

The aim of this research is to examine the intricate interplay between the semiotics of settings and the phenomenon of ironic speech acts in creating dysfunctional communication in Edward Albee's selected plays. It argues that the semiotics of the setting in Albee's plays captures the nuanced tapestry of human interactions and their relationships. These settings become metaphor for the emotional landscape of the characters, with each room, bench and stage becoming a canvas upon which the complexities of dysfunctional human interactions are painted. It also dissects the intricacies of linguistic facade through theory of ironic speech acts to weave meaning out of broken and ironic articulation. It was found that the interplay of spoken words, their intended meanings, and the underlying contradictions create a dynamic tension. This research also unravels that how speech acts are wielded as weapons in power struggles among different characters. A detailed analysis of this study suggests that the conscious counterfactual expression i.e. ironic utterance opens up multiple perspectives even to a single reality.