)	Penny. Sounds lovely. Did you do all that today?	Either Paul did all that today or he didn’t.	Yes-no question	Structural.
(Act I, Scene I: 8)	De Pinna. Well, we’ve got two weeks yet- what day you going to take the stuff up to Mount Vernon? Paul. About a week. You know, we’re going to need a larger booth this year- got a lot of stuff made up. Come on, we’re not through yet.	The addressee is going to take the stuff up to Mount Vernon. They are going to need a larger booth this year.	Wh-question Factive verb ‘know’	Structural. Factive.

(Act I, Scene I: 9)	Penny. Oh, they look lovely. (<i>She takes one</i>) what do you call them. Essie. Oh, well, it'll come to you, mother. Remember how you got out of that brothel... that snakes look hungry. Did Rheba feed them	The addressee calls them something. Either she fed the snakes or she did not	Wh-question Yes-no question	Structural. Structural.
(Act I, Scene I: 9)	Penny. Well, try to feed them before Grandpa gets home. You know how fussy he is about them.	He is fussy about the snakes.	Factive verb 'know'	Factive.
(Act I, Scene I: 10-11)	Penny. Ed, dear. Why don't you and Essie have a baby? I was thinking about it just the other day. Ed. I don't know-we could have one if you wanted us to. What about it, Essie? Do you want to have a baby?	For a reason or reasons they don't have a baby. Either the addressee wants to have a baby or she doesn't.	Wh-question Yes-no question	Structural. Structural.
(Act I, Scene I: 11)	Ed. (<i>coming downstage-type stick in hand</i>) what have we got for dinner, Rheba? I'm ready to print the menu.	They have got something for dinner.	Wh-question	Structural.
(Act I, Scene I: 11)	Penny. Do you think anybody reads those things, Ed-that you put in the candy boxes? ... Oh, here's the war play. I guess that's Donald. Look at Rheba smile.	Either the addressee thinks that somebody reads those things that he puts in the candy boxes or he doesn't.	Yes-no question.	Structural.
(Act I, Scene I: 12)	Donald. Here's the flies, Rheba. Caught a big mess of them today.	There are flies.	Definite description	Existential.

(Act I, Scene I: 12)	Paul. Oh, Donald! Mr. De Pinna and I are going to take the fireworks up to Mount Vernon next week. Do you think you could give us a hand?	Either Donald could give them a hand or he could not.	Yes-no question	Structural.
(Act I, Scene I: 12)	Paul. (<i>As step to penny</i>) you know, Trotzky. The Russian Revolution. (<i>showing her book</i>)	There is someone called Trotzky.	Factive verb 'know'	Factive.
(Act I, Scene I: 13)	Grandpa. Wonderful. They get better every year. (<i>He peers into snake solarium.</i>) You don't know how lucky you are you're snakes.	You are lucky you're snakes.	Factive verb 'know'	Factive.
	Ed. Big class this year, Grandpa? How many were there? Grandpa. Oh, must have been two acres. Everybody graduated. Yes, sir. And much funnier speeches than they had last year.	They had funny speeches last year.	Comparative construction	Structural.
(Act I, Scene I: 14)	Essie. There was a letter came for you, Grandpa. Did you get it?	Either Grandpa got the letter or he didn't.	Yes-no question	Structural.
(Act I, Scene I: 14)	Essie. I don't know. Where's Grandpa's letter, Mother	There is a letter for Grandpa.	Wh-question	Structural.
	Essie. (<i>Dancing dreamily away</i>) where's that letter that came for Grandpa last week?	The letter that came for Grandpa last week is somewhere.	Wh-question	Structural.
(Act I, Scene I: 15)	Paul. "God is the state; the state is God". Grandpa. Who says that? Paul. Trotsky.	Someone says that.	Wh-question	Structural.

(Act I, Scene I: 16)	Grandpa. You know, you can mail a letter all the way from Nicaragua now for two pesetos.	The addressee can mail a letter all the way from Nicaragua for two pesetos. There is a way from Nicaragua now for two pesetos.	Factive verb 'know' Quantifier 'all'	Factive. Lexical.
(Act I, Scene I: 17)	Alice. (<i>A step to Penny</i>) The boss's son. Just like the movies. Penny. (<i>Rises. All aglow, script in hand.</i>) Are you going to marry him?	There exists a boss and the boss has a son. Either Alice is going to marry Tony or she isn't.	Definite description Yes-no question	Existential. Structural.
(Act I, Scene I: 18)	Penny. Well! Now give me your hat and make yourself right at home. Grandpa. What can we do for you? Henderson. Does Mr. Martin Vanderhof live here?	The addressee wears a hat. They can do something for him. Either Mr. Vanderhof lives here or he does not.	Definite description Wh-question Yes-no question.	Existential. Structural. Structural.
(Act I, Scene I: 20)	Hend. Ah! What was your income last year? Hend. If you please! (<i>Dismissing Ed and Essie. They drift U.S.</i>) Now, Mr. Vanderhof, you know there's quite a penalty for not filing an income tax return. Penny. Penalty?	The addressee had income last year. There is quite a penalty for not filing an income tax.	Wh-question Factive verb 'know'	Structural. Factive.
(Act I, Scene I: 20)	Grandpa. Last time was used battleships was in the Spanish-American war, and what did we get out of it? Cuba- and we gave that back. I wouldn't mind paying if it were something sensible.	It was not something sensible.	Counter-factual conditional	Counter-factual.

(Act I, Scene I: 21)	Hend. There are forty-eight states-see? And if there weren't interstate commerce, nothing could go from one state to another. See?	There was interstate commerce.	Counter-factual conditional	Counter-factual.
(Act I, Scene I: 21)	Hend. And let me tell you something else! You'll go to jail if you don't pay, do you hear that? That's the law, and if you think you're bigger than the law, you've got another think coming. You're no better than the law, and the sooner you get that through your head. The better . . . you'll hear from the United States Government, that's all I can say....	You are not bigger than the law.	Counter-factual conditional	Counter-factual.
(Act I, Scene I: 22)	Penny. My goodness, he was mad, wasn't he? Grandpa. It is not his fault. It's just that the whole thing is so silly.	Something is so silly.	It cleft construction	Structural.
(Act I, Scene I: 23)	Penny. Yes, of course. I'm sure there was nothing crooked about it, Mr. De Pinna. As a matter of fact- (<i>she is now addressing Tony. Drawing forward her desk chair, she sits.</i>) Alice has often told us what a lovely man your father is. Tony. Well, I know father couldn't get a long without Alice. She knows more about the business than any of us	The addressee has a father. They know business.	Definite description Comparative construction	Existential. Structural.

(Act I, Scene I: 23)	Tony. Well, you know what that means, vice-president. All I have is a desk with my name on it.	Vice-president means something. There is a desk with my name on it.	Factive verb 'know' Quantifier 'all'	Factive. Lexical.
(Act I, Scene I: 24)	Tony. Well, that's hardly my fault. Penny. So now I suppose you're all ready to settle down and get married.	He is not ready to settle down and get married.	Non-factive verb 'suppose'	Non-factive.
(Act I, Scene I: 25)	Grandpa. Yes, that's Kolenkhove , all right. Rheba. (<i>With a scream of laughter</i>) yessuh, Mr. Kolenkhov!	There exists a person called Mr. Kolenkhove.	Definite description	Existential.
(Act I, Scene I: 25)	Alice. Thank you, Mr. Kolenkhove. (<i>Kolenkhove steps back</i>) Tony, this is Mr. Kolenkhove , Essie's dancing teacher. Mr. Kirby.	There exists a person called Mr. Kolenkhove.	Definite description	Existential.
(Act I, Scene I: 25)	Alice. Yes... well- good-bye, everybody. Good-bye. Tony. Good-bye. I'm so glad to have met you all.	The addresser has met them all.	Factive adjective 'glad'	Factive.
(Act I, Scene I: 26)	Penny. And he had such nice manners. Did you notice, Paul? Did you notice his manners?	Either Paul noticed Tony's manners or he didn't.	Yes-no question	Structural.
(Act I, Scene I: 26)	Penny. (<i>On the cue "thank you"</i>) of course his family is going to want to come. Imagine. Alice marrying a Kirby!	He has a family.	Definite description	Existential.
Act I, Scene II: 27)	Tony. Oh, is it over? Do I have to go right away?	Either it is over or it isn't. Either Tony has to go or he doesn't have.	Yes-no question Yes-no question	Structural. Structural.

(Act I, Scene II: 28)	Tony. (<i>Working away with the opener</i>) of course, why make these bottle openers for singer midgets I never did... (<i>As bottle opens</i>) All over my coat.	He wears a coat.	Definite description	Existential.
(Act I, Scene II: 28)	Tony. (<i>Puts his glass down and sighs happily.</i>) I wouldn't trade one minute of this evening for... all the rice in china.	There exists rice.	Definite description	Existential.
	Alice. (<i>A little sigh of contentment. Then shyly</i>) Is there much rice in china?	Either there is much rice in china or there is not.	Yes-no question	Structural.
	Tony. Terrific. Didn't you read "the Good Earth"? Alice. Is it very late? Tony. (<i>Looks at his watch</i>) very. I don't want to go.	Either it is very late or it is not.	Yes-no question	Structural.
(Act I, Scene II: 30)	Tony. (<i>crossing to Alice</i>) You know, you're more beautiful, more lovely, more adorable than anyone else in the whole world.	The addressee is more beautiful, more lovely, more adorable than anyone else in the whole world.	Factive verb 'know'	Factive.
	Alice. (<i>As he starts to embrace her, she backs away.</i>) Don't Tony. Tony. What? (<i>As Alice shakes her head.</i>) My dear, just because your mother ... all mothers are like that, Alice, and Penny's a darling. You see I'm even calling her penny.	He is calling her Penny.	Factive verb 'see'	Factive.
(Act I, Scene II: 30)	Essie. Look, what do you people think? Ed and I just saw Fred Astaire and Ginger Rogers. Do you think she can dance, Mr. Kirby?	Either Mr. Kirby thinks she can dance or she cannot.	Yes-no question	Structural.

(Act I, Scene II: 31)	Essie. I only want to use him for a minute. Now look, Mr. Kirby... Alice. Essie, you're just good as Ginger Rogers. We all agree.	Ginger Rogers is good.	Comparative construction	Structural.
(Act I, Scene II: 31)	Ed. Good night. Essie, did you ask Grandpa about us having a baby?	Either Essie asked Grandpa about having a baby or she did not.	Yes-no question	Structural.
(Act I, Scene II: 31)	Tony. Alice, you talk as though only you could understand them. That's not true. My father raises orchids at ten thousand dollars a bulb. Is that sensible? My mother believes in spiritualism. That's just as bad as your mother writings plays, isn't it?	I have a father. Either that is sensible or it is not I have a mother.	Definite description Yes-no question Definite description.	Existential. Structural. Existential.
(Act I, Scene II: 32)	Grandpa. We've got a standing date- twelve thirty every night. Known him since he was a little boy. He's really a doctor, but after he graduated, he came to me and said he didn't want to be a doctor.	He graduated.	Temporal clauses 'after'	Structural.
(Act I, Scene II: 32)	Donald. Thanks ... did you have a nice evening?	Either Alice had a nice evening or she didn't.	Yes-no question	Structural.
(Act I, Scene II: 32)	Donald. Was the ballet nice? Alice. Yes, Donald.	Either the ballet was nice or not.	Yes-no question	Structural.

(Act I, scene II: 33)	Tony. All that matters right now is that we love each other. That's so, isn't it? Tony. (<i>Following her.</i>) And then you tell him what it was about him that first took your girlish heart.	We love each other. You have girlish heart.	Quantifier 'all' Definite description.	Lexical. Existential.
(Act I, Scene II: 35)	Paul. Take a look at this new red fire. It's beautiful.	There exists a new red fire.	Definite description	Existential.
(Act II: 36)	Gay. (<i>Crossing to Penny.</i>) I'm glad you brought it up. Once a play opens, I never touch a drop. Minute I enter a stage door; the bottle gets put away until intermission.	You brought it up. There exists a bottle.	Factive adjective 'glad' Definite description	Factive. Existential.
(Act II: 36-37)	Penny. Well, any time you're ready, we'll go up to my room and start. I thought I'd read the play up in my room.	The addresser has a room.	Definite description	Existential.
(Act II: 37)	Penny. Do you think she'll be all right? Grandpa. Yes, but I wouldn't cast her in the religious play. Penny. Well, I suppose I'll just have to wait.	Either Grandpa thinks Miss Wellington will be all right or not. The addresser won't have to wait.	Yes-no question Non-factive verb 'suppose'	Structural. Non-factive.
(Act II: 37)	Penny. Isn't it exciting? You know I'm so nervous- you'd think it was me he was engaged to instead of Alice. Essie. What do you think they'll be like-his mother and father? ... Ed, what are you doing now?	The addresser is so nervous. The addressee is doing something.	Factive verb 'know' Wh-question	Factive. Structural.

(Act II: 38)	Ed. (<i>coming down.</i>) penny, did you see the new mask I made last night? Guess who it is?	Either The addressee saw the new mask he made last week or she didn't.	Yes-no question	Structural.
(Act II: 38)	Paul. You know the nice thing about these Meccano sets; you can make so many different things with them.	There is a nice thing about these Meccano sets.	Factive verb 'know'	Factive.
(Act II: 38)	Ed. Well, the last two days, when I've been out delivering candy, I think a man's been following me. Essie. Ed, you're crazy. Ed. No, I'm no. he follows me, and he stands and watches the house.	There is not a man following him. There exists a house.	Non-factive verb 'think' Definite description	Non-factive. Existential.
(Act II: 39)	Alice. (<i>Crossing to table. As she sights Gay.</i>) Why, what's happened to your actress friend? Is she giving a performance?	Something has happened to her actress friend. Either she is giving a performance or she is not.	Wh-question Yes-no question	Structural. Structural.
(Act II: 40)	Penny. Yes, I remember when I was engaged to Paul-how happy I was. And you know, I still feel that way.	The addresser still feels that way.	Factive verb 'know'	Factive.
(Act II: 40)	Penny. And Donald and Rheba, even though they're not married. Do you suppose Mr. De Pinna will ever marry anyone, Grandpa?	Either the addressee suppose that Mr. De Pinna will marry or he will not.	Yes-no question	Structural.
(Act II: 40)	Penny. (<i>Backs away</i>) why, of course. It's my painting of you as the Discus Thrower. Look, Grandpa	She has a painting.	Definite description	Existential.

(Act II: 40-41)	De Pinna. Is it very noticeable? Well, there's still some right here. Penny. Well, it was a long time ago-just before I stopped painting. Let me see- that's eight years.	Either it is very noticeable or it isn't. The addresser used to paint.	Yes-no question. Change of state verbs 'stopped'	Structural. Lexical.
(Act II: 41)	Penny. (<i>Looking back at picture.</i>) I always meant to finish it, Mr. De Pinna, but I just started to write a play one day and that was that. I never painted again.	She wasn't writing a play before. The addresser had painted before.	Change of state verbs 'started' Iterative adverb 'again'	Lexical.
(Act II: 41)	Penny. He was such a nice man. Remember the funeral, grandpa? We never knew his name and it was kind of hard to get the certificate. Grandpa. What was the name we finally made up for him?	He had a name. They made up a name for him.	Definite description. Wh-question	Existential. Structural.
(Act II: 41)	Penny. Now, where did I put my palette and brushes?	She put her palette and brushes somewhere. She has palette and brushes.	Wh-question Definite description	Structural. Existential.
(Act II: 43)	Kol. I withdraw the question. What do you think of this government? Donald. Oh, I like it fine. I'm on relief, you know.	The addressee thinks something of this government. I'm on relief.	Wh-question Factive verb 'know'.	Structural. Factive.
(Act II: 43)	Grandpa. (<i>Puts letter back in pocket</i>) Mm. I'm supposed to give 'em a lot of money so as to keep Donald in relief.	The addresser didn't give them a lot of money so as to keep Donald in relief.	Non factive verb 'supposed'	Non factive.

(Act II: 45)	Penny. Oh, no, Donald. You see, I used to paint all the time. Ed. (<i>in considerable excitement.</i>) It happened again! There was a fellow following me every place I went! Penny. Nonsense, Ed. It's your imagination	The addresser used to paint all the time. It had happened before. He has imagination.	Factive verb 'see' Iterative adverb 'again'. Definite description.	Factive. Lexical. Existential.
(Act II: 45)	Penny. Of course. You see, Ed-the whole thing is just imagination.	The whole thing is just imagination.	Factive verb 'see'	Factive.
(Act II: 45)	De Pinna. Where do you want this? Over there?	The addressee wants this somewhere.	Wh-question	Structural.
(Act II: 46)	Kol. If he had not relaxed the Grand Duchess Olga Katrina would not be selling baked beans today.	He had relaxed.	Counter-factual conditional	Counterfactual.
(Act II: 47)	Tony. Are we too early? Grandpa. No, no. come right in. it is perfectly all right-we're glad to see you.	Either we are too early or we aren't. We saw you.	Yes-no question Factive adjective 'glad'	Structural. Factive.
(Act II: 48)	Penny. (<i>her voice a heavy whisper</i>) And be sure to put his pants on.	He has pants.	Definite description	Existential.
(Act II: 48)	Grandpa. Mrs. Kirby, may I take your wrap?	She wears a wrap	Definite description	Existential.
(Act II: 48)	Grandpa. Ed, take 'em into the kitchen.	There is a kitchen	Definite description	Existential.

(Act II: 49)	<p>Kirby. I feel very uncomfortable about this. Tony, how could you have done such a thing? Penny. (<i>Crosses to Ed.</i>) But it's not a bit of bother. Ed!- (<i>her voice drops to a loud whisper</i>) Ed, tell Donald to run down to the A. and P. and get half a dozen bottles of beer, and-ah-some canned salmon----- (<i>her voice comes up again</i>) Do you like canned salmon, Mr. Kirby?</p>	<p>He has done something.</p> <p>Either the addressee likes canned salmon or he doesn't.</p>	<p>Wh-question</p> <p>Yes-no question</p>	<p>Structural.</p> <p>Structural.</p>
(Act II: 50)	<p>Tony. There you are, Alice. Am I forgiven? Alice. I guess so. It's just that I ----- we'd better see about getting you some dinner.</p>	<p>Either the addresser has forgiven or he hasn't. There is dinner.</p>	<p>Yes-no question</p> <p>Quantifier 'some'.</p>	<p>Structural.</p> <p>Lexical.</p>
(Act II: 51)	<p>Grandpa. Tell me, Mr. Kirby, how do you find business conditions? Are we pretty well out of the depression? Kirby. What? . . . Yes, I think so. Of course, it all depends.</p>	<p>Either we are pretty well out of the depression or we aren't.</p>	<p>Yes-no question</p>	<p>Structural.</p>
(Act II: 52)	<p>Mrs. Kirby. As a rule. I had to come down this week, however, for the flower show.</p>	<p>There is a flower show.</p>	<p>Definite description</p>	<p>Existential.</p>
(Act II: 52)	<p>Alice. Oh, do tell us about your orchids, Mr. Kirby. You know, they take six years before they blossom, don't they? Think of that.</p>	<p>Mr. Kirby has orchids.</p>	<p>Definite description</p>	<p>Existential.</p>
(Act II: 53)	<p>Penny. Ah, here we are! Did you get everything, Donald?</p>	<p>Either he got everything or he didn't.</p>	<p>Yes-no question</p>	<p>Structural.</p>

(Act II: 53)	<p>Kirby. You see, I need something to relieve the daily nerve strain. After a week in Wall Street I'd go crazy if didn't have something like that. Lot of them I know have yachts-just for that very reason.</p> <p>Grandpa. Why don't they give up wall street?</p>	<p>I need something to relieve the daily nerve strain.</p> <p>A week in wall street.</p> <p>For a reason or reason they don't give up wall street.</p>	<p>Factive verb 'see'</p> <p>Temporal clauses 'after'</p> <p>Wh-question</p>	<p>Factive.</p> <p>Structural.</p> <p>Structural.</p>
(Act II: 53)	<p>Penny. Spiritualism? Now, Mrs. Kirby, everybody knows that's a fake</p>	<p>That is a fake</p>	<p>Factive verb 'know'</p>	<p>Factive.</p>
(Act II: 54)	<p>Kol. To be ideal, a hobby should improve the body as well as the mind. The Romans were great people! Why? What was their hobby? Wrestling. In wrestling you have to think quick with the mind and act quick with the body.</p>	<p>There exists Romans.</p> <p>Something was their hobby.</p>	<p>Definite description</p> <p>Wh-question</p>	<p>Existential.</p> <p>Structural.</p>
(Act II: 54)	<p>Alice. Mr. Kirby! Are you-hurt?</p> <p>Tony. Are you all right, Father?</p> <p>Kirby. Where are my glasses?</p> <p>Alice. Here they are, Mr. Kirby . . . oh, Mr. Kirby they are broken.</p> <p>Kol. (<i>Full of apology</i>) oh, I am sorry. But when you wrestle again, Mr. Kirby, you will of course not wear glasses.</p> <p>Kirby. I don't intend to wrestle again.</p>	<p>Either Mr. Kirby being hurt or he is not.</p> <p>Either he is all right or he isn't.</p> <p>His glasses are somewhere.</p> <p>Mr. Kirby has wrestled before.</p> <p>Mr. Kirby has wrestled before</p>	<p>Yes-no question</p> <p>Yes-no question</p> <p>Wh-question</p> <p>Iterative adverb 'again'</p> <p>Iterative adverb 'again'</p>	<p>Structural.</p> <p>Structural.</p> <p>Structural.</p> <p>Lexical.</p> <p>Lexical.</p>
(Act II: 55)	<p>Grandpa. You were talking about your orchids, Mr. Kirby. Do you raise many different varieties?</p>	<p>Either Mr. Kirby raises many different varieties or he doesn't.</p>	<p>Yes-no question</p>	<p>Structural.</p>

(Act II: 55)	Kol. What did I do that was so terrible? I threw him on the floor! Did it kill him?	Something was so terrible. Either it killed him or it didn't.	Wh-question Yes-no question	Structural. Structural.
(Act II: 57)	Penny. Now, then! Are we ready?	Either We are ready or we aren't.	Yes-no question	Structural.
(Act II: 57-8)	Penny. Everybody got "sex"? ... All right- now give me all the papers. Grandpa. What happens now? Penny. Oh, this is the best part. Now I read out your reactions.	There exist papers. Something has happened. You have reactions.	Definite description Wh-question Definite description.	Existential. Structural. Existential.
(Act II: 58)	Kerby. Indeed? I hadn't realized that I was being selfish in the matter... Go on, Mrs. Sycamore.	The addresser was being selfish in the matter.	Factive verb 'realize'.	Factive.
(Act II: 58)	Alice. Really, it's the most pointless game. Suppose we play Twenty Questions?	We don't play Twenty Questions.	Non-factive verb 'suppose'.	Non-factive.
(Act II: 59)	Kirby. No I find this game rather interesting. Will you go on Mrs. Sycamore? What was the next word? Penny. (<i>Reluctantly.</i>) Honeymoon. Kirby. Oh, yes. And what was Mrs. Kirby's answer? Penny. Ah-"Honeymoon-dull".	Something was the next word. Something was Mrs. Kirby's answer.	Wh-question Wh-question	Structural. Structural.
(Act II: 60)	Tony. (<i>Follows her. Puts his arm around her</i>) Alice, what are you talking about? Kirby. (<i>To Alice</i>) I'm sorry, my dear-very sorry. . . . Are you ready, Miriam? Kirby. Are you coming, Tony?	Alice is talking about something. Either she is ready or she isn't. Either Tony is coming or he isn't.	Wh-question Yes-no question Yes-no question	Structural. Structural. Structural.

(Act II: 61)	Ed. (<i>gulping</i>) they're my-circulars.	He has circulars.	Definite description	Existential.
(Act II: 62)	Grandpa. Now, officer, the Government's in no danger from Ed. Printing is his hobby, that's all. He prints anything.	He has a hobby.	Definite description	Existential.
(Act II: 62)	Grandpa. That is my mother.	I have a mother.	Definite description	Existential.
(Act III: 64)	Donald. I was in the cell with Mr. Kirby. My, he was mad!	There was a cell.	Definite description.	Existential.
(Act III: 64)	Rheba. Yassuh, I'm glad I'm colored.	I'm colored.	Factive adjective 'glad'	Factive.
(Act III: 65)	Donald. What's she want to go away for? Where's she going?	She wants to go away. She is going somewhere.	Wh-question Wh-question	Structural. Structural.
(Act III: 65)	De Pinna. Yes, it's better. (<i>a step toward kitchen</i>) Is there some more olive oil out there?	Either there is more olive oil out there or there isn't.	Yes-no question.	Structural.
(Act III: 66)	Paul. I don't know- I suppose walking around the block again. Anyhow, she won't talk to him.	He is not walking around the block again. Tony has walked around the block before	Non-factive verb 'suppose'. Iterative adverb 'again'.	Non-factive. Lexical.
(Act III: 67)	Essie. Do you want to take some candy along for the train, Alice?	Either the addressee wants to take some candy along for the train or she doesn't.	Yes-no question	Structural.
(Act III: 68)	Grandpa. (<i>to penny</i>) M-m-m. I told you there was bright side to everything. All except my twenty-three years' back income tax. (<i>He pulls an envelope out of his pocket.</i>) I get	I have twenty-three years back income tax. There was a letter at least one before.	Definite description Iterative adverb 'another'.	Existential. Lexical.

	another letter every day.			
(Act III: 69)	Kol. Forgive me. The door was open.	There was a door	Definite description	Existential.
(Act III: 69)	<i>Kol.</i> You will excuse my coming today. I realize you are-upset.	The addressee is upset.	Factive verb 'realize'	Factive.
(Act III: 69)	Kol. You have heard me talk about my friend, the Grand Duchess Olga Katrina.	I have talked about my friend, the Grand Duchess Olga Katrina. He has a friend.	Factive verb 'hear'. Definite description.	Factive. Existential.
(Act III: 71)	Grand Duchess. No, no. that was my sister.	She has a sister.	Definite description	Existential.
(Act III: 72)	Grand Duchess. I do not mind. Where is your kitchen?	Somewhere is the kitchen.	Wh-question	Structural.
(Act III: 73)	Kirby. Is Tony here, Alice?	Either Tony is here or he isn't.	Yes- no question	Structural.
(Act III: 73)	Kirby. Are you ready, Tony?	Either Tony is ready or he isn't.	Yes-no question	Structural.
(Act III: 74)	Tony. Father, I can handle my own affairs. (<i>He crosses to Alice stage R.</i>) Alice, for the last time, will you marry me?	Either Alice will marry Tony or she won't.	Yes-no question	Structural.
(Act III: 74)	Grandpa. Yes, you do. You said last night that at the end of a week in wall street you're pretty near crazy. Why do you keep on doing it?	For reason or reasons the addressee keeps on doing business.	Wh-question	Structural.
(Act III: 76)	Kirby. I almost certainly did. What are you talking about?	He is talking about something.	Wh-question	Structural.
(Act III: 77)	Kirby. Clearing out? What do you mean?	The addressee means something.	Wh-question	Structural.

(Act III: 77)	Grandpa. Do you mind, Alice? You know, Mr. Kirby, Tony is going through just what you and I did when were his age.	Either she minds or she doesn't. Tony is going through just what they did when were his age.	Yes-no question Factive verb 'know'.	Structural. Factive.
(Act III:78)	Tony. How about it, father? Are we staying for dinner?	Either they are staying for dinner or they aren't.	Yes-no question	Structural.
(Act III: 79)	Essie. Why, what do they mean, Grandpa?	They mean something	Wh-question	Structural.
(Act III: 79)	Kol. (<i>To Grandpa</i>) what has happened?	Something had happened.	Wh-question	Structural.
(Act III: 80)	Kol. Grandpa, I have heard from my friend in Siberia. (<i>Curtain starts down.</i>) He has escaped again! Penny. Mr. Kirby, do you like roast goose? We have roast goose for dinner.	He has a friend in Siberia. He escaped before. Either Mr. Kirby likes roast goose or he doesn't.	Definite description. Iterative adverb 'again'. Yes-no question.	Existential. Lexical. Structural.

7. RESULTS OF THE ANALYSIS

Based on the data analysis, all types of presupposition are found in the American play 'You Can't Take It with You'. Table (2) below, illustrates the overall data of presupposition.

Table 2: Types, Frequencies and Percentages of Presupposition in the American Play ‘You Can’t Take It With You’

No.	Type of Presupposition	Frequency	Percentage
1	Structural Presupposition	81	49.69%
2	Existential Presupposition	35	21.47%
3	Factive Presupposition	24	14.72%
4	Lexical Presupposition	13	7.97%
5	Non-Factive Presupposition	6	3.68%
6	Counterfactual Presupposition	4	2.45%
Total		163	100%

As indicated by table (2), the total number of presupposition appeared in the American play ‘You Can’t Take It With You’ is 163. ‘Structural Presupposition’ is higher than all other types of Presupposition in this play. It shapes 81 frequencies from the total 163 and reads 49.69%. ‘Existential Presupposition’ is the second type of presupposition with 35 frequencies from the total 163. It rates 21.47%.

‘Factive Presupposition’ shapes 24 frequencies from the total 163 and it constitutes 14.72%. The frequent occurrence of Lexical Presupposition is 13 times from the total 163. This reads 7.97%. The frequent occurrence of Non-Factive Presupposition is 6 times from the total 163 which reads 3.68%. ‘Counterfactual Presupposition’ reads 4 times from the total number 163 and it constitutes 2.45%.

As for the forms of presupposition triggers, the following table shows these forms:

Table 3: Forms, Frequencies and Percentages of Presupposition Triggers in the American Play 'You Can't Take It With You'

No.	Forms of Presupposition Triggers	Frequency	Percentage
1	Yes-No Questions	43	26.38%
2	Definite Description	35	21.47%
3	Wh-Questions	32	19.63%
4	Factive Predicates	24	14.72%
5	Iteratives	6	3.68%
6	Non-Factive Verbs	6	3.68%
7	Quantifiers	5	3.06%
8	Counterfactual Conditionals	4	2.45%
9	Comparative Constructions	3	1.84%
10	Temporal Clauses	2	1.22%
11	Change of State Verbs	2	1.22%
12	Cleft Construction	1	0.61%
13	Implicative Verbs	Null	Null
14	Verbs of Judging	Null	Null
15	Alternative Questions	Null	Null
16	Non-Restrictive Relative Clauses	Null	Null
17	Implicit Clefts with Stressed Constituents	Null	Null

As illustrated by table (3), 'Yes-No Questions' shape 43 from the total number 163 and reads 26.38%. The frequent occurrence of 'Definite Description' is 35 times from the total number 163. This reads 21.47%. Another form of presupposition trigger is 'WH-Questions' which shape 32 and read 19.63%. 'WH-Questions' are followed by 'Factive Predicates'. The frequent occurrence of 'Factive Predicates' is 24 times from the total number 163. This reads 14.72%.

'Iteratives' and 'Non-Factive Verbs' read 6 times from the total number 163. This indicates 3.68%. The frequent occurrence of 'Quantifiers' is 5 times from the total number 163. This reads 3.06%. 'Counterfactual Conditionals' read 4 frequencies from the total number 163 and constitute 2.45%. As for 'Comparative Constructions', they read three times from the total number 163 and indicate 1.84%.

The results have also shown that some presupposition triggers rarely appeared in the American play 'You Can't Take It With You'. 'Temporal Clauses' and 'Change of State Verbs' share equally the same frequent occurrence. They appear only twice from the total 163. It rates 1.22%. The least occurrence is 'Cleft Constructions', they appear only once and read 0.61%. It is worth noticing from the table (3) that 'Implicative Verbs', 'Verbs of Judging', 'Alternative Questions', 'Non-Restrictive Relative Clauses' and 'Implicit Clefts with Stressed Constituents' have no occurrences in the analysis and they read nothing (Null).

8. CONCLUSION

Based on the results of the research, one can conclude that the most dominant type of presupposition in the American Comedy play understudy 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 **Yes-No Questions** constitute the highest frequency in the American play, and this explains that these questions are used efficiently and early in conversations to promote participants to keep talking. 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 a 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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