Justices’ Questions and Statements
Lawrence S. Wrightsman

in Oral Arguments Before the Supreme Court: An Empirical Approach
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Justices have complete power over the content of the oral argument. They can—and do—interrupt advocates only a few words into advocates’ opening statements. They can—and do—ask questions ranging from the trivial (and even irrelevant) to the wildly hypothetical. Their questions and comments may be hostile, sympathetic, or neither. This chapter presents a classification, with examples from recent oral arguments, of eight motivations underlying the questions asked by justices.

A Bidirectional View of Executive Function and Social Interaction
Suzanne Hala, Penny Pexman, Emma Climie, Kristin Rostad, and Melanie Glenwright

in Self- and Social-Regulation: Exploring the Relations Between Social Interaction, Social Understanding, and the Development of Executive Functions
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In this chapter, we explore the idea that the relation between social interaction and executive functions might be best characterized as bidirectional. That is, that while developing executive function abilities almost definitely have considerable impact on emerging social understanding in young children, social interactions may also provide significant impetus for executive development. Working from a broadly Piagetian framework we include two avenues of exploration to illustrate. The first is that social collaboration on a problem might facilitate executive processes. Here we use the example of a collaboration
on a strategic deception task. The second is that exposure to the ambiguous nature of social interactions may force the child to exercise more executive control, resulting in advances in various aspects of executive function. For examples, we draw from two research literatures—children's understanding of sarcasm and children's ability to grapple with acquiring more than one language.

An Employee Sues Her Employer
Roger W. Shuy

in The Language of Defamation Cases
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An employee's resignation from her very responsible position in a company was followed by a series of ongoing contractual relationships, to which many other employees objected to her continuation. Letters widely published by the company provided the basis for the employee's defamation case against the company. At the request of counsel, the description of this case is anonymized. It also illustrates that when an expert's analysis does not help the lawyer, the expert should withdraw from the case as soon as possible.

The Edge of Respectability
Erika Lorraine Milam

in Creatures of Cain
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Publisher: Princeton University Press DOI: 10.23943/princeton/9780691181882.003.0010

This chapter concerns the insights of Elaine Morgan, particularly in her 1972 book, The Descent of Woman. In this book, she argues that all theories of human evolution to date were based on a male-centered notion of human evolution. The Descent of Woman was one of the earliest public rejoinders to masculinist narratives of human ancestry. An Oxford-educated Welsh writer for BBC Radio, Morgan chose as her target several of the most prominent books on human evolution circulating through the United Kingdom. By the early 1970s, in other words, evolutionary approaches to human nature were sufficiently current for other writers (and publishers) to deem them worthy of ridicule. Yet humor was a double-edged sword. Sarcasm might garner readers but for
authors with no formal training in anthropology or zoology, like Morgan, maintaining a respectable public persona as a popularizer of science proved difficult.

Strong Feelings
JOHN BAYLEY
in Housman's Poems

This chapter discusses the ways Housman uses the voice of sarcasm to make his point with a very special and personal simplicity and fervour. The poems of Housman that show strong feelings are analysed. It is shown that Housman displays his range, a depth of craftsmanship, and controlled and detached feelings.

Max Jeanne's Western
Christophe Wall-Romana
in Cinepoetry: Imaginary Cinemas in French Poetry

This chapter examines two cinepoetic works of the early postcolonial era (1955-1971) to show that cinepoetry was invoked for yet another purpose besides utopian experimentation and poststrauamatic healing: imaginary justice. Black-Label (1956) by Négritude poet Léon-Gontran Damas from French Guyana is read together with Western (1971) by Guadeloupean exile poet Max Jeanne, both of which deal through imaginary films with the legacy of slavery and segregation in the Americas. These two works aim at suggesting an eschatological purview so as to overcome the montage of historical truth edited by colonial powers into a film they control. The sarcasm of the former work—which translates slavery into the traffic of cattle and the murder of American Indians in Hollywood westerns—serves to return to the etymological root of the word, from Greek sarkhos, ‘flesh.’ Paradoxically then, eschatology is less a realm of final ends than of liberated bodies in an imaginary film.
This Introduction looks back at the arguments presented in Part II, which explained a range of interpretive effects by appeal to particular linguistic rules rather than generative interpretive principles. The book argues that these effects are not conversational implicatures (CIs). Rather, they escape the explanations of the theories of Part I. However, the majority of the analyses in Part I still remain. Part III turns to these remaining analyses. Part III is concerned with cases whose interpretations outstrip the rules of language. The chapters here are particularly concerned with cases of figurative language, including metaphor, sarcasm, and irony, along with other types of evocative language such as humor and hinting, whose import appears to escape conventional meaning, broadly construed. The chapters ask: what guides these interpretive effects?

“Wondering Under Which Head I Come”
Regis M. Fox

Anna Julia Cooper condemns ideals of abstraction and universality within the traditions of U.S. Constitutionalism, Episcopalianism, and in the literature of leading establishment writers, including William Dean Howells. As articulated in Chapter 3, “‘Wondering under Which Head I Come’: Sounding Anna Julia Cooper’s Fin-de-Siècle Song,” an avowed embrace of difference, pluralism, and conflict characterizes Cooper’s prose, while her analyses of black male gender bias in the realm of higher education signal keen insights into the nuanced constraints of ostensibly liberal politics of the era. In A Voice From the South (1892), her reconceptualization of dominant tenets of civility and equality as “critical regard”; her invocation of musical metaphor; and her irruptions of sarcasm, compel a radical reevaluation of ways of recognizing social change. Cooper also extends an indictment of the provinciality and
subtle maintenance of racial hierarchies within the (white) Women’s Movement which holds relevance today.

The Experienced Distinction between What Is Said and Implicated Content
Jody Azzouni

This chapter focuses on the phenomenological notion of implicated content. It’s shown that the distinction between what the nonprofessional perceives as what is said and what is implicated is robust. The speaker-hearer expects agreement on what is said; the speaker-hearer expects debates over what is implicated. What can be implicated, based on what is said, is seen to be quite open-ended—subject only to the ingenuity of the speaker and the speaker’s audience. The topic of how much contextual infiltration into what is said is then taken up. Against Cappelen and Lepore, Travis, and others, it is argued that what is said is fairly circumscribed in how much it can be affected by context.

Sarcasmos
David Marno

This chapter argues that Donne not only recognizes distraction as a challenge to his pursuit of attention, but he figures it prominently in the Holy Sonnets by using the rhetorical trope of sarcasmos. Unlike modern sarcasm, sarcasmos was a non-ironic, hostile mockery of the defeated, dead enemy. The chapter shows that in Christian contexts, sarcasmos becomes the trope of mocking the Pauline symbolic enemy of the flesh (sarx), and everything that this notion of the flesh stands for (“the world according to the flesh.”) In the Holy Sonnets, Donne uses this trope of sarcasmos as a peculiar Imitatio Christi: the sonnets mock their own language as a distraction much like, according to early modern
rhetoricians, the crucifixion mocked the human flesh and its inherent mortality.

Humor in the Music Classroom
Bridget Sweet
in Growing Musicians: Teaching Music in Middle School and Beyond
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Chapter 6 focuses on humor in the adolescent music classroom. Adolescents can be very funny people and humor provides a natural way to connect with and guide them. In addition, as adolescents can also be consumed with self-consciousness and worry, humor in the music classroom provides them an escape from such issues. Middle-level music educators can also be very funny people and use humor in a variety of ways. However, when using humor as a teaching tactic, it must be approached and executed mindfully. Humor used for good can engage students in musical experiences, but if used negatively, it may damage relationships and impair students’ sense of themselves. Sarcasm should be employed selectively and used only in positive or neutral ways.

The Scope of Interpretive Reasoning
Ernie Lepore and Matthew Stone
in Imagination and Convention: Distinguishing Grammar and Inference in Language
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This chapter considers the role of open-ended inference in interpretation. It introduces examples that provide plausible cases of non-conventionalized patterns of interpretation: metaphor; non-serious utterances, including cases of sarcasm, irony, and humor; and hinting. Grice and many others have sought to explain the figurative and evocative character of such cases through general pragmatic mechanisms; in particular, the chapter reviews Gricean accounts that derive new implicated meaning by appeal to flouting of the Cooperative Principle and its associated maxims. What such explanations miss is that different interpretive effects recruit different imaginative mechanisms, rather than homogeneous interpretive reasoning. The chapter lays
the groundwork for the case studies in the remainder of Part III that substantiate the heterogeneous reasoning required to interpret different kinds of figurative and evocative utterances.

Presenting Utterances
Ernie Lepore and Matthew Stone

in Imagination and Convention: Distinguishing Grammar and Inference in Language

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This chapter examines cases that are generally thought of as non-serious, echoic, or pretenseful uses of utterances. In particular, it explores sarcasm, which is described as an invitation to explore the contrast between the apparent contributions of an utterance and the way things actually are. It then turns to literary irony, which is described as an invitation to engage with an imagined speaker. Finally, the chapter explores humor, which seems to involve, among other things, an invitation for the hearer to appreciate a surprising pair of contrasting perspectives. A series of observations establishes the distinctive status of these kinds of figurative language. All three are creative and open-ended, knitting together the interpretation of extended discourses and affording indefinite opportunities for deeper appreciation. However, although the figures can be combined with one another, they can be clearly distinguished from one another with simple cases.