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A STUDY IN DISCOURSE ANALYSIS AND COHESION WITH SPECIAL
REFERENCE TO THE BIRTHDAY PARTY BY HAROLD PINTER

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ABSTRACT

This study is an attempt to explore the ways *discourse analysis* and
*cohesion* can be exploited in the study of modern drama.  The study is
divided into three parts: background information about developments in
discourse analysis, cohesion and modern theatre; the description of the
system of analysis; and the interpretation of the sample play, *The
Birthday Party* by Harold Pinter.

The system of analysis consists of discourse analytical units complement-
ed by cohesive devices.  The former include the following units: *acts*,
*moves*, *exchanges*, *episodes*, *sequences*, *monologues* and *encounters*, of
which the first three are *prospective* and the others *retrospective*
structures.  The latter include the following devices: *ellipsis*,
*substitution*, *reference* and *lexical cohesion*; *discourse coherence*, and
*interactional iconicity*.

The *description* of the play is made using the discourse analytical and
cohesive devices and covers the whole length of the play.  The *inter-
pretation* of the play is carried out with the help of two concepts:
*microcosm* and *macrocosm*.  The microcosm means the world of the play and
exists in this study in the coded description of the play.  The macro-
cosm means the real world in which the microcosm exists as a play, and
is the relation between the play as a message and its audience.

Through these concepts the study attempts to illustrate the special
nature of Pinter's drama and to explain certain textual features and
analytical processes through which the reader and the audience make
their  interpretation of the characters and the content of the play.
The interpretation concentrates on the following aspects: the
organization of the play, including the aspects of rhythm, tempo and
intensity, patterns of individual and contrastive orientation; and the
elements of the Absurd that are regarded as characteristic of the play:
mystery, menace and humour.

discourse analysis. cohesion. study of modern drama. study of
British drama. verbal manipulation. linguistic stylistics.

PREFACE

This is an attempt to explore some of the possibilities that
linguistics has to offer for the study of literature. In this explora-
tion I concentrate on discourse analysis and cohesion and try to show
how they can be exploited in the study of modern drama. The idea for
such a study came to my mind during my stay in the Department of
Language and Literature of the University of Birmingham. I therefore
thank the British Council for granting me an award and thus giving me
the opportunity to familiarize myself with the research undertaken in
the English Language Research Unit of the department. I also wish to
thank Dr Malcolm Coulthard for his advice and support during the pre-
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Finally, I owe a great debt of gratitude to my family, friends and
colleagues, without whose support and encouragement this study would
never have come into existence.

I wish to dedicate this study to the memory of my father.

Jyväskylä
June, 1983                                                    L.K.

# CONTENTS

I INTRODUCTION


1. THE AIM OF THE STUDY

The present study has two aims:
1. to present a model for the analysis of dramatic texts; and
2. to show how the model can be applied to the analysis of a play.

Until very recently there have been no ways of analysing what is characteristic of drama - meanings behind the words that the characters speak, something that definitely exists but which eludes textual analysis. Only the recent development in discourse analysis has made it possible to grasp the implied meanings, the dynamic character of drama and its creation of meaning through interactive processes. This development has encouraged the writing of this study: the purpose of the present study is to develop a model of analysis in which discourse analytical techniques are complemented by aspects of the study of cohesion.

Three coinciding contemporary trends of development in the theatre and in linguistics have prompted an analysis of an absurdist play and the choice of Harold Pinter as the representative dramatist. The growing interest in and search for new dramatic devices and the development of absurd drama coincided with a new interest in linguistics in cohesion and coherence in discourse, the problems of which have been amply illustrated in Ionesco, Beckett, or Pinter.

In order to show how the analysis works in practice, the analytical model is applied to a particular play, *The Birthday Party*. The descriptive apparatus of the model enables the description and interpretation of the whole of the play and also makes it possible to verify the interpretative statements made on the basis of the description. The study wishes to illustrate the special nature of Pinter's drama, and also to explain certain textual features and analytical processes through which the reader and the audience make their interpretation of the content and characters of the play.

## 1.1. The Structure of the Study

The study has three main parts. The first part provides information about the background for the present study: recent developments both in discourse analysis and in the study of cohesion, the era of change in British theatrical life, and The Theatre of the Absurd. At the end of the first part, the contributions of the literary and linguistic background sources for the present study are drawn together in the presentation of a model of analysis.

The second part describes the various problems connected with the development of the model and suggests several solutions. The model is described in detail, with examples from modern British drama.

The third part concentrates on the description and interpretation of the sample play, *The Birthday Party*. The play is regarded as a dramatic image consisting mainly of three elements of the Absurd: Mystery, Menace and Humour.

## 2. APPROACHES TO DISCOURSE ANALYSIS

In this chapter an attempt is made to describe some aspects of the field of language study called *discourse analysis*, starting with the scope of discourse analysis and continuing with descriptions of discourse analytical methods.

## 2.1. The Scope of Discourse Analysis

An important shift occurred in the theoretical perspective on language study when the interest was focused not so much on the structure of language but on its functions. In order to interrelate linguistic form, semantic interpretation and pragmatic use for an understanding of how people communicate, it was necessary to go beyond sentence structure. The interest in supra-sentential analysis is not in itself new (cf. Firth 1957), nor is it limited to linguistics in the narrow sense, as sources in anthropology (especially ethnography),

philosophy, sociology and psychology all confirm. Such attempts to study discourse - language above the level of the sentence - are called discourse analysis. Discourse analysis should be distinguished from *text analysis*. Students of text analysis attempt to discover the devices through which lexical coherence is manifested in a text by the use of sentence-linking devices. Such research has been termed text analysis, and is represented by work on register (Halliday et al 1964, Gregory 1967, Crystal and Davy 1969), and on cohesion (Hasan 1968, Halliday and Hasan 1976). These approaches can be labelled text analysis because of their concentration on the correlation of linguistic forms as an indicator of textual cohesion, and can be seen to contrast with the more functional and sociolinguistic techniques of discourse analysis.

Discourse is a dynamic process by which meaning is given to linguistic interaction. The analysis of discourse examines the communicative properties of language and investigates the uses to which speakers put their knowledge of linguistic codes in order to interact with each other. Its focus of attention is on the functioning of the instrument of communication, on the manner in which it is actually put into operation in the expression of messages. In the study of communicative activity, discourse can be studied as an end in itself. It is concerned not with the more exact description of grammatical rules but with how language users put their knowledge of such rules to communicative effect, how they negotiate meanings with each other, how they structure an ongoing interaction, etc (Widdowson 1979:116-117). Discourse can also be studied not as an end in itself but as a phenomenon secondary to various interactional processes.

According to Riley (1977), discourse analysis involves the analysis of the linguistic aspects of interaction: it is a branch of pragmatics, and its range of study includes the ways in which we create, relate, organise and realise the meaning created within the discourse. Riley emphasizes that if discourse is to be fully described, all message-bearing phenomena must be included, including paralinguistic and non-verbal behaviours. He suggests that two types of description are needed (Riley 1977:22): Etic (collecting raw data) and Emic (describing the underlying structures).

Brown (1980) emphasizes that although discourse analysis is a cover term for a wide range of undertakings arising from a confluence of the

interests of many different disciplines, scholars of all these differ-
ent disciplines are all concerned with the relationship holding between
the formal systems of language which are used in a given context and
the communicative effect of those formal systems in such a context.
In her view, discourse analysis examines the formal syntactic features
of an utterance, the semantic structure of its propositional content,
the linguistic presuppositions inherent in lexical selection, the
formal thematic structure of the sentence, the mode of reference, the
intonation and structure of the sentence, the intonation and rhythmic
contours, 'voice quality' and other (gestural/postural etc) paralin-
guistic features, and also the *effect* of the utterance of a message
thus characterised, by a particular speaker, to a particular hearer,
before a particular audience, on a particular occasion, in a particular
genre, on a particular topic, choosing a particular channel. The
effect of the utterance is then investigated with respect to the inter-
active structure holding between the speaker and the hearer taking into
account the development of the propositional and logical structure of
the topic, and the performative intention of the speaker in producing
the utterance.

According to van Dijk (1981:1) 'discourse studies' refer to the new
interdisciplinary field between linguistics, poetics, psychology and
the social sciences concerned with the systematic theory and analysis
of discourses and their various contexts.

Sinclair (1980) suggests that those phenomena which the level of
discourse describes are those that arise when more than one partici-
pant is involved in creating linguistic structures, and where the
activity is supposed to be purposeful. He terms these phenomena
*multiple-source*, as a contrast to *single-source* phenomena, which are
described by conventional syntax, phonology, etc. Sinclair (1980:254)
emphasizes that the assumption of purposefulness is a major characteris-
tic of discourse analysis:

> The purpose of activity as seen from multiple-source lin-
> guistics is the achievement of outcomes. At least two lan-
> guage-using individuals contract to exploit their ability
> to construct meanings in such a way as to move from one
> state of awareness to another. Whatever may be the planning
> of individuals, the outcome is determined by the interaction.

## 2.2. Principles in the Study of Discourse

One of the leading principles in discourse analysis has been the work on illocutionary acts by philosophers of language (Austin 1962; Searle 1965, 1969; 1975; Sadock 1974). Simultaneously the theoretical focus has shifted from grammar to pragmatics.

Labov (1972) emphasized the functional use of language; the most important step is to distinguish 'what is said from what is done'. The unit of analysis is not 'clause' or 'sentence', although the unit may frequently consist of a clause or a sentence. Hymes (1974) labels the unit a 'speech act' and claims that it represents a level distinct from the sentence and not identifiable with any single portion of other levels of grammar nor with segments of any particular size defined in terms of other levels of grammar.

The utterance is regarded as the basic unit of analysis by Labov (1970, 1972), Schegloff (1968, 1972) and Jefferson (1972, 1973). Sinclair and Coulthard (1975) use a smaller unit, a move. Myers (1979) uses the term conversational act and includes both verbal and non-verbal interactive acts. Widdowson (1979) introduces the concept of interactive act. Interactive acts differ from illocutionary acts in that illocutionary acts are essentially social activities which relate to the world outside the discourse, whereas interactive acts are essentially ways of organising the discourse itself and are defined by their internal function.

While it is generally agreed that the relations between the basic units of discourse depend on their respective functions, the number of functions varies. Austin (1962) suggests that there may be as many as 10,000, Sinclair and Coulthard (1975) postulate only 22, and Searle (1969) suggests an intermediate number.

Illocutionary acts convey the communicative intentions of the addressor. To the extent that the addressee responds in terms of his comprehension of that intention, illocutionary force serves to regulate the interactional process. It is one of the general rules of co-operative conversation that a question is normally followed by an answer. The question-and-answer is a major type of 'adjacency pair' (Schegloff and Sacks 1973), and performance of the first part of the pair is one

device for making the addressee take a 'turn' by responding with the second part (Sacks, Schegloff and Jefferson 1974).

It seems that turn-taking behaviour and the recognition of illocutionary force in conversation can be explained in terms of the participants' knowledge of the rules associated with the sequencing of discourse acts (referred to as tactics by Sinclair and Coulthard 1975). It is not yet possible to formulate these rules with any generality, or to say how they relate to corresponging procedures for performing a sequence of discourse acts (Widdowson 1979), but it is nevertheless assumed that they exist. The fact that it has been possible to construct discourse sequences from utterance-length excerpts has been attributed to the existence of such rules (cf Abramovici and Myers 1975, Clarke 1975).

One of the problems of discourse analysis is to show how the functional categories are realised by formal items - what the relationship is between 'request' or 'question' and the grammatical options available to the speaker. Sacks and Schegloff (1972) assume that their categories are intuitively recognisable from the label, while Labov (1972), for example, attempts to write rules to explain how a given lexico-grammatical structure comes to realise a given function in a given situation.

In spite of many problems connected with discourse analysis at the present stage, several researchers have found the new field worth exploring. Discourse analysis has been applied to the study of classroom interaction (Sinclair et al 1972; Sinclair and Coulthard 1975), intonation (Brazil 1975, 1978), literature (Pearce 1977, Coulthard 1977; Burton 1980), committee talk (Stubbs 1973), lecture monologue (Montgomery 1977), the acquisition of language (Bullowa and Jones 1979, Halliday 1975, 1979; Hatch 1978; Garvey and Hogan 1973; Shatz and Gelman 1973), doctor-patient dialogue (Candlin et al 1974) and conversational structure (Keenan 1974, 1975; Widdowson 1979). Moreover, discourse analysis is closely associated with the teaching of language as communication (Widdowson 1978) and with the teaching of language for specific purposes (Candlin 1981; Candlin et al 1976; Sinclair 1981). A new field is contrastive discourse analysis (Sajavaara and Lehtonen 1980; Sajavaara, Lehtonen and Korpimies 1980; Ventola 1980).

## 2.3. Descriptive Systems of Discourse Analysis

Most approaches to discourse analysis are purely theoretical or concentrate only on certain aspects of discourse. There are very few discourse analytical systems devised for describing any length of ongoing discourse. In the following some of these descriptive systems are studied in more detail.

### 2.3.1. A Linguistic Framework for Describing Classroom Interaction

The first linguistic framework for describing ongoing discourse was introduced by Sinclair and Coulthard (1975). The main principles of their analytical system are explained below in detail because the Sinclair-Coulthard system has provided the basis for several other studies, including the present one. The explanation concentrates on the following points:

(1) the theoretical framework,

(2) grammar vs discourse; and

(3) a model for discourse.

Theoretical framework

The work by Sinclair and Coulthard (1975) is concerned with presenting a theoretical framework for analysing teacher-pupil interaction, with speculations about its applicability to conversation. It is argued that classroom conversations are a good starting point for conversational analysis, since classroom conversations are controlled in certain ways that other conversations are not.

The work by Sinclair and Coulthard is distinguished from the less rigorous work of sociolinguists like Sacks, Schegloff and Jefferson in that it gives a rigorous descriptive apparatus emphasizing the necessity of describing all of the data and of fulfilling the demands of formal description. The four minimum criteria - finiteness; that all of the data should be describable; formality; and the inclusion of one impossible combination - necessary for a satisfactory structural description were first outlined in Sinclair (1973).

The interaction inside the classroom is described using a rank scale
model based on Halliday's grammatical system (1961). The basic assump-
tion of a rank scale is that a unit at a given rank is constituted of
one or more units of the rank below and combines with other units at
the same rank to make one unit at the rank above. The unit at the
lowest rank has no structure. Table 1 shows the levels and ranks of
the system, and the relationships between grammar, non-linguistic or-
ganisation and discourse, taken from Sinclair and Coulthard (1975:24).
The table clearly illustrates the position of the discourse level be-
tween grammar on the one hand, and larger, non-linguistic organizational
principles on the other hand.

Table 1.  Levels and ranks of the Sinclair-Coulthard rank scale system.

| Non-linguistic organisation | DISCOURSE | Grammar |
|---|---|---|
| course<br>period<br>topic | LESSON<br>TRANSACTION<br>EXCHANGE<br>MOVE<br>ACT | <br><br><br>sentence<br>clause<br>group<br>word<br>morpheme |

The discourse ranks are defined in the following way:
A *lesson* is the largest discourse unit. It consists of a number of
transactions and is often coextensive with the pedagogical unit period.
'Lesson' was the largest unit in the study of classroom conversation.
In later research carried out in Birmingham the term lesson was changed
to *interaction*, to correspond to the needs of the study of casual con-
versation. The largest discourse unit in the present study is an en-
counter (see p. 121).
A *transaction* consists of a series of exchanges, typically bound by an
opening and closing exchange. Transactions usually have one single
purpose and are built around one of the major exchange types: inform,
direct, and elicit. In the present study an episode is approximately
equivalent to a transaction but is defined in a different way (see
p. 114).

An *exchange* typically consists of an initiation, a response, and possibly, a feedback.  Exchanges involve two or more utterances that are dependent on one another, but are spoken by different participants to the conversation.

A *move* is the smallest free discourse unit that has an internal structure, consisting of lower ranking discourse units, ie. acts.  A move constitutes a coherent contribution to the interaction that essentially serves one purpose, eg. framing, answering, follow-up.

An *act* is the smallest discourse unit and corresponds roughly to the grammatical unit clause.  It is, however, a functional unit.  Some major acts are elicitation, directive, and informative, each of which can be realised by different grammatical sentence types.

The category of act is different from Austin's illocutionary acts and Searle's speech acts.  Acts are defined principally by their function in discourse, by the way they initiate succeeding discourse activity or respond to earlier discourse activity.  The analytical system is rather crude and does not attempt to distinguish for example between 'request', 'ask', 'entreat', 'beg', 'enquire'.  The system has the advantage, however, that as a descriptive system within the Hallidayan framework it allows the concept of 'delicacy' - initially crude or general classifications can at a secondary stage be more finely distinguished.

Grammar vs discourse

One of the problems for a system of analysis of discourse is to show how the functional categories are realised by formal items.  An elicitation requires a linguistic response, a directive requires a non-linguistic response, and an informative passes on ideas, opinions, etc. In the unmarked case they are realised by interrogatives, imperatives and declaratives respectively, but marked realisations also exist. Sinclair and Coulthard (1975:28) give an example of a contrast that can occur between form and function:

> A native speaker who interpreted "Is that the mint sauce over there?" or "Can you tell me the time?" as yes/no questions, "Have a drink" as a command, or "I wish you'd go away" as requiring just a murmur of agreement, would find the world a bewildering place full of irritable people.

The Sinclair-Coulthard method of analysis is a micro-functionalist approach to the analysis of spoken language, in which all utterances are seen as functioning only in terms of the ongoing discourse. Neither the Sinclair-Coulthard method nor the present study supports the uni-functionality of utterances. They are opposed to other functionalist analyses, such as those proposed by Halliday, Jakobson, Hymes and others, in which all utterances are considered as performing several different functions simultaneously. For example, Halliday (1973) means by a functional theory of language one which attempts to explain linguistic structure and linguistic phenomena by reference to the notion that language is required to serve certain universal types of demand. According to Halliday, this functional plurality is clearly built into the structure of language, and forms the basis of its semantic and syntactic organization. Halliday's functional framework consists of three components, the ideational, textual and interpersonal functions.

In the Sinclair-Coulthard system it is the place in the ongoing discourse that decides how items classified by grammar and function are ultimately defined through the concept of *situation*, (ie. the information about the non-linguistic environment) and *tactics*, (ie. the syntagmatic patterns of discourse). Situation includes all relevant factors in the environment, social conventions and the shared experience of the participants. Tactics handles the way in which items precede, follow and are related to each other. Situation and tactics are used to handle the lack of fit between grammar and discourse. For example, the unmarked form of a directive may be imperative, 'Shut the door', but there are many marked versions, in which interrogative, declarative, and moodless structures are used:

> Can you shut the door?
> Would you mind shutting the door?
> I wonder if you could shut the door?
> The door is still open.
> The door.

All the above utterances are directives using the definitions of discourse categories. Their grammatical structures vary, however, and it is only through a) the specific situation in question and b) the specific function of the utterance in the situation that the utterances finally receive their discourse definitions.

Table 2 (Sinclair and Coulthard 1975:29) exemplifies relations
between grammar, situation and discourse. For example, an utterance
in the declarative form may function in the situation as a statement,
a question, or a command. The discourse definition of the utterance
will then be the result of these; a declarative statement is an in-
formative, a declarative question is an elicitation, and a declarative
command is a directive. There is only one combination that Sinclair
and Coulthard cannot instance: imperative statement.

Table 2. Relations between grammar, situation and discourse.

| *discourse categories* | *situational categories* | *grammatical categories* |
|---|---|---|
| informative | statement | declarative |
| elicitation | question | interrogative |
| directive | command | imperative |

A Model of Discourse

Sinclair and Coulthard (1975:135) propose a hierarchical model for
discourse. Diagram 1 illustrates the relations between categories of
meaning, systems of choice, units of discourse and the surface real-
isations in language.
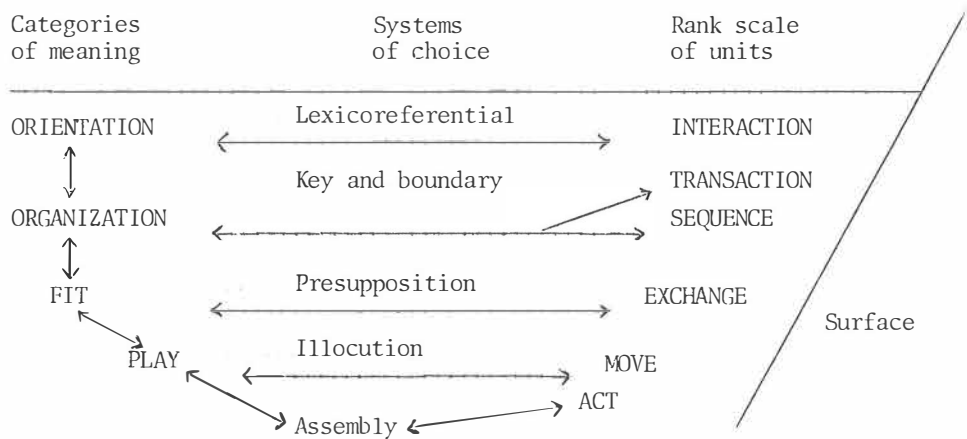


Diagram 1. The Sinclair-Coulthard model of discourse.

According to Sinclair and Coulthard, there is a rough horizontal
correspondence between the two scales in the diagram, particularly in
the lower reaches. Higher up there is a possibility that more units
for the rank scale will be postulated, or that some discourse types
will not require all those available in the language as a whole. The
left-hand categories are exhaustive and apply to every instance of
interactive language.

*Orientation* is the highest category of discourse meaning, but it is
realised in rather superficial text choices, such as the selection of
words; the use of synonyms or substitution words; the choice of ellip-
tical structures etc. Discourse analysis alone is not sufficient in
a study of orientation, but has to be complemented by the study of
cohesive devices. *Organization* means the network of choices through
which participants signal their strategies for the conduct of the dis-
course. *Fit* concerns the ways in which successive items in the dis-
course are related, *Play* concerns the choices that are open to an indi-
vidual at any point in an interaction, while *Assembly* is the lowest
category and carries practically no discourse value.

The model is to be seen, apparently, as a summary in the form of
a diagram of possibilities for the study of discourse. The model as
a whole is not linked to the classroom study. The use of the model
lies in the exposition of the possibilities for further study in the
field of discourse. Later research in Birmingham has, for example,
concentrated on intonation (Brazil 1975, 1978; Coulthard and Brazil
1979; Brazil, Coulthard and Johns 1980) and its significance for the
organization of exchanges and transactions. The present study has
found the categories helpful, especially the category of orientation,
which will be discussed in more detail in Chapter III. The category
of organization will be discussed in more detail in the chapter dealing
with verbal manipulation (III  4.2.2.).


## 2.3.2. Extending the Discourse-Analytical Apparatus

Burton (1980) has contributed two important findings to the study
of discourse analysis: the presentation of conflict and the notion of
the discourse framework.

She states that the analysis developed by Sinclair and Coulthard is difficult to apply to data other than authoritarian classroom or parent-child interaction, where the adults are behaving in an educationalist pattern. The analytical apparatus should be able to cope with the various different types of interaction that occur in modern drama. Most importantly, drama presents situations of conflict. This feature alone makes the data radically different from almost all the other data studied using the Sinclair-Coulthard method of analysis, and an extension of the discourse analysis apparatus is needed so that the data can be handled. Interactants in plays exhibit many kinds of conversational behaviour, eg. they argue, insult each other, and refuse to do what they are told, and this will not fit into the collaborative-consensus model of Sinclair and Coulthard.

The solution proposed by Burton is to reconceptualise conversational moves so that, given an opening move by speaker A, B has the choice of politely agreeing, complying with, supporting the discourse presuppositions in that move, or of not agreeing, not supporting these presuppositions. Burton labels these two possibilities *supporting* and *challenging* moves. That means that part of the conflict material is handled at move rank, and part at act rank.

Burton argues that the *discourse framework* concerns the presuppositions set up in the initiating move of an exchange, and the interactional expectations dependent on that move. She claims that exchanges can be seen to last as long as this framework holds. The discourse framework set up by an initiating move has two aspects, which, following Halliday (1971), she labels: (1) ideational + textual, and (2) interpersonal.

The ideational + textual aspect is defined lexico-semantically and can be retrieved from the lexical items used in the topic-component of any initiating move. The potential discourse framework dependent on that move then includes all items that can be categorised as cohesive with that move, using the notions of Halliday and Hasan (1976): substitution, ellipsis, conjunction, and lexical cohesion.

The interpersonal aspect concerns interdependent or reciprocal acts, where certain initiating acts set up expectations for certain responding acts. For example, an informative as the head act in an opening move sets up the expectation that the head act of the responding move is an

acknowledge. The other initiatory acts and their appropriate and expected second-pair parts are the following (Burton 1980:150):

> Marker .................... Acknowledge (including giving
> attention/non-hostile
> silence
>
> Summons ................. Accept
>
> Metastatement ............. Accept
>
> Elicitation .............. Reply
>
> Directive ................ React
>
> Accuse ................... Excuse

Once an initiating move has been made, the addressee has a choice of supporting it or challenging it. A supporting move is any move that maintains the discourse framework set up by the initiatory move. If speaker A sets up the framework, then, once speaker B has supported it, he may also support it. While supporting moves function to carry on the topic presented in a previous utterance, challenging moves function to hold up that topic in some way.

The basic idea of Burton's analysis, the initiation that is either supported or challenged, is contrary to the analysis presented in this study. The present study holds the view, also expressed by Coulthard and Brazil (1979), and Brazil et al (1980), that the exchange is the basic building block of all linguistic interaction. In this view, exchanges in everyday conversation are seen to consist of two or three moves, sometimes even four. With each successive move the speaker's options become fewer: the opening move delimits a set of acceptable answering moves; a succeeding follow-up move is restricted to reformulating or commenting upon the answering move, and a second follow-up move, if it occurs, is virtually restricted to a very limited set of alternatives. The significance of the exchange as a central discourse unit has been strongly supported by Brazil (1975, 1978) in his studies of intonation. He discusses the function of intonation choices at points of speaker change in the light of the following example:

```
high            GOT the
mid//p have you       TIME//p it's THREE O'     ///p      //
low                                CLOCK    THANKS
```

The first two moves of the example comprise a pitch sequence and

reinforce the fact that a follow-up move is not structurally required;
its status as an additional element is emphasized by the fact that it
constitutes a separate pitch sequence on its own.

Brazil points out that there are very few possible alternatives for
the follow-up move while still remaining within the same exchange.
The follow-up move could serve to acknowledge receipt of the informa-
tion and to terminate the encounter, if the exchange of the previous
example were a whole interaction between two strangers in the street.
If, instead, the exchange occurred during a longish interaction, the
acknowledging function could equally well be realised by a low termina-
tion //p AH//, or a low termination repetition //p three o'CLOCK//, or
a low key, equative, reformulation //p TIME to GO//. There are hardly
any other alternatives for a speaker within the same exchange.

In Burton's analysis, however, the concept of exchange is unneces-
sarily complicated (see Example 1). In her view, the exchange lasts
as long as the discourse framework (the presuppositions set up in the
initiating move of the exchange) holds. An analysis according to this
view gives rise to very long exchanges, to chains of supporting or
challenging moves after the original initiation. In fact they seem to
make, not an exchange, but a unit just above the exchange.

If the exchange is conceived in the way Burton does it, the fine
distinction showing the initiating and responding moves is blurred.
In Burton's analysis it is immaterial to indicate which of the two
characters make initiations and which respond, the important point
being that both of them are seen either to support or to challenge
the original initiation. The analytical system used in this study
allows for the distinction between initiations and responses to be
retained while at the same time indicating both the appropriate and less
appropriate responses. Although Burton's analysis is well-equipped to
code succeeding dialogue along the vertical axis, the horizontal axis is
forgotten. This is exemplified by the long supporting move in Example 1.
The move consists of nine acts spoken by the two interactants in turn.
This idea that a move can be made up of a piece of continuing conversation
is superficial. Although the acts in the supporting move of the example
can be regarded as being supportive to the original initiation, informa-
tion about turn-taking is, however, unnecessarily wasted. For example,
the act 14 is clearly also a new opening and the act 15 constitutes a

Example 1.  An extract of coded analysis (Burton 1980:160-161).

| Challenging Move | Act | Opening Move | Act | Supporting Move | Act |
|---|---|---|---|---|---|
| Trans. 1<br>Boundary | | 1 B Kaw        Frame | m | | |
| Opening | | 2 What about this?<br>3 Listen to this!<br>4 A man of 87 wanted<br>  to cross the road<br>5 But there was a<br>  lot of traffic see<br>6 He couldn't see<br>  how he was going<br>  to squeeze through<br>7 So he crawled<br>  under a lorry | s<br>s<br><br>inf<br><br>adv4<br><br><br>add5<br><br>cau | | |
| Challenge    8 G He what?<br>        (KS 2) | el | | | | |
| Re-Opening | | 9 He crawled under<br>  a lorry<br>10 A stationary lorry | rep7<br>qua19 | 11 G No? | ack10 |
| Bound-<br>Opening | | 12 B The lorry started<br>  and ran over him | add7 | 13 G Go on!<br>14 B That's<br>  what it says<br>  here<br>15 G Get away!<br>16 B It's enough<br>  to make you<br>  want to puke<br>  isn't it?<br>17 G Who advised<br>  him to do a<br>  thing like<br>  that?<br>18 B A man of 87<br>  crawling<br>  under a lorry<br>19 G It's un-<br>  believable<br>20 B It's down<br>  here in black<br>  and white<br>21 G Incredible | ack12<br><br><br>com12<br>ack12<br><br><br><br>ack12<br><br><br><br>ack12<br><br><br>rept4,7<br><br>ack<br><br><br>com<br>ack |

responding move to it. In a study of interactional patterns it is necessary to be able to code the characters that make initiations and those that make responses, as well as the kinds of initiations and responses.

Another weak point in Burton's analysis is the strict formalization of the pairs of moves. An example of this is the definition of the pair *accuse* and *excuse*, which is defined so that the function of an accuse is to elicit an excuse. Such a strict formalization makes it difficult to apply the system of analysis to any other data.

Other differences between the two systems are examined in more detail in Chapter II.

The work carried out by Montgomery (1977) on lecture monologue gives new insights into the structure of discourse. He proposes a model for the analysis of long stretches of what Sinclair and Coulthard would call informatives, and includes intonation features as criteria for defini-tion in his analytical apparatus. The following points, which have been useful for the development of the present analysis, will be dis-cussed below:

(1) main and subsidiary discourse;

(2) plane changes; and

(3) discourse analysis and cohesion as complementary parts of analysis.

Montgomery proposes a discourse model which contains three layers: *episode*, *period* and *member*. Episodes are the largest discourse units proposed and are distinguished by focusing activity at their boundaries. They can be said to represent divisions into topics. Episodes are seg-mented into periods, which are considered to have a definable prosodic shape specified in terms of key (relative pitch height) and tone (pitch movement). Periods themselves are constituted by members, which can simultaneously be ranged into classes according to their function in the discourse.

Lecture monologues are seen as proceeding by an interplay of two separate modes of discourse. One strand of discourse describes and explains the phenomenon in question, while the other is concerned with reflecting and commenting on the primary discourse. These two strands are seen as constituting discourse activity on separate planes, and are called *main* and *subsidiary* planes of discourse. The two modes are illustrated in the following (Montgomery 1977:97):

| MAIN MODE | SUBSIDIARY MODE |
|---|---|
| /(M1) I shall be concentrating mainly on amplifiers for amplifying sinusoidal signals - AC signals, alternating current/ | |
| | /(M2) this is a misnormer/(M3) to say it's an alternating current voltage; an AC voltage, as so many people do of course is a bit of a nonsense/(4) erm we all do it/(M5) so I'm afraid that I'm going to have to use this rather loose terminology/(M6) I hope you'll know what I mean/(M7) I mean a periodically time varying signal which is probably sinusoidal/ |
| /(M8) so we shall be dealing with small signal and large signal AC amplifiers and amplifiers of steady voltages - DC amplifiers/ | |

Subsidiary discourse can be divided into two main kinds of activity: *glossing* and *asides*. The role of glossing is to reflect back on, modify, evaluate and comment on the main discourse. Asides involve a marked plane change (cf below).

Main discourse alternates between two types of member - *focusing* and *informing* members: the lecturer says what he is going to talk about, says it, and then sums up what he has said. This kind of sequence is termed a discourse episode. Focusing members account for activities at boundaries of episodes, and informing members constitute the body of episodes. Informing members are the steps through which the main mode proceeds. They are frequently linked together by a limited range of conjunctive items such as *and, so, but, or, so that*. Following Halliday and Hasan (1976), Montgomery terms the three prime relations in lectures additive, adversative and causal, corresponding to the three most frequent logical connectors *and, but* and *so*. These do not, however, correspond sufficiently to the needs of a textual analysis. For example Källgren, who is solely concerned with textual analysis, finds considerably more categories useful (1979; see also p. 129 in this study).

Changes from one mode to the other take place through *plane changes*. These are evident in the lecturer's constant effort to make his meaning clear by using various forms of repetition, reformulation, qualifica-

tion, etc.  The notion of discourse plane was introduced by Sinclair
(1966).  He pointed out that the plane of discourse can be changed by
referring to the grounds of the utterance itself.  A reply such as
*What do you mean, enjoy?* to the question *How are you enjoying Bir-
mingham?* shifts the orientation of participants to the presuppositional
grounds of the discourse itself, and these presuppositions must be ex-
amined before the discourse can resume normally.  The intervening dis-
course can be termed a plane change.  The notion of plane change is
adopted to the analysis of monologues in this study.  It clarifies the
changes  of the speaker's point of view - the speech may be directed to
no-one in particular, or to a certain character, and it may function to
elicit a response (see p. 118).

The most significant contribution of  Montgomery is the fact that
discourse analysis should be combined with the study of cohesive devices
to use the full potential of both analyses.  The enumeration of the
cohesive devices typical of lecture monologue provides much information
on the surface markers which link one syntactically independent unit
with another.  But the mere description of overt linkages in a text
cannot account for how the text holds together, and there is the ques-
tion of what exactly is linked by cohesion.  Montgomery argues that,
far from being merely intersentential connectives, cohesive devices
are also surface markers of units of suprasyntactical organization.
Instead, therefore, of separating cohesion from discourse (or coher-
ence), the two areas are to be considered as standing in a reciprocal
relationship.  Without the notion of discourse structure the study of
cohesion appears unmotivated while, at the same time, certain cohesive
devices provide an insight into discourse structure.

Edmondson (1981) has developed a system of analysis for describing
spoken discourse.  His model is one of the latest developments in dis-
course analysis and is chosen here to illustrate two points.  Firstly,
it should be remembered that drama dialogues are tidied-up versions of
everyday conversation; drama characters do not often make mistakes,
mishear, fumble or speak at the same time.  But when this happens, they
do it on purpose, because the playwright has thus made them convey a
certain message.  These features of everyday conversation cannot, of
course, be too plentiful in a play, but they may occur.  Edmondson's
analytical model gives examples of how to cope with phenomena he terms

*let-me-explains*, *underscorers* etc.  Secondly, the analysis offers an
interesting adaptation of the Sinclair-Coulthard method, more finely
attuned to the needs of analysis than the original.  Edmondson pro-
poses a solution to the problem of how to code conversation along the
two axes, horizontal and vertical, introducing the notion of *proffer-
satisfy* and  the structure of phases.  His analytical model can be well
applied to a detailed study of spoken discourse - although he does not
take account of intonation - but is unnecessarily complicated as a
whole for use in the study of the tidied-up versions of drama texts.

The model is largely based on the Sinclair and Coulthard rank-scale
system and operates with the units of act, move, exchange, phase and
encounter.  A communicative act is the smallest discourse unit and it is
characterised as both an interactional and an illocutionary act.  Inter-
actional acts are realised in one or more illocutionary acts.  The
underlying structure of a conversation episode is an interactional
structure, ie. it is the sequential relevance  of interactional acts
which gives coherence to a conversation, and this is reflected in the
textual cohesion of the substance of the conversation,  ie. what is
said.  Interactional structure is determined at the level of inter-
actional move, which is the level for turn-taking procedures.  Thus
interactional acts combine to form interactional moves, and interac-
tional moves are sequenced in various ways to produce exchanges.  Ex-
changes of different kinds exhibit different types of linkage, thus
combining to form phases of a conversation.  An ordered sequence of
phases may be said to describe the structure of an encounter.

The structure of a move is described by the terms of *uptake*, *head*
and *appealer*.  The uptaker validates the preceding move by the previous
speaker as a contribution to the conversation, the interactional func-
tion of the head derives from the type of move of which it is the head
exponent, and the appealer solicits uptake from the hearer.  An uptake
looks back, as it were, creating a link with the preceding move, while
an appealer looks forward.  An exchange is so defined that it produces
an outcome: when an exchange is completed, both participants are in a
position to close the matter in hand, to proceed or revert to other
business.  The second element in the exchange satisfies the first.
These two elements of structure are called proffer and satisfy.  A

proffer by definition initiates an exchange, and a satisfy by definition produces an outcome.  No exchange may be terminated other than by a satisfy move.  Proffer-satisfy sequences may be diagrammatically represented in the following way:

$$\uparrow$$

Proffer                                            Satisfy

A                                                    B
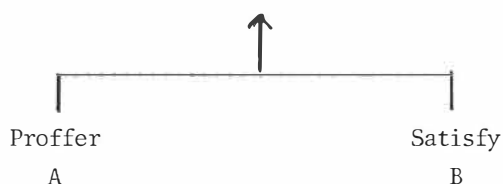
The non-directional bracketing above the line represents a closed sequence, and the arrow placed upon it signals an outcome.  The alternatives to satisfy a proffer include *satisfy*, *contra*, *counter* and *reject*. The structure of a phase is described in terms of different types of exchange linkage, which may be subordinate or co-ordinate.  A head exchange may be preceded by a pre-exchange and may be followed by a post-exchange.  Pre-responding exchange may be  embedded inside a head exchange.  Chaining and reciprocation are the two types of co-ordination suggested.

Edmondson also considers a further aspect of conversational behaviour, standardised expressions for which reference to the semantic content of the uttered expression seems unhelpful.  These expressions constitute in themselves neither interactional nor illocutionary acts, but are used in the performance of illocutionary acts.  Edmondson calls them *fumbles*.  Fumbles are similar to false starts and other hesitation phenomena, and are used by a speaker in order to gain time.  In performing communicative acts speakers hesitate, pause, cannot find the right word, and so on. Fumbles are conventionalised ways of filling such potential gaps, in such a way that in fact no gap is perceived by the interlocutor.  Edmondson characterises the following classes of fumbles: *starters*, *let-me-explains*, *underscorers*, *cajolers*, and *asides*.

Pauses are treated non-technically as observable discontinuations in the flow of speech and marked thus: ⋏ .  When more than one speaker is speaking, the utterance segments which overlap are enclosed within one pair of square brackets.

Table 3.  Interactional moves and illocutionary acts in an
extract of coded analysis (Edmondson 1981:173).

| Interactional Move in Exchange Structure | Inter- actional Act | Illocutionary Act | Spe- aker | Observed Communicative Act | Line |
|---|---|---|---|---|---|
| Proffer | Head | Interrupt | X: | excuse me | 1 |
| Satisfy | Head | Non-verbal Attend | Y: | (looks up) | 2 |
| Proffer | Head | Request Tell | X: | you don't happen to be going to Broad St do you | 3 |
| Satisfy | Head | Tell | Y: | yes I am actually I am [I'm er | 4 |
| Proffer | Head | Request Tell | X: | erm you're] not going to the new Salford Technical College | 5 |
| Satisfy | Head | Tell | Y: | yes yes | 6 |
| Proffer | Head | Request Tell | | why [are you | 7 |
| Satisfy | Head | Tell | X: | yes] I am | 8 |
| Expander (line 8) | Supportive Head | Tell | | I have to be there at eleven o[ 'clock | 9 |
| (Proffer) | Head | Request Tell | | | |
| Satisfy | Head | Tell | Y: | so do I ] | 10 |
| Expander (line 9) | Supportive Head | Claim | C: | and it's ten-thirty now | 11 |
| | Uptake | Exclaim | Y: | oh gosh | 12 |
| Proffer | Head | Request Tell | | are you on that course [ doing | 13 |
| Satisfy | Head | Tell | X: | yes I ] | 14 |
| Proffer | Head | Request Tell | | three day course | 15 |
| Satisfy | Head | Tell | Y: | yes yes | 16 |

## 2.3.2. Prospective and Retrospective Structuring

One of the interesting ideas within discourse analysis is that the
structuring within the discourse can be viewed in a prospective and
a retrospective way.

*Prospective* structures include acts, moves and exchanges, ie. units
whose structures can be defined. Since conversation proceeds in a
linear way, it is important for the analytical method to be able to
define what follows each analytical unit. This can be achieved within
prospective structuring. A single contribution of a participant in the
conversation, a move, is normally followed by a move from another par-
ticipant. The head act of the move determines the function of the move
(eliciting, challenging), and the head act is usually the last act of
the move. The co-conversationalist responds to the move, and it is
possible to predict a certain number of alternatives, from among which
he has to make his choice. Sinclair and Coulthard (1975:133) describe
as *fit* (cf Diagram 1) the way in which successive items in the dis-
course are related:

> Each successive utterance provides a frame of reference for
> whatever follows. An utterance which ends in an open elicita-
> tion, for example, can be answered (i) by a minimal, totally
> fitting response, or (ii) by something which satisfies the
> notional presuppositions of the elicitation but is structur-
> ally independent,or (iii) by something which implies an
> adequate answer but principally sets up further presupposi-
> tions, or (iv) by something which challenges the terms of the
> question - was it properly asked, was there a feasible
> answer, was it directed at the right addressee, etc.
> A  What is the capital of England?
> B  (i)      London.
>    (ii)     If you look at this map, you'll see it's in big
>             type.
>    (iii)    I suppose you're thinking of London, my home town.
>    (iv)     Why do you ask?
>             That's an irrelevant question.
>             I'm afraid I don't know a thing about capitals
>             and all that.
>             Good gracious, don't you know?

Naturally there are possibilities other than those listed above. If it
is supposed that the conversation is obeying the rules of co-operation
(Grice 1975) it is possible to assign to an initiating move a typical
responding move (see II  1.2.).

Prospective structuring as the main organising principle stops at this
point: it specifies the different choices that are open to the responder,
but it does not say which were the choices taken.

*Retrospective* structuring consists of three separate steps. First,
by looking, as it were, back to the text it will be seen which of the
alternatives that were specified by the rules of prospective structuring
have been realised. The second step then is to find evidence of pat-
terns of language above the rank of exchange. Up to the rank of ex-
change the basic organising principles are the rules of exchange struc-
ture, but from there upwards much of the content of the unit is chosen
according to the structures of non-linguistic systems. The patterns
that can be found immediately above the exchange, sequences and mono-
logues, are distinguished both by linguistic and content considerations.
Sinclair (1975:13) describes sequences:

> Immediately above the exchange, the only patterns of language
> that we can detect are stylistic, and therefore fundamentally
> retrospective, because they are intermittent and their onset
> and termination are unpredictable. A run of several similar
> questions with quickfire answers would be an example: for
> a short period a certain set of linguistic features is used
> to create some simple local meaning, eg. "this is a list",
> and a modest prospective restriction is set up, eg. if you
> don't follow the model, you will break this sequence of
> exchanges.

But above the rank of sequence there seems to be only one regular
manifestation of linguistic structure: the occurrence of frames and/or
focuses to mark boundaries in the discourse. The third step in retro-
spective study, then, is to find the units that are bound by frames
and/or focuses, ie. transactions and interactions in the Sinclair-
Coulthard system. They are units which are mainly distinguished by
content criteria since they concentrate on one topic. Sinclair (1975:
13) gives an example of a job interview, which is an interaction, and
the sequences and transactions to be found within it:

> The relation between job selection and English discourse may
> be as follows: each stage, eg. welcome, explanation of pro-
> cedure, questioning by one interviewer, will be a sequence of
> exchanges showing stylistic coherence or regularity. The
> larger stages of Beginning, Middle and End in this case, will
> be indicated only by boundary markers such as frame and some-
> times focus.

Figure 1 is a summary of the discourse units and of their relation-
ships with, on the one hand, prospective and retrospective structuring,
and, on the other, with linguistic and content distinguishing criteria.
The terms in the figure are those used in the present study.
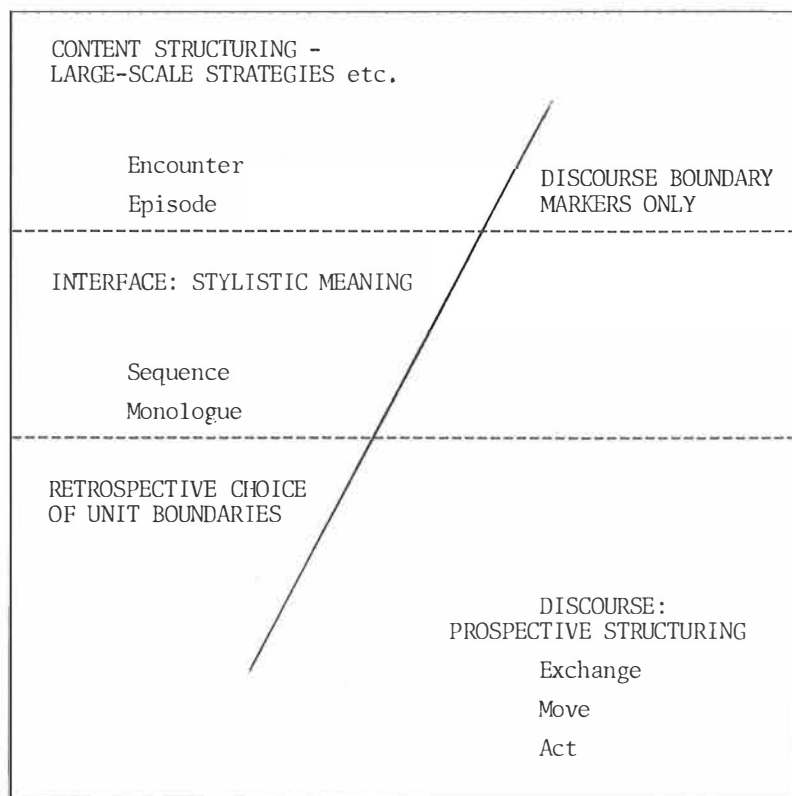


Figure 1. The location of discourse units within prospective and
          retrospective structuring. Based on Sinclair (1975a:14).

Retrospective structures include what are called topic, theme, con-
tent, subject matter and notions; none of them can be accurately
defined. Sinclair (1980:257) suggests that there is something locally
interpretive in retrospective patterns in a text:

> Some recall links may not be very strong, but may be brought
> into focus by a clearer pattern nearby - like sound patterns
> in poetry. The reader or listener is often aware merely of
> a semantic coherence running through the discourse, which can

> be named at any time as a topic or theme. On examination it
> may prove to have turned and twisted in all sorts of ways that
> participants were not conscious of, because each link was
> reasonable enough.

The analysis of retrospective patterning is not very far advanced,
although a great deal of description exists in studies of cohesion and
information flow.

Prospective and retrospective structuring are the two terms of the
distinction of *directionality*. According to Sinclair (1980:255) it is
a fundamental distinction in discourse. The prospective control of
discourse construction happens by the negotiation of participants, but
each participant develops his personal messages out of what has gone
before, through the creation of retrospective patterns. While prospec-
tive structures are concerned with control over what happens next,
retrospective patterning is quite different. It is so different that,
as Sinclair (1980) points out, it is probably misleading to call it
structure at all. Retrospective patterning seems to be mainly semantic
in nature, explaining and interpreting what has happened before. The
main focus of retrospective study is on the meaning of what has oc-
curred, rather than on the actual words or form, although by retrospec-
tion study it is also possible to detect cohesive, stylistic patterns.
It seems to be the case that spoken and written forms of the language
are different in directionality. In general, spoken language shows
prominent prospective patterns with subsidiary retrospective ones,
whereas written language shows opposite tendencies.

The present study wishes to emphasize one further aspect of retro-
spective structuring, the defining of exchange types. The pro-
cess in the definition of an exchange is twofold: once the initiation
has been made, the way is open for several possible responses (the
prospective way). As soon as the initiation has received a response,
the analyst looks back to the initiation and defines the exchange ac-
cording to the kinds of both the initiation and the response (whether
the response exists within the same or the succeeding exchange).
Thus the retrospective way, or looking back to understand the unity
of what has happened, is also a necessary procedure when exchanges are
concerned.

## 2.3.4. Discourse Analysis and the Study of Drama

The possibilities of discourse analysis for the study of drama have been realised by only a few researchers. Coulthard (1977) expresses the view that as the techniques of discourse analysis become more sophisticated and more widely recognised they will be growingly exploited in stylistics and shows how a study of question-answer sequences throws much light on the way in which certain crucial dramatic effects are achieved in Othello. He does not, however, attempt to analyse the complete play but selects illuminating extracts to support his evidence.

Short (1981) argues that instead of concentrating on the analysis of performance dramatic criticism should concentrate on dramatic texts. He gives a number of considerations which suggest that the object of dramatic criticism should not be theatrical performance. For example, teachers and students of literature have always read plays and have managed to understand them without seeing all of them performed. Dramatic producers must be able to read and understand a play in order to know how to produce it - the production of a play is in effect the play plus an interpretation. Short points out that a clear distinction seems to exist in people's minds between a play and its performance. Having seen a play, people may say that it was a good/bad production of a good/bad play, or that the production was a faithful one.

Short gives a set of suggestions as to how discourse analysis can be applied to dramatic texts in order to demonstrate more explicitly the meanings which are present but which elude textual analysis. The suggestions include the exploitation of speech acts, presuppositions, general discourse relations and the co-operative principle in conversation. To exemplify the suggestions Short provides an analysis of a short sketch by Pinter. Short does not, however, attempt to create a framework within which it would be possible to analyse a full-length play. His contribution to the linguistic study of drama thus remains on a level which provides several illustrative insights for the study of dramatic passages.

Burton (1977) is of the opinion that the work in discourse analysis which concentrates specifically on the analysis of conversational data is of interest and use to linguists working on stylistics and literary texts; stylistic analysis can only be fruitful where the analyst has a

clear grasp or the rules of the standard language which his focus text
will be exploiting.  In her essay she distinguishes between the macro-
conversational aspect of a work of literature, and the micro-conversa-
tions contained within it, ie. the larger communication between the
author and his audience, and the dialogues between the fictional
characters within a work.  She has later developed these views further
(Burton 1980, see I 5.3. in this study) and changed her focus to the
drama texts as a basis for the study of naturally occurring conversation.


## 3. STUDY OF COHESION


The study of cohesion has attracted much interest among several lin-
guists recently.  Their goal has been mainly to find a method of de-
termining what constitutes a well-formed, cohesive and/or coherent text.
The distinction between the coherence and the cohesion of a text/dis-
course has been the target of much discussion.  It seems that the dis-
cussion has taken two courses: on the one hand, some linguists regard
cohesion as the main factor in creating coherence, although they recog-
nise that coherence can also exist without cohesion, and, on the other
hand, other linguists study both cohesion and coherence as two comple-
mentary characteristics of discourse.


### 3.1. Coherence as the Result of the Effect Created by Cohesive Ties


In the last decade, students of text and discourse have discussed
the basic requirements to be satisfied by a string of sentences if it
is to be accepted as a coherent text.  These requirements have been
termed text analysis (Widdowson 1973), and they are to be distinguished
from the analysis of discourse.  Such studies have usually included
definitions of overall mechanisms contributing to intersentential unity.
According to Enkvist (1977) these mechanisms regulate (a) coreference
involving identity of referent, (b) cross-reference involving referen-
tial non-identity but semantic relations in lexis, (c) information
dynamics and theme-rheme-focus structure, (d) temporal reference,

(e) point of view, and (f) iconic cohesion based on syntactic or phonological homomorphism. The studies of cohesive devices have thus concentrated on anaphora, cataphora and exophora, deixis, pronominalization and other kinds of substitution, reference, and ellipsis as coreferential and cross-referential devices; on synonymy, hyponymy, hyperonymy and paronymy, have-relations and inalienable possession, and other semantic connections as cross-referential mechanisms; theme-rheme-focus structures of successive sentences, etc.

Most studies of text analysis have been preoccupied with the surface devices that give cohesion to a sequence of sentences. It has been noted, however, that a lack of cohesive devices does not directly lead to a lack of coherence, and, vice versa, that a lack of coherence would appear as an absence of cohesive devices. Thus the distinction between coherence and non-coherence has also been studied. Enkvist (1977) introduces the concepts of non-coherence and pseudo-coherence to explain some of the factors that make a text non-coherent or cohesive without the backing of semantic coherence. Enkvist (1977) states his view that total coherence is not only a matter of cohesion on the textual surface: if a text is to be well-formed it must have semantic coherence as well as sufficient signals of surface cohesion to enable the receiver to capture the coherence. According to Enkvist (1977:126):

> In semantic terms one could suggest that a text is understood to be coherent if its sentences conform to the picture of one single possible world in the experience or imagination of the receiver, and if this pragmatic unity is adequately signalled on the textual surface.

Halliday and Hasan (1976:7) define cohesion as a network of non-structural, semantic, text-forming relations. Text is defined as any passage, spoken or written, and of whatever length, which forms a unified whole. "Texture" expresses the property of being a text; a text has texture, and that distinguishes it from something that is not a text. The general meaning of cohesion is embodied in the concept of text; by its role in giving texture, cohesion helps to create text. In their description of English, Halliday and Hasan (1976:29) see cohesion as part of the textual or textforming component of the linguistic system. The semantic function of the textual component is to express a relationship to the environment (see Table 4).

Table 4. The place of cohesion in the description of English.
Functional components of the semantic system.

| Ideational | | Interpersonal | Textual | | |
|---|---|---|---|---|---|
| Experiential | Logical | | (structural) | | (non-structural) |
| By rank:<br><br>Clause:<br>  transitivity<br><br>Verbal group:<br>  tense<br><br>Nominal group:<br>  epithesis<br><br>Adverbial group:<br>  circumstance | All ranks:<br><br>Paratactic<br>  and<br>hypotactic<br>relations<br>(condition,<br>addition,<br>report) | By rank:<br><br>Clause:<br>  mood, modality<br><br>Verbal group:<br>  person<br><br>Nominal group:<br>  attitude<br><br>Adverbial group:<br>  comment | By rank:<br><br>Clause:<br>  theme<br><br>Verbal group:<br>  voice<br><br>Nominal group:<br>  deixis<br><br>Adverbial<br>  group:<br>  conjunction | Cross-rank:<br><br>Information<br>unit:<br>information<br>distribution<br><br>information<br>focus | COHESION<br><br>  Reference<br><br>  Substitution<br><br>  Ellipsis<br><br>  Conjunction<br><br>  Lexical<br>    cohesion |

Halliday and Hasan (1976:299) claim that the concept of the textual function in the semantic system provides a general answer to the question of what cohesion means:

> Within the textual component cohesion plays a special role in the creation of text. Cohesion expresses the continuity that exists between one part of the text and another. It is important to stress that continuity is not the whole of texture. The organization of each segment of a discourse in terms of its information structure, thematic patterns and the like is also part of its texture, no less important than the continuity from one segment to another.

Apart from the general meaning of cohesion, the different kinds of cohesion are seen to have meanings of their own. Halliday and Hasan (1976) distinguish three kinds of relation in language, distinct from the relation of structure:

(1) relatedness of form;

(2) relatedness of reference;

(3) semantic connection.

These relations correspond to the various types of cohesion in the following way:

| *Nature of cohesive relation* | *Type of cohesion* |
| --- | --- |
| relatedness of form | substitution, ellipsis, lexical collocation |
| relatedness of reference | reference, lexical reiteration |
| semantic connection | conjunction. |

Thus Halliday and Hasan see cohesion as a means of providing continuity on a semantic, textual level, whereas grammatical structuring is used to the same effect at the level of sentences, clauses etc (Halliday and Hasan 1976:293).

### 3.2. Cohesion and Coherence as Two Sides of an Analysis

Although cohesive devices have been the target of several studies, the underlying structure of language that creates tight coherence together with the surface cohesion has not been much discussed. Widdowson (1979:146) makes a clear distinction between *cohesion procedures* and *coherence procedures*:

> By cohesion procedures I mean the way the language user
> traces propositional development in discourse by, for example,
> realizing the appropriate value of anaphoric elements, the
> way in which a sequence of units of information encapsulated
> in linguistic units is provided with a conceptual unity. (...)
> By coherence procedures I mean the way in which the language
> user realizes what communicative act is being performed in
> the expression of particular propositions, and how different
> acts are related to each other in linear and hierarchical
> arrangements.

In his view, cohesion and coherence are two ways of looking at the
communicative activity that goes on in the creation of discourse
coherence.

This view of discourse coherence consisting of both cohesion and
coherence was expressed by a few linguists before Widdowson. Gutwinski
(1976) was among the first linguists to suggest that there is an under-
lying discourse structure which finds its manifestation on the surface
in cohesion.

Gutwinski bases his investigation on Gleason's (1964) model of the
semologic structure and suggests that a model of semologic structure
must underlie any attempt to handle connected discourse. According to
the stratificational theory, there are three major components of primary
data of language: *phonology*, *grammar* (or *morphology*) and *semology*. Two
classes of linguistic units are postulated for the semologic stratum:
*actions* and *connections*. These units can be arranged in long chains
according to the stratum's tactics, which is called an event-line.

The series of actions in the event-line form the backbone of a
narrative, around which all the other parts of the semological struc-
ture are organised. Participants are semologic constituents of narra-
tives related to some or all of the actions by roles (such as *agent*,
*goal*, *beneficiary*, *affected*, *causer*). Semologic roles are distinguished
from grammatical functions such as subject and direct object within
clauses; the roles have no simple relation to grammatical functions.

The model of semological structure takes the form of a network of
semological units. Two kinds of tactics are needed to generate it:
semological and grammatical. The event-line is generated by continuous
accretion at the end, which is followed by the generation of clauses
and sentences. This is used to explain why certain grammatical choices
that are possible in the generation of an isolated clause are not pos-
sible for a clause within discourse, where the configurations in the

semological network determine the choice. Conversely, it should be possible to determine the semological structure and the discourse structure by establishing the grammatical choices made in generating the clauses. This shows the close relationship between the patterning of cohesive features of discourse and the semological network of a text.

Gutwinski argues that cohesive relations can be given a place in the stratificational model of language organisation if a semological structure is seen as underlying the morphological (ie. grammatical and lexical) features of discourse. He suggests that cohesion is a manifestation of discourse structure on the morphological stratum:

> (...) discourse structure, which is conceived at the semologic stratum in terms of the units and patterns and their arrangements obtaining on that stratum, cannot be said to be composed of clauses, sentences and groups of sentences, since they are units and structures obtaining on the morphologic stratum. But it ought to be possible to reconstruct the semologic structures underlying discourse from a sequence of clauses and sentences since the latter realise the semologic structure, and in part of what is often referred to as "meaning", takes place when the hearer or reader decodes what is essentially non-linguistic material, a stream of speech sounds of a linear succession of graphic signs. The study of cohesive features of a text is in this sense also the study of discourse features of the text (Gutwinski 1976:40).

Gutwinski uses his model for the analysis of narrative texts. His main contribution for this study is his suggestion that the study of the cohesive features and the discourse features of a text are interdependent. In his view, the study of the cohesive features of a text is also the study of the discourse features. Thus his view is, in a way, opposite to the view of the present study which considers the discourse features to form the basic structure within which the cohesive features exist.

Montgomery (cf p. 29) argues that some aspects of cohesion are not simply a matter of intersentential connection but may in fact reflect patterns of discourse. Certain items can mark or signal a relationship between more large-scale components of text. The items themselves vary from those linking small-scale units, such as substitution, to those indicating cohesion by various forms of conjunction and extended text reference. Montgomery proposes a tentative distinction

between 'micro' and 'macro' cohesion as a way of representing that
cohesive devices can have varying domains. The devices themselves are
seen as reflexes in the lexico-grammatical systems of the language-
discourse patterning. They are thus seen as representing the formal
features or surface markers of discourse structure.

## 4. TRENDS IN MODERN THEATRE

### 4.1. An Era of Change in British Theatre

During the 1950s and 1960s there were two distinct trends in the
British theatre: on the one hand, deep discontent and an attack against
society and, on the other hand, the vitality of London's theatre life.
American and French plays (by Williams, Miller, Sartre, Anouilh) had
previously dominated British theatres, and the English playwrights
(Terence Rattigan, J.B. Priestley) wrote plays which no longer
harmonized with the demands set for theatres by the public. Their world
was a conventional middle-class world, the treatment of the topics was
polite, the social taboos were respected. The plays were written in
traditional dramatic styles, the plot was nicely organised, the play
'well-made'. All this was to be changed during the following decades.

The 1950s and 1960s were an exciting and active time in British
theatrical life. New theatres were established; The Theatre Workshop
and The English Stage Company searched for new talent: playwrights,
directors, actors. Several new fringe theatres were born, where radi-
cal new ideas were first tried out. Provincial repertory theatres were
established and they provided opportunities for getting rid of London
dominance by promoting local talent. The notional theatres were estab-
lished and created the possibilities of staging larger-scale perform-
ance. The various forms of theatrical life were flourishing, and the-
atre was very much part of people's everyday lives.

A brief survey is given below to show in more detail the many new
ideas and the variety of dramatic work in British theatrical life.

### 4.1.1. The Beginning of a New Age

Joan Littlewood (b. 1914) and her husband, Ewan McColl, were pioneers in establishing a new wave of proletarian theatre in Britain during the 1950s and 1960s. Littlewood adapted Brecht's techniques to suit the changing needs of Britain, starting the now flourishing fashion for documentary plays and dramatic studies of local communities. Her company was known as the Theatre Workshop. It was a workshop, rather than an ordinary theatre company, because the actors, directors and writers all mingled together in a group exploration of the potentiality of the theatre. A remarkable aspect of the work of Littlewood's company lay in the profusion of artists who emerged through her training. Among them were actors, designers, composers and new writers.

The best-known playwrights associated with Littlewood were Brendan Behan (1923-64) whose two plays - *The Quare Fellow* and *The Hostage* - established his reputation; Shelagh Delaney (b. 1939) whose play *A Taste of Honey* was quickly recognised to be a key play of the 1950s; Alun Owen (b. 1926), a prolific writer of plays for the stage, television and films; Frank Norman (b. 1930) whose play *Fings Ain't Wot They Used T'be*, with music by Lionel Bart, was the first full-scale musical to transfer from the Theatre Workshop to the West End.

Although the company disbanded in the late 1970s it produced many longlasting results. It established the local documentary movement in Britain, revived an interest in working-class theatre (particularly music hall), encouraged improvisation and teamwork as a basis for production, established a new drama school, and presented new plays by writers who would have been unlikely to find a place within the existing theatre system.

John Osborne's (b. 1929) impact on the British theatre of the 1950s was dramatic. His play, *Look Back In Anger*, coined a new phrase, "the angry young man". Osborne launched a major attack on the gentility and reticence of British life, as it had hitherto been revealed through its theatre. For the next fifteen years, after 1956 and *Look Back in Anger*, dramatists and directors were particularly concerned to liberate the theatre from the constraints of the past - aesthetic, social, sexual and political. The success of Osborne's plays heralded a new age in British theatrical life.

## 4.1.2. The Royal Court Theatre and the National Theatres

George Devin's (1910-1965) contribution to British theatre came in
two periods of his career - firstly, when he worked at the Old Vic
Theatre School in the late 1940s, and, secondly, with his establishment
of the English Stage Company at the Royal Court Theatre, from 1956
until his death.

When the Old Vic Theatre School, which had become a centre for inno-
vation, prematurely closed, Devine worked towards the establishment of
a writers' theatre in London.  Also after the establishment of the
English Stage Company Devine searched for dramatists with new and ex-
citing things to say; and the success of his Royal Court Theatre pro-
vided Britain with a remarkable gathering of new plays, playwrights,
directors and actors.  Among them were Arnold Wesker (b. 1932) with
descriptions of the evolution of working-class life in Britain (*The
Roots, Chips with Everything*); N.F. Simpson (b. 1919), the Absurdist
dramatist at the Royal Court Theatre, a cheerfully nonsensical writer,
delighting in weird paradoxes and dadaist improbabilities (*A Resounding
Tinkle*); David Storey (b. 1933), who presents portraits of a whole
society through the selection of small incidents (*The Contractor*); and
Christopher Hampton (b. 1946), who writes deceptively simple, but really
rather complicated and formal comedies (*The Philanthropist*).

During the 1970s the Royal Court Theatre never quite recaptured the
excitement of the early days of the English Stage Company, when it had
been the centre for the post-war revival of the British theatre.  Still
it continued to discover new writers and attempt new theatrical genres,
not only on its main stage but also in its studio attachment, the
Theatre Upstairs.  Furthermore, it could be argued that the English
Stage Company's original task was fulfilled, in that during the 1960s
and 1970s many other experimental and fringe theatres had opened, all
eager to discover new dramatists and to attempt avant-garde programmes.
The fringe movement in Britain, which can be said to have begun in 1964,
benefited from the pioneering work of Devine, and was taking over the
unique role which the English Stage Company had played during eight
crucial years (Elsom 1982).

During the 1960s, Britain, having been one of the few European coun-
tries without a National Theatre, suddenly found herself with two of
them, The Royal Shakespeare Company and the National Theatre.  Both

national theatres have been concerned with promoting new drama and new
playwrights: John Whiting (1917-1963) wanted to stretch the boundaries
of what could be tackled within the theatre (*Marching Song*, *The Devils*);
David Mercer (b. 1928) explores in his major plays several kinds of
alienation (*Ride a Cock Horse*, *After Haggerty* and *Then and Now*); Trevor
Griffiths (b. 1935) is remarkable, firstly, in his ability to find a
dramatic form for dialectical argument (as in *Occupations* and *The Party*),
and, secondly, in his sensitivity to the social and cultural implica-
tions of the class war (as in *Sam*, *Sam*, and *Comedians*).

The arrival of the national theatres in 1960s encouraged drama-
tists to write on large-scale themes.  The result was a collection of
plays, from John Arden's *Armstrong's Last Goodnight* to Robert Bolt's
*State of Revolution*, which shared an ambitiousness of outlook, a certain
size and flamboyancy  (Elsom 1982).

Peter Shaffer (b. 1926), the writer of *The Battle of Shrivings*,
*Equus*, *Amadeus*, *The Private Eye*, *The Public Ear*, and *Black Comedy* has
provided The National Theatre with some of its undoubted hits.  John
Arden, the author of *Sergeant Musgrave's Dance*, has a writing style
that indicates his fascination with literature: in *Armstrong's Last
Goodnight* he even invents a Scottish dialect.  Much of his work, both
by himself and with his associate, Margaretta D'Arcy, is influenced by
Brecht.  Other epic writers include Charles Wood (b. 1933) who is ex-
cellent at conveying the black comedy and horror of war, (*H*, *Dingo* and
*Cockade*), and shows his lighter side in several delightful burlesques
about showbusiness (*Fill the Stage with Happy Hours*, *Veterans* and
*Has Washington 'Legs'?*).  Several of Peter Nichols' (b. 1927) plays
derive from autobiographical or semiautobiographical experiences.
Although the tone of his plays is often humorous, the subject matter
is often emotional and distressing, as in *A Day in the Death of Joe Egg*,
or *The National Health*.  Wood's humour is savage, but Nichols' is far
less bitter.

### 4.1.3. A New Generation of Comedy Writers

The West End of London is the place where commercial impressarios
mainly operate.  Although they have often been criticised for simply
pandering to the lowest common denominator of popular tastes, their

contribution over more than two centuries has ranged from presenting
major musicals and operettas to disturbing contemporary plays. Since
the war, the West End impressarios have promoted a new generation of
comedy writers, whose work, often more sophisticated and satirical than
those of pre-war years, has achieved great popularity: Frank Marcus
(b. 1928) follows the European tradition of boulevard comedies, while
the lightness of his wit often disguises the seriousness of his inten-
tions, as in his best-known comedy *The Killing of Sister George*; Joe
Orton (1933-1967) was fascinated by the kitsch of popular farce and
developed a unique brand of black humour, most noticeable in plays like
*The Ruffian on the Stair* and *Entertaining, Mr Sloane*; John Mortimer
(b. 1923) has been a prolific writer of comedies for radio, television
and films, and has described the genteel absurdities of small boarding
houses and hotels.

Tom Stoppard's (b. 1937) major success came when the National Theatre
produced *Rosencrantz and Guildenstern are Dead*. Rosencrantz and
Guildenstern are the two friends of Hamlet who play a very marginal
role in the tragedy. Stoppard turns them into his leading characters,
indeed representatives of mankind, who do not know what is happening to
them or what plots are being woven around them. Stoppard's heroes are
often unknowing victims of events, and the humour comes partly with the
jokes in the dialogue and partly in that the audience is always more
aware than the heroes as to the events in which they are taking part,
with *Travesties*, for example. In *Jumpers* Stoppard delights in creating
an absurd situation, in *Dirty Linen*, *Dogg's Hamlet* and *Cahoon's Macbeth*
he creates delightful farces. The crusade against oppression (inspired
by the feats of Pavel Kohout) is expressed in *Every Good Boy Deserves A
Favour*, a musical play.

Alan Ayckbourn (b. 1939) is an accomplished writer of comedies and
farces. His work is mainly concerned with emotional crises in middle-
class households. An unequalled example of the mechanics of play-
writing is his trilogy, *The Norman Conquests*. The plays of this
trilogy, *Table Manners*, *Living Together* and *Round and Round the Garden*
are set in the same run-down country house, over the same weekend in
July, with the same six characters. Each play takes place in a differ-
ent room or part of the house: what happens off-stage in one play

happens on-stage in another. Although Ayckbourn evidently enjoys writ-
ing farce scenes, his comedies are often too controlled for mere slap-
stick and contain a seriousness of outlook.

A feature of British theatre since the war has been the emergence of
many writers, directors and actors who were educated at Oxford and
Cambridge during the late 1940s and early 1950s. They include Sir Peter
Hall, Jonathan Miller and Toby Robertson, and several dramatists with
a particular vein of sharp-witted, sophisticated and usually satirical
comedy. Together they brought a change in tone to West End comedies.

Michael Frayn's (b. 1933) background in journalism provided him with
the themes for his two most distinctive comedies, *Alphabetical Order*
and *Clouds*; Alan Bennett (b. 1934) mocks the British habit of indulging
in nostalgia for the lost, supposed glories of the Edwardian age, as in
*Forty Years on*, and *Getting On* and *The Old Country*; Simon Gray (b. 1936)
shares with Bennett and Frayn an ability to write good jokes, witticisms
and caricatures. His most successful play to date is *Butley*.

## 4.1.4. The New Radicals

During the late 1960s a group of dramatists emerged who shared the
same basic socialist philosophy and regarded the theatre as a means for
bringing about social change. At first, they worked through fringe and
touring theatres, particularly through such companies as Portable Thea-
tre and Joint Stock, sometimes collaborating on group writing, such as
a documentary on Northern Ireland, on the EEC, and on pornography.
Individually, however, these writers have written major plays, which
have been produced by the national theatres, and while their opinions
may be controversial to some, their skills and achievements have been
recognised.

David Edgar (b. 1948) uses a colourful and immediate theatrical lan-
guage to write bright satirical revues and burlesques, such as *Tedderella*
and *Dick Deterred*, but his more substantial works, *Mary Barnes* and
*Destiny*, are sturdily traditional naturalistic documentaries. Some plays
of Howard Barker (b. 1946) upset popular beliefs, notably *The Hang of
the Gaol* and *Stipwell* and portray society's hypocrisies. David Hare
(b. 1947), the most sophisticated of the group of radical writers, is

capable of writing poised, witty dialogue and has experimented with various forms of genre drama (*Knuckle*) or with highly skilful adaptions of complex books (*Fanshen*). Like Barker and Hare, Howard Brenton (b. 1942) enjoys de-bunking British myths, as in *Churchill Play*. Brenton's particular originality is perhaps best shown in his early plays, *Christie in Love* and *Hitler Dances*, very black comedy-dramas, in which the sadism of mass murderers is compared to the social corruption of the worlds to which they belong - a theme which also fascinates other dramatists of this group.

## 4.1.5. Fringe and Regional Theatres

Since the beginning of the century, Britain has had a tradition of small theatres, where radical ideas and plays could be tried out without the financial pressures of big productions. The little theatres of the early 1950s struggled hard to survive, but many were forced to close before the decade was out. During the mid-1960s, however, there was a widespread revival of the small theatre movement, which was first known as the fringe and then as the alternative theatre movement. These fringe theatres and companies are similar to the "free theatre" movements in other countries, and by the late 1960s, most new plays and nearly all the new playwrights emerged through the fringe and subsidised regional theatres, to be taken up later by the West End, the National Theatres and sometimes by television and radio. But the fringe theatres were not simply 'try-out' theatres. Many evolved their own philosophies, some were specifically 'community' theatres while others were designed to shock conventional opinion. The modern fringe movement can be said to have begun when the little Traverse Theatre opened in Edinburgh in 1964, while in London Charles Marowitz and Peter Brook launched the 'Theatre of Cruelty' season at a small theatre club, linked to a drama school. Playwrights that have emerged through fringe theatres include, besides Charles Marowitz, C.P. Taylor (b. 1929), Stanley Eveling (b. 1925), Stephen Poliakoff (b. 1953), Tom McGrath (b. 1940), Robert Holman (b. 1952), Pam Gems (b. 1925) and Ken Campbell (b. 1941).

An important factor in the growth of British theatre has been the
establishment of many regional repertory theatres around the country.
Previously, most regional towns in Britain were served by touring the-
atres, visited by companies coming from London.  But the new reps had
their own companies and were equipped to put on their own productions,
which meant that they could encourage new dramatists, sometimes through
productions in their studio theatres and sometimes through full-scale
ones.  The regional reps during the 1960s became major producing manage-
ments, in association with the West End impressarios, and many dramatists
already mentioned emerged through the regions - Wesker, Nichols, Arden
and Ayckbourn among them.

The studio theatres attached to regional reps, and sometimes the main
theatres as well, provide opportunities for small-scale touring or fringe
companies.  Apart from the fringe companies already mentioned, and many
others, there have been two particularly influential groups of writers
and actors, the 7.84 Company founded by John McGrath, and Joint Stock,
whose dramatists include Caryl Churchill, Barrie Keefe and Heathcote
Williams.


## 4.1.6. Improvisation and The Image Makers

A last aspect to complete the picture of the contemporary British
theatrical scene needs to be mentioned: improvisation.  Improvisation
has been one of the key words in post-war British theatre.  The wide-
spread use of improvisation as a rehearsal method led to its development
as a skill in itself: several directors have created full-length plays
by this means.  The actors, through discussion, research and observa-
tion, are encouraged to create their separate characters, which are
then brought together within certain situations provided by the diretor.
Mike Leigh, with the Royal Shakespeare Company, developed this technique
in *Babies Grow Old* (1973), the first of several improvised plays which
he directed.  The situations may be very simple, such as an over-polite
middle-class cocktail gathering (*Abigail's Party*).

In the work of Mike Leigh, improvisation leads to set plays, which
differ verbally very little from night to night and which can be pub-
lished.  The productions of the People Show, however, change from night

to night, cannot be published and consist of visual themes, sometimes
with a literary basis as well, and a strong emphasis on surrealistic
images.

   The People Show, a company started by Jeff Nuttall in 1965, has
influenced the whole fringe movement, from dramatists like Howard
Brenton to many other touring fringe companies.   The strength of the
People Show lies in its economy of means, the directness with which it
approaches the audience and the startlingness of its visual images.
Their shows are not named, just numbered.   Usually, the images are kept
at a certain distance from each other, to startle by their difference,
by the illogical rather than logical sequence of ideas.   Other notable
companies are the Pip Simmons Group and Lindsay Kemp's Company.


## 4.2. The Theatre of the Absurd

   At the time when the British theatre was looking for new possibil-
ities, another trend of development of the contemporary theatre was
flourishing both outside Britain and inside it.   That was the type of
drama called The Theatre of the Absurd (Esslin 1967) and associated
with names such as Beckett, Ionesco, Genet, Adamov, and a number of
other avant-garde writers in France, Britain, Italy, Spain, Germany, the
United States, and elsewhere.

   The dramatists that are generally regarded as representatives of The
Theatre of the Absurd do not form any self-proclaimed school or move-
ment.   They are individuals with their own personal approaches both to
subject matter and form, but they happen to have a great deal in common.
Their work expresses the anguish of people and the absurdity of the
present-day human condition.   It might be argued that this kind of
subject matter has been dealt with earlier by writers such as Anouilh,
Camus or Sartre.   But these writers differ from the dramatists of the
Absurd in their way of presenting their ideas:

> While Sartre or Camus express the new content in the old
> convention, The Theatre of the Absurd goes a step further in
> trying to achieve a unity between its basic assumptions and
> the form in which these are expressed (...)   The Theatre of
> the Absurd has renounced arguing *about* the absurdity of the
> human condition; it merely *presents* it in being - that is,
> in terms of concrete stage images.   (Esslin 1961:24-25)

The work of the dramatists of the Absurd is concerned with the funda-
mental problems of human condition: problems of life and death, isola-
tion and communication. The Theatre of the Absurd goes back to the
original, religious function of the theatre. But whereas the ancient
Greek theatre and the medieval mystery plays tried to explain the ways
of God to man, The Theatre of the Absurd merely presents one poet's
personal vision of the human situation.

Because The Theatre of the Absurd is concerned with the presentation
of the individual's basic situation, it does not present events or prob-
lems and destinies of characters. It is a theatre of situation as
against a theatre of events (Esslin 1967:393).

The world pictured in the plays of the dramatists of the Absurd is
mad, distorted and grotesque, the characters are mysterious, their ac-
tions incomprehensible. This grotesque vision helps to break the link
between the actor and the audience: the more mysterious the characters
are, the less human they become and thus it is impossible for the audi-
ence to identify with the characters. The distance thus gained enables
the audience to retain their critical judgement of the actions of the
characters. The lack of 'normal' cohesion and coherence in absurd drama
symbolizes the failures of human beings to communicate and to understand
each other.

One significant characteristic of the absurd play is that it is a
poetic image rather than a sequential narrating of events. While the
traditional plays with linear plots are developed gradually, event by
event, in time, the Absurdist play should preferably be apprehended in
a single moment:

> (...) only because it is physically impossible to present so
> complex an image in an instant does it have to be spread
> over a period of time. The formal structure of such a play
> is, therefore, merely a device to express a complex total
> image by unfolding it in a sequence of interacting elements.
> (Esslin 1961:394)

Samuel Beckett's (b. 1906) two best-known plays *En attendant Godot*
and *Fin de Partie, suivi de Acte Sans Paroles,* lack both plot and char-
acters in the conventional sense. They are 'dramatic statements of the
human condition itself' (Esslin 1967:75) and deal with the subject
matter at such a level where neither plot nor characters can exist.

Ionesco's (b. 1912) plays are a protest against the deadliness of
present-day bourgeouis civilization and against the loss of real values.
The main themes of his plays are loneliness and isolation of the indi-
vidual, his difficulty to communicate with others, his subjection to
outside pressures. *La Leçon* and *La Cantatrice Chauve* are concerned with
language, with difficulties of communication. Language is shown to be
an instrument of power. *Jacques, ou La Soumission* shares the theme of
submission: the individual has to submit and adapt himself into the
conformistic pattern of society and convention through the operation
of sexual instinct. The horror of proliferation is the central image
of *L'Avenir est dans les Œufs ou Il faut de tout pour faire un monde*.
This is also a theme in *Les Chaises*, Ionesco's perhaps best-known play,
a complex, ambiguous and multi-dimensional poetic image.

Among other dramatists of the absurd are Arthur Adamov, Jean Genet,
Max Frisch, Günter Grass, Edward Albee, Arthur Kopit, N.F. Simpson and
Harold Pinter.


*4.3. Harold Pinter*


Harold Pinter (b. 1930) started writing poetry for small magazines in
his teens, studied acting at two drama schools, and, under the stage
name of David Baron, embarked on an acting career. He travelled around
Ireland in a touring company and worked for several years in a repertory
theatre. He wrote his first play, *The Room* (1957) while he was an actor
in repertory, and completed *The Dumb Waiter* and *The Birthday Party*
during the same year. He achieved his first great success with *The
Caretaker* (1960). Since then he has written four more full-length plays,
*The Homecoming* (1964), *Old Times* (1970), *No Man's Land* (1974) and
*Betrayal* (1978), as well as a number of shorter plays for the stage,
radio, television, and film.

In several respects Pinter shares a common ground with other play-
wrights of his time. The experience of many of the new dramatists as
actors has trained them to write plays where there are no empty roles
and speeches; their plays give evidence of familiarity with the tech-
niques of making a play function. The subject matter of their plays is
realistic, they are concerned with problems of everyday situations and

relationships as well as with the conflict between an individual and
society. The realism of the plays is emphasized by the ability of
Pinter and others to put contemporary speech onto the stage.

There are, however, many things that distinguish Pinter from the play-
wrights of his generation. Pinter's style is highly personal, and
throughout his work certain basic themes can be detected:

> (...) the uncannily cruel accuracy of his reproduction of the
> inflections and rambling irrelevancy of everyday speech; the
> commonplace situation that is gradually invested with menace,
> dread, and mystery; the deliberate omission of an explanation
> or a motivation for the action (Esslin 1961:265).

Perhaps the first aspect of Pinter's work that distinguishes him is
his use of language. Pinter is able to reproduce everyday conversations
in all their repetitiveness, incoherence and lack of logic and grammar.
Everyday conversations are, however, successful as everyday conversa-
tions: they do have their own type of coherence, logic and grammar but
it is different from that of expository prose, for example, its patterns
give priority to interactional principles above syntactically well-
formed patterns. He records the misunderstandings that arise from an
inability to listen, mishearings, the deliberate use of grand words to
impress less articulate characters, the continuing small-talk:

> As a dramatist Pinter explores such inadequacies of words,
> the presuppositions of speech and the barriers to comprehen-
> sion. But he is not a destructive investigator; he also
> delights in words, teases them, appears to wait for them, and
> purposely avoids them. Interplay between confidence in words
> and fear of them and between what is meant and what is be-
> trayed, is a constant source of excitement in Pinter's stage
> dialogue, as if it were the lifeblood and the nerves of all
> his writing. (J. R. Brown 1972:17)

He once said (Interview with Kenneth Tynan, BBC Home Service, 19 August
1960) that communication is so frightening that rather than do that
there is continual cross-talk about other things.

The room and the fight for one's right to one's own room are recur-
rent images of Pinter's plays. As Pinter himself once put it:

> The people in a room - I am dealing a great deal of time with
> this image of two people in a room. The curtain goes up on
> the stage, and I see it as a very potent question: What is
> going to happen to these two people in the room? Is someone
> going to open the door and come in? (Interview with Kenneth
> Tynan)

When asked what his two people in the room are afraid of, Pinter replied that they are scared of what is outside the room:

> Outside the room there is the world bearing upon them which is frightening. I am sure it is frightening to you and me as well (Interview with Kenneth Tynan).

The struggle for dominance is the theme in several Pinter plays:

> It doesn't particularly matter who comes off best; for life, ultimately, still has to be got on with. Hence, although the struggle for dominance may, as Pinter has conceded, be a "repeated theme in my plays", at its most expressive it is not an abstract, chessboard struggle, or a staking of territorial claims in an emotional jungle, but an exploration of the consequences of interaction between people engaged in usually insignificant endeavours that may not seem particularly civilised but are always, for better of worse, the *products* of civilisation - as also, demonstrably, are Albert, Davies & Walter. (J. R. Brown 1972:185)

Another characteristic of Pinter's plays is the fusing of tragedy with the most hilarious farce. This is evident in *The Birthday Party* and *The Dumb Waiter* in particular. In the latter play the discussion between the two hired gunmen waiting for orders to kill a victim concentrates on matters such as which football team is going to win on that particular Saturday, whether it is correct to say *light the kettle* or *light the gas*. The result is wildly funny and terrifying in its absurdity. For Pinter there seems to be no contradiction between the realism and the basic absurdity of the situations that inspire him, the present-day human situation seems to be the source for the combination of tragic and comic elements.

> Das Ineinander von Komik und Tragik in Pinters Stücken ist nicht so sehr wie in manchen früheren Tragikomödien eine bewusst durchgeführte Mischung des Autors, sondern vielmehr eine Nachbildung der Heutigen Wirklichkeit. (Tabbert 1969: 52)

> The combination of tragic and comic elements is not so much a consciously used device in Pinter's plays as it has been in many earlier tragicomedies but rather a reflection of the present-day reality.

A considerable position of the suspense in Pinter's work derives from the way he sets his plays amidst the tensions, apprehensions and *angst* of the present-day society:

> Pinter deprives us of our detachment - and our security -
> by taking us into the pattern. He does so by refusing to say
> what the pattern is, or by hinting very strongly that there
> is no pattern. Bewildered, we look about us for points of
> reference. Finding none, we begin to share the anxiety of
> the characters whose lives we can observe but cannot chart.
> We no longer judge their collective state of mind. We in-
> habit it. (Kerr 1967:20)

The unknown world that surrounds the Pinter characters includes their past and background as well. No explanations are given about the backgrounds and motives of his characters. Everything is as it is in real life: we meet people whose past is totally unknown to us, we do not know their earlier histories, family relations, psychological motivations. And still we have to deal with them. One of Pinter's major concerns is the difficulty of verification. Pinter seems to think that the problem is whether it is possible to verify whether what has happened is inaccurate, so that there are no clear-cut distinctions between what is real and what is unreal:

> A character on the stage who can present no convincing argu-
> ments or information as to his past experience, his present
> behaviour or his aspirations, nor give a comprehensive ana-
> lysis of his motives, is as legitimate and as worthy of
> attention as one who, alarmingly, can do all these things.
> The more acute the experience, the less articulate its ex-
> pression. (Pinter 1976:11)

The one thing Pinter refuses to do is to offer his audience - or his characters - any information whatsoever about the forces they feel as hostile:

> Generally danger or threat is expressed using future tense:
> This is what will happen if steps are not taken to avoid it.
> But Pinter writes exclusively in the present tense. (Kerr
> 1967:15)

Pinter's attitude to the problem of self separates him clearly from the social realist writers of his time. Pinter does not provide information concerning his characters and their pasts and backgrounds and does not specifically show their motives. Instead, he describes people

when they have returned to their rooms, confronted with the basic prob-
lem of being. Pinter considers himself as a more ruthless realist
than the writers of social realism could ever be (Esslin 1961:291).
A true description of real life does not provide selected aspects and
certain well-chosen topics for attention. Everything is there in real
life, there are no ready solutions to be offered. If essential factors
of life are suppressed, the result is false and over-simplified. For
Pinter, the political realist play loses its realism by focusing its
attention on only a few aspects of life and exaggerating their import-
ance (Esslin 1961:291). After the social realist has established the
need for his reform, the basic problems of existence remain - loneli-
ness, the impenetrable mystery of the universe, death (Esslin 1961:291).

## 5. THEATRICAL CONVENTIONS

It is not a simple, straightforward task to analyse drama conversa-
tion - the situation in drama interaction is basically different from
that in natural interaction. As Goffman (1975:127) puts it:

> In considering legitimate stage performance it is all too
> common to speak of interaction between performer and audience.
> That easy conclusion conceals the analysis that would be re-
> quired to make sense of this interaction, conceals the fact
> that participants in a conversation can be said to interact
> too, conceals, indeed, the fact that the term "interaction"
> equally applies to everything one might want to distinguish.

### 5.1. Drama Conversation Versus Natural Conversation

Perhaps the most distinguishing feature of drama conversation is that
it is written to be heard by the audience. It is written to be over-
heard.

Sinclair and Coulthard (1975:115-116) have pointed out a similar kind
of situation in some naturally occurring conversation: people talk to
other people who are outside the interaction itself; their utterances
are thus meant to be overheard by bystanders, passers-by, onlookers, and

so on.  They point out that for example in media discussions one of
the functions of the chairman is to clarify for the audience references
made by the participants which may not be readily understandable by the
audience and emphasize that the effect of the audience on the inter-
action and on the way in which the participants take notice of the
audience are highly complex questions.

This double quality of drama conversation is an important aspect in
the analysis of drama language.  To make the distinction clear two
different worlds could be distinguished: microcosm and macrocosm.


## 5.2. Microcosm and Macrocosm

The world of the play is called the microcosm in the present study.
Within this world the play proceeds, its characters talk to each other,
argue with each other, quarrel, laugh, and love.  Things happen to them
and they react according to their individual characters.  But all the
time the world of the play is busy living with its people and events,
it is being watched by an audience.  The microcosm is in fact included
in a larger context, a macrocosm.  It is a world within a world.

This double existence creates some fine distinctions for the analyst.
When the characters in the microcosm are talking to each other and be-
having in a certain way, the audience make their own judgements about
the characters on the basis of their behaviour.  In other words, the
way a certain character behaves becomes a message about him to the
members of the audience.

A special feature about the microcosm is that everything that is said
on the stage is said for a certain purpose.  There is nothing that is
irrelevant.  Everything has been planned, the characters talk and behave
as the writer of the play has planned them to do to achieve a certain
purpose.

In the real world people who engage in interaction very seldom get
all the information they would need to cope with the situation.  When
a spectator is watching a play he is given all the information the
author thinks he needs to understand the play.  The characters in the
play may seem to be chatting about nothing very important at all but in
the end their chat becomes meaningful to the audience.  The audience

rightly believes that 'mere chat' does not exist in plays at all and they expect to get all the information they need in order to understand the outcome of the play. If this does not happen the audience very often feels disappointed.

A feature of the microcosm closely connected to those mentioned above is that the time given for the play is always limited: the time for performing the play is not equivalent to the time that is indicated by the events that happen within the microcosm. Thus, besides being necessarily relevant, the action in the play is much more directed towards a goal than is ever possible in real life.

Playwrights have always known how to exploit the existence of these two worlds and their relations to each other. A playwright may choose to keep his audience and his characters equally aware of what is happening, he may choose to keep his audience less informed than the characters about the relevant facts, or, finally, he may give the audience more information than his characters.

## 5.3. Possible Channels of Interaction

An interesting question is whether it is possible to create a model within the framework of which it would be possible to compare different interaction situations in a theatre performance.

Burton (1980) sets out to devise a model for describing the basic aspects of all kinds of 'overheard' interactions. She bases her model on Jakobson's adaptation of Bühler's work on the primary functions of the utterance (see Jakobson 1960; Bühler 1933). Jakobson sets up a schematic representation of the ways in which the linguist can differentiate channels of information exchange in any utterance, looking for the 'means used' and 'the effects aimed at'. In his scheme the addressor sends a message to the addressee. The message requires a context referred to, seizable by the addressee, and either verbal or capable of being verbalised, and a code either fully or partially common to the addressor and addressee. Finally, the message requires a contact, a physical channel and psychological connection between the addressor and addressee enabling both of them to enter and stay in communication (Jakobson 1960:353).

Each of the six factors determines a different function of language, and the scheme is complemented by a corresponding scheme of fundamental functions. The verbal structure of a message depends on the dominant function.

```
        FACTORS                         FUNCTIONS

        context                         referential
        message                         poetic
addressor ------------ addressee   emotive ------------ conative
        contact                         phatic
        code                            metalingual
```

Figure 3. Jakobson's scheme of constituent factors and corresponding
          functions in a speech event.

Burton has added another dimension to Jakobson's model to cope with the fact that while a character is speaking to one of his fellow characters, he is at the same time indirectly speaking to the audience as well.

Figure 4, based on Burton (1980:186), shows the relations that exist between the addressor in the play and his two audiences, one of which is in the microcosm the other in the macrocosm: the addressor (on the stage) sends his message simultaneously to two directions: to the addressee within the play, in the microcosm, and to the addressee in the real world, in the macrocosm.

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CONTEXT
(Referential
function)
8.

In the microcosm →

MESSAGE
(Poetic
function)
4.

ADDRESSOR ..................... ADDRESSEE (on the
(Expressive                                      stage)
function)                              (Conative
1.                                      function)
                                        2.

CONTACT
(Phatic
function)
6.

CONTEXT        MESSAGE        CONTACT        CODE
(Referential   (Poetic        (Phatic        (Metalingual
function)      function)      function)      function)
9.             5.             7.             10.

ADDRESSEE (= audience)
(Conative
function)
3.
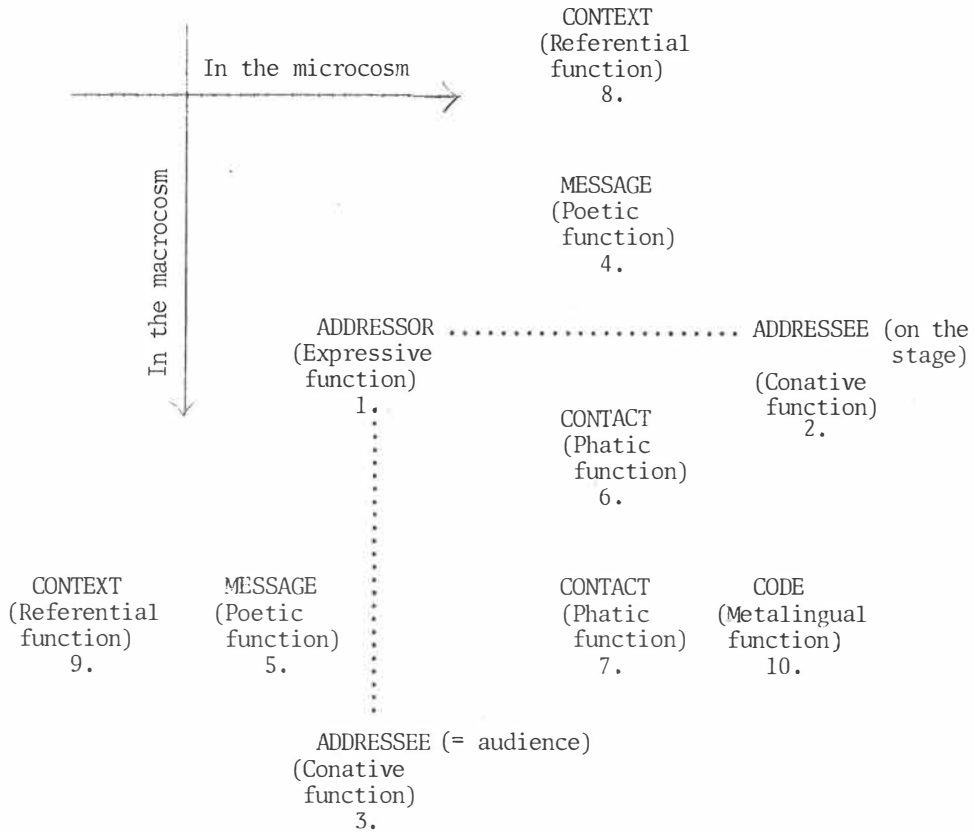
Figure 4.   Interrelations of the microcosm and the macrocosm in
            dramatic discourse (see Burton 1980:186)

The first function is the *expressive function in the microcosm*. The
orientation is towards the addressor: the speech delivered by the ad-
dressor presents the speaker's state of mind and attitude. (The expres-
sive function in the macrocosm proved to be problematic to verify and
was left out.) Examples are easy to find for the *conative function in
the microcosm* (2). Orientation is now towards the addressee in the
fictional world and examples include, for example, utterances where the
addressor asks the addressee to do something. The *conative function in
the macrocosm* (3) is frequently consciously used in the modern theatre
when the orientation is directed towards the addressee in the fictional
world. The *poetic function in the microcosm* (4) focuses on the form of
the message in the fictional world. Examples of this function include

the playing or twisting with words by characters. The *poetic function in the macrocosm* (5) means the orientation towards the form of the message and the real world. Examples are numerous, including the poetic language of Shakespeare. In the same way, the 'natural conversation' of the Pinter characters is meant for the attention of the audience, not for the interactants on the stage. The *phatic function in the microcosm* (6) means orientation towards the contact aspect in the fictional world. This function is frequently used by Pinter, for example in the small-talk between Meg and Petey in The Birthday Party. The *phatic function in the macrocosm* (7), which means orientation towards the contact aspect in the real world, includes several nonverbal examples, such as the curtain going up or the lights going down. The *referential function in the microcosm* (8) means orientation towards the context in the fictional world. All questions regarding the notion of plot exposition belong to this category. This is also an interesting category for the study of Pinter plays: Pinter explicitly refuses to let the audience know what and how much the characters know about the context of the play. The *referential function in the macrocosm* (9) - orientation towards the context in the real world - includes explicit references made to the state of the real world as compared with that of the play. The last function (10), the *metalingual function in the microcosm* means orientation towards the code and the fictional world. Examples are again numerous including all reference by the characters to the words spoken on the stage.

The occurrence of the functions in the relations between the characters in The Birthday Party will be discussed in more detail in Chapter III.

The two channels of interaction, microcosm and macrocosm are distinguished by the present study in the following way. The world of the play, microcosm, is realised in the coded data. The channel between the outer world and the microcosm is the channel through which the interpretation of the coded activities of the microworld is attempted.

## 6. THE ANALYSIS OF THE DRAMATIC IMAGE

Esslin (1961:394) referred to the work by the dramatists of the Absurd using the expression 'poetic image' (see p. 55). The present study suggests the term 'dramatic image' to be used to describe the interpretation of the entity of a play. 'Dramatic image' emphasizes the dynamic aspect of drama, the final effect created by all the interactive processes and underlying meaning relations. The present study suggests that the dramatic image of a play can be analysed according to the presentation in Figure 2.

The analysis consists of interrelated layers, every one of them based and depending on the others and having an effect on the formation of the other layers. The innermost layer consists of meaning relations that are seen as the underlying core of the discourse. They are analysed by the aid of cohesive devices: lexical cohesion, reference and conjunction.

The next layer consists of the prospective structures of conversation: acts, moves and exchanges. The prospective structures are concerned with what happens next in the conversation and it is by using them that the conversationalists negotiate the final outcome of the conversation.

The layer above the prospective structures consists of the retrospective structures of conversation: episodes, sequences, monologues and encounters. They can be apprehended in their final shape only afterwards, retrospectively, when the discourse has already been formed. The larger the units become, the more difficult it becomes to define their shape. The units that belong to this layer cannot usually be defined linguistically but on the basis of their content.

These three interrelated layers make the microcosm of the play. The description of the play can be done now when the third layer has been reached: all the necessary units can be defined and summarized on the final phase, interpretation.

The concept of macrocosm marks the fact that all the layers of prospective and retrospective structuring make the play that is being anlaysed and that they, every one of them separately and all of them together, signify something and can be interpreted in the macrocosm to

mean something, specific and characteristic of the play being analysed. The channel of interaction now is not between the characters of the play but between the play and the audience - the dramatic image of the play is being formed and becomes a message for the audience to interpret.

The structural units are explained in detail in Chapter II. The analysis of the dramatic image is exemplified in the analysis of *The Birthday Party* in Chapter III. *The Birthday Party* was chosen for the analysis for several reasons:

1) The play describes present-day life with the difficulty and anguish of people of our time, but while doing this the play exhibits a deeper aspect; it presents the basic absurdity of the human condition in terms of concrete stage images.

2) The play has more substance than the other full-length plays. The impact is enormous, with moments of terror and violence on the stage while the structure is impressive and clear. The parts all contribute to the whole and the comedy blends well with the serious aspect. The mystification does not interfere with the precision and clarity of the pattern.

3) The play has a clearly distinguishable, dynamic character. The total dramatic effect does not lie so much in an action increased to a climax as in the suspense created by an atmosphere of uncertainty, insecurity and incomprehensibility.

4) The final and perhaps the most important reason is the language; "The language, where under what is said, another thing is being said ..." (Pinter 1976:14). The language in *The Birthday Party* displays the essentially dramatic qualities in Pinter's use of language: expectation of achievement, search, surprise, developing understanding. Language in *The Birthday Party* is very clearly a weapon that is used for exciting tactics in a series of encounters. Speech is warfare and manipulation, fought of behalf of thought, feelings and beliefs.

MACROCOSM

RETROSPECTIVE STRUCTURES:

STRUCTURES:

MICROCOSM

PROSPECTIVE

Meaning Relations:

Reference
Conjunction

Lexical Cohesion

ACTS

MOVES

description

EXCHANGES

EPISODES

SEQUENCES

ENCOUNTERS

MONOLOGUES
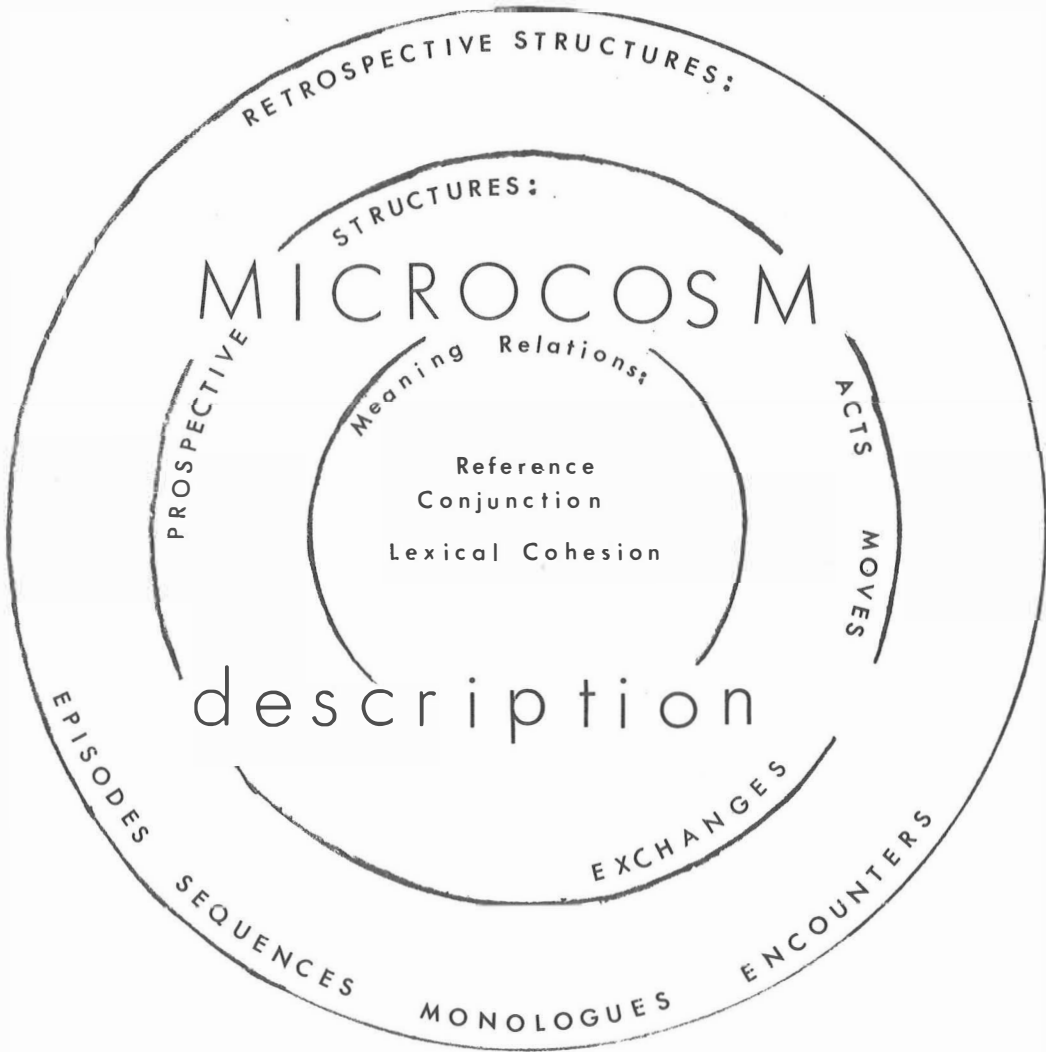
interpretation

Figure 2. A graphic representation of the analysis of the dramatic image.

## 6.1. Some Basic Concepts

Before beginning to describe the analytical apparatus in detail, a few basic concepts need to be explained.

By *analysis* is understood the combination of the *description* of the material and the *interpretation* made on the basis of the description. The description is performed using the discourse analytical and cohesive units that will be defined in the following chapter.

By *discourse* is understood the written text of the play, which consists of conversation and monologues. The stage directions are not included in the data.

By *discourse analysis* is understood a two-way description of discourse. It includes two aspects, the prospective and the retrospective aspect. The former describes the ongoing discourse, what is happening, and the latter describes larger chunks of language, what has happened in the discourse.

The special *coherence* of a play is created by the combined effect produced by *discourse coherence* and *cohesion*. A literary work, a play in this case, is a logical whole by definition. According to this view, then, something that is incoherent is completely nonsensical. Although modern absurd drama may provide texts that do not seem to make very much sense, they are in essence coherent because they are a planned whole, a carefully considered literary work. In other words, coherence is the basic structuring principle that finds its realisation both in discourse coherence and in cohesion. Discourse coherence is studied using discourse-analytical units, cohesion by using cohesive devices.

The coherence of a play first finds its realisation in the structure that is created by the rules of discourse, i.e. discourse coherence. Thus discourse analysis helps to understand how different units of structure relate to each other providing the text with a systematic structural framework.

But the study of discourse structures is only one part of the investigation concerning the unity of a text. The structure is not enough, it has to be complemented by the study of cohesive devices that operate within the text. Thus, discourse coherence being the underlying logical and organising principle for the text, discourse analysis explains the structural half of the textual unity, and the study of cohesion, then,

explains the relations that provide a text with its final unity.  In fact both levels, discourse coherence and cohesion, seem to justify each other's existence.  One example of this is the discourse-analytical unit episode, which is distinguished by discourse boundary markers from the surrounding text.  But at the same time its unity is created by cohesive devices that work only within an episode, ie. reference and lexical cohesion.  Another example would be the exchange, with its firm structure of opening, responding and follow-up moves, which are complemented by the cohesive devices of ellipsis and substitution. The discourse-analytical rules specify the appropriate responding moves to a certain opening move.  Thus an elicitation, for example, receives a reply or a response.  But the tight unity created by the moves within an exchange can only be understood when the cohesive devices are taken into account.  This will be explained in detail in the second chapter.

II THE DESCRIPTION OF THE SYSTEM OF ANALYSIS


The descriptive system of analysis proposed by Sinclair and Coulthard (1975) was chosen for the basis of the proposed analytical system.  The choice was an easy one.  The Sinclair-Coulthard system was the only existing system that had created a linguistic framework for the analysis of continuing conversation and using the exchange (initiation - response - feedback) as the central unit.  The application of the Sinclair-Coulthard system as such to the analysis of dramatic texts was not possible without several major changes.  The changes include the following: an omission of certain acts and exchange types typical of classroom language only, definitions of new acts and exchange types to suit the needs of dramatic conversation, redefinitions of several acts and exchange types of the Sinclair-Coulthard system, an invention of new ranks, a redefinition of the larger discourse ranks of the Sinclair-Coulthard method, and finding a solution for the linking of certain types of succeeding exchanges.  Besides the many necessary changes and additions the system was complemented by a system of cohesive analysis.

In this chapter the system of analysis is described in detail.  In the course of the description similarities and differences between the present analysis and those explained in the previous chapter will be pointed out.  The description starts with the units of discourse and continues with the cohesive units.  The formal description of the rank scale system is given in the Appendix (Appendix I).


1.  THE DISCOURSE ANALYTICAL UNITS


*1.1. The Coding Conventions*


An illustration of analysed text is to be found in Example 2 below. The three wide columns indicate the three most frequent moves: opening, responding and follow-up.  The narrow columns after each wide column specify the acts of which the move in question consists.  The two

remaining moves, Frame and Focus, are indicated in the first wide column,
the opening move column, when they occur; they are not assigned a column
because they are relatively infrequent. The very first column on the
left indicates the type of exchange. The exchange should be read
starting from the column on the left and continuing to the column on
the right, one exchange at a time. A single horizontal line marks the
end of the exchange, a double horizontal line indicates the end of the
phase. A dotted line indicates that the succeeding exchange is bound
either to the previous exchange or to an earlier one. Three horizontal
lines mark the end of the episode. The arrows on the left, in the
margine between two exchanges, indicate that the latter exchange is a
less appropriate response to the initiation in the former exchange.

The abbreviations used in the following analysis are as follows:

Acts:

Accept ............................. acc
Accuse ............................. accu
Acknowledge ........................ ack
Announce ........................... ann
Challenge .......................... cha
Clarification ...................... clar
Comment ............................ com
Directive .......................... d
Elicitation ........................ el
Excuse ............................. exc
Informative ........................ i
Marker ............................. m
Metastatement ...................... ms
Prompt ............................. pro
Query .............................. qu
React .............................. rea
Reply .............................. rep
Response ........................... res
Ritual ............................. rit
Silent stress ...................... ⌃
Starter ............................ s
Suggest ............................ sugg
Summons ............................ sum

Exchanges:

Accusing exchange .................. accuse
Announcing exchange ................ announce
Challenging exchange ............... challenge
Directing exchange ................. direct
Eliciting exchange ................. elicit
Informing exchange ................. inform
Ritual exchange .................... ritual
Suggesting exchange ................ suggest
Bound initiation ................... bound in

```
Re-initiation ...................... re-in
Reinforcing ........................ reinforce
Repeating .......................... repeat
Bound elicitation .................. bound el

Members (in monologues):

Focusing members ................... focus
Informing members .................. i
   Additive ........................ add
   Adversative ..................... adv
   Alternative ..................... alt
   Causal .......................... caus
   Concessive ...................... con
   Conditional ..................... cond
   Graphic ......................... gra
   Iconic .......................... ic
   Quotational ..................... quo
   Summative ....................... sum
   Temporal ........................ tem
Commenting members ................. com
   Restate ......................... rest
   Repeat .......................... rept
   Comment ......................... com
   Qualify ......................... qual
```

| Exchange Type | Opening | Act | Responding | Act | Follow-up | Act |
|---|---|---|---|---|---|---|
| Elicit | Max: Who's this? | el | Teddy: I was just going to introduce you. | res | | |
| Accuse | Max:Who asked you to bring tarts in here? | accu | | | | |
| Re-in | Max:Who asked you to bring dirty tarts into this house? | accu | | | | |
| Challenge | Teddy:Listen, don't be silly - | cha | | | | |
| Elicit | Max:You been here all night? | el | Teddy: Yes, we arrived from Venice - | res | | |
| Accuse | Max:We've had a smelly scrubber in my house all night. | accu | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| Reinforce | Max:We've had a stinking pox-ridden slut in my house all night. | accu | | | | |
| Challenge | Teddy: Stop it! What are you talking about? | s cha | | | | |
| Accuse | Max: I haven't seen the bitch for six years, he comes home without a word, he brings a filthy scrubber off the street, he shacks up in my house! | accu | | | | |
| Challenge | Teddy: She's my wife! We're married! | cha com | | | | |

(Pinter, *The Homecoming*, pp 41-42)

EXAMPLE 2.

The original version of the text is given in Example 3 as a basis for comparison:

```
Max:    Who's this?
Teddy:  I was just going to introduce you.
Max:    Who asked you to bring tarts in here?
Teddy:  Tarts?
Max:    Who asked you to bring dirty tarts into this house?
Teddy:  Listen.  Don't be silly -
Max:    You been here all night?
Teddy:  Yes, we arrived from Venice -
Max:    We've had a smelly scrubber in my house all night.
        We've had a stinking pox-ridden slut in my house all
        night.
Teddy:  Stop it!  What are you talking about?
Max:    I haven't seen the bitch for six years, he comes home
        without a word, he brings a filthy scrubber off the
        street, he shacks up in my house!
Teddy:  She's my wife!  We're married!
```

EXAMPLE 3.

*1.2. The Linking of Discourse Units*

One of the basic problems concerning the analysis of continuing discourse is to find a way to describe the linking of discourse units. Such linking happens on two axes, within the exchanges and between them, on the horizontal and vertical axis respectively. Sinclair and Coulthard (1975) have virtually forgotten the vertical axis in their actual analysis, although in their model for discourse (see p. 23) they discuss the notion of fit (see p. 35), which includes both the axes. The exchange structure accounts for linking on the horizontal axis, and bound exchanges are the only way how the linking of exchanges is explained. Burton (1980) has attempted to solve the problem by a division of moves into supporting and challenging (see p. 25) and with the notion of the discourse framework (see p. 25). Her system is contrary to that of Sinclair and Coulthard in that it exaggerates the importance of the vertical direction at the expense of the horizontal one.

This study proposes the following solution. An initiation opens up two directions for the conversation: the horizontal one, concerned with responding and follow-up moves, and the vertical one, concerned with succeeding exchanges.

The alternatives along the horizontal are called *appropriate* responses. Certain opening moves are specially uttered to receive a certain responding move. One of these is the elicitation, which requires a reply. It may also receive a response, which is an answer to the elicitation but does not exactly correspond to the presupposition of the opening move. Other initiations may receive a certain kind of response but it is not necessary. Among these is the informative, which may receive an acknowledge as a response. There may also be initiations that require no responding move, such as the announce. A list is given below of the opening moves and the appropriate responding moves they either require or may receive.

Acts in opening moves that require certain appropriate acts in responding moves:

```
        elicitation   -   reply (corresponds to the pre-
                                 suppositions)
                          response (clearly a response to the
                                 initiation but not the
                                 appropriate one)
        query         -   clarification
```

| ritual | – | ritual |
|---|---|---|
| suggest | – | response |
| summons | – | accept |
| directive | – | react (nonverbal) |
| | | response (verbal equivalent) |

Acts in opening moves that presuppose certain appropriate acts in responding moves:

| accuse | – | excuse |
|---|---|---|
| | | challenge |
| challenge | – | response |
| informative | – | acknowledge |

Acts in opening moves that require no responding moves:

| announce | – | Ø |
|---|---|---|

The alternatives along the vertical axis are explained using three systems. Firstly, episodes account for the linking of all the exchanges dealing with the topic of the episode (see II 1.6. for a more detailed discussion). Secondly, bound exchanges explain a great deal of dependence between succeeding exchanges (see II 1.5.3. for a more detailed discussion).

The third alternative is that of the *less appropriate* responses.

The vertical axis provides various possibilities for responses, from a less appropriate or fitting response to a completely unsuitable and unexpected response. For example, a simple elicitation such as *Are you going home?* may, of course, receive the appropriate reply *Yes, I am.*, or the appropriate response *I must be at home by eight thirty*. The less appropriate responses, then, would appear in the form of new initiations. The alternatives would include a query (*Me?*), asking for clarification, an elicitation (*How did you know?*), a challenge (*Mind your own business!*), an accuse (*You are always asking stupid questions!*), a directive (*Could you shut the door after me, please?*), a suggest (*You should know that.*), an announce (*That's the question!*), or a ritual (*See you tomorrow.*), or, of course, no response at all. The alternatives are the same for any opening move, with the exception

of ritual, which cannot be seen as receiving a less appropriate ritual
as a response - if it did, it would have to be coded as a new
initiation.

Although the possibilities are the same for any opening move, there
seems to be clustering around a few types of moves. A query cannot,
by definition, exist without a preceding initiation on which it depends,
but besides the query, a challenge very often occurs after a preceding
initiation on which it depends. Elicitations are also frequently
dependent on the preceding opening move.

The appropriate responses are coded in the columns for responding
and follow-up moves; the less appropriate responses are coded in the
left-hand side margin, using an arrow that goes from the initiation
to the response.


## 1.3. The Acts

The description begins with the smallest units, acts. Acts are the
basis for the system of analysis: moves are made up of acts; exchanges,
which consist of moves, are named according to the head act of the
opening move.

Several changes had to be made to the original 22 acts of the
Sinclair-Coulthard system because of the different nature of drama dis-
course.[1] The classroom specific acts had to be excluded (ie. clue,
cue, bid, nomination, evaluate, aside), and several acts had to be
redefined, concentrating on the content criteria. New acts had to be
included to describe more satisfactorily the more varied aspects of
conversation, during which the co-conversationalists may argue, quarrel,
or threaten each other, all of which differ from classroom conversation.
The following three acts from among the four new acts to the Sinclair-
Coulthard system as defined by Burton (1980) were included: summons,

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[1] The acts of the Sinclair-Coulthard system are the following: marker,
starter, elicitation, check, directive, informative, prompt, clue,
cue, bid, nomination, acknowledge, reply, react, comment, accept,
evaluate, silent stress, metastatement, conclusion, loop, aside.

accusation and excuse. All of them, however, had to be redefined[1]. The new acts defined for this study are the following: announce, challenge, clarification, query, response, ritual and suggest.

   Acts can occur as heads in moves, or precede/succeed the head act (See Appendix I). In the following description the acts are divided according to their place within the move into pre-head acts, head acts and post-head acts. The head acts are then grouped according to their occurrence either in the opening, responding or follow-up move (see Table 5). They are then defined separately according to their function in discourse. Both formal and content criteria are used in the definitions. New acts and completely redefined acts are marked with an asterisk (*).

Table 5.  The Classification of acts

| Pre-head acts | Head acts | | | Post-head acts |
| --- | --- | --- | --- | --- |
| | Opening moves | Responding moves | Follow-up moves | |
| | accuse ———> *excuse | | | |
| | *announce  ∅ | | | |
| | *challenge ——> *response | | | |
| marker | directive <—→ react, —→ *response | | ack | comment |
| metastatement | | | comment | prompt |
| starter | elicitation <—→ reply, —→ *response | | reply | |
| | informative ——> acknowledge | | | |
| | *query ————>*clarification | | | |
| | *ritual ————>*ritual | | | |
| | *suggest ————>*response | | | |
| | summons ————> accept | | | |

---

[1] The acts defined by Burton (1980) are the following: marker, summons, silent stress, starter, metastatement, conclusion, informative, elicitation, directive, accusation, comment, accept, reply, react, acknowledge, excuse, preface, prompt, evaluate.

Moves within the exchanges are defined according to their head acts. Some opening moves set up constraints for the responding moves (see 75-76). Table 5 shows which responding moves are the appropriate pairs for the opening moves.


### 1.3.1. The Pre-Head Acts

There are only three acts whose place is always before the head act of the move: marker, metastatement and starter.


### 1.3.1.1. Marker

The marker (m) is primarily realised by a closed class of items: *well, OK, now, good, all right, kaw, oh, ah.* It may also be realised by other items, such as the name of the addressee. The function of the marker is to indicate boundaries in the discourse. It occurs either as the pre-head signal in an opening move, as in Example 4, or as the head of a framing move, as in Example 5, in which case it is used with a falling intonation and followed by a silent stress. The exclamation mark is taken to indicate something equivalent to a silent stress. The marker also occurs in Sinclair and Coulthard (1975) and Burton (1980).

| | | | |
|---|---|---|---|
| (Rose takes the plate and cup to the sink. and rises.) | | | Bert pushes his chair back |
| Direct | Rose: All right. Wait a minute. | m d | |

(Pinter: *The Room* , p. 110)

EXAMPLE 4.

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| Boundary | Ben (slamming his paper down): Kaw!          FRAME | m |
| Elicit | Gus: What's that? | el |

(Pinter: *The Dumb Waiter*, p. 131)

EXAMPLE 5.


### 1.3.1.2. Metastatement

The metastatement (ms) is realised by a statement, question, or command which usually refers to a future event in the ongoing conversation, or a request for the right to speak. Its function is to make clear the structure of the immediately following discourse, and to indicate the speaker's wish for an extended turn. It comes as the head of a focusing move, but may also occur as the head of an opening move. Example 6 shows a metastatement as the head of a focusing move. The metastatement also occurs in Sinclair and Coulthard (1975) and Burton (1980).


| Boundary | Willy: Diana, I want to tell you something. | sum ms | Diana: What? | acc |
| Inform | Willy: You've married a good man. He will make you happy. | i com | Diana: I know. | ack |

(Pinter: *Tea Party*, p. 15)

EXAMPLE 6.


### 1.3.1.3. Starter

The starter is realised by a statement, question or command. Its function is to provide information about, or direct attention to or thought towards, some area, in order to make a correct response to the initiation more likely. A starter occurs as a pre-head in an opening,

responding or follow-up move.  In Example 7 the starter is a pre-head
of an opening move.  The starter also occurs in Sinclair and Coulthard
(1975) and Burton (1980).

| Direct | Ada (after a silence): The sun is setting, Dave. We really must be going. | s d |
|--------|-----------------------------------------------------------------------|-----|

(Wesker, *I'm Talking About Jerusalem*, p. 213)

EXAMPLE 7.


## 1.3.2. The Head Acts

The head acts are divided into acts occurring in opening, responding
and follow-up moves.  They are grouped into pairs, according to the
principle that a certain act in the opening move receives an appropriate
responding move, if the rules of cooperative conversation (Grice 1975)
are followed.  The less appropriate responses were explained in
II 1.2.  It is also indicated when certain acts in responding moves can
occur in follow-up moves as well.


### 1.3.2.1. Accuse (accu) - Excuse (exc) / Challenge (cha)

The accuse (accu) is realised by a statement, question, or command.
Its function is to make it known to the hearer that the speaker regards
him as guilty of unsatisfactory or faulty behaviour.  The accuse is
wider than Burton's *accusation*, which is restricted to eliciting an
apology or an excuse.  The content criteria are included in the
definition to facilitate the analysis of absurd drama conversation
where the accuses are in general irrealistic and where it thus would
be impossible to define them the way Burton does.

Although in everyday conversation accusations are not often made
intentionally, they do function also to request an apology or an
excuse.

The most frequent responding moves to an accuse are an excuse or a
challenge.  Other alternatives may be an elicitation or a query.

Challenges, elicitations and queries always constitute a new opening,
excuses occur in responding moves. Example 8 shows an accusation
realised by a statement.

| Accuse | Mother: Oh, Albert, you don't know how you hurt me, you don't know the hurtful way you've got, speaking of your poor father like that. | accu | Albert: But he is dead. | exc |
|--------|-----|------|-----|-----|

(Pinter: *A Night Out*, p. 207)

EXAMPLE 8.

The excuse (exc) is realised by a statement or a formulaic apology.
Its function is to provide an explanation, justification, or an excuse
to a preceding accusation. It comes as the head of a responding move.
Consider Example 9. Burton's concept of *excuse* is narrower,
concentrating only on the apologetic, not on the explanatory nature
of the act.

| Accuse | Ben: You never used to ask me so many damn questions. What's come over you? | s accu | Gus: No, I was just wondering. | exc |
|--------|-----|------|-----|-----|

(Pinter: *The Dumb Waiter*, p. 143)

EXAMPLE 9.

### 1.3.2.2. Announce (ann)

The announce (ann) is realised by a statement followed by a silent
stress. It has a deictic function and thus it brings the speaker's
conviction, belief or strong emotion to the audience's attention. The
exclamation mark is taken as indicative of emphasis. An announce comes
as the head of an opening move, as in Example 10.

The announce is a special case among the acts in that it can be
regarded as functioning between the microcosm and macrocosm. When an
announce is made in the microcosm it can be interpreted as an immediate,
direct appeal to the macrocosm.

The announce does not require a response.

| (There is heard from outside a sound of running feet and voices shout-ing. Everyone except Harry moves to the window.) | | |
|---|---|---|
| Announce | First Voice: They're assembling! | ann |
| Repeat | First Voice: They're assembling! | ann |

(Wesker: *Chicken Soup with Barley*, p. 19)

EXAMPLE 10.

### 1.3.2.3. Silent Stress

The silent stress (⋀) is realised by a pause, indicated in the text
by either an exclamation mark, or a stage direction following a marker.
It functions by highlighting the marker or summons when it acts as the
head of a boundary exchange (See Example 5). An announcement is compos-
ed of an informative and a silent stress realised by an exclamation
mark (See Example 10). The silent stress also occurs in Sinclair and
Coulthard (1975) and Burton (1980).

### 1.3.2.4. Challenge (cha) - Response (res)

The challenge (cha) is realised by a statement, question, or command
or a moodless item. Its function is to challenge the presupposition
and/or meaning carried by the preceding utterance. A challenge is
always emphatic; it is not only a response to an initiation but also
constitutes a new opening. The new opening is, however, dependent on
the previous initiation and constitutes a less appropriate response.
Thus the challenge always comes as the head of an opening move. The
appropriate responding move to a challenge is a response. In Burton's
(1980) analysis challenges are not acts but moves; an initiation may
be either challenged or supported (see p. 25). Example 11 shows how
Ruth opposes Lenny's initiations by using a challenge.

| Suggest | Lenny: And now perhaps I'll relieve you of your glass. | sugg |
|---|---|---|
| Challenge | Ruth: I haven't quite finished. | cha |

(Pinter: *The Homecoming*, p. 33)

EXAMPLE 11.

The response (res) is realised by a statement, question, command, moodless or non-verbal item. Its function is to provide a response to the preceding suggesting or challenging move, or to provide a less appropriate responding move to an elicitation. Example 12 shows a response after a challenging move.

| Suggest | Stanley: No breakfast. (Pause) All night long I've been dreaming about this breakfast. | s  sugg | | |
|---|---|---|---|---|
| Challenge | Meg: I thought you said you didn't sleep. | cha | Stanley: Daydreaming. All night long. | res  com |

(Pinter: *The Birthday Party*, p. 15)

EXAMPLE 12.

### 1.3.2.5. *Directive (d) - React (rea) / Response (res)*

The directive (d) is primarily realised by a command. It may also be realised by a statement or a question. Its function is to request a non-linguistic response, in some cases also a linguistic response (particularly when the directive requires verbal action from the addressee). It always comes as the head of an opening move. The appropriate responses are react (non-verbal action) or response (verbal action). Directives are defined in a similar way both in Sinclair and Coulthard (1975) and Burton (1980). Example 13 shows the two kinds of responding moves a directive can receive.

| Direct | Rose: Well, come inside, if you like, and have a warm. | d | (They come into the centre of the room.) | rea | |
| Direct | Rose: Sit down here. You can get a good warm. | d | Mrs Sands: Thanks (She sits.) | res (rea) | |
| Bound in | Rose: Come over by the fire, Mr. Sands. | d | | | |
| Challenge | Mr. Sands: No, it's all right. I'll just stretch my legs. | cha com | | | |

(Pinter: *The Room*, p. 112)

EXAMPLE 13.

The react (rea) is realised by a non-linguistic action.  Its function is to provide an appropriate non-linguistic response to a preceding directive.  It comes as the head of a responding move, as in Example 14. The react is similarly defined by Sinclair and Coulthard (1975) and Burton (1980).  The example shows how Ben tells Gus to open a mysterious, frightening envelope, which Gus does not want to do.  Finally he obeys, however.

| Direct | Ben: Open it! | d | | |
| Challenge | Gus: What? | cha | | |
| Repeat | Ben: Open it! | d | (Gus opens it and looks inside.) | rea |

(Pinter: *The Dumb Waiter*, p. 139)

EXAMPLE 14.


*1.3.2.6. Elicitation (el) - Reply (rep) / Response (res)*

The elicitation (el) is primarily realised by a question, but may also be realised by a statement.  Its function is to request a

linguistic response, or a silent equivalent, such as a nod.  It always
comes as the head of an opening move.  Example 15 shows the most
frequent kind of elicitation, an elicitation realised as a question.
The appropriate response to an elicitation is a reply.  If the respond-
ing move cannot be regarded as an appropriate reply, it is coded as a
response.  The elicitation is also found in Sinclair and Coulthard
(1975) and Burton (1980).

| Elicit | Piffs: Would you say you were an excitable person? | el | Lamb: Not-not unduly, no. Of course, I - | rep com |
| Elicit | Piffs: Would you say you were a moody person? | el | Lamb: Moody? No, I wouldn't say I was moody - well, sometimes occasionally I - | s rep com |

(Pinter: *Applicant*, p. 134)

EXAMPLE 15.

The reply (rep) is realised by a statement, question, moodless or
non-verbal item such as a nod.  Its function is to provide a linguistic
response, appropriate to the preceding elicitation.  It comes as the
head of a responding move, or as the head of a follow-up move within
a bound exchange.  It also exists in the systems of Sinclair and
Coulthard (1975) and Burton (1980).  Example 16 shows how an elicitation
gets first a response and then a reply as its responding move.

| Elicit | Piffs: Are you virgo intacta? | el | Lamb: Oh, I say, that's rather embarrassing. I mean - in front of a lady - | res com |
| Re-int | Piffs: Are you virgo intacta? | el | Lamb: Yes, I am, actually. I'll make no secret of it. | rep com |

(Pinter: *Applicant*, p. 135)

EXAMPLE 16.


*1.3.2.7.  Informative (i) - Acknowledge (ack)*

The informative is realised by a statement.  Its function is to

provide information. The informative is defined in a similar way by
Sinclair and Coulthard (1975) and Burton (1980). It always comes as
the head of an opening move, as in Example 17. The appropriate response
is an acknowledge.

| Inform | First: I don't fancy going down there, down Fulham way, and all up there. | i | Second: Uh-uh. | ack |
|--------|---------------------------------------------------------------------------|---|----------------|-----|
| Re-init | First: I never fancied that direction much. | i | | |

(Pinter: *The Black and White*, p. 125)

EXAMPLE 17.

The acknowledge (ack) is realised by items such as *yes*, *OK*, *uhuh*,
etc, expressive particles, such as *oh* and *ah* and by certain nonverbal
gestures. Its function is to show that the initiation, an informative,
has been understood. Both Sinclair and Coulthard (1975) and Burton
(1980) define the acknowledge in a similar way. It comes as the head
either of a responding or a follow-up move. Example 18 shows an
acknowledge as the head of a responding move.

| Inform | Sarah: I was in the village this morning. | i | Richard: Oh yes? | ack |
|--------|-------------------------------------------|---|------------------|-----|

(Pinter: *The Lover*, p. 51)

EXAMPLE 18.

### 1.3.2.8. *Query (qu) - Clarification (clar)*

There are several occurrences in the data of embedded questions
within utterances. A new pair of concepts had to be developed for the
analysis of these pairs: the query and its responding move, the
clarification. The query (qu) is primarily realised by a question.
It is always dependent on the preceding initiation. Its function is
to procure more information for an accurate understanding of the
initiation. Moreover, a query is often used as a device for gaining

time (see Example 75). The query always questions a specific point
mentioned in the preceding utterance. If the previous utterance is
questioned in a general sense, the question is coded as an elicitation.
The query always comes as the head of an opening move in a bound ex-
change. Consider Example 19. The appropriate response to a query is
a clarification.

| Inform | Wills: Well, Mr Fibbs, it's simply a matter that the men have ... well they seem to have taken a turn a-gainst some of the products. | i | | |
|---|---|---|---|---|
| Bound el | Fibbs: Taken a turn? | qu | Wills: They just don't seem to like them much any more. | clar |

(Pinter: *Trouble in the Works*, p. 121)

EXAMPLE 19.

A special case of the bound elicitation exchange occurs when the
original elicitation receives first a query and clarification and then
the reply. Thus the bound elicitation exchange is embedded within an
eliciting exchange (see Example 111).

The clarification (clar) is realised by a question, statement or
command. It is a response to a query. It functions by clarifying the
initiating move, and it comes as the head of a responding move.
Example 20 shows how Cliff wants Jimmy to clarify his initiation.

| Elicit | Jimmy: Have you read about the grotesque and evil practices going on in the Midlands? | el | | |
|---|---|---|---|---|
| Bound el | Cliff: Read about the what? | qu | Jimmy: Grotesque and evil practices going on in the Midlands. | clar |

(Osborne: *Look back in Anger*, p. 75-76)

EXAMPLE 20.

### 1.3.2.9. Ritual (rit) - Ritual (rit)

The ritual (rit) is realised by a closed class of items: the expressions used for greeting, introducing, congratulating and other established conventions. The ritual comes as the head act of an opening or a responding move; the appropriate response to a ritual is a ritual. Example 21 shows a case of a reciprocal ritual, a greeting.

| Ritual | Richard: Bye-bye. | rit | Sarah: Bye-bye. | rit |

(Pinter: *The Lover*, p. 49)

EXAMPLE 21.

### 1.3.2.10. Suggest (sugg) - Response (res)

The suggest (sugg) is realised by a statement or a question, which often include a reference to the addressee. By using a suggest the speaker implies that the addressee can or is expected to do or say something in relation to the proposition of the utterance, or the speaker tells the addressee that the latter has done something. The function of a suggest is to request a linguistic response. Its illocutionary force is not that of an elicitation, a directive or an accuse, as can be seen from Example 22, but it is strong enough to elicit a response from the co-conversationalist. The appropriate response to a suggest is coded as a response.

| Suggest | Man: You was a bit busier earlier. | sugg | Barman: Ah. | res | | |
| Bound in | Man: Round about ten. | sugg | Barman: Ten, was it? | res | Man: About ten. | com |

(Pinter: *Last to Go*, p. 129)

EXAMPLE 22.

Example 23 shows how two suggesting moves receive two responses as responding moves. The example also exemplifies an interesting question: if a move is made up of several statements, which of them

is to be chosen as the head act? The first suggesting exchange shows three acts. The coding of the acts requires a retrospective way of studying the discourse: the head act is defined according to the responding move the opening move receives. Thus, James' words *You took some of your models.* are coded as a suggest because Bill's *Did I?* is regarded as being a response to that.

| Suggest | James (with fatigue): Aaah. You were down there for the dress collection. You took some of your models. | m s sugg | Bill: Did I? | res |
|---------|--------------------------------------------------------------------------------------------------------|----------|--------------|-----|
| Suggest | James: You stayed at the Westbury Hotel. | sugg | Bill: Oh? | res |

(Pinter: *The Collection*, p. 18)

EXAMPLE 23.

The suggest can also have a separate subcategory, that of a *threat*. It is primarily realised by a statement and always includes a reference to the addressee. While the suggest is mainly in the present or past tense, the threat is always in the future tense (see Example 24).

| Accuse | Goldberg: Where's you lechery leading you? | accu |
|---------|--------------------------------------------|------|
| Suggest | MCCann: You'll pay for this. | sugg/ threat |

(Pinter: *The Birthday Party*, p. 51)

EXAMPLE 24.

### 1.3.2.11. Summons (sum) - Accept (acc)

The summons (sum) is realised by a closed class of verbal and non-verbal items, the use of the name of another participant, or the use of mechanical devices like door bells, telephones etc. Its function is to mark a boundary in the discourse and to indicate that the speaker has a topic to introduce once he has gained the attention of the hearer.

Summons can occur either as the head of a framing move or as the signal in an opening move. Example 25 shows a summons in a framing move: Lumber addresses Colonel Feng.

| | | | |
|---|---|---|---|
| Enter Lumber in a hurry, and several PC's. | | | |
| Boundary | Lumber: Colonel Feng, sir ... | FRAME | sum |

(Arden: *The Workhouse Donkey*, p. 126)

EXAMPLE 25.

The accept (acc) is realised by a closed class of items, *yes*, *OK*, *I will*, *no* (when the preceding item is negative). Its function is to indicate that the speaker has heard and understood the previous utterance and an utterance is not unacceptable to an individual as a contribution to the ongoing discourse. An accept comes as the head of a responding move and is the appropriate response to a summons. The accept occurs also in Sinclair-Coulthard (1975) and in Burton (1980), and is essentially the same in the three systems. Example 26 shows a request for the right of speaker in the form of a summons and its proper response, an accept.

| Boundary | James: Bill Lloyd? | sum | Bill: Yes? | acc |
|---|---|---|---|---|
| Suggest | James: Oh, I'd ... I'd like to have a word with you. | sugg | | |

(Pinter: *The Collection*, p. 16)

EXAMPLE 26.

## 1.3.3. The Post-Head Acts

Only two post-head acts are distinguished: comment and prompt.

### 1.3.3.1. Comment

The comment is primarily realised by a statement or a tag-question,
and functions by expanding, justifying or providing additional informa-
tion to the preceding head act of an initiation, response or feedback.
It can be a post-head in an opening or responding move, or a post-head
in a follow-up move.  In Example 27 the comment is a post-head in an
opening move.

| Direct | Waitress: But I'm afraid there's no drinks allowed without something to eat. | d |
|--------|------------------------------------------------------------------------------|-----|
| Challenge | Hardnutt: We don't want nowt to eat. We had us suppers already. | cha com |

(Arden: *The Workhouse Donkey*, p. 62)

EXAMPLE 27.

Sinclair and Coulthard (1975:42) point out that on the written page
the comment is difficult to distinguish from an informative because the
outsider's ideas of relevance do not always conform to the original
situation.  Burton's (1980) concept of a comment is different from that
of Sinclair and Coulthard (1975) and this study.  She distinguishes
three kinds of comments, repeats, restate items and qualifying items
and employs them to expand the scope of informatives.

### 1.3.3.2. Prompt

The prompt (pro) is realised by items such as *go on*, *what are you
waiting for?*, *hurry up*.  Its function is to reinforce a preceding act,
usually a directive or an elicitation.  It comes as the post-head in an
opening move.  Prompt is defined in a similar way by Sinclair and
Coulthard (1975) and Burton (1980).  Example 28 shows a prompt after
a directive.

| Direct | Rose: Fetch him.<br>Quick.<br>Quick! | d<br>pro<br>pro |
|--------|------------------------------------------|-----------------|
| (Mr Kidd goes out.   She sits in the rocking chair.) | | |

(Pinter: *The Room*, p. 122)

EXAMPLE 28.

## 1.4. The Moves

The present study distinguishes five types of move: framing, focusing, opening, responding and follow-up.

### 1.4.1. The Framing Moves

Framing and focusing moves are markers of episode boundaries.  Framing moves are indications by the speaker that he regards one stage in the conversation as ended and that another is about to begin.  Sinclair and Coulthard (1975) observe that framing moves are probably a feature of all spoken discourse, and like those, for example, used by shop assistants to indicate that they have finished serving one customer and are ready for the next.

Frames are made up of a head which is either a marker or a summons, and are often followed by a silent stress as a qualifier (See Examples 5, 25 and 29).

### 1.4.2. The Focusing Moves

Framing moves are frequently followed by focusing moves.  The function of focusing moves is to talk about the discourse, to tell the co-conversationalists what is going to happen or what has happened.

Focusing moves consist of an optional signal which can be a marker or a summons, followed by an optional pre-head (a starter), a compulsory

head (metastatement), and an optional post-head (comment). The cases
where the framing move is followed by focusing activities not in the
form of a metastatement but a directive, an accuse or an elicitation
are slightly different. Example 29 shows a frame that is followed by
a focus realised as a directive.

| Boundary | Goldberg: Right. Now raise your glasses. | FRAME FOCUS | m d |
| --- | --- | --- | --- |

(Pinter: *The Birthday Party*, p. 55)

EXAMPLE 29.

### 1.4.3. The Opening Moves

Opening moves set up expectations which the responding moves are
expected to fulfil; they set up constraints and so delimit the choice
of appropriate and acceptable responding moves. The head of an opening
move can be one of the following: accuse, announce, challenge, directive,
elicitation, information, ritual or suggest. The head act may be
preceded by one of the following pre-head acts: marker, starter or
summons; it can be succeeded by either a comment or a prompt.

### 1.4.4. The Responding Moves

Responding moves fulfil the expectations set up by the preceding
opening moves. The head of a responding move can be one of the follow-
ing acts: accept, acknowledge, clarification, excuse, react, reply,
response or ritual. It can be preceded by one of the pre-head acts and
succeeded by one of the post-head acts.

A responding move can also set up expectations although it is
dependent on the expectations set up by the opening move. A responding
move can be followed either by a follow-up move or by a new opening
move. In the latter case a new exchange begins.

*1.4.5. The Follow-Up Moves*

Follow-up moves are usually restricted to commenting on the responding move or providing extra clarification. The head of a follow-up move can be an acknowledge or a comment or, in the case of a bound elicitation exchange, a response or reply.

The options for the speaker to choose an acceptable follow-up move within the constraints set by the opening move are rather limited (See Example 30). If a follow-up move is followed by yet another move, the options are even narrower, as can be seen from Example 31. The range of available options in the example is very limited: they would consist of *yes*, *uhuh*, *mn*, a murmur or a nonverbal gesture.

| Elicit | Sally: You mean I'm sleeping in your bed? | el | Walter: Yes. | rep | Sally: Oh. | com |
|--------|------|----|------|-----|------|-----|

(Pinter: *Night School*, p. 91)

EXAMPLE 30.

| Inform | Sally: Then I usually go on with a girl friend of mine, a history teacher, to listen to some music. | i | | | | |
|--------|------|----|------|------|------|------|
| Bound el | Walter: What kind of music? | qu | Sally: Mozart, Brahms. That kind of stuff. | clar / com | Walter: Oh, all that kind of stuff. Sally: Yes. | ack / ack |

(Pinter: *Night School*, p. 100-101)

EXAMPLE 31.

*1.5. The Exchanges*

In this study the exchange is regarded as a basic building block of conversation. It can consist of a different number of moves from different participants, although the most frequent case in the data for this study is that it consists of moves from two co-conversationalists. Generally exchanges seem to have either two or three moves (cf Sinclair and Coulthard 1975; Coulthard 1977; Brazil 1975, 1979; Coulthard and Brazil 1979; Brazil et al 1980; Coulthard and Montgomery 1981; Clark and Clark 1977; Candlin 1981.) The exception is Burton (1980), who defines exchanges as consisting of an initiation which can be followed by either supporting or challenging moves. In her system it is immaterial if speaking turns change within a move as long as they can be regarded as belonging to the original supporting/challenging move.

The following account will examine exchanges in order to see how they consist of moves, which opening moves require which responding moves, and how it is possible during a conversation to determine the function of a certain type of move.

Although the basic two or three-part exchange structures in conversation can be easily distinguished, the third move may cause difficulties in a few cases. In a written text it is sometimes problematic to decide whether a move is a follow-up or whether it in fact begins a new exchange. In the following extract, for example, Meg's second move is problematic:

> Meg (beginning to darn). But sometimes you go out in the
> morning and it's dark.
> Petey. That's in the winter.
> Meg. Oh, in winter.
> Petey. Yes, it gets light later in winter.
> Meg. Oh.
>
> (*The Birthday Party*, p. 10-11)

The present analysis has coded the extract in the following way:

| Challenge | Meg:But sometimes you go out in the morning and it's dark. | cha | Petey:That's in the winter. | res | Meg:Oh, in winter. | com |
|---|---|---|---|---|---|---|
| Inform | Petey:Yes, it gets light later in winter. | i | Meg: Oh. | ack | | |

But it is possible to code the passage so that Meg's comment would in fact begin a new exchange. In that case it would be coded as a bound elicitation and Petey's following move would constitute a clarification:

| Challenge | Meg:But sometimes you go out in the morning and it's dark. | cha | Petey:That's in the winter. | res | |
|-----------|-----------|-----|-----------|------|---|
| Bound el | Meg: Oh, in winter. | qu | Petey:Yes, it gets light later in winter. | clar | |

There are, luckily, only a few such cases. It should be remembered, however, that the present analysis does not claim to be water-proof. There always remain cases in which it is the analyst who has to make his own interpretation.

### 1.5.1. The Boundary Exchanges

Boundary exchanges are optional exchanges at the opening of trans-actions. Their function is to signal the beginning and end of the transaction. Boundary exchanges are made up of a framing move (Example 32), or a focusing move (Example 33), or a framing and a focusing move together.

| Boundary | Ben (slamming his paper down); Kaw! | m | FRAME |
|----------|-----------|---|-------|
| Elicit | Gus: What's that? | el | |

(Pinter: *The Dumb Waiter*, p. 131)

EXAMPLE 32.

| Boundary | Gus: Eh, I've been wanting to ask you something. | ms | FOCUS |
|----------|-----------|-----|-------|
| Challenge | Ben (putting his legs on the bed): Oh, for Christ's sake. | cha | |

(Pinter: *The Dumb Waiter*, p. 143)

EXAMPLE 33.

## 1.5.2. The Free Conversational Exchanges

Conversational exchanges are the individual steps by which the conversation progresses.  There are thirteen subcategories with specific functions and structures.  Of the thirteen subcategories eight are free exchanges and five are bound.

The main functions of *free exchanges* in the present data are accusing, announcing, challenging, directing, eliciting, informing, ritual and suggesting.  They are distinguished by the type of act which realises the head of the initiating move, ie. accuse, announce, challenge, direct, elicit, inform, ritual and suggest.  The initiations in free exchanges may also receive less appropriate responses (cf. p. 76).

The function of *bound exchanges* is fixed because they either have no initiating move or have an initiating move without a head.  Bound exchanges serve to reiterate the head of the preceding free initiation. They reinstate the topic that has been either diverted or delayed or has not been accepted as a topic, or reinforce the topic by rephrasing or repeating it.  Five types of bound exchange are distinguished: bound initiation, re-initiation, reinforcing, bound elicitation and repeating.

The description of the types of conversational exchanges starts with the free exchanges and continues to the bound exchanges.

The definitions of exchange types are related to prospective and retrospective structuring.  The final definition of an exchange consists, first, of seeing which alternative responding moves a certain opening move has (the prospective part) and, secondly, seeing how the given responding move fits in with the opening move (the retrospective part).

The free exchanges differ considerably from those of Sinclair and Coulthard (1975)[1].  The informing, directing and eliciting exchanges are similar, with the omission of the division into teacher and pupil exchanges.  Check had to be omitted.  The majority of the exchange types have been created to suit the needs of the analysis of drama conversation, and are defined according to the head act of the opening move.  They are the accusing, announcing, challenging, ritual and suggesting exchanges.

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[1] The free exchanges in the Sinclair and Coulthard system are: teacher inform, teacher direct, teacher elicit, pupil elicit, pupil inform and check.

## 1.5.2.1. Accusing Exchange (accuse)

The category of accusing exchanges includes all the exchanges in
which the illocutionary force of the initiating move is interpreted by
the addressee as requiring either an apology or an excuse, an
explanation or a justification. Accusing exchanges also include the
cases in which the status of the addressee is being questioned, in the
way that Labov and Fanshel (1977:96) claim in their Rule of Overdue
Obligations:

> If A asserts that B has not performed obligations in role R,
> then A is heard as challenging B's competence in role R.

The appropriate responding move to an accusing opening move is an
excuse (Example 34) or a challenge.

| | | | | | |
|---|---|---|---|---|---|
| Direct | Stanley: All right, I'll go to the second course. | d | | | |
| Accuse | Meg: He hasn't finished the first course and he wants to go on to the second course! | accu | Stanley: I feel like something cooked. | exc |
| Challenge | Meg: Well, I'm not going to give it to you. | cha | | | |

(Pinter: *The Birthday Party*, p. 15)

EXAMPLE 34.

Example 35 shows four cases of accusing exchanges in two of which
the accusing opening moves get excusing responding moves. The example
is a typical case of drama dialogue and shows clearly the basic
principle of coding/defining acts and exchanges: the discourse units
receive their final definitions as parts of the ongoing discourse. The
two men of the example are alone in an empty room looking for food
they could send up in a dumb waiter. Gus had not told Ben he had a
packet of crisps in his bag. In this context Ben's first words in the
example must be coded as an accusation. Gus tries to be innocent at
first, but since Ben is the stronger of the two he has to start
defending himself and thus he resorts to excusing explanations.

The first question can be coded as an accuse also because it cannot be regarded as a valid elicitation. The fourth and fifth preconditions (cf. p. 106) for validity are not fulfilled; Gus does not want to tell Ben the truth. Similarly, the last question of the example is coded as an accuse for the same reason.

| | Gus exits, left. Ben looks in the bag. He brings out a packet of crisps. Enter Gus with a plate. | | | |
|---|---|---|---|---|
| Accuse | Ben: Where did these come from? | accu | | |
| Elicit | Gus: What? | el | | |
| Re-init | Ben: Where did these crisps come from? | accu | | |
| Elicit | Gus: Where did you find them? | el | | |
| Accuse | Ben (hitting him on the shoulder): You're playing a dirty game, my lad! | accu | Gus: I only eat those with beer! | exc |
| Accuse | Ben: Well, where were you going to get the beer? | accu | Gus: I was saving them till I did. | exc |

(Pinter: *The Dumb Waiter*, p. 150)

EXAMPLE 35.


*1.5.2.2. Announcing Exchange (announce)*

The category of announcing exchanges is used when the speaker is expressing a very firm opinion or strong emotion. The exclamation mark is taken to be indicative of the emphasis of the utterance. There is no necessary responding move in this exchange type; announcing exchanges consist only of an opening move. Consider Example 36.

| | Church bells start ringing outside. | | |
|---|---|---|---|
| Announce | Jimmy: Oh, hell! Now the bloody bells have started! | s ann | |
| | He rushes to the window. | | |

(Osborne: *Look Back in Anger*, p. 25)

EXAMPLE 36.

### 1.5.2.3. Challenging Exchange (challenge)

The category of challenging exchanges covers the exchanges that challenge the presuppositions of the previous initiation.

The following account employs rules of Labov and Fanshel (1977) to exemplify some of the most frequent kinds of challenge. Labov and Fanshel distinguish four types of challenge. In addition to these, the present study regards as challenges the cases which Labov and Fanshel term 'Putting Off Requests' and 'Putting Off Requests for Information'.

Labov and Fanshel (1977) define a challenge as a speech act that asserts or implies a state of affairs that, if true, would weaken the person's claim to competence in filling the role associated with valued status. A failure to make, and respond to, requests appropriately often indicates that the person cannot fulfil the social role he has been claiming. Labov and Fanshel (1977) introduce four rules for the interpretation of utterances as challenges: Rule of Relayed Requests, Rule of Repeated Requests, Rule of Challenging Propositions, and Rule of Overdue Obligations. The first three can be used to exemplify the reasons why certain utterances are classified as challenges in the present study.

The Rule of Relayed Requests (Labov and Fanshel 1977:94) is adapted to the use of functional linguistic analysis:

> If A makes an initiation to B in order to make B perform an action X in the role R, based on needs, abilities, obligations and rights which have been valid for some time, then A is heard as challenging B's competence in the role R.

Example 37 shows how Millie challenges Annie's competence in taking care of her.

| Challenge | Millie: I don't want the milk hot, I want it cold. | cha | Annie: It is cold. | res |
| Challenge | Millie: I thought you warmed it up. | cha | Annie: I did. The time I got up here it's gone cold. | res com |

| Challenge | Millie: You should have kept it in the pan. | cha | | |
| | If you'd brought it up in the pan, it would have still been hot. | com | | |

(Pinter: *Night School*, p. 98)

EXAMPLE 37.

The Rule of Repeated Requests (Labov and Fanshel 1977:95) is adapted in the following way:

> If A makes an initiation to B in order to make B perform an action X in the role R, and A repeats the initiation before B has responded, then A is heard as emphatically challenging B's performance in the role R.

Example 38 shows how Stanley repeats his original challenging move, thus making his challenge more emphatic:

| Challenge | Stanley: Look, why don't you get this place cleared up? | cha | | |
| | It's a pigsty. | com | | |
| Reinforce | Stanley: And another thing, what about the room. | s | | |
| | It needs sweeping. | cha | | |
| Reinforce | It needs papering. | cha | | |
| Reinforce | I need a new room. | cha | Meg (sensual, stroking his arm): Oh, Stan, that's a lovely room. | res |
| | | | I've had some lovely afternoons in that room. | com |

(Pinter: *The Birthday Party*, p. 19)

EXAMPLE 38.

The Rule for Challenging Propositions (Labov and Fanshel 1977:97) states:

> If A asserts a proposition that is supported by A's status, and B questions the proposition, then B is heard as challenging the competence of A in that status.

In Example 39 Gus challenges Ben's superior position when he refuses to obey Ben's orders immediately.

| Elicit | Ben: What's that? | el | Gus: I don't know. | rep |
| Elicit | Ben: Where did it come from? | el | Gus: Under the door. | rep |
| Elicit | Ben: Well, what is it? (They stare at it.) | el | Gus: I don't know. | rep |
| Direct | Ben: Pick it up. | d | | |
| Challenge | Gus: What do you mean? | cha | | |
| Repeat | Ben: Pick it up! | d | | |

(Pinter: *The Dumb Waiter*, p. 139)

EXAMPLE 39.

A directive is often deflected by using a challenging move. Labov and Fanshel (1977:86-87) discuss the way requests for action can be refused and introduce a Rule for Putting Off Requests:

> If A has made a valid request for action X of B and B addresses to A
> a) a positive assertion or request for information about the existential status of X
> b) a request for information or negative assertion about the the time $T_1$
> c) a request for information or negative assertion about any of the four preconditions
> then B is heard as refusing the request until the information is supplied, or the negative assertion contradicted.

A directive put off by a challenge is exemplified by Example 40, in which Bill's questions are in fact challenges to Harry.

| Bill is reading the paper. Harry is watching him. Silence. Church bells. Silence. | | | |
| Direct | Harry: Put that paper down. | d | |
| Challenge | Bill: What? | cha | |
| Bound in | Harry: Put it down. | d | |
| Challenge | Bill: Why? | cha | Harry: You've read it. res |

| Challenge | Bill: No, I haven't. There's lots to read, you know. | cha com | | |
|---|---|---|---|---|

(Pinter: *The Collection*, p. 25)

EXAMPLE 40.

Elicitations can be put off by using challenges. According to Labov and Fanshel (1977) putting off requests for information is carried out by responding in interrogative form. Example 41 shows how Ben puts off Gus's elicitation.

| Inform | Ben: I've got my woodwork. I've got my model boats. Have you ever seen me idle? I'm never idle. I know how to occupy my time, to its best advantage. Then, when a call comes, I'm ready. | s s s i com com |
|---|---|---|
| Elicit | Gus: Don't you ever get a bit fed up? | el |
| Challenge (Silence) | Ben: Fed up? What with? | s cha |

(Pinter: *The Dumb Waiter*, p. 134)

EXAMPLE 41.

Pearce (1973) defines the challenge as a statement by the respondent which challenges the presupposition carried by the preceding initiation, and suggests that there are two broad types of challenge; firstly, a local challenge, which picks up a particular word or phrase used by the speaker and, secondly, a total challenge, which challenges the validity of the whole initiation (Pearce 1973:135). This study distinguishes only one type of challenge, but the distinction into local and total challenge might be helpful for further investigation.

Challenges are very strong exchange types. They tend to occur together with directing exchanges. Challenges often receive challenges as responding moves. They are always coded as new openings because of their strength and the fact that, although they are seen as responding moves to previous challenges, they always contain a possibility for a

new opening.  Challenging opening moves sometimes receive responding moves, particularly if the challenging opening move is realised as a question.  The responding move is then coded as a response, similar to the appropriate responding moves to suggestions.


### 1.5.2.4. *Directing Exchange* (*direct*)

The category of directing exchanges covers all exchanges designed to make the person addressed do something.  A directive in an opening move gets its appropriate responding move, a react, if the following four preconditions hold good (Labov and Fanshel 1977:78):

> If A requests B to perform an action X at a time $T_1$, A's utterance will be heard as a valid command only if the following preconditions hold: B believes that A believes that (it is an AB-event that)
> 1. X should be done for a purpose Y (need for the action). B would not do X in the absence of the request (need for the request)
> 2. B has the ability to do X
> 3. B has the obligation to do X or is willing to do it
> 4. A has the right to tell B to do X

A non-linguistic response, if indicated by the stage directions, is coded as a react, as in Example 14 above.  If a linguistic response to a directive occurs, it is coded as a response (see Examples 13 and 42).

In regular conversation, very few direct requests for action, ie. imperatives, are made.  Requests for action are often made indirectly. Labov and Fanshel explain this by their Rule for Indirect Requests. This rule explains why sentences like *Can you open the window?* are not interpreted as requests for information, ie. questions, only.  The Rule for Indirect Requests is as follows (Labov and Fanshel 1977:82):

> If A makes to B a request for information, or an assertion to B about
> a) the existential status of an action to be performed by B
> b) the consequences of performing an action
> c) the time that the action might be performed by B
> d) any of the preconditions for a valid request for X as given in the rule of requests
> and all other preconditions are in effect, then A is heard as making a valid request of B for the action X.

Example 42 is a case of an indirect request, as is evident from the responding move of the addressee.

| Direct | Annie: Look at your raincoat. lt's on the floor. | s<br>d | Walter: I'll hang it up. | res |

(Pinter: *Night School*, p. 81)

EXAMPLE 42.


### 1.5.2.5. Eliciting Exchange (elicit)

The category of eliciting exchanges includes all initiations specifically designed to arouse a verbal contribution from the co-conversationalist.  In order to give an appropriate responding move, a reply, to the opening move, the addressee must understand the elicitation to be valid.  Burton (1980:152) suggests some preconditions for validity:

> If A asks B for a linguistic response from B concerning a question M, it will be heard as a valid elicitation only if the following preconditions hold: A believes that B believes that (it is an AB-event that)
> 1. B hears M as a sensible question
> 2. A does not know M
> 3. It is the case that B might know M
> 4. It is the case that A might be told M
> 5. It is the case that B has no objection to telling M to A.

If the addressee for some reason does not want to give an appropriate reply but tries to avoid the elicitation, his responding move is coded as a response.  Thus the structure of an eliciting exchange can be either an elicitation - a reply, or an elicitation - a response.  An additional comment on the reply is frequently added by the person who has made the elicitation.  Example 43 shows two elicitations and their respective responding moves, a reply and a response.

| Elicit | Deeley: But you remember her. She remembers you. Or why would she be coming here tonight? | s<br>s<br>el | Kate: I suppose because she remembers me. | rep |
| Elicit | Deeley: Do you think of her as your best friend. | el | Kate: She was my only friend. | res |

(Pinter: *Old Times*, p. 8-9)

EXAMPLE 43.

## 1.5.2.6. Informing Exchange (inform)

The category of informing exchanges is used when the initiator is transmitting his opinions and ideas or giving new information. The proper responding move is an acknowledge, which is received by the initiator if the following preconditions hold good (Burton 1980:152):

> If A informs B of an item of information P, A's utterance will be heard as a valid informative only if the following preconditions hold: B believes that A believes that (it is an AB-event that)
> 1. A is in a position to inform B of P
> 2. P is a reasonable piece of information
> 3. B does not already know P
> 4. B is interested in P
> 5. B is not offended or insulted by P

If the information given by the speaker is not considered to be valid the addressee can respond by an elicitation, query or challenge. In Example 44 the information given is accepted.

| Inform | Richard: Very sunny on the road. Of course by the time I got on to it the sun was beginning to sink. But I imagine it was quite warm here this afternoon. It was warm in the City. | s s s i | Sarah: Was it? | ack | Richard: Pretty stifling. | com |
| Inform | Richard: I imagine it was quite warm everywhere. | i | Sarah: Quite a high temperature, I believe. | ack | | |

(Pinter: *The Lover*, p. 52)

EXAMPLE 44.

## 1.5.2.7. Ritual Exchange (ritual)

The category of ritual exchanges was created to cope with the several conventionalized expressions that occur in the data. It consists of exchanges in which both of the two moves of an exchange have their established, conventional forms. For some opening moves the responding move is reciprocal, as in greetings. In other ritual exchanges the

responding move has its conventional form in relation to the opening move. Because the opening move specifically provides for the respond-ing move, it is particularly noticeable if the responding move is absent. Sacks (1967) notes that people frequently complain, for example, that *I said hello and she just walked past.*

The following kinds of ritual exchanges are distinguished in the present study: greeting, introducing, congratulating, toasting, giving things. Although there are different subcategories of the ritual ex-change, no distinction is made between them in the coding system; all ritual opening and responding moves are coded as ritual. Here the system is open for a more delicate analysis as was the case with challenges (p.103).

Example 45 is an extract in which four types of ritual are illustrat-ed: introducing, congratulating, toasting and giving things.

| | Disson's house.  Sitting-room. | | Evening. | | | |
|---|---|---|---|---|---|---|
| Ritual | Diana: This is my brother Willy. | rit | Disson: I'm very glad to meet you. | rit | Willy: And you. | rit |
| Ritual | Willy: Congratulat-ions. | rit | Disson: Thank you. | rit | | |
| Ritual | Diana (giving him a drink): Here you are, Robert. | rit | Disson: Thanks. | rit | | |
| Ritual | Disson: Cheers. | rit | Diana: Cheers. | rit | Willy: To tomorrow. | rit |

(Pinter: *Tea Party*, 12)

EXAMPLE 45.

### 1.5.2.8. Suggesting Exchange (suggest)

The category of suggesting exchanges covers those exchanges in which the first utterance, although declarative in form, is interpreted by the addressee as demanding a response. Labov and Fanshel (1977:100) argue that the first utterance in such a case has the force of a yes/no question and functions as a request for confirmation. In their view, the interpretative rule depends on shared knowledge. If two participants,

A and B, are engaged in a conversation, a distinction can be made between things that A knows about, A-events, things that B knows about, B-events, and things that are known to both participants, AB-events. Using this terminology, Labov and Fanshel (1977:100) state the Rule of Confirmation:

> If A makes a statement about a B-event it is heard as a request for confirmation.

In a similar way, if A gives his opinion about B or a B-event, it is heard as a request for a response from B. Thus, when Kedge in Example 46 makes a suggesting move to Betty, Betty does not fail to respond.

| Suggest | Kedge(dancing): You dance like a dream, Betty, you know that? | sugg com | Betty (shyly): I don't. | res |
|---------|---------------------------------------------------------------|----------|-------------------------|-----|

(Pinter: *Night Out*, p. 59)

EXAMPLE 46.

The first move of a suggesting exchange may also be realised as a question which cannot be seen as a request for information.

The illocutionary force of a suggesting move is not so evident as that of an elicitation or a directive, which require a reply and a react respectively; the illocutionary force is, however, strong enough to require a response. There are cases in which the reference to the addressee is omitted but the contextual information makes it clear that the initiations in question are made in order to elicit a response from the co-conversationalist, as in Example 47.

| | (He falls silent, sits.) | | | |
|---------|-------------------------------------|------|------------------------------|-----|
| Suggest | Willy: Sunderley was beautiful. | sugg | Disson: I know. | res |
| Suggest | Willy: And now it's gone, for ever. | sugg | Disson: I never got there. | res |

(Pinter: *Tea Party*, p. 40)

EXAMPLE 47.

The appropriate responding move to a suggesting opening move is coded as a response.

## 1.5.3. The Bound Conversational Exchanges

A feature typical of drama conversation is the great frequency of bound exchanges. The types of bound exchanges are exploited for various purposes, to gain emphasis, to express emotion or persistence, to indicate submissiveness or divergent orientation. From the Sinclair and Coulthard categories[1], reinforce, re-initiation and repeat had to be redefined because of their relatedness to classroom conversation, and listing had to be omitted for the same reason. Bound initiation and bound elicitation are completely new categories.

### 1.5.3.1. Bound Initiation (bound in)

Bound initiations are elliptical in form and depend on a previous non-elliptical initiation, upon which their meaning is based. Bound initiations can be made by any one of the conversationalists and not only by the speaker. They can enlarge the scope of the topic by employing the types of initiating acts of the system of analysis. Example 48 shows how the initiating elicitation of the first exchange in the example is followed by several bound initiations, all of them elicitations.

| Elicit | Piffs: After your day's work do you ever feel tired? | el |
|---|---|---|
| Bound in | Piffs: Edgy? | el |
| Bound in | Piffs: Fretty? | el |
| Bound in | Piffs: Irritable? | el |
| Bound in | Piffs: At a loose end? | el |
| Bound in | Piffs: Morose? | el |
| Bound in | Piffs: Morose? | el |

(Pinter: *Applicant*, p. 135)
EXAMPLE 48.

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[1] The bound exchanges in the Sinclair and Coulthard system are: re-initiation (i); re-initiation (ii); listing; reinforce; repeat.

The opening moves within bound initiation exchanges may be defined according to any head act that can occur in an initiation. Thus the responding moves are defined accordingly; for example an elicitation within a bound initiation exchange may receive a reply or a response as the responding move.

### 1.5.3.2. Re-Initiation (re-in)

When the speaker receives no response to his opening move, he can start again by using the same or rephrased initiation. Re-initiations are never elliptical (cf. bound initiations) and they are always made by the original initiator. They differ from reinforcing exchanges (see below) in that the original initiation is found through the series of re-initiations either in the same or rephrased form. Example 48 shows the original initiation followed by several re-initiations. The questions James asks are coded as elicitations although they fulfil only the second and third precondition for valid elicitations - the play never tells the reader what actually happened. The last question Bill makes is regarded as challenging James' insistence and/or the supposition James has about Bill having been in Leeds: Bill puts off James' request for information by responding in the interrogative form.

| Elicit | James: Did you have a good time in Leeds last week? | el |
|--------|-----------------------------------------------------|-----|
| Elicit | Bill: What? | el |
| Re-in | James: Did you have a good time in Leeds last week? | el |
| Bound el | Bill: Leeds? | qu |
| Re-in | James: Did you enjoy yourself? | el |
| Challenge | Bill: What makes you think I was in Leeds? | cha |

(Pinter: *The Collection*, p. 18)

EXAMPLE 48.

The opening moves within re-initiating exchanges receive responding moves according to the requirements of the head act in the initiation.

### 1.5.3.3. Reinforcing Exchange (Reinforce)

The category of reinforcing exchanges covers the exchanges that are related to the previous initiation in terms of its topic. Their function is to emphasize it by adding more information related to the previous initiation, as can be seen from Example 50. Reinforcing exchanges can be initiated by different speakers, not only by the original initiator. In the example, both Milly and Annie are taking turns in reinforcing the original suggesting move. The category is different from that of Sinclair and Coulthard, where reinforcing exchanges follow a directing exchange. The Sinclair and Coulthard definition is too narrow for the study of drama conversation.

| | | | | |
|---|---|---|---|---|
| Suggest | Annie: Lovely perfumes she puts on. | sugg | | |
| Reinforce | Milly: Yes, I'll say that, it's a pleasure to smell her. | sugg | Walter: Is it? | res |
| Reinforce | Annie: There's nothing wrong with a bit of perfume. | sugg | | |
| Reinforce | Milly: We're not narrow-minded over a bit of perfume. | sugg | | |
| Reinforce | Annie: She's up to date, that's all. | sugg | | |
| Reinforce | Milly: Up to the latest fashion. | sugg | | |

(Pinter: *Night School*, 89)

EXAMPLE 50.

Reinforcing exchanges, like the other bound exchanges, consist of opening and responding moves which are defined according to their head acts.

### 1.5.3.4. Repeating Exchange (repeat)

Repeating exchanges are made up of either the exact words of the previous speaker or of his rephrased words. The function of repeating exchanges is to provide a repeat of the previous utterance for the

purposes of expressing surprise or incredulity. The function differs
from that of repeats in the Sinclair and Coulthard system, where repeats
occur when the speakers do not hear each other's utterances properly.
Both the opening and responding moves can be repeated, and in Example
51 the responding moves are repeated. Repeats are never made by the
speaker of the original initiation.

| Suggest | Wills: They hate and detest your lovely parallel male stud couplings, and the straight flange pump connectors, and back nuts, and front nuts, and the bronzedraw off cock with handwheel and the bronzedraw off cock without handwheel! | sugg | | |
| Bound el | Fibbs: Not the bronzedraw off cock with handwheel? | qu | Wills: And without handwheel. | clar |
| Repeat | Fibbs: Without handwheel? | el | Wills: And with handwheel. | res |
| Repeat | Fibbs: Not with handwheel? | el | Wills: And without handwheel. | res |

(Pinter: *Trouble in the Works*, p. 123)

EXAMPLE 51.

### 1.5.3.5. Bound Elicitation (bound el)

A bound elicitation occurs when the addressee wants clarification of
information from the speaker concerning objects, persons or ideas in
the speaker's opening move, or when he wants more information about the
semantic relations between the referents in the discourse (cf. Keenan
and Schieffelin 1976:350 and Burton 1980). Labov and Fanshel make use
of a similar idea in their Rule of Embedded Requests (1977:92)

> If A makes a request for action of B, and B responds with a
> request for information, B is heard as asserting that he
> needs this information in order to respond to A's request.

Bound elicitations can occur after directives, informatives,
elicitations, accusations, and announces.

Thus a response to a previous initiation is coded as a bound
elicitation if something is being questioned in the proposition of

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the initiation. The head act of a bound elicitation is called a query, and the responding move to a query is coded as a clarification, as in Example 52.

| Inform | Milly: Well ... we've let your room. | i | | |
| --- | --- | --- | --- | --- |
| Bound el | Walter: You've what? | qu | Annie: We've let your room. | clar |

(Pinter: *Night School*, p. 85)

EXAMPLE 52.

If, however, an initiation receives a response which asks for more information concerning the initiation in general but which makes no request for clarification concerning the details of the initiation, it is coded as an elicitation. Example 53 illustrates how the use of bound elicitation is different from that of elicitation. The first bound elicitation in the example makes a request for clarification concerning the date mentioned; in other words, Stanley's question is coded as a query because it makes a special reference to a detail in the previous move. But the fifth exchange of the example is coded as an elicitation because it is a general request for more information without any reference to any detail in the initiation.

| Boundary | Goldberg: Webber.              FRAME<br>What were you doing yesterday?  FOCUS | sum<br>el |
| --- | --- | --- |
| Bound el | Stanley: Yesterday? | qu |
| Bound in | Goldberg: And the day before? | el |
| Elicit | Goldberg: What did you do the day before that? | el |
| Elicit | Stanley: What do you mean? | el |

(Pinter: *The Birthday Party*, p. 47)

EXAMPLE 53.

## 1.6. *The Episodes*

The unit of language above the exchange is called *episode*. It consists of a varying number of exchanges which can be regarded as

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building up a continuity.  This continuity is broken either when the
topic changes or/and when a frame and/or a focus occurs in the dis-
course.

Frames and focuses make up boundary exchanges, which mark the begin-
ning of an episode.  The main criterion, however, for distinguishing
episodes is topic change.  A change in the topic is a prerequisite for
the beginning of a new episode, but the beginning is frequently
emphasized by other devices as well.  Six different ways of dis-
tinguishing episode boundaries are specified in the present study:

     1) topic change;

     2) topic change and one stage direction;

     3) topic change and two stage directions;

     4) topic change and one linguistic marker;

     5) topic change and two linguistic markers; and

     6) topic change, one stage direction and one linguistic marker.

Two things are meant by a linguistic marker.  Firstly, it means dis-
course boundary markers, frames and focuses.  Secondly, a linguistic
marker can mean a change in the linguistic pattern of the ongoing
conversation.  Stage direction means a direction that indicates move-
ment, silence, or a lapse of time, ie. something that implies either a
pause or a change in the speed of the conversation.

The extract of discourse in Example 54 shows the end of one episode,
two following whole episodes, and finally the beginning of a third one.
The main criteria for distinguishing these episodes are the topic
changes.  Only one boundary exchange occurs.

| Suggest | Annie: Don't you remember when we had chocolate mousse at Clacton? | sugg | |
| Challenge | Milly: Chocolate mousse wouldn't go with herrings. | cha | |
| Challenge | Annie: I'm not having herrings. I'm having pilchards. | cha / com | |
| Noise of steps upstairs. Direct — Annie: Listen. Annie turns the door-handle, listens. | | d | |

| Boundary | Walter knocks on Sally's door. (A knock.) | sum | Sally: Yes? | acc |
|---|---|---|---|---|
| Suggest | Walter: It's me. | sugg | Sally: Just a moment. | res |
| Direct | Sally: Come in. | d | | |
| Ritual<br>Door closes. | Walter: How are you? | rit | Sally: I'm fine. | rit |
| Inform | Annie: He's in. | i | | |
| Bound el | Milly: What do you mean, he's in? | qu | Annie: He's gone in. | clar |
| Bound el | Milly: Gone in where, Annie? | qu | Annie: Into her room. | clar |
| Challenge | Milly: Into his room. | cha | Annie: His room. | res |
| Re-in | Milly: He's gone in? | el | Annie: Yes. | rep |
| Elicit | Milly: Is she in there? | el | Annie: Yes. | rep |
| Elicit | Milly: So he's in there with her? | el | Annie: Yes. | rep |
| Direct | Milly: Go out and have a listen. | d | | |

Annie goes out of the door and down the landing to Sally's door, where she stops. We hear the following dialogue from her point of view.

| Direct | Walter: Let's have some of this.<br>I've brought it for you. | d<br><br>com | | |
|---|---|---|---|---|
| Elicit | Sally: What is it? | el | Walter: Brandy. | rep |

(Pinter: *Night School*, p. 99)

EXAMPLE 54.

## 1.7. The Sequences

Episodes and encounters are part of the hierarchical discourse rank system; they consist of a certain number of units from the rank below,

ie. exchanges and episodes, respectively. Sequences, on the contrary,
have no fixed place in the hierarchy, but can consist of phases, ex-
changes or moves. Episodes and encounters are distinguished by de-
fining their boundaries, whereas sequences are distinguished from the
surrounding conversation by their overall pattern that is different
from the surrounding one. They are linguistic entities and can be of
any length. Typically, however, they occur within episodes. Three main
kinds of sequences are distinguished, those of moves, exchanges and
episodes. Since the sequences are basically similar, regardless of
their discourse units, only one example is given. Example 55 shows a
sequence consisting of bound initiations. It is essentially different
from both the previous and following discourse, which consists of
mainly two-part exchanges.

| Elicit | Piffs: Do women frighten you? | el | |
|---|---|---|---|
| She presses a button on the other side of her stool. The stage is plunged into redness, which flashes on and off in time with her questions. | | | |
| Bound in | Piffs: Their clothes? | el | |
| Bound in | Piffs: Their shoes? | el | |
| Bound in | Piffs: Their voices? | el | |
| Bound in | Piffs: Their laughter? | el | |
| Bound in | Piffs: Their stares? | el | |
| Bound in | Piffs: Their way of walking? | el | |
| Bound in | Piffs: Their way of sitting? | el | |
| Bound in | Piffs: Their way of smiling? | el | |
| Bound in | Piffs: Their way of talking? | el | |
| Bound in | Piffs: Their mouths? | el | |
| Bound in | Piffs: Their hands? | el | |
| Bound in | Piffs: Their feet? | el | |
| Bound in | Piffs: Their shins? | el | |
| Bound in | Piffs: Their thighs? | el | |
| Bound in | Piffs: Their knees? | el | |

| | | | | |
|---|---|---|---|---|
| Bound in | Piffs: Their eyes? | el | | |
| Bound in | Piffs: Their (drumbeat). | el | | |
| Bound in | Piffs: Their (drumbeat) | el | | |
| Bound in | Piffs: Their (cymbal bang) | el | | |
| Bound in | Piffs: Their (trombone chord) | el | | |
| Bound in | Piffs: Their (bass note) | | | |
| | | | Lamb (in a high voice: Well, it depends on what you mean really- | res |

(Pinter: *Applicant*, p. 136)

EXAMPLE 55.

## 1.8. The Monologues

Monologues are a special case within drama discourse. If the model for analysing conversation is to be applied to monologues as well, their analysis presents a number of problems. It would be possible to regard monologues simply as overlong opening moves consisting of informatives and comments, but since the definition of a move allows only for one informative, the series of succeeding comments would prove rather un-interesting. Another possibility would be to consider monologues as interactions between the speaker and his audience. But this would also be unsatisfactory, because the long chains of comments would remain in the coding.

The system suggested in the present study is a combination of the two solutions given above and of some ideas expressed by Montgomery (1977), Burton (1980), Sinclair and Coulthard (1975), and van Dijk (1977).

The monologue is divided into two modes: *main* and *interactive*. The former mode is analysed with the help of *informing* and *commenting* members, while the latter is analysed using the discourse units de-scribed above. The change from one mode to the other takes place through *plane changes*. The theme of the monologue is indicated in *topical sentence(s)*.

Eleven types of informing members are distinguished: *additive*, *adversative*, *alternative*, *causal*, *concessive*, *conditional*, *summative*, *temporal*, *quotational*, *iconic* and *graphic*. They are frequently introduced by characteristic conjunctions, but not necessarily (see p. 107).

Topical sentences are a special kind of informing member. They usually occur at the beginning of the monologue and indicate the topic of the following monologue discourse. The topic can be divided into one or several subtopics which occur later in the monologue discourse. All the informing members are underlined in the coding system (see Example 56) in order to clarify the progress of the topic.

Four types of commenting members are distinguished: *comment*, *repeat*, *restate* and *qualify*. Their function is to comment on the previous members. Their names are indicative of their functions: comment provides a comment, repeat a repetition, restate a rephrased version and qualify a qualification in relation to one or more of the previous members.

The concept of a plane change occurs in Sinclair and Coulthard (1975: 45) where the authors discuss focusing moves:

> Focusing moves represent a change of plane. The teacher stands for a moment outside the discourse and says: "We are going to/have been communicating; this is what our communication will be/was about".

The idea was further developed by Montgomery (1977). He divides lecture monologues into two distinctive modes: main and subsidiary. Plane changes turn the discourse from one type to the other.

The notion of a plane change is here used in a slightly different way: the main mode of a monologue is frequently interrupted by plane changes, which change the discourse from the main to the interactive mode.

The following kinds of plane changes can be distinguished:

1) One of the characters present is being addressed:
   a) a reply is given by the addressee,
   b) a reply is given by the speaker,
   c) there is no reply;
2) Rhetorical questions without answers;
3) Rhetorical questions with answers:
   a) by the speaker himself,
   b) by some other character;

4) Interruptions by other characters;

5) An unidentified person is being addressed; and

6) Introductory/concluding remarks.

The plane of the monologue discourse may also be changed into the normal conversation of the play. When this happens, the dialogue is coded using discourse units.

Example 56 illustrates the method of analysis. The interactive mode is printed in italics, and informing members underlined.

| Direct 8 | Goldberg: Listen to this. | d | |
|---|---|---|---|
| Inform 9 | Goldberg: <u>Friday, of an afternoon,</u> <u>I'd take myself for a little consti-</u> <u>tutional down over the park.</u> | i | <u>Topical</u> <u>sentence</u> |
| Direct 10 | Goldberg: Eh, do me favour, just sit on the table a minute, will you? <br> (Lulu sits on the table. He stretches and continues.) | d | PLANE CHANGE |
| Re-in 11<br>12<br><br><br>13<br><br>14<br>15 | Goldberg: A little constitutional. <u>I'd say hullo to the little boys, the</u> <u>little girls - I never made distinct-</u> <u>ions - and then back I'd go, back to</u> <u>my bungalow with the flat roof.</u> <u>"Simey", my wife used to shout, "Quick</u> <u>before it gets cold!"</u> *And there, on the table, what would I see?* *The nicest piece of roll mop and pickled* *cucumber you could wish to find on a plate.* | | com: rept 9<br>i : add 9<br><br><br>i : add 9<br><br>PLANE CHANGE |
| Suggest 16 | Lulu: I thought your name was Nat. | sugg<br>17 | Goldberg:<br>she called<br>me Simey. | res |

(Pinter: *The Birthday Party*, p. 59)

EXAMPLE 56.

The monologue begins with a topical sentence, which tells the audience what is going to follow. The beginning is interrupted by Goldberg's remark to Lulu, which is coded using discourse analytical units as a directive. After that the monologue proper starts. It is coded, firstly, as a reinitiation of the original informative and on a more delicate level, as consisting of a chain of additive informing members. The monologue ends with the interactive mode, where Goldberg puts a

rhetorical question and answers it himself. The monologue then changes
into conversation through Lulu's opening move.

## 1.9. Encounters

The highest rank in the Sinclair-Coulthard system was termed lesson,
later changed into interaction in order to conform to new developments
in discourse study. In all these cases (seminar discussion, committee
talk, radio interviews, etc), including the classroom situation, the
definition of what makes an interaction is basically very straight-
forward. An interaction is approximately the same as what Hymes (1972a)
terms a speech situation.

Hymes makes a distinction between a speech situation and a speech
event. In a sociolinguistic description it is necessary to deal with
activities which are bounded in some way. From the standpoint of
general social description they may be recognised as ceremonies, fishing
trips and so on. From another standpoint they may be regarded as
political or aesthetic situations, for example, while from the socio-
linguistic standpoint they may be regarded as speech situations. Such
situations may be included in the statement of rules of speaking as
aspects of setting. In contrast to speech events, they are not in
themselves governed throughout by such rules, or one set of rules.
The term speech event is restricted to activities that are directly
governed by rules or norms for the use of speech; formal rules are
written for the occurrence and characteristics of speech events and
speech acts. The same type of speech act may recur in different types
of speech event, and the same type of speech event in different speech
situations.

In a study concerned with dramatic discourse the definition of the
highest discourse rank is problematic. It could justifiably be argued
that the entire play is one single interaction. However, this would
create problems for defining episodes, since episodes are defined as
mainly consisting of one topic. It might turn out to be necessary to
create a new rank to fill in the wide gap in the hierarchy between an
interaction and a episode.

Because of such problems, the present study suggests that the term interaction be applied to the entity of one play and so be left outside the rank scale of discourse units. The highest discourse rank would then be called by a new term, an encounter, and be used to refer to something resembling Hymes' concept of the speech event. An encounter takes place between a certain group of people: if somebody leaves the group or somebody enters, a new encounter begins, provided that the exit/arrival entirely alters the nature of the ongoing episode. Thus the encounter would approximately resemble the scene in theatre language.

The criteria for recognising an encounter are therefore the exit or arrival of one or more characters, together with a marked change in topic, activities or place from the previous encounter. This also means that the definition of the encounter would almost entirely rely on the upper part of Figure 3, which relates to content structuring.

In Example 57 the stage direction indicates that the encounter between Annie, Milly and Walter is over, and a new one taking place between Walter and Sally is about to begin.

| Boundary | Walter: I left something in my room. I'm going to get it. | s ms | | |
|---|---|---|---|---|
| | He goes out and up the stairs. The bathroom door opens and Sally comes out. She descends the stairs half-way down. They meet. | | | |
| Boundary | Sally: Mr Street? | sum | Walter: Yes. | acc |
| Ritual | Sally: I'm so pleased to meet you. I've heard so much about you. | rit com | | |

(Pinter: *Night School*, p. 90)

EXAMPLE 57.

The encounter that started in Example 57 continues until Walter and Sally say good-night to each other. A new encounter begins after a fade out, with new characters on the scene.

*1.10. The Recoding of the Data*

   Although the present analysis is in no way to be taken as generally
valid and applicable to each and every text, an attempt was made to dis-
cover whether a description made by another analyst would differ consid-
erably.  One third of the text was regarded as sufficient (see Pietilä
1973) for the description.  It was chosen from the text of the play
according to the following criteria: from the twenty-one episodes every
fourth episode was chosen, starting from the third episode of the play
(the figures were chosen randomly).  The chosen extracts of text thus
represented different parts of the play.  The description was limited to
the discourse analytical units: acts, moves, exchanges and episodes.
   The results showed that the descriptive apparatus could be used
satisfactorily by another analyst.  The following percentages indicate
the agreement between the description of the present study and that
of the second analyst.  The percentages are calculated separately for
each discourse unit.  Because of the nature of a rank scale system,
in which smaller units are contained in a larger one, it was not
possible to give a general percentage.  Encounters are omitted because
the samples were chosen from among them.  Exchanges and acts are given
as one percentage because of their interdependence: the function of an
exchange is defined according to the head act of the opening move of
the exchange in question.  In addition many of the exchanges consist
of one move comprised of one act.  The following statistics indicate
the percentages or discourse units that were coded identically by the
two analysts:

         Exchanges  85 %
         Moves      97 %
         Episodes   85 %

   Difficulties in defining exchanges lay in the problem of making a
distinction between, for example, a suggest and a direct, or a challenge
and a direct, or between an inform and a suggest.  The defining of
bound exchanges seemed to create no problems.
   The satisfactory reliability of the descriptive apparatus suggests
that interactive processes that can be fairly generally recognised do
exist in conversation.  It also suggests that the present descriptive
apparatus can be employed to describe both the interactive processes
and the possible manipulation of the processes.  The description thus
provides a reliable basis for interpretative statements.

## 2. COHESIVE UNITS

### 2.1. The Appropriate Unit for Cohesive Linkage

The basic agreement that discourse analysis provides a discourse with a structure which needs a study of cohesion to account for its semantic unity gives rise to a problem: what exactly are the units of language that cohesion links together?

The scope and applicability of the notion 'sentence' seems to create difficulties in treatments of the distinction between discourse and cohesion. For Halliday and Hasan (1976) the category of sentence is an important component in their approach to the study of cohesion. In their view, structure accounts for the formation of sentences but not for the organisation of texts; within the sentence it is possible to specify a limited number of possible structures, but this is not possible for a text. Therefore, cohesion, with its devices of substitution, reference, ellipsis and lexical cohesion, is invoked to account for the interrelationships between sentences, in semantic, not structural, terms.

This, however, leads them to argue that only the devices operating across sentence boundaries are intrinsically cohesive: within the sentence such devices are only a secondary source of what they call 'texture'. The primary source of texture within the sentence is the structure itself; cohesive ties between sentences stand out more clearly because they are the only source of texture, whereas within the sentence there are structural relations as well.

In studying extended passages of discourse, however, it seems clear that texture, or cohesion, is created by the interplay of all the various cohesive devices, irrespective of whether they are sentential or intersentential. This is especially true of reference, substitution and lexical cohesion, where chains or strings of items create a continuous thread through discourses both within and between sentences.

Montgomery (1977) argues that some aspects of cohesion are not simply a matter of intersentential connection but may in fact reflect patterns of discourse. Certain items can signal relationships between larger-scale components of text. The items themselves can be seen as

ranging from those linking small-scale units, such as substitution, to those linking larger-scale units such as various forms of conjunction and reference. Montgomery proposes a tentative distinction between 'micro' and 'macro' cohesion as a way of representing the fact that cohesive devices can have varying domains. The devices themselves are seen as reflexes in the lexico-grammatical systems of discourse patterning. They are thus seen as representing the formal features or surface markers of discourse structure.

The present study holds the view that cohesion is a significant factor in the creation of the unity of the discourse regardless of the structure of the unit in question, and that cohesion basically works between the smallest discourse units, acts. Since the method of analysis is based on a rank scale system, the act being the unit of which other units consist, cohesion thus occurs both within and between all discourse units.

Three main types of cohesion are distinguished in the present study:

(1) interactional iconicity,
(2) conjunction, and
(3) the cohesive devices of ellipsis, reference and lexical cohesion.

The study of ellipsis, reference and lexical cohesion represent the three areas of meaning, ie. relatedness of form, relatedness of reference and semantic connection. Interactional iconicity means structural parallelism between discourse units. The monologues of the plays exhibit different aspects of cohesion, and the study of conjunction has been devised to supply the needs of long stretches of talk.

## 2.2. Interactional Iconicity

The discourse analytical framework provides the discourse with a linguistic structure. Within this structure a special kind of cohesion exists, which is essentially stylistic in nature. It is expressed by a pattern of recurring discourse units, mainly within the prospective structuring. Thus, interactional iconicity in this sense can occur:

(1) between the acts within a move,
(2) between the moves within an exchange, and
(3) between the exchanges within a) a sequence, and
                                             b) an episode.

Interactional iconicity operates along both horizontal and vertical axes, as shown in Figure 4.

two-, three- or four-part exchange structure

(vertical axis label) bound exchanges; acts
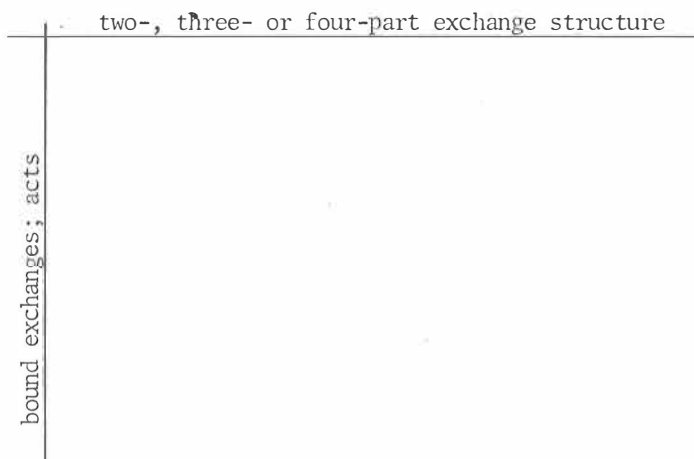
Figure 4.

The pattern of interactional iconicity is horizontal when it occurs between moves within an exchange.  Example 58 shows three-part exchanges in which opening, responding and follow-up moves occur several times in succession creating horizontal interactional iconicity.  The repetition of the three-part exchange structure provides interactional iconicity to the discourse on the horizontal axis.

| Elicit | Goldberg: Been here long? | el | Meg: He's been here about a year now. | rep | Goldberg: Oh yes.  A resident. | ack com |
| Elicit | Goldberg: What's his name? | el | Meg: Stanley Webber. | rep | Goldberg: Oh yes? | ack |
| Elicit | Goldberg: Does he work here? | el | Meg: He used to. He used to be a pianist. In a concert party on the pier. | rep com com | Goldberg: Oh yes?  On the pier, eh? | ack com |

(Pinter: *The Birthday Party*, p. 31)

EXAMPLE 58.

The pattern of vertical interactional iconicity is more varied because it can occur both between acts (as in Example 59) and between exchanges, as well as between larger discourse units. Example 60 shows a case of vertical interactional iconicity, which is created by a succession of reinforcing exchanges, all approximately similar in structure, consisting of only the opening moves of suggesting exchanges. Interactional iconicity is the main factor in distinguishing sequences of discourse.

| Elicit | Mark: What do you think of the cloth? | el |
|---|---|---|
| Bound el | Len: The cloth? (He examines it, gasps and whistles through his teeth. At a great pace.) | qu |
| Inform | Len: What a piece of cloth.<br>What a piece of cloth.<br>What a piece of cloth.<br>What a piece of cloth.<br>What a piece of CLOTH. | s<br>s<br>s<br>s<br>i |

(Pinter: *The Dwarfs*, p. 97)

EXAMPLE 59.

| Inform | Milly: And she looks after her room, she's always dusting her room. | i |
|---|---|---|
| Reinforce | Annie: She helps me to give a bit of a dust round the house. | i |
| Reinforce | Milly: On the week-ends ... | i |
| Reinforce | Annie: She leaves the bath as good as new. | i |
| Reinforce | Milly: And you should see what she's done to her room. | i |
| Reinforce | Annie: Oh, you should see how she's made the room. | i |
| Reinforce | Milly: She's made it beautiful, she's made it really pretty. | i |
| Reinforce | Annie: She's fitted up a bedside table lamp in there, hasn't she? | i |
| Reinforce | Milly: She's always studying books ... | i |
| Reinforce | Annie: She goes out to night school three nights a week. | i |
| Reinforce | Milly: She's a young girl. | i |

| Reinforce | Annie: She's a very clean girl. | i |
|-----------|---------------------------------|---|
| Reinforce | Milly: She's quiet...           | i |
| Reinforce | Annie: She's a homely girl...   | i |

(Pinter: *Night School*, p. 85-86)

EXAMPLE 60.


## 2.3. Discourse Coherence

Interactional iconicity bears a close resemblance to the main
organising principle of the language of the play, discourse coherence.
But whereas interactional iconicity creates unity to the text by
recurring similar structures, discourse coherence provides the basic
coherence for the text. Discourse coherence makes it possible to
conceive the conversation to be a continuing whole, even in the absence
of cohesive ties. Discourse coherence means the continuity provided
by the recurring opening, responding and follow-up moves: the frame of
discourse, or the mechanics of talk (see III 4.1.4.2.). The content of
the moves may be nonsensical and there may be no cohesive ties between
the moves of exchanges or between successive exchanges but there are,
however, exchanges uttered and turns taken by the participants of the
conversation, i.e. the frame of discourse exists. It is discourse
coherence that holds the conversation together.


## 2.4. Conjunction

Where there are long passages of informatives in a move made by one
of the participants of a conversation, one of the acts should be labell-
ed informative and all the others either starters or comments, accord-
ing to the system of analysis. However, it seems inadequate to create
long chains of pre-head or post-head acts, whose only function would
be either to direct the attention to what the speaker is going to say
or to exemplify, expand, justify or provide additional information with
regard to the head act. This is a problem connected with monologues in
particular.

To solve this problem a method of analysing continuous stretches of language is suggested. The main idea is that the members of a monologue (cf. p. 118) are connected because they have the same theme. This theme is indicated by topical sentences, usually at the beginning of the monologue, which are then developed through the monologue. The members of the monologue are related to each other by conjunction, which is the semantic relation between members.

It is often difficult to identify the nature of the relation between succeeding members of the monologue. Conjunction is often implicit, and it is not signalled by connectives. Källgren (1979:87) confines her description of conjunction to those instances in which the type of conjunction is explicitly conveyed by means of "words or expressions whose sole purpose in the sentence is to signal conjunction". Källgren makes only two exceptions: summative and causal types of conjunction. Montgomery (1977) bases his analysis on Winter's (1977) more complex suggestions on clause relationships, while Burton (1980) adapts her model according to Montgomery's and Winter's suggestions. They claim that the items they distinguish are frequently but not necessarily introduced by connectives.

The present system of analysing how the items in a monologue are connected is based on the categories devised by Enkvist, Källgren, Montgomery and Burton.

As explained above (see Monologues, p. 118), monologues are seen as consisting of informing and commenting members. Informing members include firstly topical sentences, which indicate the theme of the monologue, and secondly the members that develop the theme.

### 2.4.1. The Informing Members

Informing members carry the theme of the monologue. They are often introduced by a connective, but this is not necessary. The most frequently occurring members in the monologues are additive, adversative and causal. They are introduced by *and*, *additionally*; *but*, *however*; and *consequently so*, *as a result*, *respectively*. Alternative members (introduced by *or*, *alternatively*), summative members (introduced by *in short*, *in summary*) and temporal members are also

fairly frequent. Conditional (*in that case, then*) and concessive (*nevertheless, still, in spite of*) members are rather infrequent, and the same applies to quotational (*says X, in X's words*), graphic (colon, quotation marks etc) and iconic (parallel structures) members. The list of the members is based on Källgren's (1979) categorization.


## 2.4.2. The Commenting Members

Commenting members do not carry the theme of the monologue. Their function is to comment on the topic-carrying members.

| MEMBER: | FUNCTION: |
|---------|-----------|
| Comment | provides a comment on the preceding member(s) |
| Qualify | provides a qualification of the preceding member(s) |
| Repeat | gives an exact repetition of a preceding member |
| Restate | rephrases a preceding member |


## 2.5. The Cohesive Conversation Relations

By cohesive conversation relations are meant those cohesive devices that operate between the discourse units in conversation, ie. other kinds of cohesive devices except interactional iconicity and conjunction in the monologues. Three kinds of cohesive relations have been found relevant: ellipsis, reference and lexical cohesion.


## 2.5.1. Ellipsis

When there is ellipsis in the structure of an act, it means that something is left unsaid, something that the viewer must supply himself. An elliptical item is one which leaves specific structural slots to be filled from elsewhere. The presupposed item for the empty slot is to be found in the preceding discourse.

Ellipsis is, like reference, a form of presupposition. It refers to an item in the preceding discourse and thus contributes to cohesion within the discourse. Halliday and Hasan (1976:145) define ellipsis

as presupposition at the level of words and structures, whereas reference is presupposition at the semantic level. Figure 5 gives a summary of the characteristics of reference and ellipsis, which are defined by Halliday and Hasan as substitution by zero. Figure 5 shows that apart from the level of abstraction the presupposed item and its source are also different: text is the source for presupposition for ellipsis, and the presupposed items are words, groups, clauses. In other words, ellipsis occurs at the surface level of discourse. It can presuppose both discourse units proper and words that are part of them.

| | Reference | Substitution and ellipsis |
|---|---|---|
| Level of abstraction | semantic | lexicogrammatical |
| Primary source of presupposition | situation | text |
| What is presupposed? | meanings | items (ie. words, groups, clauses) |
| Is class preserved? | not necessarily | yes |
| Is replacement possible? | not necessarily | yes |
| Use as a cohesive device | yes; anaphoric and cataphoric | yes; anaphoric (occasionally cataphoric) |

Figure 5. The characteristics of reference and ellipsis, based on Halliday and Hasan (1976:145)

## 2.5.1.1. The Kinds of Ellipsis

The present study is concerned with three kinds of ellipsis: nominal, verbal and clausal.

*Nominal ellipsis* means ellipsis within the nominal group[1]. Any nominal group having the function of head filled by a word that normally functions

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[1] Halliday and Hasan define the nominal group as follows (1976:147): On the logical dimension the structure is that of a Head with optional modification; the modifying elements include some which precede the Head and some which follow it, referred to here as Premodifier and Postmodifier respectively. Thus in *those two fast electric trains with pantographs* the Head is *trains*, the Premodifier is formed by *those two fast electric* and the Postmodifier by *with pantographs*.

within the modifier is an elliptical one. Nominal ellipsis therefore means that a word functioning as deictic, numerative, epithet or classifier is upgraded from the status of modifier to the status of head. For example, in the following sentence *He had to listen to ten accusations, and after that to another ten* the last word of the utterance, *ten*, is upgraded from its status as modifier to function as head.

*Verbal ellipsis* means ellipsis within the verbal group[1]. In Example 60 both the answers can be said to stand for *you're forcing me out to play chess*.

> Am I forcing you out to play chess? Yes, you are.
> What am I doing? Forcing me out to play chess.
>
> EXAMPLE 60.

Two kinds of verbal ellipsis can be distinguished. In Example 60 the first sentence is an instance of lexical ellipsis, and the second sentence is an instance of operator ellipsis.

Lexical ellipsis occurs when the lexical verb is missing from the verbal group. Operator ellipsis involves only the omission of operators, the lexical verb remaining intact. In operator ellipsis the subject is also always omitted from the clause, and must therefore be supplied.

The two kinds of verbal ellipsis can also be seen from another viewpoint, taking the clause as the point of departure, because both operator ellipsis and lexical ellipsis also involve ellipsis that affects other elements in the structure of the clause. The clause has a two-part structure, consisting of modal element and propositional element. In the following sentence *The two men were going to take Stanley away* the modal element is *The two men were*, and the propositional element is the rest of the clause. Thus the modal element consists of the subject and the finite element in the verbal group, and it embodies

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[1] According to Halliday and Hasan (1976:167) in the verbal group there is only one lexical element, and that is the verb itself (...) The whole of the rest of the verbal group expresses systemic selections, choices of an either-or type (though not always restricted to two possibilities) which must be made whenever a verbal group is used. The pricipal systems are: finiteness, polarity, voice and tense.

the speech function of the clause. The propositional element consists
of the residue: the remainder of the verbal group, and any complements
or adjuncts that may be present. Typically, modal ellipsis occurs in
response to a WH-question: *What were they doing? Cross-examining
Stanley.* Propositional ellipsis typically occurs in response to state-
ments and yes/no questions, where the subject is presupposed by a
reference item, as in: *The men have gone. Have they?* and *Have the men
gone? Yes, they have.* It is also found in response to WH-questions
where the unknown element involves the subject: *Who owns the car?
Goldberg does.*

In addition, there are cases where all elements but one are omitted,
general ellipsis of the clause (Halliday and Hasan 1976:335). The re-
maining element may be a WH-element, an item expressing polarity (yes/
no), or another single clause element. Moreover, an entire clause may
be omitted, which means that zero ellipsis occurs.

## 2.5.1.2. The Scope of Ellipsis

It was argued that cohesion works both within and between discourse
units, the act being the basic cohesive unit. Ellipsis, on the other
hand, was seen to refer to item(s) in the preceding discourse. The
next question is what are the discourse units that ellipsis ties
together into a cohesive entity? In other words, how wide-reaching
is the cohesive force of ellipsis?

Ellipsis always occurs between adjacent discourse units. It is a
noticeable creator of cohesion between the moves of an exchange. In
particular, ellipsis occurs in eliciting exchanges, in the replies or
responses to an elicitation. Other types of exchanges in which
elliptical responding moves may occur are the following: accuse-
excuse, challenge-response, informative-acknowledge, ritual-ritual and
suggestion-response. Example 61 shows two eliciting exchanges. The
first elicitation receives a reply that is a case of the general
ellipsis of the clause, and the second elicitation receives a reply
showing modal ellipsis.

| Elicit | Meg: You got your paper? | el | Petey: Yes. | rep |
| Elicit | Meg: Is it good? | el | Petey: Not bad. | rep |

(Pinter: *The Birthday Party*, p. 77)

EXAMPLE 61.

Apart from tying together moves within exchanges ellipsis creates cohesion between exchanges. This is the case with bound exchanges, particularly with bound initiations. Example 62 shows a chain of bound initiations, all tied to one another by modal ellipsis.

| Suggest | MCCann: We'll provide the skipping rope. | sugg |
| Bound in | Goldberg: The vest and pants. | sugg |
| Bound in | MCCann: The ointment. | sugg |
| Bound in | Goldberg: The hot poultice. | sugg |

(Pinter: *The Birthday Party*, p. 93)

EXAMPLE 62.

The scope of elliptical cohesion is thus fairly limited. Ellipsis creates cohesive ties between adjacent discourse units. Even in those cases in which ellipsis ties together longer stretches of discourse, as in Example 62, all the discourse units of the sequence in question are tied to one another through interactional iconicity. Examples 61 and 62 show how ellipsis can function as a cohesive device both along horizontal (parts of an exchange) and vertical (succeeding initiations) axes.


## 2.5.2. Reference

Contrary to ellipsis, which is a structural relation, reference is a semantic relation: presupposition at the semantic level. Cohesion lies in the continuity of reference, which causes the same thing to enter into the discourse a second time. At its simplest, reference is a form of situational presupposition, pointing backwards or some-

times forwards. However, most of the written language reference is textual ra ,her than situational (cf. Halliday and Hasan 1976:145).

## 2.5.2.1. The Types of Reference

Three types of reference are distinguished in the present study: exophoric, homophoric and endophoric, which are related in Figure 6.
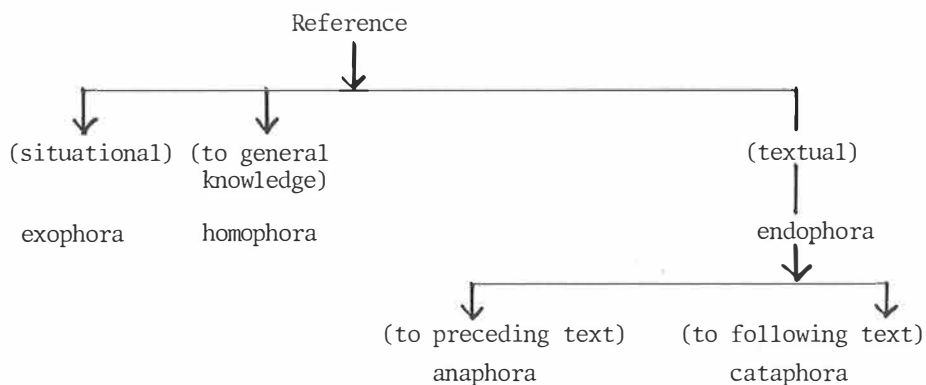


Figure 6. The types of reference.

*Exophoric* reference links the discourse with the context of situation. Halliday and Hasan (1976:34) point out that one of the features that distinguish different registers is the relative amount of exophoric reference that they typically display. They claim that exophoric reference does not contribute to the binding of passages into a coherent whole. This study, however, holds the view that exophoric reference is also an important factor in the creation of cohesion. The nature of the cohesion created by exophoric reference is essentially different from that created by endophoric reference. Exophoric reference creates cohesion by referring to situations that are identifiable to the reader/ listener and thus creates a network of meaning.

Besides exophoric reference, which refers to a situation outside language, another kind of resembling reference is found. This is called *homophoric* reference (see Gutwinski 1976:66) and focuses on items referring to an individual's general knowledge. The function of

homophoric reference resembles that of exophoric reference in that it creates a network of meaning.

Three kinds of *endophoric* reference can be distinguished: personal, demonstrative and comparative (see Halliday and Hasan 1976:37).

Personal reference includes the classes of personal pronouns, possessive determiners and possessive pronouns, and is reference through the category of person. A distinction should be made here: only the third person is taken to be cohesive, since the first and second person normally refer to the situation, not to the discourse. The third person essentially refers to the discourse, either ana- phorically or cataphorically.

Demonstrative reference is a means of identifying the referent by pointing to it verbally. The referent is located on a scale of proximity consisting of three stages, near, far and neutral. The first stage includes the determiners *this*, and *these* and the adverbs *here* and *now*. The second stage includes the determiners *that* and *those*, as well as the adverbs *there* and *then*. The neutral stage includes the determiner *the*.

Comparative reference is reference by means of comparing the similarity or likeness of the objects in question. Halliday and Hasan distinguish two kinds of comparative reference, general comparison and particular comparison. A summary of comparative reference items is given in Table 6, which is based on Halliday and Hasan (1976:39).

Table 6. Comparative reference.

| GRAMMATICAL FUNCTION | Modifier:<br>Deictic/Epithet | Submodifier |
|---|---|---|
| CLASS | adjective | adverb |
| GENERAL COMPARISON:<br>  identity<br>  general similarity<br><br>  difference | same, identical, equal<br>similar, additional<br><br>other, different, else | identically<br>similarly, likewise<br>so such<br>differently, other-<br>wise |
| PARTICULAR COMPARISON | better, more, etc.<br>(comparative adjectives<br> and quantifiers) | so,more,less,equally |

## 2.5.2.2. The Scope of Reference

The scope of reference is essentially different from that of ellipsis. Whereas ellipsis ties adjacent discourse units together and works mainly within exchanges, reference may extend over longer stretches of discourse. Endophoric reference works basically within the boundaries of the episode, since episode was defined as consisting of one topic of discourse; when a new discourse topic is introduced, a new episode begins and the references made during the conversation concentrate mainly on the topic. Exophoric and homophoric references can extend over longer stretches of discourse than is usual for endophoric reference. They may link together all discourse units, even episodes and encounters.

## 2.5.3. Lexical Cohesion

A significant factor in the making of cohesion is the vocabulary. The vocabulary of a certain piece of discourse may contain words that have cohesive relations. Consider the following sentence and its alternative continuations:

*Sarah bought Richard a drink.*

1) He found *the drink* too warm.
2) He had been dying for *something to drink.*
3) *A glass of sherry* was just what he needed.
4) *Alcohol* always made him feel dizzy.
5) He thought *the stuff* tasted just great.
6) She was a *rich* widow.
7) *A long cool drink* on a hot day - marvellous!

The first six sentences all have the same referent, a drink. The first sentence merely repeats the referent in a definite form. The second sentence gives a synonym, the third a subordinate word, the fourth a superordinate. In the fifth sentence there is a general word, *stuff*, which also refers to the drink. The word *rich* in the sixth sentence has a cohesive relation to the verb *buy*. The seventh sentence, although it repeats the word *drink* does not necessarily have to have the same referent.

The example sentences are all instances of lexical cohesion. The first six sentences exhibit the various types of *reiteration* and the last sentence is an instance of *collocational cohesion*.

## 2.5.3.1. The Kinds of Lexical Cohesion

*Reiteration* is a simple form of lexical cohesion. As the examples
above showed, reiteration means that one lexical item refers back to
another. The two items are frequently related by having a common
referent. In accordance with the view expressed by Halliday and
Hasan (1976), the present study categorizes the instances of reiteration
as follows: a) the same word, b) a synonym or near-synonym, c) a super-
ordinate or d) a general word[1]. The reiterated item is accompanied in
most cases by a reference item, typically *the*. It is not necessary for
two lexical items to have the same referent in order for them to be
cohesive. A lexical item may cohere with a preceding occurrence of the
same item, whether or not the two have the same referent, as in
sentence number 7 above.

A significant type of cohesion is *collocational cohesion* or *collocat-
ion*. Halliday and Hasan (1976:284) claim that collocational cohesion
is the most problematic part of lexical cohesion. However, it is one
of the most interesting parts of cohesion when literary studies are in
question.

Collocational cohesion works between pairs or chains of lexical items
that normally co-occur or stand in some recognisable meaning relation
to each other. Apart from the different kinds of reiteration, lexical
cohesion must be extended to cover instances of collocational cohesion.
That would include such pairs of words that are made up of opposites,
complementaries, antonyms or converses. Examples of such pairs of
words are the following: man ... woman; fall asleep ... wake up; fat ...
thin; sunny ... cloudy; ask ... answer.

Collocational cohesion also includes words that belong to the same
ordered series. Such series are, for example, the days of the week,
the months of the year, army ranks. The words may also belong to an
unordered series, and may be parts related to a whole, like arms, legs
and body, or they may be hyponyms of the same superordinate, like
oranges, lemons, plums and fruit.

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[1] Halliday and Hasan (1976:274) define general nouns as a small set of
nouns having generalized reference within the major noun classes.
Examples are: people, person, man, woman, child, boy, girl, thing,
object, stuff, question, idea, business, affair, matter, move, place.

Apart from such words that can be recognised as belonging to a series of some kind, there are words whose relations are more difficult to express. They have no systematic semantic relationship, but they tend to occur in the same lexical environment. They are words such as lake ... boat, forest ... bear, diamond ... crown, death ... cry, and they create collocational cohesion when they occur near each other.

Collocational cohesion does not, however, restrict itself merely to pairs of words. It is quite common that long chains of such words that are related to each other in the way described exist in discourse. They may fluctuate within and between the discourse units, thus creating strong cohesive relations. They are usually words that can be associated with one topic, and they create lexical patterns such as the following: paint ... artist ... brush ... pink ... gold ... colours ... oil ... shape ... size ... canvas; devout ... religion ... regret ... joy ... clergyman ... church ... prayer ... sermon ... bells ... heaven. The same discourse may include various lexical collocational chains within the text, each following its own theme.

### 2.5.3.2. The Scope of Lexical Cohesion

Among the types of cohesion discussed in this chapter lexical cohesion has the widest scope, and yet, at the same time, its extension is the most difficult one to define.

Reiteration mainly occurs between the smaller discourse units. Its various forms can tie together acts within a move, moves within an exchange, and bound exchanges to the initiating exchange. The last case is frequent where reinforcing exchanges are concerned; their structure was defined as consisting of an initiating exchange followed by one or several bound exchanges whose moves either repeat or rephrase the original initiating move (see II 1.5.3.). Reiteration can occur between free exchanges, but its cohesive force is then restricted in most cases to only two exchanges. If reiteration is the source of cohesion in longer stretches of discourse, the effect is very marked and is realised as chains of bound exchanges.

Collocational cohesion is a most significant and complex creator of cohesive ties within a discourse. First of all, it should be borne

in mind that collocational cohesion and reiteration are often closely
connected; reiterated items may build up cohesive chains as part of
collocational cohesion. Synonyms, superordinates, etc. may belong to
a longer chain of lexical items that are associated as contributing to
the same whole. As seen above (p. 138), collocational cohesion exists
between pairs of words. These pairs of words are often found relatively
near to each other, frequently within the same exchange. Collocational
cohesion may also occur within a move, tying together pre-heads, heads
and post-heads. It may also be a contributing factor in forming
sequences, although in that instance the most prominent cohesive force
is structural. It is in the larger discourse units that collocational
cohesion most significantly generates cohesive associations. Episodes
consist of one topic of discourse, and this topic frequently gives rise
to one or several chains of collocational cohesion. Collocational
cohesion clarifies the meaning relations of episodes, and may also extend
over longer stretches of discourse: it can tie together episodes on a
semantic level. Collocational cohesion is not even restricted to
adjacent units, but its binding force can be recognised throughout a
certain discourse. Thus collocational cohesion provides the discourse
with a network of meaning relations realised in related lexical items.
This network may cover the whole discourse and it may consist of
regularly occurring chains of associations or chains that underlie
the discourse most of the time and only occasionally come to the
surface.

## 2.6. A Summary of Cohesive Relations

Table 7 gives a summary of cohesive relations and indicates the
abbreviated forms used in the coding system.

## 2.7. The Coding Conventions

The coding of cohesive relations is adapted from the coding scheme
proposed by Halliday and Hasan (1976). The basic difference between
the system suggested by the present study and that of Halliday and

Hasan is that, in the latter case, cohesion is the only object of analysis. The present study employs the analysis of cohesive relations only after the discourse in question has been analysed by using the discourse analysis units described in the first part of chapter II. In other words, Halliday and Hasan analyse a passage of text as it stands, whereas in this study cohesion is the second stage of the analysis, and is analysed within the different discourse units, within the hierarchical rank scale system. This procedure has its advantages, for example it becomes easier to refer to the distance between a cohesive item and a presupposed item when they can be located within the framework provided by discourse analysis.

The acts are numbered within an episode. The table giving the results of cohesive analysis is organised as follows: The first column on the left indicates the number of the act within the episode in question. The second column tells the reader the number of cohesive ties within the act. The third column specifies the cohesive item in the act, either as the whole act or as a part of it. The fourth column indicates the type of cohesion that ties the cohesive and presupposed items together. The fifth column contains the presupposed items. The last column specifies the distance between the cohesive item and its presupposed item. The distance betwen a cohesive item and a presupposed item is said to be immediate (symbol 0) if they are in moves that follow each other. The distance is said to be mediated (symbol M) if the cohesive item and the presupposed item are in different exchanges with at least one move between them (symbol M1). The number of intervening acts is indicated in the table, and the intervening referents are set within brackets, for example (M1)+M3. If the two items are not only in different exchanges but in different episodes, the distance between them is said to be remote (symbol R).

Example 63 shows three episodes, or three topics, which have first been analysed by using the discourse categories. A summary of the different cohesive ties in the three episodes is then given in Table 8.

Table 7.   A summary of cohesive relations together with the coding
           conventions.


| ELLIPSIS | E | | |
|---|---|---|---|
| Nominal ellipsis | 1 | | |
| Verbal ellipsis | 2 | | |
| Lexical ellipsis | | 21 | |
| Operator ellipsis | | 22 | |
| Clausal ellipsis | 3 | | |
| Propositional ellipsis | | 31 | |
| Model ellipsis | | 32 | |
| General ellipsis | | 33 | |
| WH - | | | 1 |
| yes/no | | | 2 |
| other | | | 3 |

| REFERENCE | R | |
|---|---|---|
| Pronominal | 1 | |
| Singular, masculine | | 11 |
| Singular, feminine | | 12 |
| Singular, neuter | | 13 |
| Plural | | 14 |
| Other | | 15 |
| Demonstrative | 2 | |
| Demonstrative, near | | 21 |
| Demonstrative, far | | 22 |
| Definite article | | 23 |
| Comparative | 3 | |
| Identity | | 31 |
| Similarity | | 32 |
| Difference | | 33 |

| LEXICAL COHESION | L |
|---|---|
| Same item | 1 |
| Synonym/near synonym | 2 |
| Superordinate | 3 |
| General item | 4 |
| Collocation | 5 |

| Elicit | Meg: You got your paper? | el | Petey: Yes. | |
|---|---|---|---|---|
| Elicit | Meg: Is it good? | el | Petey: Not bad. | rep |
| Elicit | Meg: What does it say? | el | Petey: Nothing much. | rep |
| Suggest | Meg: You read me out some nice bits yesterday. | sugg | Petey: Yes, well, I haven't finished this one yet. | res |
| Direct<br><br>(Pause) | Meg: Will you tell me when you come to something good? | d | Petey: Yes. | res |
| Elicit | Meg: Have you been working hard this morning? | el | Petey: No.<br>Just stacked a few of the old chairs.<br>Cleaned up a bit. | rep<br>com<br><br>com |
| Elicit | Meg: Is it nice out? | el | Petey: Very nice. | rep |
| Elicit | Meg: Is Stanley up yet? | el | Petey: I don't know. | rep |
| Bound in | Petey: Is he? | el | Meg: I don't know. | rep |
| Inform | Meg: I haven't seen him down. | i | Petey: Well, then he can't be up. | ack |
| Elicit | Meg: Haven't you seen him down? | el | Petey: I've only just come in. | res |
| Inform | Meg: He must be still asleep. | i | | |

(Pinter: *The Birthday Party*, p. 10)

EXAMPLE 63.

Table 8. A summary of the cohesive ties in Example 62.

| Act number | No of ties | Cohesive item | Type | Distance | Presupposed item |
|---|---|---|---|---|---|
| 2 | 1 | Act 2 | E 33.2 | 0 | Act 1 |
| 3 | 1 | it | R 13 | M1 | paper |
| 4 | 2 | Act 4 | E 33.3 | 0 | Act 3 |
|  |  | not bad | L 5 | 0 | good |
| 5 | 1 | it | R 13 | (M1)+M3 | (it) paper |
| 6 | 1 | Act 6 | E 33.3 | 0 | Act 5 |
| 8 | 1 | this one | R 21 | M6 | paper |
| 10 | 1 | Act 10 | E 33.2 | 0 | Act 9 |
| 2 | 1 | Act 2 | E 33.2 | 0 | Act 1 |
| 3 | 1 | Act 3 | E 32 | M1 | Act 1 |
| 4 | 1 | Act 4 | E 32 | M2 | Act 1 |
| 6 | 2 | Act 6 | E 33.2 | 0 | Act 5 |
|  |  | nice | L1 | 0 | nice |
| 3 | 2 | he | R 11 | M1 | Stanley |
|  |  | Act 3 | E 31 | M1 | Act 1 |
| 4 | 1 | Act 4 | L 1 | M1 | Act 2 |
| 5 | 1 | him | R 11 | (M1)+M3 | (he) Stanley |
| 6 | 2 | he | R 11 | (D+M2)+M4 | (him + he) + Stanley |
|  |  | up | D 1 | M4 | up |
| 7 | 2 | him | R 11 | (0+M1+M3)+ M5 | (he + him + he) + Stanley |
|  |  | down | L 1 | M1 | down |
|  |  |  | L 5 | 0 | up |
| 9 | 1 | he | R 11 | (M1+M2+M3+ M5) + M7 | (him + he + him + he) + Stanley |

III   DESCRIPTION AND INTERPRETATION

The third part of the study is concerned with the dual aspect of
description and interpretation.  By description is meant the coded data
of the sample play, *The Birthday Party*.[1] An attempt towards interpreta-
tion is made on the basis of the coded data, according to the following
two principles:

> (1) The microcosm of the play exists in the coded data and is
>     seen only in the examples.
> (2) The third chapter exhibits a macrocosm point of view to
>     the play: the events and characters of the microcosm of
>     the play are regarded as forming a message, a dramatic
>     image  of the play, to be interpreted by the reader/
>     audience in the macrocosm.

Certain effects created by the text of the play and recognised by several
critics and the present writer are then explained.  The organization of
the play and the orientation patterns of the characters are discussed
first.  There is also a discussion of the absurd nature of the *Birth-
day Party*, concentrating on three elements of the Absurd characteristic
of the play: mystery, menace and humour.  Furthermore, alternative
coding possibilities are discussed in connection with the examples and
the different interpretation possibilities thus created are explained.

1.   THE PRELIMINARIES

Before the interpretation of the coded data, two basic pieces of
information must be given: a summary of the play, with a short
description of the characters, and an overview of the possibilities
for exact coding of the data.

*1.1. A Summary of the Play*

The play takes place in a boarding-house in a seaside resort, where
Stanley Webber, a man in his late thirties, has been living for some
time.  His landlady, Meg, an elderly woman, looks after him with
exaggerated solicitude.  Meg's husband, Petey, is a deck-chair attendant,
a silent, benevolent man.  In the first act we learn that Stanley had
come to the seaside resort as the pianist of a concert party which

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[1] The page numbers of the examples refer to Pinter 1960.

appeared on the pier, and he tells a story about a concert that he once gave in Lower Edmonton. But now he has been idle for months and hardly goes out of the house. That Stanley is disappointed with the world which has rejected him becomes clear from his account of a second concert he was supposed to give. According to his story, the hall where he was to have his concert was closed, with the shutters up. And Stanley says:

> They'd locked it up ... A fast one. They pulled a fast one. I'd like to know who was responsible for that ... All right, Jack, I can take a tip. They want me to crawl down on my bended knees. Well I can take a tip ... any day of the week.

On the day on which the action of the play starts Meg wants to surprise Stanley with a gift and maintains that it is Stanley's birthday. In the course of the opening scenes Lulu, the girl from next door, arrives with a big parcel containing Stanley's present, a boy's drum. When Goldberg and MCCann, the two representatives of a mysterious organization, arrive, Meg tells them it is Stanley's birthday. Goldberg suggests that they should give him a party. Goldberg and MCCann are a sinister pair of strangers. Goldberg is a jew, full of false *bonhomie* and worldly wisdom, MCCann is an Irishman, brutal and silent, who echoes Goldberg's words and obeys his orders.

The second act is devoted to the 'birthday party' itself, Stanley's ritualistic destruction by his two pursuers. Before the party starts Stanley is still trying to escape, but MCCann blocks his efforts. Petey will not be present at the party because he has to go to his club, but Lulu comes and is seduced by Goldberg. Stanley, who has been subjected to a weird cross examination, is reduced to a silent and apathetic vegetable who follows the proceedings from a corner of the room. A game of blind man's buff forms the climax of the party. Stanley has his eyes bandaged; MCCann breaks Stanley's glasses. At last Stanley catches Meg and begins to strangle her. At this point the lights go out. Lulu is heard screaming. When MCCann finds a torch, Lulu is seen lying spread-eagled on the table, with Stanley bending over her. As Goldberg and MCCann move towards him, he begins to giggle.

The third act takes place on the following morning. Meg, who remained unaware throughout 'the party' of what was going on, is asking Petey whether Stanley is feeling better. Petey, who understood something of what was going on, tries to keep her in the dark about Stanley's state. Outside the door stands a big black car which belongs to Gold-

berg. From the conversation between Goldberg and MCCann we learn that
the things done to Stanley the previous night had been horrible; MCCann
refuses to go up to Stanley's room again. Even Goldberg seems to be on
the point of collapse and MCCann has to blow into his mouth to revive
him. Lulu comes in and accuses Goldberg of having seduced and exploited
her. Petey tries to prevent Stanley from being taken away, but does
not succeed. Finally Stanley is brought downstairs, dressed most
respectably in a dark, well-cut suit, carrying a bowler hat in one hand
and his broken glasses in the other. He is unable to speak. Goldberg
and MCCann subject him to another flood of words, this time nothing
like the brainwashing scene. They talk to him about recovery, treatment
and success:

> Goldberg: You'll be reorientated.
> MCCann: You'll be rich.
> Goldberg: You'll be adjusted.
> MCCann: You'll be our pride and joy.
> Goldberg: You'll be a mensch.
> MCCann: You'll be a success.
> Goldberg: You'll be intergrated.
> MCCann: You'll give orders.
> Goldberg: You'll make decisions.
> MCCann: You'll be a magnate.
> Goldberg: A statesman.
> MCCann: You'll own yachts.
> Goldberg: Animals.

Then they take him away to Monty, from whom he will get treatment.
Meg returns from her shopping and asks whether Stanley has come down
yet. Petey has not the heart to tell her the truth.


## 1.2. Coding Alternatives

It is hardly possible to code a written dramatic text so that no
alternative solutions to those taken by the analyst could be detected.
If an exact coding were the aim of the analysis, the written text would
have to be completed by a sound recording. Then the object of analysis
would have to be restricted to one particular performance of one
particular production of the play in question because it is highly
unlikely that two identical performances of the same play would ever
occur.

The purpose of this study is, however, to see what it is in the
written text of a play that gives rise to certain widely recognised

interpretations of the play. But even when it is possible to code most
of the written text with satisfactory accuracy (see p. 123), there is
necessarily some room for interpretation differences, and these differ-
ences are reflected in alternative ways of coding. It is possible to
specify certain reasons for which alternative coding occurs as well as
to single out a few areas around which the differences of coding are
likely to cluster.

The main reason for alternative coding possibilities is the fact that
the analysts of a certain play may interpret it on a different scale of
intensity, according to, perhaps, their own temperaments. Where one
analyst interprets an utterance as a suggest, the other may code it as
an accuse. In spite of that the both analysts may agree on the general
interpretation of the play, it is only the grade of intensity that
differs.

Closely related to the previous point are the cases when the general,
overall nature of an episode or an encounter is so dominant that it tends
to have an effect on the definitions of the smaller discourse units
within it. If an episode is dealing with a heated argument it is more
likely that such utterances as might have alternative coding possibili-
ties are coded according to the stronger option.

Most of the differences of interpretation are reflected at the act
level. The analytical system can distinguish pairs of acts in which one
represents the stronger, the other the more normal option in the coding
and which are likely to cause variation in the coding. Such pairs are,
for example, elicitation and accuse, accuse and announce, informative
and suggest, and suggest and accuse.

Alternative possibilities in the definitions of acts are reflected
also in the structure of exchange. If a responding move is to be seen
not as a response but as a challenge, it automatically alters the
exchange structure. Another factor that may cause problems is the
lack of intonational evidence. There are cases when an utterance might
as well be regarded as a follow-up comment of the beginning of a new
exchange, there is nothing in the text to guide the analyst.

Strict formality is not a realistic demand for the descriptive
apparatus. On the contrary a certain amount of flexibility in the
system may prove beneficial.

It must be remembered, however, that the essential part of a play
can usually be coded without major variation in the coding and that

the room for different interpretations is relatively small. The
questions of different emphases of interpretation are those that every
director, to take an example, has to face when reading a new play he is
going to direct. He must make his decisions and form his interpretation
on the basis of the written text. Similarly, the present analysis
attempts to exhibit in the examples the essential part of *The Birthday
Party*, at the same time indicating where there is room in the coding
system for alternative possibilities.


## 2. ORGANIZATION

The particular absurd nature of *The Birthday Party* will be seen to
consist of three main elements: mystery, menace and humour. Before
discussing them, two prerequisite aspects for the Absurd will be dealt
with: the dynamic patterns of the play and the orientation patterns of
the characters. Both of them are essential features of drama: drama
is movement, dramatic structure consists of different movements. The
orientations of the characters either converge or diverge or clash -
they make the beginning of the movement. The organization of the
dramatic text includes both of these basic movements, the dynamic
pattern and the patterns of orientation.


### 2.1. The Dynamic Pattern of the Play

It is an essential quality of a play that it moves, or, in other
words, that it has qualities which involve the building and relaxation
of tension. Beardsley (1958) calls this pattern of development the
dramatic structure of a literary work. In his view, "dramatic structure
consists of variations in the on-goingness of the work (...)" (Beardsley
1958:251). It is argued in the present study that the "variations in
the on-goingness" in the dynamic pattern of the play include the follow-
ing aspects: rhythm, tempo, intensity and tension.
A vast literature exists on different aspects of rhythm (see Wellek
& Warren, 1942; Kayser, 1948; Beardsley, 1958; Koskimies, 1962) and

differences between verse rhythm and prose rhythm. For the purposes of this study it may suffice to note the comment of Wellek & Warren (1942: 165) that "A defence of rhythmical prose would presumably be the same as a defence of verse. Used well it forces us into a fuller awareness of the text; it underscores; it ties together; it builds up gradations; suggests parallelisms; it organizes speech; and organization is art". The unit of rhythm in the present study is not a syllable nor a word, but one of the discourse units: an exchange or a move, sometimes also an act.

The exchange structure (initiation - response - feedback) plays an essential part in creating the dynamic pattern of the play. Nearly all the exchange types described in Chapter II require a response to the initiation. Changes from one to two-part, or three-part, exchange structures are a major element in the play in causing the proceedings either to flow slowly, to reach a climax or to form a contrast between the two. The two-part exchange patterns at the beginning and at the end stand in sharp contrast to the one-part exchanges in the middle.

Closely related to rhythm is the variation of dramatic structure that is expressed by tempo. Different rhythmic patterns create changes in the tempo of the dramatic conversation, either slowing down or speeding up the activities.

Intensity and tension are the products of variations in the patterns of rhythm and tempo. A short description of the general distribution and arrangement of exchanges is given below as background information for a closer study of the dynamic pattern of the play. Free exchanges give several possibilities for the study of conversation. By studying the structure of exchange - one, two or three-part - observations concerning the rhythm, tempo, intensity and tension can be made. The tempo of a conversation can be leisurely, with the moves consisting of several acts, or it may be quick, with the moves consisting of one act only. Consider Examples 65 and 66. In Example 65 the responding move by Petey to Goldberg's elicitation consists of four acts, and Goldberg's responding move to MCCann's elicitation is also made up of four acts. The tempo is slow because of the length of the responding moves. Moreover, the rhythm of the extract is uneven; all the exchanges have different structures.

| Inform | Petey:(rising from the table) Well, I'll have to be off. | | | | | |
|--------|------|-----|------|-----|------|-----|
| Bound el | Goldberg: Off? | qu | Petey:It's my chess night. | clar | | |
| Elicit | Goldberg: You're not staying for the party? | el | Petey:No, I'm sorry, Stan. I didn't know about it till just now. And we've got a game on. I'll try to get back early. | rep<br>com<br><br><br>com<br><br>com | Goldberg:We'll save some drink for you, all right? | com |
| Direct | Goldberg:Oh, that reminds me. You'd better go and collect the bottles. | s<br><br>d | | | | |
| Elicit | MCCann: Now? | el | Goldberg: Of course now. Time's getting on. Round the corner, remember? Mention my name. | rep<br>com<br><br>com<br><br>com | | |

(p. 44)

EXAMPLE 65.

An alternative way of coding would emphasise the fact that in the third exchange Petey suddenly addresses Stan in the middle of his responding move to Goldberg's elicitation:

| Elicit | Goldberg: You're not staying for the party? | el | Petey: No. | rep |
|--------|------|-----|------|-----|
| Ritual | Petey: I'm sorry, Stan. I didn't know about it till just now. And we've got a game on. I'll try to get back early. | rit<br>com<br><br>com<br>com | Stanley: $\emptyset$ | |
| Inform | Goldberg: We'll save some drink for you, all right. | i | | |

Example 66 illustrates the opposite case: all the moves of all the exchanges consist of only one act. The tempo is clearly quicker than in

the previous example. The rhythm of the piece of conversation is regular, with two-part exchanges following each other in succession.

| (Pause) Elicit | Meg:What are you reading? | el | Petey:Someone's just had a baby. | rep | Meg:Oh, they haven't! | ack |
|---|---|---|---|---|---|---|
| Elicit | Meg: Who? | el | Petey:Some girl. | rep | | |
| Re-init. | Meg: Who, Petey, who? | el | Petey: I don't think you'd know her. | res | | |
| Elicit | Meg: What's her name? | el | Petey:Lady Mary Splatt. | rep | | |
| Inform | Meg: I don't know her. | i | Petey: No. | ack | | |
| Elicit | Meg: What is it? | el | Petey:(studying the paper) Er - a girl. | rep | | |

(p. 11)

EXAMPLE 66.

Differences in the requirements set by opening moves for proper responding moves can cause the creation of varying intensities of tension. An informative as the head of an opening move does not specifically require a certain responding move, but it may receive an acknowledging responding move. Certain other exchange types, elicitations for example, are specifically designed to receive a responding move. Tension is created, for example, if the opening moves do not receive their responding moves. Example 67 illustrates how the creation of the intensity of the tension is helped by suggesting moves which receive no responses.

| Suggest | Goldberg: You'll be reorientated. | sugg |
|---|---|---|
| Suggest | MCCann: You'll be rich. | sugg |
| Suggest | Goldberg: You'll be adjusted. | sugg |
| Suggest | MCCann: You'll be our pride and joy. | sugg |
| Suggest | Goldberg: You'll be a mensch. | sugg |

(p. 83)

EXAMPLE 67.

## 2.1.1. The Distribution of Exchanges

Before the dynamic pattern of the play can be adequately examined,
an overview of the general pattern of exchange distribution in the
play must be given.


## 2.1.1.1. The Numbers and Types of Exchanges

There are 1383 exchanges in the whole of the play: 434 in the first,
584 in the second, and 365 in the third act. Table 9 gives a detailed
account of the distribution of the 14 types of exchange (nine free and
five bound) in the episodes and acts of the play.

The table is horizontally divided into three parts which represent
Acts I, II and III, respectively. If Act I is examined, it can be seen
that the second vertical column on the left indicates the episodes of
the act in question. In the first act there are seven episodes. The
following nine vertical columns specify the types of free exchanges
(el=eliciting, i=informing, d=directing, sugg=suggesting, cha=challeng-
ing, accu=accusing, ann=announcing, rit=ritual, boundary=boundary ex-
change). Each of these columns indicates the frequency of the exchange
type in question in the seven episodes of the first act. Thus, it can
be seen that the greatest number of eliciting exchanges occurs in the
third episode of the first act, and that there are no announcing ex-
changes at all in any of the episodes of the first act. The tenth
column gives the sums of the free exchanges - it can be seen that the
third episode contains the largest number of exchanges. The following
five vertical columns give the types of bound exchanges (bound el=bound
elicitation, bound in=bound initiation, re-inf=reinforcing, rept=repeat-
ing exchange). The last but one column on the right indicates the sum
of all the bound exchanges, and the very last column on the right
indicates the number of all the exchanges, in the different episodes
and in the whole act. The second and third acts are organised according
to the same principles.

The information in Table 9 functions as a framework within which
more detailed observations can be made. It gives the number of all the
exchanges in the play, and the numbers of the different types of

Table 9. The general exchange pattern of the play.
The numbers and types of all exchanges.

FREE EXCHANGES                                    BOUND EXCHANGES

| | Encounter | Elicit | Inform | Direct | Suggest | Challenge | Accuse | Announce | Ritual | Boundary | Free + bound | Bound elicitation | Bound initiation | Re-initiation | Re-inforce | Repeat | Bound | Free |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Act I | 1 | 39 | 19 | 2 | 7 | 3 | – | – | 1 | 3 | 74 | 3 | 2 | 4 | 4 | 1 | 14 | 60 |
| | 2 | 12 | 2 | 3 | 6 | 6 | 3 | – | 2 | 1 | 35 | – | – | – | 2 | – | 2 | 33 |
| | 3 | 58 | 18 | 14 | 9 | 35 | 12 | – | – | 2 | 148 | 11 | 1 | 9 | 14 | 1 | 36 | 112 |
| | 4 | 10 | 3 | 9 | 4 | 11 | – | – | 2 | – | 39 | 1 | – | 2 | 2 | – | 5 | 34 |
| | 5 | 15 | 9 | 5 | 6 | 1 | – | – | 1 | 3 | 40 | 2 | – | 3 | 1 | 1 | 7 | 33 |
| | 6 | 29 | 18 | 2 | 1 | – | – | – | 4 | 2 | 56 | 2 | 1 | – | – | 3 | 6 | 50 |
| | 7 | 22 | 10 | 3 | 3 | 4 | – | – | – | – | 42 | – | – | 4 | 2 | 2 | 8 | 34 |
| | | 185 | 79 | 38 | 36 | 60 | 15 | | 10 | 11 | 434 | 19 | 2 | 22 | 25 | 6 | 78 | 356 |
| Act II | 1 | 39 | 11 | 11 | 12 | 23 | 2 | 1 | 4 | 1 | 104 | 2 | 2 | 8 | – | 1 | 13 | 91 |
| | 2 | 5 | 7 | 2 | 7 | 1 | – | – | 4 | 2 | 28 | 2 | – | 1 | 6 | – | 9 | 19 |
| | 3 | 4 | 4 | 3 | 1 | 3 | – | – | 1 | – | 16 | – | – | 1 | 2 | – | 3 | 13 |
| | 4 | 63 | 6 | 25 | 8 | 26 | 45 | 15 | – | 13 | 201 | 4 | 2 | 16 | 24 | 6 | 52 | 149 |
| | 5 | 55 | 27 | 79 | 25 | 7 | – | 17 | 14 | 11 | 235 | 5 | 5 | 9 | 9 | 3 | 31 | 204 |
| | | 166 | 55 | 120 | 53 | 60 | 47 | 33 | 23 | 27 | 584 | 13 | 9 | 35 | 41 | 10 | 108 | 476 |
| Act III | 1 | 28 | 16 | 5 | 4 | 2 | – | 1 | – | 1 | 57 | 5 | 1 | 5 | – | 1 | 12 | 45 |
| | 2 | 9 | 7 | 1 | 4 | – | – | 1 | – | 1 | 23 | 1 | – | – | 2 | – | 3 | 20 |
| | 3 | 15 | 9 | 1 | 1 | 1 | – | – | – | – | 27 | 3 | – | – | 1 | – | 4 | 23 |
| | 4 | 20 | 8 | 1 | 2 | 4 | – | – | – | – | 35 | 6 | – | 2 | – | – | 8 | 27 |
| | 5 | 16 | 3 | 15 | 1 | 6 | – | 3 | – | 2 | 46 | 5 | – | 6 | 5 | 2 | 18 | 28 |
| | 6 | 13 | 7 | 9 | 2 | 13 | 5 | – | – | – | 49 | 3 | – | 1 | 1 | – | 5 | 44 |
| | 7 | 13 | 24 | – | 56 | 1 | – | – | 1 | – | 95 | – | 39 | 8 | 10 | 1 | 58 | 37 |
| | 8 | 2 | – | 6 | – | 7 | – | – | – | – | 15 | – | – | – | – | 1 | 1 | 14 |
| | 9 | 8 | 7 | – | 2 | 1 | – | – | – | – | 18 | – | – | 3 | – | – | 3 | 15 |
| | | 104 | 81 | 38 | 72 | 35 | 5 | 5 | 1 | 4 | 365 | 23 | 40 | 25 | 19 | 5 | 112 | 253 |
| | | 455 | 215 | 196 | 161 | 155 | 67 | 38 | 33 | 42 | 1383 | 55 | 51 | 82 | 85 | 21 | 298 | 1084 |

exchanges, as well as the episodes where they occur. Some basic facts
about the structures of the play become immediately discernible upon an
examination of the table. The vast majority of exchanges are free
(78 %). Eliciting exchanges are the most numerous in all of the acts,

with some clustering of this type in the third episode of the first act
and in the fourth episode of the second act. In the third act their
distribution is fairly balanced. In general, it can be stated that,
according to the information in Table 9, the play consists of a great
number of elicitations, a somewhat fewer number of informing exchanges,
and a nearly equal number of directing and suggesting exchanges. There
are few challenging, accusing, or announcing exchanges. Furthermore,
the table shows that there are two climaxes in the play. The first
occurs in the fourth and fifth episodes of the second act, the second
in the seventh episode of the third act. In the first culmination point
accuses, challenges and elicitations are at their most frequent, in the
second suggests and bound exchanges dominate.

## 2.1.1.2. The Structures of Exchanges

Another basic factor of the background framework is the question of
how the exchanges are structured. The most normal exchange structure
is either two or three-part initiation followed by a response and
possibly by a feedback. If all the initiations receive their responses,
the flow of conversation is tranquil and all the conversation partners
seem co-operative. If many of the initiations in a conversation are
left without a response, that can be seen as being significant of some
kind of disorder. Furthermore, if the follow-up move receives a further
move, a fourth move of the exchange, that is also significant.

Table 10 shows how the exchanges of the play are structured for Acts
I, II and III. The first column indicates the number of the episode.
The following four columns indicate the structure of the exchange: it
can consist of one, two, three or four moves. The sixth column gives
the total of the exchanges in the seven episodes. The following columns
indicate the numbers of bound exchanges: the structures are again
described using numbers form one to four. The last column gives the
sum of the bound exchanges. It should be noted that in the first half
of the division all the exchanges are described. The second half then
separates the bound exchanges from the total.

Again, an examination of the table immediately tells the reader much of
the play. The majority of the exchanges (70 %) are one-part exchanges.
In other words, the majority of the initiations made in the play do not

receive appropriate responses. About a quarter (26 %) of the initiations
receive responses - the kind of the response is a different question[1].
The number of three-part exchanges is low (4 %), and there are hardly
any four-part exchanges (0,2 %). Thus, with these results added to
those of Table 9, it would seem that the play is characterised by
elicitations that seldom receive appropriate responses. It is also
obvious that the discourse structure suddenly changes in the first
climax of the play, in the fourth and fifth episode of the second act.
The second climax, the seventh episode of the third act, is characterised
by one-part bound exchanges.

Table 10. The structures of the exchanges.

| | | STRUCTURES (free exchanges) | | | | STRUCTURES (bound exchanges) | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 5 | ALL F+B | 1 | 2 | 3 | 4 | |
| | 1 | 27 | 39 | 8 | – | 74 | 5 | 9 | – | – | 14 |
| | 2 | 17 | 15 | 3 | – | 35 | 2 | – | – | – | 2 |
| | 3 | 96 | 50 | 2 | – | 148 | 22 | 11 | 3 | – | 36 |
| Act I | 4 | 25 | 13 | 1 | – | 39 | 4 | 1 | – | – | 5 |
| | 5 | 19 | 20 | 1 | – | 40 | 4 | 3 | – | – | 7 |
| | 6 | 19 | 26 | 9 | 2 | 56 | 1 | 4 | 1 | | 6 |
| | 7 | 26 | 16 | – | – | 42 | 2 | 6 | – | – | 8 |
| | | 229 | 179 | 24 | 2 | 434 | 40 | 34 | 4 | | 78 |
| | 1 | 70 | 31 | 3 | – | 104 | 9 | 4 | – | – | 13 |
| | 2 | 19 | 8 | 1 | – | 28 | 6 | 3 | – | – | 9 |
| Act II | 3 | 15 | 1 | – | – | 16 | 3 | – | – | – | 3 |
| | 4 | 170 | 25 | 6 | – | 201 | 49 | 2 | 1 | – | 52 |
| | 5 | 182 | 46 | 7 | – | 235 | 26 | 5 | – | – | 31 |
| | | 456 | 111 | 17 | | 584 | 93 | 14 | 1 | | 108 |
| | 1 | 36 | 16 | 4 | 1 | 57 | 7 | 2 | 3 | – | 12 |
| | 2 | 16 | 6 | 1 | – | 23 | 3 | – | – | – | 3 |
| | 3 | 14 | 12 | 1 | – | 27 | 1 | 2 | 1 | – | 4 |
| | 4 | 25 | 10 | – | – | 35 | 5 | 3 | – | | 8 |
| Act III | 5 | 41 | 3 | 2 | – | 46 | 16 | 1 | 1 | – | 18 |
| | 6 | 43 | 5 | 1 | – | 49 | 3 | 2 | – | – | 5 |
| | 7 | 90 | 5 | – | – | 95 | 55 | 3 | – | – | 58 |
| | 8 | 12 | 3 | – | – | 15 | 1 | – | – | – | 1 |
| | 9 | 6 | 7 | 5 | – | 18 | 1 | 2 | – | – | 3 |
| | | 283 | 67 | 14 | 1 | 365 | 92 | 15 | 5 | | 112 |
| ALL | | 968 | 357 | 55 | 3 | 1383 | 225 | 63 | 10 | | 298 |

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[1] If the response is interpreted as a challenge, it always begins a new
exchange.

*2.1.2. Act One*

The flow of conversation in the first episode of the first act is
very peaceful; elicitation followed by a reply is the most common ex-
change type. Example 68 shows a section of conversation between Meg and
Petey. In the dialogue, all Meg's initiations receive their proper
responding moves: elicitations are followed by replies, the suggest is
followed by a response, and the directive by a response. The rhythm
is well balanced and monotonous in its repetitions of two-part exchanges
consisting of one act in most cases. The tempo is steady, the exchanges
are fairly equal in length. Intensity is created by the frequent
elicitations. The elicitations always receive the required responses/
replies - thus the intensity is not so marked as in cases where there
are no responses to the initiations.

| | | | | |
|---|---|---|---|---|
| (She sits at the table.) Elicit | Meg: You got your paper? | el | Petey: Yes. | rep |
| Elicit | Meg: Is it good? | el | Petey: Not bad. | rep |
| Elicit | Meg: What does it say? | el | Petey: Nothing much. | rep |
| Suggest | Meg: You read me out some nice bits yesterday. | sugg | Petey: Yes, well, I haven't finished this one yet. | res com |
| Direct (Pause) | Meg: Will you tell me when you come to something good? | d | Petey: Yes. | res |
| Elicit | Meg: Have you been working hard this morning? | el | Petey: No. Just stacked a few of the old chairs. Cleaned up a bit. | rep com com |
| Elicit | Meg: Is it nice out? | el | Petey: Very nice. | rep |

(p. 9-10)

EXAMPLE 68.

The overall pattern of an episode or an encounter frequently makes the
different units within it conform to the pattern. The overall pattern
in Example 68 is clear; Meg initiates and Petey responds without any

attempt to take the floor.  Thus, for example, Petey's responding move
to Meg's fourth opening move is coded as consisting of a response and
a comment.  However, the comment (*I haven't finished this one yet.*)
implies a challenge to Meg's suggest.  An alternative way of coding
would be the following:

| | | | | |
|---|---|---|---|---|
| Suggest | Meg: You read me out some nice bits yester-day. | sugg | Petey: Yes, well, | res |
| Challenge | Petey: I haven't finished this one yet. | cha | | |

The retrospective task of the analyst thus extends not only to the
parts of the exchange but to the wider surrounding, to the episode and
encounter in question.  It is obvious that the two aspects, coding and
interpretation are closely connected: in the coding of a discourse unit
the interpretative aspect is always present.  Thus, in the case of the
example, the coding of the comment as a challenge would be an emphasizing
solution, one that would break the overall pattern of the encounter.

The second episode of the first act shows a sudden change in the so
far peaceful pattern in discourse.  Stanley enters.  Stanley's coming
onto the stage means an interruption in the quiet conversation and
understanding between the characters: when he takes part in the
conversation, the even flow of initiations and responses seems to break.
The dominant exchange structure is now one-part.  Example 69 shows a
conversation between Meg, Petey and Stanley.  The kinds of exchanges
are now more varied: instead of elicitations only there are challenging,
suggesting, accusing and directing exchanges.  The regular rhythmic
pattern has disappeared, as has the monotonous repetition of the same
kind of exchange structure.  The tempo has become faster because there
are no responding moves to most of the initiations.  The intensity is
noticeable, and the frequent challenging and accusing initiations,
together with the recurring one-part exchanges, create an effect of
emotional involvement.

| | | | | | | |
|---|---|---|---|---|---|---|
| Accuse | Stanley: The milk's off. | accu | | | | |
| Challenge | Meg: It's not! | cha | | | | |
| Elicit | Meg: Petey ate his, didn't you, Petey? | el | Petey: That's right. | rep | Meg: There you are then. | com |
| Direct | Stanley: All right, I'll go on to the second course. | d | | | | |
| Accuse | Meg:He hasn't finished the first course and he wants to go on to the second course! | accu | Stanley:I feel like something cooked. | exc | | |
| Challenge | Meg:Well, I'm not going to give it to you. | cha | | | | |
| Direct | Petey: Give it to him. | d | | | | |
| Challenge | Meg:(sitting at the table, right) I'm not going to. | cha | | | | |
| Pause. | | | | | | |
| Suggest | Stanley: No breakfast. (Pause) All night long I've been dreaming about this breakfast. | s / sugg | | | | |
| Challenge | Meg:I thought you said you didn't sleep. | cha | Stanley:Day-dreaming. All night long. | res | | |
| Accuse / (Pause) | Stanley: And now she won't give me any. Not even a crust of bread on the table. | accu / com | | | | |
| Suggest | Stanley: Well, I see I'll have to go down to one of those smart hotels on the front. | sugg | Meg:(rising quickly) You won't get a better break-fast there than here. | res | | |

(p. 15)

EXAMPLE 69.

*2.1.3. Act Two*

In the second act the initiations seldom receive appropriate respond-
ing moves. The dominant pattern in the exchange structure is one-part;
the rhythm of the play is no longer peaceful and pendulum-like as it was
at the beginning. The rhythm becomes uneven because few initiations
receive responding moves, and the tempo becomes quicker because of long
successions of mere initiations. Example 70 illustrates how the differ-
ent aims of the characters are seen in the conversation: informatives
do not receive acknowledges, elicitations do not receive replies, not
even responses, and suggestions do not receive responses. Challenges
are frequent, without any response, thus increasing the effect of
intensity. The content of the conversation no longer concentrates on
everyday chores. The conversation is now becoming threatening; the
contents of the initiations make it difficult to answer them.

| Challenge | Stanley:(sharply) Why do you call me sir? | | | | | |
|-----------|-------------------------------------------|-----|------------------------------------|-----|------------------------------|-----|
| Elicit | MCCann: You don't like it? | | | | | |
| Direct | Stanley:(to the table)Listen. Don't call me sir. | s | MCCann:I won't if you don't like it. | res | Stanley: (moving away) No. | com |
| Inform | Stanley:Anyway, this isn't my birthday. | i | | | | |
| Inform | Stanley: It's not till next month. | i | | | | |
| Challenge | MCCann:Not according to the lady. | cha | Stanley: Her? | res | | |
| Challenge | Stanley: She's crazy. Round the bend. | cha com | | | | |
| Challenge | MCCann:That's a terrible thing to say. | cha | | | | |

| Elicit | Stanley:(to the table) Haven't you found that out yet? | el | | | | |
|---|---|---|---|---|---|---|
| Suggest | Stanley:There's a lot you don't know. I think someone's leading you up the garden path. | s sugg | | | | |
| Challenge | MCCann:Who would do that? | cha | | | | |
| Announce | Stanley:(leaning across the table) That woman's mad! | ann | | | | |
| Challenge | MCCann: That's slander. | cha | | | | |
| Accuse | Stanley:And you don't know what you're doing. | accu | | | | |
| Direct | MCCann: Your cigarette is near that paper. | d | | | | |

EXAMPLE 70. (p. 41)

A large part of the second act is taken up by the fourth episode, the cross-examination. After the transition period (Examples 69 and 70) the rhythm has now become even again, but entirely different from the beginning of the first act. Now the pattern of the exchange structure is mostly one-part: initiation follows initiation in long chains with only an occasional response. The tempo of the play becomes more rapid: the long chains of initiations themselves quicken the action, but there are also several bound exchanges to quicken the tempo even more. Example 71 shows an extract of the cross-examination, which consists of initiations only, two of which are bound. The cross-examination (see also the examples in III 4.2.2.1.) is the most intense part of the play. The intensity is created firstly by the regular rhythm: initiations are followed by initiations, not by responses. Secondly, the initiations

employed demand responses - the fact that there are no responses creates a particular kind of intensity, a noticeable tension.  The tension is emphatic, because the flows of elicitations, challenges or accusations to which there are no appropriate responses are long, with the addressee hardly ever getting the chance to respond.  Thirdly, the intensity is increased by the rapid tempo of the scene.

| Accuse | | Goldberg: You stink of sin. | accu | |
|---|---|---|---|---|
| Reinforce | 7 | MCCann: I can smell it. | accu | |
| Elicit | 8 | Goldberg: Do you recognize an external force? | el | |
| Announce | 9 | MCCann:That's the question! | ann | |
| Re-init. | 10 | Goldberg:Do you recognize an external force, responsible for you, suffering for you? | el | |
| Challenge | 11 | Stanley: It's late. | cha | |
| Elicit | 12 13 14 | Goldberg: Late! Late enough! When did you last pray? | s s el | |
| Announce | 15 | MCCann: He's sweating! | ann | |

(p. 52)

EXAMPLE 71.

Towards the end of the second act the pattern of the exchange structure becomes increasingly mixed.  Example 72 shows how the order of opening and responding moves is mixed; when Goldberg makes a directive to Lulu, it is followed by MCCann's elicitation which is directed to Meg.  Lulu's elicitation only comes afterwards, and so on.  The conversation shows a striking contrast to the previous scene, the cross-examination.  Now it is impossible to find any general pattern of either rhythm, tempo or intensity.

| Direct | Meg:Let's have some of yours. | d | | |
|---|---|---|---|---|
| Elicit | MCCann: In that? | el | Meg: Yes. | rep |

| Elicit | MCCann: Are you used to mixing them? | el | Meg: No. | rep |
|--------|--------------------------------------|----|----------|-----|
| Direct | MCCann: Give me your glass. | d | | |
| (Meg sits on a shoe-box, downstage, right.  Lulu, at the table, pours more drink for Goldberg and herself, and gives Goldberg his glass.) | | | Goldberg: Thank you. | rit |
| Elicit | Meg:(to MCCann) Do you think I should? | el | | |
| Direct | Goldberg: Lulu, you're a big bouncy girl.<br>Come and sit on my lap. | s<br><br>d | | |
| Elicit | MCCann: Why not? | el | | |
| Elicit | Lulu: Do you think I should? | el | Goldberg: Try it. | rep |
| Inform | Meg: Very nice. | i | | |
| Suggest | Lulu: I'll bounce up to the ceiling. | sugg | | |
| Suggest | MCCann: I don't know how you can mix that stuff. | sugg | | |
| | | | Goldberg: Take a chance. | rep |
| Direct | Meg:(to MCCann)Sit down on this stool. | d | | |
| (Lulu sits on Goldberg's lap.)<br>Bound el\|MCCann: This? | | qu | | |
| Elicit | Goldberg: Comfortable? | el | Lulu: Yes, thanks. | rep |
| Inform | MCCann: It's comfortable. | i | | |

(p. 58)

EXAMPLE 72.

The end of the second act provides a clear contrast both to the tranquil flow of conversation in the first act and to the high tension of the cross-examination.  In the last interaction of the second act a chaotic atmos-phere is created by an outburst of initiations which never receive responses,

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even though some of the initiations are repeated. There are no appropriate
or even less appropriate responses; the initiations remain initiations to
which nobody reacts in any way. Example 73 shows the succession of
initiations in the interaction. The tempo is rapid because there are
no responding moves; the exchanges and moves both consist of one act
only. The intensity of this passage is different from that of the cross-
examination scene. In the latter all the opening moves were directed to
a certain person, Stanley, here they are directed to nobody in particular.
Thus the tension is less tight although the intensity is high.

| Announce | Lulu: The lights! | ann |
|---|---|---|
| Elicit | Goldberg: What's happened? | el |
| Re-init | Lulu: The lights! | ann |
| Direct | Goldberg: Wait a minute. | d |
| Elicit | Goldberg: Where is he? | el |
| Direct | MCCann: Let go of me! | d |
| Elicit | Goldberg: Who's this? | el |
| Announce | Lulu: Someone's touching me! | ann |
| Repeat | MCCann: Where is he? | el |
| Elicit | Meg: Why has the light gone out? | el |
| Elicit | Goldberg: Where's your torch? | el |
| (MCCann shines the torch in Goldberg's face.) Direct | Goldberg: Not on me! | d |
| (MCCann shifts the torch. It is knocked from his hand and falls. It goes out.) Announce | MCCann: My torch! | ann |
| Announce | Lulu: Oh God! | ann |

(p. 64)

EXAMPLE 73.

The announcing moves have an essentially macrocosm function: they
provide a bridge from the microcosm of the play to the audience in the
macrocosm. They are directed to no-one in the microcosm and thus convey,
in this particular case, the chaotic atmosphere direct to the audience.

## 2.1.4. Act Three

The beginning of the third act again shows a change in the rhythm of the play: the exchange structure is two-part, life is back to normal again. Example 74 is from the first interaction of the third act, and Meg and Petey are talking. Meg's eliciting moves receive replies, and her informative receives an acknowledge.

| Elicit | Meg: You got your paper? | el | Petey: Yes. | rep |
|--------|--------------------------|-----|-------------|-----|
| Elicit | Meg: Is it good? | el | Petey: Not bad. | rep |
| Inform | Meg: The two gentlemen had the last of the fry this morning. | i | Petey: Oh, did they? | ack |

(p. 67)

EXAMPLE 74.

The smoothly flowing, regularly rhythmic conversation does not continue very long, however; the first break in the pattern occurs when Meg asks about Stanley. Petey delays answering and employs bound elicitations to gain time, as can be seen from Example 75.

| Inform | Meg:Well, at least he did have it on his birthday. | i | Petey: Yes. | ack | | |
| | Like I wanted him to. | com | | | | |
| Elicit | Meg: Have you seen him down yet? | el | | | | |
| (Petey does not answer.) | | | | | | |
| Boundary | Meg: Petey. | sum | Petey: What? | acc | | |
| Elicit | Meg:Have you seen him down? | el | | | | |
| Bound el | Petey: Who? | qu | Meg: Stanley. | clar | | |
| | | | | | Petey: No. Meg: Nor have I. | rep com |

| Inform | Meg:That boy should be up. He's late for his breakfast. | i com | | | | |
|---|---|---|---|---|---|---|
| Challenge | Petey: There isn't any breakfast. | cha | Meg: Yes, but he doesn't know it. | res | | |

(p. 68)

EXAMPLE 75.

Initiations that are left without responses tell the audience that something is also wrong between Goldberg and MCCann. There have so far been responses to the initiations made by either of them, but Goldberg and MCCann now find it difficult to create an understanding between themselves. Example 76 shows how responses are missing, and how several bound exchanges are used. Out of a total of 18 initiations only one receives an appropriate response. There are also surprisingly many bound initiations. Although Goldberg makes a re-initiation he only receives a challenge from MCCann, and Goldberg in turn makes a bound elicitation after the challenge, not wanting to understand what MCCann means. The conversation continues, and elicitations and informatives alternate, with hardly no appropriate responses. MCCann's excitement can be seen in that after his first challenge he never gives any responding moves, but continues with his line of thought. It is Gold-berg who gives the few less appropritate responding moves in the form of elicitations. The intensity of the passage is caused by one-part and bound exchanges and with only few less appropriate ones. The frequency of informatives and attempts to respond decrease the intensity, however.

The coding of the passage attempts to emphasise the fact that after Goldberg has managed to break MCCann's resistance and has made him tell about the previous night, MCCann continues talking more or less to himself. This is clearly seen at the end of the passage, where Gold-berg's elicitations remain unresponded to and MCCann goes on with his story employing informatives. If the analyst did not want to under-line the independence of MCCann's story, it would be possible, for example, to link MCCann's informative (*The frames are bust*) as a less appropriate responding move to Goldberg's previous elicitation.

| Elicit | Goldberg: Well?<br>(MCCann does not answer.) | el | | |
| Re-init | Goldberg: MCCann.<br>I asked you well. | sum<br>el | | |
| Challenge | MCCann:(without turning) Well what? | cha | | |
| Bound el | Goldberg: What's what? | qu | | |
| Inform | MCCann:(turning to look at Goldberg, grimly)I'm not going up there again. | i | | |
| Bound el | Goldberg: Why not? | qu | | |
| Re-init | MCCann: I'm not going up there again. | i | | |
| Elicit | Goldberg: What's going on now? | el | | |
| Inform | MCCann:(moving down)He's quiet now.<br>He stopped all that ... talking a<br>while ago. | i | | |
| (Petey appears at the kitchen hatch, unnoticed.)<br>Elicit | Goldberg: When will he be ready? | el | | |
| Challenge | MCCann:(sullenly)You can go up yourself<br>next time. | cha | | |
| Elicit | Goldberg: What's the matter with you? | el | | |
| Inform | MCCann:(quietly)I gave him ... | i | | |
| Bound el | Goldberg: What? | qu | MCCann: I gave<br>him his<br>glasses. | clar |
| Elicit | Goldberg: Wasn't he glad to get<br>them back? | el | | |
| Inform | MCCann: The frames are bust. | i | | |
| Elicit | Goldberg: How did that happen? | el | | |
| Inform | MCCann: He tried to fit the eyeholes<br>into his eyes.<br>I left him doing it. | i<br>com | | |

(p. 73)

EXAMPLE 76.

Several bound exchanges in the conversation are indicative of strong
emotions being involved. The bound exchanges also make the tempo of the
conversation more rapid. Example 77 shows how reinforcements, re-
initiations, bound elicitations and repeats indicate an emotional out-
burst. Every move in the passage quoted is either preceded or followed
by a bound move, or both. For example, MCCann's summons to Goldberg is
followed by MCCann's re-initiation, which is again followed first by
Goldberg's bound elicitation, and then by MCCann's own bound elicitation.
The tempo is very quick here, as it was in the cross-examination. The
rhythmic pattern is different now: in the cross-examination the rhythm
was regular, with initiations consisting of one-act moves, but in the
example the rhythm is uneven, with initiations being made up of differing
number of acts. The intensity is again high: one-part exchanges and
strong exchange types abound. The fact that the exchanges now consist
of a varying number of acts creates a more spontaneous atmosphere than
did the more carefully organised one-part, one-act exchanges of the
cross-examination.

| | | | |
|---|---|---|---|
| Boundary (Goldberg | MCCann: Nat! sits humped. MCCann slips to his side.) | sum | |
| Re-init | MCCann: Simey! | sum | |
| Bound el | Goldberg:(opening his eyes, regarding MCCann)What-did-you-call-me? | qu | |
| Bound el | MCCann: Who? | qu | |
| Challenge | Goldberg:(murderously)Don't call me that! | cha | |
| | (He seizes MCCann by the throat.) | | |
| Reinforce | Goldberg: NEVER CALL ME THAT! | cha | |
| Suggest | MCCann: (writing) Nat, Nat, NAT, NAT! I called you Nat. I was asking you, Nat. Honest to God. | sum sugg com com | |
| Reinforce | MCCann: Just a question, that's all, just a question, do you see, do you follow me? | sugg | |

| | | | | |
|---|---|---|---|---|
| Bound el | Goldberg:(jerking him away) What question? | qu | MCCann:Will I go up? | clar |
| Repeat | Goldberg: (violently) Up? | el | | |
| Elicit | Goldberg: I thought you weren't going to go up there again? | el | | |
| Bound el | MCCann: What do you mean? Why not? | s qu | Goldberg: You said so. | clar |
| Challenge | MCCann: I never said that! | cha | | |
| Bound el | Goldberg: No? | qu | | |
| Announce | MCCann:(from the floor, to the room at large) Who said that? I never said that! I'll go up now! | s s ann | | |

EXAMPLE 77.                                                (p. 76-77)

The seventh episode of the third act, the wooing scene, consists of
a conversation skilfully organised to create a hypnotic, soothing rhythm.
This rhythmic effect is created by the long succession of one-part
exchanges; an original initiating move is followed by a long chain of
bound initiations. The initiations themselves are made up of only one
act. To make the rhythm even more simple, repetitive and rapid, the
bound initiations have modal ellipsis in their structure. Example 78
illustrates the hypnotic effect created by such an arrangement. The
recurring rhythmic pattern is distinct: the beginning of a new episode,
an initiating move, provides the major beat, which is followed by a
succession of minor beats. The tempo is very rapid because of the
elliptical form of the bound exchanges. The effect caused by such a
marked rhythm and such a swift tempo as here cannot fail to be that of
intensity. However, the intensity is not so noticeable as in the cross-
examination because there is less tension due to the initiations not
always requiring responses.

| Suggest | MCCann: We'll provide the skipping rope. | sugg |
|---------|------------------------------------------|------|
| Bound in | Goldberg: The vest and pants. | sugg |
| Bound in | MCCann: The ointment. | sugg |
| Bound in | Goldberg: The hot poultice. | sugg |
| Bound in | MCCann: The fingerstall. | sugg |
| Bound in | Goldberg: The abdomen belt. | sugg |
| Bound in | MCCann: The ear plugs. | sugg |
| Bound in | Goldberg: The baby powder. | sugg |
| Bound in | MCCann: The back-scratcher. | sugg |
| Bound in | Goldberg: The spare tyre. | sugg |
| Bound in | MCCann: The stomach pump. | sugg |
| Bound in | Goldberg: The oxygen tent. | sugg |
| Bound in | MCCann: The prayer wheel. | sugg |
| Bound in | Goldberg: The plaster of Paris. | sugg |
| Bound in | MCCann: The crash helmet. | sugg |
| Bound in | Goldberg: The crutches. | sugg |
| Bound in | MCCann: A day and night service. | sugg |
| Reinforce | Goldberg: All on the house. | sugg |
| Reinforce | MCCann: That's it. | sugg |
| Suggest | Goldberg: We'll make a man of you. | sugg |
| Bound in | MCCann: And a woman. | sugg |

(p. 83)

EXAMPLE 78.

All the intensity of feeling that has been created by employing mere
opening moves demanding their appropriate responding moves is forgotten
again when the play proceeds towards its end. The exchange structure
becomes more varied again; two-part exchanges are frequent, and even
three-part exchanges occur. Life is back to normal once again: the

strange visitors have gone away and taken Stanley with them, the front door is heard slamming and the car starting. Example 79 shows the end of the third act, which is remarkably similar to the beginning of the play. Elicitations are again followed by replies, and even three-part exchanges occur.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Inform | Meg:(coming downstage) The car's gone. | i | Petey: Yes. | ack | | |
| Elicit | Meg:Have they gone? | el | Petey: Yes. | rep | | |
| Elicit | Meg:Won't they be in for lunch? | el | Petey: No. | rep | Meg:Oh, what a shame. | com |
| (She puts her bag on the table.) Inform | Meg:It's hot out. | i | | | | |
| (She hangs her coat on the hook.) Elicit | Meg:What are you doing? | el | Petey:Reading. | rep | | |
| Elicit | Meg: Is it good? | el | Petey:All right. | rep | | |
| (She sits by the table.) Elicit (Pause) | Meg:Where's Stan? | el | | | | |
| Re-init | Meg:Is Stan down yet, Petey? | el | Petey: No... he's... | rep | | |
| Elicit | Meg:Is he still in bed? | el | Petey:Yes, he's still asleep. | rep | Meg:Still? | com |
| Inform | Meg:He'll be late for his breakfast. | i | | | | |
| Direct (Pause) | Petey:Let him...sleep. | d | | | | |
| Elicit | Meg:Wasn't it a lovely party? | el | Petey:I wasn't there. | res | Meg:Weren't you? | com |
| Inform (Pause) | Petey:I came in afterwards. | i | Meg: Oh. | ack | | |

(p. 86)

EXAMPLE 79.

## 3.  ORIENTATION

Sinclair and Coulthard (1975:130) have orientation as the highest
category in their model of discourse (cf. p. 23):

> At the highest stratum of all there is the interpenetration
> of minds.  Each individual constructs his private linguistic
> universe, and through his utterances gives hints as to its
> nature.

There are numerous examples of orientation in real life.  In a class-
room, for example, the teacher is the dominant individual whose
orientation is hardly ever challenged, while in an argument the
participants will continually insist on using their own distinctive
phraseologies.

Sinclair and Coulthard (1975:131) describe the category of orientation:

> The category of orientation is a grouping of systems, which
> themselves are groupings of choices realised in the language.
> Certain tracks through the network will result in classifica-
> tions similar to quite familiar everyday ones - the hostile
> witness, the difficult patient, the permissive teacher.  Other
> tracks will show inconsistencies, changing relationships.

The play characters, as real people, are individuals with their
individual views of the world, typical ways of thinking and speaking.
The only way the spectator/reader of the play can learn about the
private universes of the characters is by studying their conversational
behaviour.

The orientations of the characters of the play can be seen as reveal-
ed through their conversational behaviour in mainly three ways:

> (1) preference of certain kinds and structures of exchange
>
> > - elicit/inform/direct/suggest/challenge/accuse/
> >   announce/ritual
> > - one-/two-/three-/four-part exchanges
>
> (2) frequency of initiations
>
> > - exchanges
> > - episodes
>
> (3) reactions to initiations by the other characters
>
> > - free/bound exchanges
> > - turn-taking

It is argued within the present study that the orientation of a
character is revealed in the relations between him/her and the other
characters.  Figure 7 is an arbitrary summary of the way in which the
orientations of the six characters of the play relate to each other.

Thus in the course of the play Meg, for example, talks with all the other characters, one at a time, giving evidence of her orientation with regard to each individual character.  But she also interacts with all of them at the same time, bringing her particular orientation pattern to the interaction, as do all the other characters.  The out- come of the larger interaction is different from the more private talks, and more clearly shows the dominant orientations.  The figure also shows that each character has his own private corner of the universe which is not necessarily revealed during the course of the play but to which reference may be made.
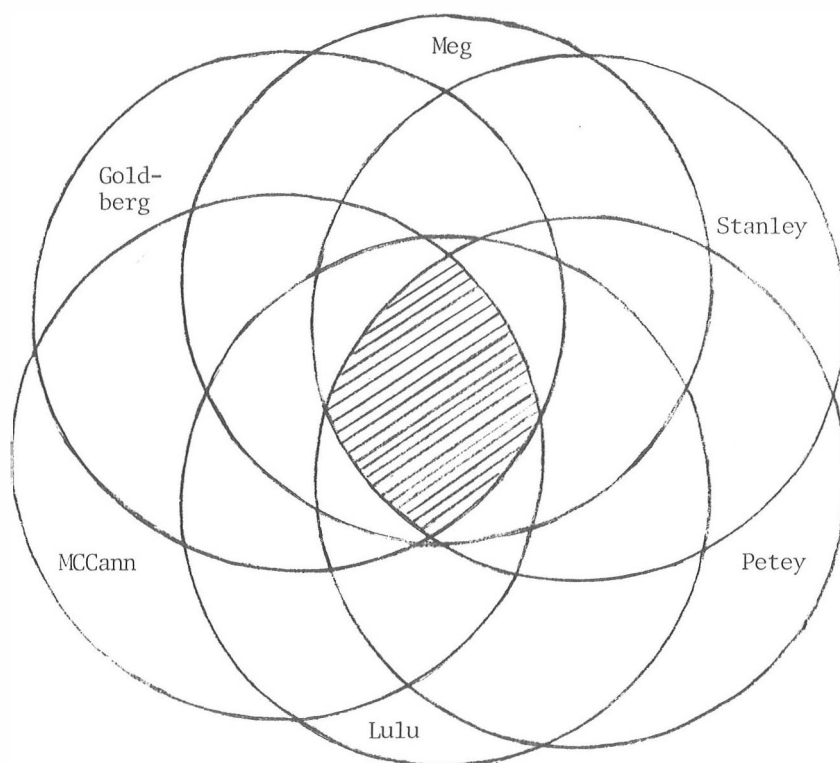


Figure 7.  A graphic representation of the relations between the characters.

### 3.1. Contrastive Orientation

The typical orientation patterns of each character are studied below
in the light of his/her conversations with the other characters. These
contrastive, two-to-two relations include the orientations of Meg,
Goldberg, MCCann, Stanley, Petey and Lulu (see Appendix II). What
happens when all the characters with their typical orientations engage
in a conversation will be examined in the chapter dealing with Goldberg
and his verbal manipulation techniques (see III 4.2.2.). The individual
orientations of Meg, Goldberg and Stanley will be studied in more detail
in III 3.1. in the light of their monologues (see Appendix III).

### 3.1.1. Meg

Meg is one of the most talkative characters in the play and one who
frequently takes the initiative. She initiates 21 % of all the ex-
changes. She clearly prefers eliciting openings (40 %). Informing
exchanges are the second largest group (23 %); all the other types are
distinctly less favoured by her. The majority of the exchanges are free
(85 %).

Meg - Petey

The first episode of the first act is characteristic of the relation-
ship between Meg and Petey. Meg is the active figure, making 96 % of
the initiations. Petey seems to exist only in responding moves,
passively accepting Meg's active role. In conversations with Petey
Meg most often uses eliciting (43 %) and informing exchanges (16 %).
Example 80 shows how Meg insists on making conversation: she initiates
the exchanges and Petey merely responds. The example also shows how
Meg does not initiate only exchanges but also new episodes.

| Elicit | Meg: You got your paper? | el | Petey: Yes. | rep |
|---|---|---|---|---|
| Elicit | Meg: Is it good? | el | Petey: Not bad. | rep |
| Elicit | Meg: What does it say? | el | Petey: Nothing much. | rep |
| Suggest | Meg: You read me out some nice bits yesterday. | sugg | Petey: Yes, well, I haven't finished this one yet. | res |
| Direct | Meg: Will you tell me when you come to something good? | d | Petey: Yes. | res |
| (Pause)<br>Elicit | Meg: Have you been working hard this morning? | el | Petey: No.<br>Just stacked a few of the old chairs.<br>Cleaned up a bit. | rep<br>com<br>com |
| Elicit | Meg: Is it nice out? | el | Petey: Very nice. | rep |
| Elicit | Meg: You got your paper? | el | Petey: Yes. | rep |
| Elicit | Meg: Is it good? | el | Petey: Not bad. | rep |
| Elicit | Meg: What does it say? | el | Petey: Nothing much. | rep |

(p. 9-10)

EXAMPLE 80.


The exchange structure is two-part: Meg maintains the framework she has erected with her initiation moves although she cannot make Petey to take an active part in the conversation. If Petey wanted to take a more active part, it would demand great initiative from his part: Meg's elicitations are so general that they are nearly impossible to answer. Obviously the easiest way to respond is to give short, general and non-committal responding moves which suit well the equally general elicitations.

The function of the interaction between Meg and Petey thus seems to be phatic in most cases: conversation is made for the sake of making conversation. In Example 80 it is clear that Meg already knows the answers to her questions - the effect of absurd humour is created (see III 4.3.). The phatic nature of the conversation is in a few cases emphasized by an unexpected three-part exchange structure. In Example

81 Meg, again, makes the initiating move.  Petey makes an elliptical
response to which Meg makes an additional comment.  Meg's comment
clearly shows that the whole exchange has been made only for the sake
of talking: Meg's elicitation contradicts the second precondition for
valid elicitations. (see p. 106).

| Inform | Meg: Here's your cornflakes. | i | | | | | |
|--------|------------------------------|---|---|---|---|---|---|
| (He rises and takes the plate from her, sits at the table, props up the paper and begins to eat.  Meg enters by the kitchen door.) | | | | | | | |
| Elicit | Meg: Are they nice? | el | Petey: Very nice. | rep | Meg: I thought they'd be nice. | com | |

(p. 9)

EXAMPLE 81.

As the examples above indicate, it is characteristic of Meg that the
majority of the exchanges (84 %) initiated by her when talking to Petey
are free.

Meg - Stanley

Example 80 showed how Meg and Petey have their established pattern
of orientation, with Petey accepting Meg's initiative, and with no
misunderstanding, disagreement, uncertainty or even curiosity between
them.

Bound elicitations are usually indicative of tension - curiosity,
interest, even misunderstanding - between the characters engaged in
conversation, or they may indicate that the orientations of the
characters differ.  There are hardly any bound elicitations in the talk
between Meg and Petey, but when Meg and Stanley talk to each other it
becomes obvious that Stanley lives in a world which is unknown to Meg.
In Example 82, the use of bound elicitations indicates that the patterns
of orientation of the characters are different from each other, and that
there is tension between them.  Meg is curious about Stanley's past and
tries to gain more information about it, at the same time encouraging
Stanley to speak.

| Inform | Stanley: I'm considering a job at the moment. | i | | |
|---|---|---|---|---|
| Challenge | Meg: You're not. | cha | | |
| Bound in | Stanley: A good one, too.<br>A night club.<br>In Berlin. | s<br>s<br>i | | |
| Bound el | Meg: Berlin? | qu | Stanley: Berlin. | clar |
| Re-in | Stanley: A night club.<br>Playing the piano.<br>A fabulous salary.<br>And all found. | s<br>s<br>i<br>com | | |
| Elicit | Meg: How long for? | el | | |
| Inform | Stanley: We don't stay in Berlin.<br>Then we go to Athens. | s<br>i | | |
| Re-init | Meg: How long for? | el | | |
| Inform | Stanley: Then we pay a flying visit to...er... whatsisname... | i | | |
| Bound el | Meg: Where? | qu | | |
| Bound in | Stanley: Constantinople.<br>Zagreb. Vladivostock.<br>It's a round the world tour. | s<br><br>i | | |

(p. 22)

EXAMPLE 82.

The coding of the passage bears a resemblance to that in Example 76 in that it attempts to show how Stanley proceeds with his story not paying much attention to what Meg says. Stanley gives a short clarification to Meg's first query, but her second query passes un-noticed. An alternative way of interpreting and coding the end of the conversation would be to regard Stanley's last bound initiation as a responding move, a clarification, to Meg's query:

| Bound el | Meg: Where? | qu | Stanley: Constantinople. Zagreb.<br>Vladivostok.<br>It's a round the world tour. | clar<br><br>com |
|---|---|---|---|---|

Stanley's clarification is an example of a case when several clauses
together make up one discourse unit, a clarification in this case. His
final comment could also be regarded as an informative, beginning a new
exchange. The alternatives show that the analyst must make his inter-
pretation first and then code accordingly.

In conversations between Meg and Stanley it is Stanley who makes most
initiations, as in Example 82. When Meg initiates, it happens in bound
exchanges, frequently in queries, or in challenges to Stanley's previous
initiations (see Example 83). Examples 82, 83 and 84 illustrate how
the initiations do not receive their appropriate responding moves when
Meg and Stanley interact. It is apparent that there is tension between
them, and although their conversations horizontally consist of mainly
initiations from both parts the initiations often receive less appropri-
ate responses. The variety of exchange types is larger than was the
case with Meg and Petey, with an occurrence of challenges and accusing
exchanges. Bound exchanges also occur, creating the effect of something
unusual in the dialogue.

Example 83 also exhibits a problem in the coding. Stanley's words
(*Have you heard the latest?*) are coded as an elicitation although the
second precondition for valid elicitations does not hold (see p. 106):
Stanley knows that Meg does not know the news he is going to tell her.
Stanley's words are a borderline case and could also be coded as a
summons, as an invitation to a conversation. Another similar case is
the eleventh exchange. Both of these openings are, however, coded as
elicitations because it might be conceivable that in another context
such utterances could be valid elicitations (cf. the third precondition
on p. 106), whereas an utterance like the first one in the example
(*Do you know what?*) would always be coded as a summons.

| Boundary | Stanley: Meg. Do you know what? | m sum | Meg: What? | acc |
| Elicit | Stanley: Have you heard the latest? | el | Meg: No. | rep |
| Re-init | Stanley: I'll bet you have. | cha | | |

| | | | | |
|---|---|---|---|---|
| Challenge | Meg: I haven't. | cha | | |
| Elicit | Stanley: Shall I tell you? | el | | |
| Bound el | Meg: What latest? | qu | | |
| Re-init | Stanley: You haven't heard it? | el | Met: No. | rep |
| Suggest | Stanley: (advancing) They are coming today. | sugg | | |
| Reinforce | Stanley: They're coming in a van. | sugg | | |
| Bound el | Meg: Who? | qu | | |
| Elicit | Stanley: And do you know what they've got in that van? | el | | |
| Bound el | Meg: What? | qu | Stanley: They've got a wheelbarrow in that van. | clar |
| Challenge | Meg: (breathlessly) They haven't! | cha | | |
| Challenge | Stanley: Oh yes they have. | cha | | |
| Accuse | Meg: You're a liar. | accu | | |
| Suggest | Stanley: A big wheelbarrow. And when the van stops they wheel it up the garden path and then they knock at the front door. | s sugg com | | |
| Challenge | Meg: They don't. | cha | | |
| Suggest | Stanley: They're looking for someone. | sugg | | |
| Challenge | Meg: They're not! | cha | | |

EXAMPLE 83.

(p. 23-24)

Example 84 is a case where the orientations of the two characters diverge almost entirely: both the characters are making initiations and expecting the other to respond, but instead of the expected response a new initiation follows - the respective orientations of the characters are becoming more and more obviously different.

| Elicit | Stanley: Who is it? | el | Meg: The two gentlemen. | rep |
|--------|---------------------|-----|-------------------------|-----|
| Elicit | Stanley: What two gentlemen? | el | Meg: The ones that were coming. | rep |
| Inform | Meg: I just took them to their room.<br>They were thrilled with their room. | i<br><br>com | | |
| Elicit | Stanley: They've come? | el | | |
| Inform | Meg: They're very nice, Stan. | i | | |
| Elicit | Stanley: Why didn't they come last night? | el | | |
| Inform | Meg: They said the beds were wonderful. | i | | |
| Elicit | Stanley: Who are they? | el | | |
| Re-in. | Meg: (sitting) They're very nice, Stan. | i | | |
| Re-in | Stanley: I said who are they? | el | Meg: I've told you, the two gentlemen. | rep |
| Inform | Stanley: I didn't think they'd come. | i | | |

EXAMPLE 84.

(p. 34)

The channel of interaction between Meg and Stanley concentrates on the expressive function: in the majority of cases Stanley tells Meg about himself or about matters concerning Meg.

Meg - Goldberg

In the episodes in which Meg and Goldberg interact Goldberg makes most initiations. Meg is not able to challenge Goldberg's dominance, even though she wants to, and Goldberg guides the conversation in the direction he wants.

Example 85 shows an instance of the use of the follow-up move and the dominance that is gained by using it; Goldberg makes sure that the framework he wishes to erect with his opening moves will be maintained. The

example is taken from an introduction.  The exchanges traditionally
used in an introduction are rituals and generally consist of initiation
and response.  Thus Goldberg's follow-up moves clearly stand out.

| Ritual | Goldberg:I'm Mr Goldberg and this is Mr MCCann. (They shake hands.) | rit | Meg:Very pleased to meet you. | rit | | |
|--------|----------------------------------------|-----|-------------------------------|-----|----------------------|-----|
| Repeat | Goldberg: We're pleased to meet you, too. | rit | Meg:That's very nice. | ack | Goldberg: You're right. | com |
| Elicit | Goldberg: How often do you meet someone it's a pleasure to meet? | el | MCCann: Never. | rep | Goldberg: But today it's different. | com |
| Ritual | Goldberg: How are you keeping, Mrs Boles? | rit | Meg: Oh, very well, thank you. | rit | | |
| Elicit | Goldberg: Yes? Really? | s el | Meg: Oh yes, really. | rep | Goldberg: I'm glad. | ack |

(p. 30-31)

EXAMPLE 85.

Even when Meg is determined to elicit an answer from Goldberg she
fails to obtain it - Goldberg knows how to maintain his dominance.
Example 86 shows that Goldberg knows the secret of turn-taking, and
succeeds in taking the initiative himself, even after a difficult
question.  The first four exchanges of the example show how Meg makes
an awkward elicitation, and how Goldberg first employs a bound
elicitation to gain time to think and then gives a clarification to
Meg's elicitation, through his own query.  The time he has thus gained
gives him the chance to plan his avoidance of the topic.  He therefore
reinforces and enlarges his clarification and makes a reinforcing
elicitation that slightly changes the topic, and, to be on the safe
side, gives the reply himself.  The following initiation is therefore
relatively easy to make on the basis of the preceding moves; the
proposition of the initiation covers no dangerous ground, and the form
of the initiation is a suggest, requiring a response from Meg to this
new topic.  Meg does not, however, make a response, and so she has no

other way but to change the topic. Meg introduces another topic, but Goldberg avoids responding to Meg's elicitation by addressing Petey and again changing the topic slightly. Thus he makes a new initiation on the basis of the altered topic.

| Elicit | Meg: Is he coming down? | el | | |
|---|---|---|---|---|
| Bound el | Goldberg: Down? | qu | Goldberg: Of course he's coming down. | clar |
| Reinforce | Goldberg: On a lovely sunny day like this he shouldn't come down? (He sits at the table.) | el | Goldberg: He'll be up and about in next to no time. | rep |
| Suggest | Goldberg: And what a break-fast he's going to have. | sugg | | |
| Boundary | Meg: Mr Goldberg. | sum | Goldberg: Yes. | acc |
| Suggest | Meg: I didn't know it was your car outside. | sugg | | |
| Elicit | Goldberg: You like it? | el | | |
| Elicit | Meg: Are you going to go for a ride? | el | | |
| Elicit | Goldberg: (to Petey) A smart car, eh? | el | Petey: Nice shine on it all right. | rep |
| Inform | Goldberg: What is old is good, take my tip. There's room there. Room in the front and room in the back. | i com | | |
| Elicit | (He strokes the teapot.) Goldberg: The pot's hot. More tea, Mr Boles? | s el | Petey: No thanks. | rep |

(p. 70-71)

EXAMPLE 8b.

The exchange types in conversations between Meg and Goldberg are again more varied than in those between Meg and Petey. None of the exchange types seem to be in clear dominance.

The function in the interaction between Meg and Goldberg is expressive,
when Goldberg makes the initiations. Upon a closer examination, however,
it becomes more and more evident that the function is, after all, conative
(cf. Goldberg, p. 192). Goldberg only seems to be jovial and talkative,
and his real motive behind the surface is to make the other characters
do what he wants them to do.

Meg - MCCann

There is hardly any interaction between Meg and Lulu, and only a few
interactions between Meg and MCCann. Meg and MCCann are more or less
equal in their number of initiations when talking to one another. Their
orientations are divergent and there is no attempt to make them converge.
Example 87 shows a conversation between Meg and MCCann, in which they
are remembering their pasts. Both of them are making initiations and
skip-connecting to their own previous utterances without paying any
attention to what the other is saying. The structure of exchanges is
one-part, and there are only initiations:

| Inform | MCCann: I know a place.<br>Roscrea.<br>Mother Nolan's. | i<br>com<br>com |
|---|---|---|
| Inform | Meg: There was a night-light in my room, when I was<br>a little girl. | i |
| Inform | MCCann: One time I stayed there all night with the boys.<br>Singing and drinking all night. | i<br>com |
| Inform | Meg: And my nanny used to sit up with me and sing songs<br>to me. | i |
| Inform | MCCann: And a plate of fry in the morning. | i |
| Elicit | MCCann: Now where am I? | el |

(p. 60)

EXAMPLE 87.

The channel of interaction for Meg and MCCann, in the few cases they
talk to each other, is based on the referential function. They talk
about something in their surroundings or in their pasts, as in Example
87.

### 3.1.2. Goldberg

Goldberg is the most talkative of the characters. He initiates 33 %
of all the exchanges in the play of six characters. He comes onto the
stage at the end of the first act and most of the talk is then carried
out by him. He uses all types of exchange, although the most frequently
used are eliciting (35 %), directing (20 %), informing (13 %), and
suggesting (13 %) exchanges. The majority of his initiations (75 %)
begin free exchanges.

### Goldberg - Petey

There are only a few episodes in which Goldberg and Petey talk to
each other. However, it becomes clear that Goldberg knows how to cope
with Petey's straightforward questions. Example 88 shows how Goldberg
employs a bound elicitation to gain time when he considers the right
answer to Petey's awkward question. In the conversation previous to
the example Meg has expressed her worries about Stanley and asked if
he is coming down. Thus the example also shows Goldberg's avoidance
of the subject.

| Inform | Goldberg: (sipping his tea) A good woman. A charming woman. | i com | | |
| Reinforce | Goldberg: My mother was the same. My wife was identical. | i com | | |
| Elicit | Petey: How is he this morning? | el | | |
| Bound el | Goldberg: Who? | qu | Petey: Stanley. | clar |
| Elicit | Petey: Is he any better? | el | Goldberg: (a little uncertainly) Oh... a little better, I think, (etc) | rep |

(p. 71)

EXAMPLE 88.

Petey does challenge Goldberg but, finally, he has to succumb. Example 89 shows a case when Petey opposes Goldberg and MCCann because they are taking Stanley away. When Goldberg cannot at once convince Petey of the fact that Stanley will be taken to a doctor, he refers to an unknown person he calls Monty. Goldberg thus imposes his frame of orientation on Petey and persuades Petey to believe that he should know who Monty is. Petey is not strong enough to protest.

| Elicit | Petey: (moving downstage) What about a doctor? | el | Goldberg: It's all taken care of. | rep |
|--------|---------------------------------------------------|----|-----------------------------------|-----|
| (MCCann moves over right to the show-box, and takes out a brush and brushes his shoes.) | | | | |
| Challenge | Petey: (moves to the table) I think he needs one. | cha | Goldberg: I agree with you. It's all taken care of. We'll give him a bit of time to settle down and then I'll take him to Monty. | res com |
| Elicit | Petey: You're going to take him to a doctor? | el | Goldberg: (staring at him) Sure. Monty. | rep com |

(p. 74)

EXAMPLE 89.

Example 90 shows how Petey manages to maintain his orientation un-challenged when he has made up his mind. Goldberg uses both suggestions and elicitations to persuade Petey but Petey is unmoved by Goldberg's suggestions. Petey is the only person who manages to oppose Goldberg, and this happens only once.

| (Pause. MCCann brushes his shoes.) | | | | |
|-----------|-----------------------------------------------------------------|----|---------------------------------|------|
| Elicit | Goldberg: So Mrs Boles has gone out to get us something nice for lunch? | el | Petey: That's right. | rep |
| Inform | Goldberg: Unfortunately we may be gone by then. | i | | |
| Bound el | Petey: Will you? | qu | Goldberg: By then we may be gone. | clar |

| | | | | |
|---|---|---|---|---|
| (Pause) Inform | Petey: Well, I think I'll see how my peas are getting on in the meantime. | i | | |
| Bound el | Goldberg: In the meantime? | qu | Petey: While we're waiting. | clar |
| Elicit (Petey walks towards the back door.) | Goldberg: Waiting for what? | el | | |
| Elicit | Goldberg: Aren't you going back to the beach? | el | Petey: No, not yet. | rep |
| Direct | Petey: Give me a call when he comes down, will you, Mr Goldberg? | d | | |
| Suggest | Goldberg: (earnestly) You'll have a crowded beach today.. on a day like this. They'll be lying on their backs, swimming out to sea. My life. | sugg com com | | |
| Elicit | Goldberg: What about the deckchairs? Are the deck-chairs ready? | s el | Petey: I put them all out this morning. | rep |
| Elicit | Goldberg: But what about the tickets? Who's going to take the tickets? | s el | Petey: That's all right. That'll be all right, Mr Goldberg. Don't you worry about that. I'll be back. | res com com com |

(p. 72-73)

EXAMPLE 90.

Goldberg - Lulu

Another character who dares to challenge Goldberg - but has to give up - is Lulu. Example 91 illustrates two contrasting orientations. It shows how Lulu never gives appropriate responses to Goldberg's initiations. She only responds in the less appropriate form, and even then uses the strongest possibilities, challenges, showing that she

challenges Goldberg's right to make directives or elicitations to her
(cf. the Rule for Challenging Propositions, p. 102). Goldberg very
skilfully responds to Lulu's challenges by using elicitations, thus
showing his power of persuasion.

| Direct | Goldberg: Come over here. | d |
|---|---|---|
| Elicit | Lulu: What's going to happen? | el |
| Re-init | Goldberg: Come over here. | d |
| Challenge | Lulu: No, thank you. | cha |
| Elicit | Goldberg: What's the matter? You got the needle to Uncle Natey? | el com |
| Challenge | Lulu: I'm going. | cha |
| Direct | Goldberg: Have a game of pontoon first, for old time's sake. | d |
| Challenge | Lulu: I've had enough games. | cha |
| Elicit | Goldberg: A girl like you, at your age, at your time of health, and you don't take to games? | el |
| Challenge | Lulu: You're very smart. | cha |
| Elicit | Goldberg: Anyway, who says you don't take to them? | el |
| Challenge | Lulu: Do you think I'm like all the other girls? | cha |

(p. 79)

EXAMPLE 91.

However, with Goldberg she has to yield ground; Goldberg responds to
her accusations with challenges only, thus making it difficult for Lulu
to continue accusing him. In fact Lulu once responds to Goldberg's
challenge and is in danger of losing her initiative. Example 92 shows
how by, using challenging opening moves, Goldberg avoids being led in
a direction he does not want.

| Accuse | Lulu: (with growing anger) You used me for a night. A passing fancy. | accu com | | |
|---|---|---|---|---|
| Challenge | Goldberg: Who used who? | cha | | |
| Accuse | Lulu: You made use of me by cunning when my defenses were down. | accu | | |
| Challenge | Goldberg: Who took them down? | cha | Lulu: That's what you did! | res |

| Accuse | Lulu: You quenched your ugly thirst. You taught me things a girl shouldn't know before she's been married at least three times! | s accu | | |
|---|---|---|---|---|
| Challenge | Goldberg: Now you're a jump ahead. | cha | | |
| Elicit | Goldberg: What are you complaining about? | el | | |

(p. 80)

EXAMPLE 92.

Goldberg - MCCann

Throughout the play it is apparent that Goldberg and MCCann are to-
gether, working towards a goal only they know. Their orientations do
not conflict, they recognise each other's patterns of orientation and
accept them. Both of them repeat each other's utterances, but MCCann
clearly does this more than Goldberg. Example 93 shows a typical case
where Goldberg has made an initiating move, a suggestion this time,
and one which is immediately echoed by MCCann. MCCann's announcing
move breaks the frame of the microcosm; it has the function of letting
everybody (including the macrocosm) know how right Goldberg and he are.
A less emphatic way of coding the utterance, however, would be to code
it as a suggest, which would then imply that the repeat is not directed
to the audience in the macrocosm but only to Stanley.

| Suggest | Goldberg: We're right and you're wrong, Webber, all along the line. | sugg |
|---|---|---|
| Repeat | MCCann: All along the line! | ann |

EXAMPLE 93.

A frequent use of bound exchange types, especially repeating exchanges,
is a clear sign of submissiveness. When MCCann talks he seems to
emphasize the function Goldberg's moves have. In Example 93 above the
function is clearly conative, as the two are trying to persuade Stanley
to behave according to their wishes.

Convergent orientation is obvious between the characters who frequently use repeating and reinforcing exchanges. Another sign of convergent orientation is the use of bound initiations. This is exemplified by the flow of initiations in the wooing scene, in which Goldberg and MCCann take turns in initiating bound exchanges (see III 4.2.2.3.). In Example 94 MCCann completes Goldberg's suggestion by using a bound initiation. Although the moves are directed at Stanley, it becomes obvious that the two men are in fact talking to themselves in order to provide a show for the witnesses of the incident. Thus Goldberg re-inforces to MCCann's suggestion (which is based on his own initiation), and MCCann in turn reinforces Goldberg's reinforcement.

| Suggest | Goldberg: But we can save you. | sugg |
|---------|-------------------------------|------|
| Bound in | MCCann: From a worse fate. | sugg |
| Reinforce | Goldberg: True. | sugg |
| Reinforce | MCCann: Undeniable. | sugg |

(p. 82)

EXAMPLE 94.

An alternative way of seeing the dialogue would be to regard both Goldberg's and MCCann's moves as responding moves to their joint initiation. In that case the responding move would in fact consist of two moves:

| Suggest | Goldberg: But we can save you. | sugg | | |
|---------|-------------------------------|------|------------------------------------|-----|
| Bound in | MCCann: From a worse fate. | sugg | Goldberg: True. MCCann: Un-deniable. | res |

The latter alternative emphasizes the exchange nature of the dialogue, the former is based more on the interpretation of the passage as consisting of promises of a good future, a passage in which the addressee is supposed to respond not in words but by gradually believing what he is told.

Recurring use of the third move, or the rather uncommon fourth move, may indicate, for instance, that the person who frequently employs the follow-up move wants to dominate the conversation. Example 95 shows how Goldberg insists on having the last word in the last exchange of the example. His use of the second follow-up move clearly underlines his dominance.

| Suggest | MCCann: Yes, it's true. You've done a lot for me. I appreciate it. | s sugg | Goldberg:Say no more. | res | | |
| --- | --- | --- | --- | --- | --- | --- |
| Suggest | MCCann:No, I just thought I'd tell you that I appreciate it. | sugg | Goldberg: It is unnecessary to recapitulate. | res | MCCann:You're right there. Goldberg: Quite un- necessary. | ack com |

(p. 29)

EXAMPLE 95.

Goldberg and MCCann concentrate on the message when they talk to each other; when they collaborate to overcome another character the function is conative as the case is always with Goldberg.


Goldberg - Stanley

It is very clear from the beginning that when Goldberg and Stanley talk, it is Goldberg who dominates. At first Stanley tries to challenge Goldberg's orientation and his right to give him directions but he has to succumb when Goldberg brings MCCann into the conversation.

Example 96 shows how Stanley refuses to co-operate. As an answer to Goldberg's directive Stanley first delivers a monologue and makes a suggesting move with two reinforcing moves, telling Goldberg to leave the house. Ignoring Stanley's directive, Goldberg re-initiates his original directive twice, but Stanley challenges Goldberg's right to give him directions.

| Boundary | Goldberg: Mr Webber, sit down a minute. | d |
| Challenge | Stanley: Let me just make this clear. | cha |
| Suggest | Stanley: You don't bother me. | sugg |
| Reinforce | Stanley: To me you're nothing but a dirty joke. | sugg |
| Inform | Stanley: But I have a responsibility towards the people in this house. They've been here too long. They've lost their sense of smell. I haven't. And nobody here is going to take advantage of them while I'm here. (A little less forceful.) | |
| Suggest | Stanley: Anyway, this house isn't your cup of tea. | sugg |
| Reinforce | Stanley: There's nothing here for you, from any angle, from any angle. | sugg |
| Reinforce | Stanley: So why don't you just go, without any more fuss? | d |
| Re-init | Goldberg: Mr Webber, sit down. | d |
| Challenge | Stanley: It's no good starting any kind of trouble. | cha |
| Re-init | Goldberg: Sit down. | d |
| Challenge | Stanley: Why should I? | cha |
| Suggest | Goldberg: If you want to know the truth, Webber, you're beginning to get on my breasts. | sugg |
| Challenge | Stanley: Really? Well, that's - | s cha |
| Re-init | Goldberg: Sit down. | d |
| Challenge | Stanley: No. | cha |

(p. 45-46)

EXAMPLE 96.

In the end Stanley is persuaded to sit down. The cross-examination then begins (see III 4.2.2.1.) and Stanley is finally reduced to a speechless creature, mainly as a result of Goldberg's verbal manipulation techniques.

The function of Goldberg's talk with Stanley is overtly conative.

Goldberg - Meg

As mentioned above (p. 18●) Goldberg's orientation is hardly ever challenged by Meg. Meg falls an easy victim to Goldberg's superior techniques in making conversation, as in Example 97.

It can be seen from the example that the recurring use of the follow-up move by Goldberg shows him as a determined conversationalist who tries his best to keep the conversation going. In addition, it is the case that the person who has made the feedback move has a right to make a new initiation. Thus Goldberg is entirely responsible for the direction of the conversation, and Meg only obediently responds to his initiations; Goldberg's use of both the initiating and the follow-up move make it practically impossible for Meg to take the initiative.

| Elicit | Goldberg: What does he do, your husband? | el | Meg: He's a deck-chair attendant. | rep | Goldberg: Oh, very nice! | ack |
| Inform | Meg: Yes, he's out in all weathers. | i | | | | |
| (She begins to take her purchases from her bag.) | | | | | | |
| | | | Goldberg:Of course. | ack | | |
| Elicit | Goldberg: And your guest?<br>Is he a man? | s<br><br>el | | | | |
| Bound el | Meg: A man? | qu | | | | |
| Bound in | Goldberg:Or a woman? | el | Meg: No.<br>A man. | rep<br>com | | |
| Elicit | Goldberg: Been here long? | el | Meg:He's been here about a year now. | rep | Goldberg:Oh yes.<br>A resident. | ack<br>com |
| Elicit | Goldberg:What's his name? | el | Meg:Stanley Webber | rep | Goldberg:Oh yes? | ack |
| Elicit | Goldberg: Does he work here? | el | Meg: He used to work.<br>He used to be a pianist.<br>In a concert party on the pier. | rep<br><br>com<br><br>com | Goldberg:Oh yes?<br>On the pier, eh? | ack<br>com |
| Elicit | Goldberg: Does he play a nice piano? | el | Meg: Oh, lovely. | rep | | |

(p. 31)

EXAMPLE 97.

The function of the interaction is conative; Goldberg attempts to lead Meg in the direction he wants, and succeeds.

### 3.1.3. McCann

Although cooperating closely with Goldberg, McCann does not make nearly as many initiations (16 %).  McCann is at his most active in the second act (21 %), in which the lullaby-scene takes place.  The majority of the exchanges are initiated by eliciting moves (26 %), but suggesting (18 %), informing (13 %) and directing (13 %) exchanges are also fairly frequent.  Most of his initiations (71 %) are free.

### McCann - Goldberg

McCann does not talk as much as Goldberg.  When necessary, however, he manages to hold the floor and get his message heard and answered, even with Goldberg.  The reason is that he keeps making elicitations, which seems to be the only way to dominate in a conversation with Goldberg (see Example 98).

| Elicit | MCCann: Is this it? | el | Goldberg: This is it. | rep |
|---|---|---|---|---|
| Elicit (Pause) | MCCann: Are you sure? | el | Goldberg: Sure I'm sure. | rep |
| Elicit | MCCann: What now? | el | | |
| Direct | Goldberg:Don't worry yourself, MCCann. Take a seat. | s d | | |
| Elicit | MCCann: What about you? | el | | |
| Bound el | Goldberg: What about me? | qu | | |
| Elicit | MCCann: Are you going to take a seat? | el | Goldberg: We'll both take a seat. | rep |

(p. 27)

EXAMPLE 98.

When Goldberg is present MCCann is clearly dominated by him, and much
of his contribution to the interaction comes as a response to Goldberg's
initiations.  Example 99 shows how Goldberg tries to make MCCann
participate in the conversation.  Goldberg uses a suggesting move to
elicit a response from MCCann, and then directs his informative to him.
MCCann's contribution to the conversation, in spite of Goldberg's effort,
comes only in the form of a one-word elicitation and an acknowledge.

| Inform | Meg: I wanted to have a party. But you must have people for a party. | i | Goldberg: And now you've got MCCann and me. | ack |
|--------|-----------------------------------------------------------------------|---|----------------------------------------------|-----|
| Suggest | Goldberg: MCCann's the life and soul of any party. | sugg | | |
| Elicit | MCCann: What? | el | | |
| Inform | Goldberg: What do you think of that, MCCann? | s | MCCann: Is that a fact? | ack |
| | There's a gentleman living here. | s | | |
| | He's got a birthday today and he's forgotten all about it. | s | | |
| | So we're going to remind him. | s | | |
| | We're going to give him a party. | i | | |

EXAMPLE 99.

(p. 33)

The channel of interaction between MCCann and Goldberg when MCCann
is the addressor almost always concentrates on the message, as Example
98 also shows.


MCCann - Lulu

When MCCann initiates conversations with people other than Goldberg,
his initiations tend to be challenges, directives, or accusations.  In
Example 100 MCCann resorts to the strongest kinds of exchanges, and after
the introductory suggesting move he uses accusations, elicitations and
directives, all of which are designed to elicit an immediate response.
The responses he obtains are not, however, the appropriate ones but the
least appropriate: Lulu responds in challenges.

Example 100 also exemplifies how the analyst has two ways to choose
in his coding: he may concentrate strictly on the validity of the
utterances concerning the preconditions in question, or he may take a
broader look at what is really being said.  For example Lulu's challenge
(*What do you mean?*) to MCCann's previous accusation would seem to be a
valid elicitation but when the content of the accusation is examined,
it would seem unlikely that Lulu makes only an elicitation.  Slightly
more problematic is the case of Lulu's challenge (*What does he mean?*)
to Goldberg.  Here, too, although the challenge is not directed at
MCCann, it would seem unlikely that after all the heavy accusations she
has been directed at, she would calmly make an elicitation.

| Suggest | MCCann: (advancing) You had a long sleep, Miss. | sugg | | |
| Bound el | Lulu: (backing upstage, left) Me? | qu | | |
| Accuse | MCCann: Your sort, you spend too much time in bed. | accu | | |
| Challenge | Lulu: What do you mean? | cha | | |
| Elicit | MCCann: Have you got anything to confess? | el | | |
| Challenge | Lulu: What? | cha | | |
| Direct | MCCann: (savagely) Confess! | d | | |
| Challenge | Lulu: Confess what? | cha | | |
| Direct | MCCann: Down on your knees and confess! | d | | |
| Challenge | Lulu: What does he mean? | cha | | |
| Direct | Goldberg: Confess. What can you lose? | d com | | |
| Bound el | Lulu: What, to him? | qu | Goldberg:He's only been unfrocked six months. | clar |
| Direct | MCCann: Kneel down, woman, and tell me the latest! | d | | |

(p. 80-81)

EXAMPLE 100.

Example 100 also shows the conative function of the interaction between MCCann and Lulu. MCCann concentrates on the attempt to scare Lulu and thus make her go a way and let the two men proceed with their task.

MCCann - Stanley

In Example 101, which is an extract from a dispute between Stanley and MCCann, MCCann objects to Stanley's dominance and uses several challenging moves in succession, thus succeeding in overcoming Stanley.

| | | |
|---|---|---|
| (Stanley crosses to him and grips his arm.) | | |
| Direct | Stanley: (urgently) Look - | d |
| Challenge | MCCann: Don't touch me! | cha |
| Direct | Stanley: Look. Listen a minute. | s d |
| Challenge | MCCann: Let go my arm. | cha |
| Direct | Stanley: Look. Sit down a minute. | s d |
| Challenge | MCCann: (savagely, hitting his arm) Don't do that! (Stanley backs across the stage, holding his arm.) | cha |
| Elicit | Stanley: Listen. You knew what I was talking about before, didn't you? | s el |
| Challenge | MCCann: I don't know what you're at at all. | cha |

(p. 41-42)

EXAMPLE 101.

3.1.4. *Stanley*

Stanley is one of the characters whose voice is not often heard, and he makes only 17 % of all the initiations in the play. He is at his most talkative in the first act, talking to Meg and Petey and making

31 % of the initiations.  In the second act the stage is dominated by
Goldberg and MCCann, and Stanley is gradually forced into speech-
lessness (18 %).  This is complete in the third act, in which Stanley
utters nothing intelligible.

In accordance with the other characters, Stanley most frequently
uses elicitations (38 %).  Then come challenges (24 %), which abound in
the second act (27 %).  The percentage of informing exchanges is 15 %,
and that of directing exchanges is 10 %.  The other types of exchange
are relatively equally distributed.  The majority (79 %) of the ex-
changes are free.

## Stanley - Petey

At the beginning of the play, in the first act, Stanley is shown to
be capable of using several kinds of conversational devices.

Stanley prefers short and simple elicitations with Petey, as in
Example 102.  His use of elicitations indicates that he realises that
the best way to make Petey talk is to subject him to elicitations.
His elicitations also show that if the elicitations are elliptical, the
co-operative respondent usually gives longer replies to prevent the
conversation from becoming too abrupt.

| Elicit | Stanley: What's it like out today? | el | Petey: Very nice. | rep |
|--------|-----------------------------------|-----|-----------------------------------------|-----|
| Elicit | Stanley: Warm? | el | Petey: Well, there's a good breeze blowing. | rep |
| Elicit | Stanley: Cold? | el | Petey: No, no, I wouldn't say it was cold. | rep |

(p. 14)

EXAMPLE 102.

The function of the intercourse is phatic, as Example 102 shows.

## Stanley - Meg

In the first act Meg and Stanley are the two characters who make most
initiations.  It can be seen from Example 103 that Stanley uses a variety

198

of exchanges, and that he knows how to be persuasive. When Meg
challenges Stanley's directive, Stanley knows how to manipulate her.
He first makes a suggesting move to make Meg respond, and when this
fails to produce any results, he makes an accusation. Finally, Stanley
challenges Meg's competence in her role as a landlady, and this makes
her respond.

| | | | | |
|---|---|---|---|---|
| Direct | Stanley: All right, I'll go on to the second course. | d | | |
| Accuse | Meg: He hasn't finished the first course and he wants to go on to the second course! | accu | Stanley: I feel like something cooked. | exc |
| Challenge | Meg: Well, I'm not going to give it to you. | cha | | |
| Direct | Petey: Give it to him. | d | | |
| Challenge (Pause) | Meg:(sitting at the table, right) I'm not going to. | cha | | |
| Suggest | Stanley: No breakfast. (Pause)All night long I've been dreaming about this breakfast. | s sugg | | |
| Challenge | Meg: I thought you said you didn't sleep. | cha | Stanley: Day-dreaming. All night long. | res com |
| Accuse (Pause) | Stanley: And now she won't give me any. Not a crust on the table. | accu com | | |
| Challenge | Stanley: Well,I can see I'll have to go down to one of those smart hotels on the front. | cha | Meg:(rising quickly) You won't get a better breakfast there than here. | res |

(p. 15)

EXAMPLE 103.

Reinforcements are the most frequent way in the play of gaining
emphasis for one's own words. In Example 104 Stanley pays no attention
to Meg's challenges and goes on emphasizing his original remark. At the
end of the example Meg emphasizes her opinion by using reinforcements.

| Suggest | Stanley: Tch, tch, tch, tch. | sugg | | | | |
|---|---|---|---|---|---|---|
| Challenge | Meg:(defensively) What do you mean? | cha | | | | |
| Accuse | Stanley: You're a bad wife. | accu | | | | |
| Challenge | Meg: I'm not. Who said I am? | cha com | | | | |
| Reinforce | Stanley: Not to make your husband a cup of tea. Terrible. | accu com | | | | |
| Challenge | Meg: He knows I'm not a bad wife. | cha | | | | |
| Reinforce | Stanley: Giving him sour milk instead. | accu | | | | |
| Challenge | Meg: It wasn't sour. | cha | | | | |
| Reinforce | Stanley: Disgraceful. | accu | | | | |
| Challenge | Meg: You mind your own business anyway! | cha | | | | |
| (Stanley eats.) | | | | | | |
| Inform | Meg: You won't find many better wives than me, I can tell you. I keep a very nice house and I keep it clean. | i com | | | | |
| Challenge | Stanley: Whooo! | cha | | | | |
| Challenge | Meg: Yes! | cha | | | | |
| Inform | Meg: And this house is very well known, for a very good boarding house for visitors. | i | | | | |
| Bound el | Stanley: Visitors? | qu | | | | |

(p. 16)

EXAMPLE 104.

In conversations with either Meg or Petey, Stanley is the dominant conversationalist. He takes most of the initiatives and the framework he thus erects is usually maintained. Example 105 shows how Stanley becomes nervous after having heard about the arrival of two visitors. Although the topic is trivial, Stanley uses the strongest exchange type, challenge. He challenges Meg in her role as the lady of the house,

accusing her of taking his tea away. The implication behind the
challenges is that since Meg, according to Stanley, has been proved to
be wrong in informing Stanley about the arrival of the two visitors,
she is likely to be incompetent in other matters as well.

| Reinforce | Stanley: They won't come. Someone's taking the Michael. Forget all about it. It's a false alarm. | s s d com | | |
| (He sits at the table.) Elicit | Stanley: Where's my tea? | el | Meg: I took it away. You didn't want it. | rep com |
| Challenge | Stanley: What do you mean, you took it away? | cha | Meg: I took it away. | res |
| Challenge | Stanley: What did you take it away for? | cha | Meg: You didn't want it. | res |
| Challenge | Stanley: Who said I didn't want it. | cha | Meg: You did. | res |
| Challenge | Stanley: Who gave you the right to take away my tea? | cha | Meg: You wouldn't drink it. | res |

(p. 21)

EXAMPLE 105.

The interaction channel between Stanley and Meg is expressive,
concentrating on Stanley.


Stanley - MCCann

The very beginning of the second act shows a decline in Stanley's
status as a dominant conversationalist. His first attempt to make
conversation (*Very warm tonight*), a suggest, is ignored by MCCann.
MCCann then takes the initiative and manages to put Stanley down by
using strong directives and by ignoring Stanley's initiations (see
Example 106).

| Direct | Stanley: Excuse me. | d | | |
| Elicit | MCCann: Where are you going? | el | Stanley: I want to go out. | rep |
| Direct | MCCann: Why don't you stay here? | d | | |
| (Stanley moves away, to the right of the table.) | | | | |

| Elicit | Stanley: So you're here on holiday? | el | MCCann: A short one. | rep |
|---|---|---|---|---|
| (Stanley picks up a strip of paper. MCCann moves in.) | | | | |
| Direct | MCCann: Mind that. | d | | |
| Elicit | Stanley: What is it? | el | | |
| Direct | MCCann: Mind it. Leave it. | d com | | |

(p. 39)

EXAMPLE 106.

There are a few episodes before the middle of the play in which
Stanley and MCCann discuss together. A struggle for power is apparent
between them, with both making initiations to which the other does not
respond, as in Example 107.

| Suggest | Stanley: There's a lot you don't know. I think someone's leading you up the garden path. | s sugg | |
|---|---|---|---|
| Elicit | MCCann: Who would do that? | el | |
| Announce | Stanley: (leaning across the table) That woman is mad! | ann | |
| Challenge | MCCann: That's slander. | cha | |
| Accuse | Stanley: And you don't know what you're doing. | accu | |
| Direct | MCCann: Your cigarette is near that paper. | d | |

(p. 41)

EXAMPLE 107.

It soon becomes clear who the winner is. Although Stanley makes opening moves and emphasizes them with re-initiations he cannot make MCCann react the way he wants him to. Example 108 shows how MCCann does not respond in spite of Stanley's persistence. He only makes a bound elicitation asking for more clarification. Stanley has no hope of persuading MCCann. Their orientations are divergent - no matter how hard Stanley tries MCCann does not respond to Stanley's elicitations.

| Elicit | Stanley: Listen. You knew what I was talking about before, didn't you? | s el |
| Challenge | MCCann: I don't know what you're at at all. | cha |
| Elicit | Stanley: It's a mistake. Do you understand? | s |
| Suggest | MCCann: You're in a bad state, man. | sugg |
| Elicit | Stanley: (whispering, advancing) Has he told you anything? | el |
| Re-in | Stanley: Do you know what you're here for? | el |
| Re-in | Stanley: Tell me. | d |
| Re-in | Stanley: You needn't be frightened of me. | sugg |
| Re-in | Stanley: Or hasn't he told you? | el |
| Bound el | MCCann: Told me what? | qu |
| Suggest | Stanley(hissing): I've explained to you, damn you, that all those years I lived in Basingstoke I never stepped outside the door. | sugg |
| Challenge | MCCann: You know, I'm flabbergasted with you. | cha |

EXAMPLE 108.

There are two main functions of the interaction between Stanley and MCCann. When both Stanley and MCCann are making initiations and ignoring the other, the function is clearly on the conative side - both characters try simultaneously to persuade the other to behave according to his wish. Later in the play, only MCCann continues the attack. When Stanley is initiating, as in Example 108, the function is often expressive.

Stanley - Goldberg

Example 109 shows Stanley's effort to challenge Goldberg.  Goldberg
has no intention whatsoever of responding to initiations made by
Stanley.  In spite of the re-initiations and reinforcements of his
original directive Stanley is unable to make Goldberg listen to him.
From this conversation onwards, Stanley's initiations decline.  At first
he starts  only to respond.  Gradually, during the course of the second
act, his responses become fewer and fewer, until even they disappear.

| Inform | Stanley:(moving downstage) I'm afraid there's been a mistake.<br>We're booked out. | s<br><br>i | | |
| Reinforce | Stanley: Your room is taken.<br>Mrs Boles forgot to tell you. | i<br>com | | |
| Reinforce | Stanley: You'll have to find some-where else. | d | | |
| Elicit | Goldberg: Are you the manager here? | el | Stanley: That's right. | rep |
| Elicit | Goldberg: Is it a good game? | el | | |
| Re-in | Stanley: I run the house.<br>I'm afraid you and your friend will have to find other accommodation. | s<br>d | | |
| Ritual | Goldberg: Oh, I forgot, I must con-gratulate you on your birthday.<br>(Offering his hand)Congratulations. | ms<br><br>rit | | |
| Suggest | Stanley: (Ignoring hand) Perhaps you're deaf. | sugg | | |

(p. 44)

EXAMPLE 109.


3.1.5. Lulu


Lulu is one of the less central characters, which can be seen in the
percentage of her initiations (6 %).  As the case is with all the other
characters, her most frequent initiating moves are elicitations (27 %).
She makes a relatively high percentage of suggesting moves (19 %), and
nearly as high a percentage of directing moves (17 %).  Challenging
moves are fairly frequent (13 %).

Lulu makes hardly any bound initiations, she initiates mostly free
exchanges (91 %).

When talking to Goldberg or MCCann Lulu must yield the floor: both
the men subject her to such a rapid flow of initiations that she has to
give up (see Examples 92 and 100). When talking to Stanley, Meg, or
Petey, Lulu is similar to Petey in using mostly informatives,
elicitations and a few suggests.  She also succeeds in eliciting
responses to her initiations.  Example 110 shows how she dominates the
conversation with Stanley.  Although Stanley introduces the topic, Lulu
takes the initiative with her elicitations, and she also maintains her
initiative to the end of the transaction, where she makes a final
comment as well.

| Elicit | Stanley:(abruptly) How would you like to go away with me? | el | | | | |
|---|---|---|---|---|---|---|
| Elicit | Lulu: Where? | el | Stanley:Nowhere. Still, we could go. | rep | | |
| Elicit | Lulu: But where could we go? | el | Stanley:Nowhere. There's nowhere to go. So we could just go. It wouldn't matter. | rep com com | | |
| Suggest | Lulu: We might as well stay here. | sugg | | | | |
| Challenge | Stanley: No. It's no good here. | cha com | | | | |
| Elicit | Lulu: Well, where else is there? | el | Stanley:Nowhere. | rep | Lulu: Well, that's a charming proposal. | com |

(p. 26)

EXAMPLE 110.

### 3.1.6. Petey

Petey does not talk very much, and he seems to be rather an in-
articulate person, with only few initiations (5 %). The great majority
of them (43 %) are elicitations, and there is quite a large gap between
them, informatives (21 %) and challenges (13 %). Other types of
initiations occur only in a few cases.

When compared with the other characters Petey makes approximately
the same number of free initiations (87 %).

Although Petey is clearly dominated by Meg, he takes the initiative
when some real-life matter needs discussion. The kind of framework
Petey erects with his opening move is usually straightforward: he employs
informatives and elicitations. His direct elicitations are sometimes
difficult to answer, as in a conversation with Goldberg (Example 89).
Example 111 shows how Petey makes an attempt to try and understand Meg.
It is a mixture of elicitations and queries: elicitations indicating
ignorance of the other speaker's intentions, and queries showing that
the person addressed is beginning to comprehend the speaker's idea.

| Elicit | Meg: Did you see what's outside this morning? | el | | | | |
| Bound el | Petey: What? | qu | Meg: That big car. | clar | | |
| | | | | | Petey: Yes. | rep |
| Elicit | Meg: It wasn't there yesterday. Did you...did you have a look inside it? | s el | Petey:I had a peep. | rep | | |
| Elicit | Meg:(Coming down tense-ly, and whispering) Is there anything in it? | el | | | | |
| Bound el | Petey: In it? | qu | Meg: Yes. | clar | | |
| Elicit | Petey: What do you mean, in it? | el | Meg: Inside it. | clar | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Elicit | Petey: What sort of things? | el | | | | | |
| Elicit | Meg: Well...I mean... is there ... is there a wheelbarrow in it? | el | | | | | |
| Bound el | Petey: A wheelbarrow? | qu | Meg: Yes. | clar | | | |
| | | | Petey: I didn't see one. | rep | | | |
| Elicit | Meg: You didn't? Are you sure? | s el | | | | | |
| Elicit | Petey: What would Mr Goldberg want with a wheelbarrow? | el | | | | | |
| Bound el | Meg: Mr Goldberg? | qu | Petey:It's his car. | clar | | | |
| Inform | Meg:(relieved) His car? I didn't know it was his car. | s i | Petey: Of course it's his car. | ack | | | |
| Inform | Meg: Oh, I feel better. | i | | | | | |
| Elicit | Petey: What are you on about? | el | | | | | |
| Re-init | Meg: Oh, I do feel better. | i | | | | | |

(p. 69)

EXAMPLE 111.


## 3.2. Individual Orientation

    The differences between the characters that have already become
obvious on the basis of their conversational behaviour are also clearly
visible in the way their monologues are structured.  The three characters
who deliver monologues are Goldberg, Meg and Stanley, who also make the
greatest number of initiations in the play.  In the following, a mono-
logue delivered by each of the three characters is analysed to show how
they can contribute to the fuller understanding of the individual
orientation patterns of the characters.

*3.2.1. Meg*

Meg delivers only two monologues, both of which are very much alike and clarify the characteristics that have already become obvious in the study of her conversational behaviour. From Example 112 can be seen that the members of the monologue are informing members, with only one commenting member.

| Inform | 1 | Meg: <u>He once gave a concert</u>. | i | topical sentence plane change | | |
|--------|---|-----|-----|-----|-----|-----|
| Elicit | 2 3 | Goldberg: Oh? Where? | s el  4 | Meg:(falteringly) In a big hall. | rep | |
| Inform | 5 | Meg: <u>His father gave him champagne</u>. | i  add 1 | | | |
| | 6 | <u>But then they lock-ed the place up and he couldn't get out</u>. | i  adv 1 | | | |
| | 7 | <u>The caretaker had gone home</u>. | com qual 6 | | | |
| | 8 | <u>So he had to wait until the morning before he could get out</u>. (With con- | i cans 6 | | | |
| | 9 | fidence) <u>They were very grateful</u>. (Pause) | i add 1 | | | |
| | 10 | <u>And then they all wanted to give him a tip</u>. | i add 9 | | | |
| | 11 | <u>And he took the tip</u>. | i add 10 | | | |
| | 12 | <u>And he got a fast train and he came down here</u>. | i add 11 plane change | | | |
| Elicit | 12 | Goldberg: Really? | el 13      14 | Meg: Oh yes. Straight down. | rep com | |

(p. 31-32)

EXAMPLE 112.

Figure 8 shows in a diagrammatical form how the topic is developed. The topic is stated at the beginning of the monologue and it is developed in a continuous line of informing members. There are no subtopics nor

other topics. The members are in most cases linked additively to one another, with the exception of one causative and one adversative linkage. In nearly all of the cases the linkages are introduced by the most typical conjunction: additive members are introduced by *and*, the adversative member·by *but* and the causative by *so*. The plane changes that take place are provided by somebody else, not by Meg herself. There is no interactive mode, the monologue is delivered entirely in the main mode.

```
                    TOPIC
                      |
                      v
                i: add
                      |
                      v
                i: adv ———> com
                      |
                      v
                i: caus
                      |
                      v
                i: add
                      |
                      v
                i: add
                      |
                      v
                i: add
                      |
                      v
                i: add
```
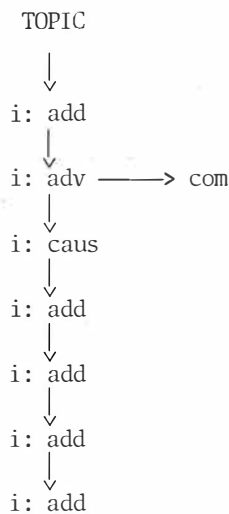
Figure 8.

On the basis of the structure and management of the monologue Meg comes out as a person whose mind works in a simple and straightforward way. The linking of the members by conjunctions, particularly *and* (combined with the content of the monologue, which is merely a list of the things that took place), creates the impression of a person who is uncertain and not really sure of what she is talking. Meg seems to create her own interpretation of the facts around her. The arranging of the monologue shows how a consistent plot is developed of the topic, although the line of development proceeds in a rather puzzled way, piling fact upon fact.

### 3.2.2. Goldberg

It is interesting to compare the monologues of Meg and Goldberg. Where the first was simple and naive, the latter is complicated and eloquent. Goldberg delivers eight monologues in the play, all of which are structured along similar lines. Example 113 shows one of them.

| | | | | |
|---|---|---|---|---|
| Boundary | 1 | Goldberg: I was telling Mr Boles about my old mum. | ms | topical sentence 1 |
| Inform | 2 | Goldberg: What days. | | com com 1 |
| | 3 | Yes. | | com com 1 |
| | 4 | When I was a youngster, of a Friday, I used to go for a walk down the canal with a girl who lived down my road. | i | topical sentence 2 |
| | 5 | A beautiful girl. | | com qual 4 |
| | 6 | What a voice that bird had! | | com qual 4 |
| | 7 | A nightingale, my word of honour. | | com qual 6 |
| | 8 | *Good?* | | PLANE CHANGE |
| | 9 | *Pure?* | | |
| | 10 | *She wasn't a Sunday school teacher for nothing.* | | |
| | 11 | Anyway, I'd leave her with a little kiss on the cheek - I never took liberties - | | i add 4 |
| | 12 | We weren't like the young men these days in those days. | | com com 11 |
| | 13 | We knew the meaning of respect. | | com com 12 |
| | 14 | So I'd give her a peck and I'd bowl back home. | | com rest 11 |
| | 15 | Humming away I'd be, past the children's playground, I'd tip my hat to the toddlers, I'd give a helping hand to a couple of stray dogs, everything came natural. | | i add 11 / i ic 15 / i ic 15 / i sum 15-17 |
| | 16 | I can see it like yesterday. | | com com 15-17 |
| | 17 | The sun falling behind the dog stadium. | | com com 15-17 |

(He leans back contentedly.)

| | | | | | | |
|---|---|---|---|---|---|---|
| Inform | 18 | MCCann: Like behind the town hall. | i | | | |
| Bound el | 19 | Goldberg: What town hall? | el 20 | MCCann: In Carrickmacross. | clar | |
| Challenge | 21 | Goldberg: There's no comparison. | cha | | | |
| Inform | 22 | Goldberg: Up the street, into my gate, inside the door, home. | i add 15 | | | |
| | 23 | "Simey", my old mum used to shout, "Quick before it gets cold!" | i quo | | | |
| | 24 | *And there on the table what would I see?* | PLANE CHANGE | | | |
| | 25 | *The nicest piece of gefielte fish you could wish to find on a plate.* | | | | |
| Suggest | 26 | MCCann: I thought your name was Nat. | sugg27 | Goldberg: She called me Simey. | res | |

EXAMPLE 113.                                                    (p. 43)

Whereas Meg's monologue existed only in the main mode Goldberg mixes
the main mode with interactive episodes.  Meg developed one topic without
diversions - Goldberg introduces two integrated topics.  He chooses to
develop one of the topics but at the end of the monologue he relates the
second topic to the first one thus rounding up his monologue as a care-
fully planned entity.  The topic proceeds through a line of informing
members which are frequently interrupted by commenting members.  The
commenting members make a controlled side trip and always come back to
the main core of informing members.  The kinds of informing members are
varied, even iconic and graphic members are employed.  The development
of the topics is given in a diagrammatical form in Figure 9.

On the basis of the monologue Goldberg emerges as a man finding great
pleasure and enjoyment in speaking.  He appears to have great talent in
arranging his speech: the developing of two topics at the same time, the
rhetorical questions answered to by himself, and the iconic structures
and quotations he uses all testify to his talent.  Although he may seem

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to be rambling away from the topic he always comes back and has the
subject matter under his firm control as the final rounding up shows.
The contrast to Meg's natural monologue is sharp.  Goldberg's monologue
clearly suggest that his seemingly casual and benevolent burst of words
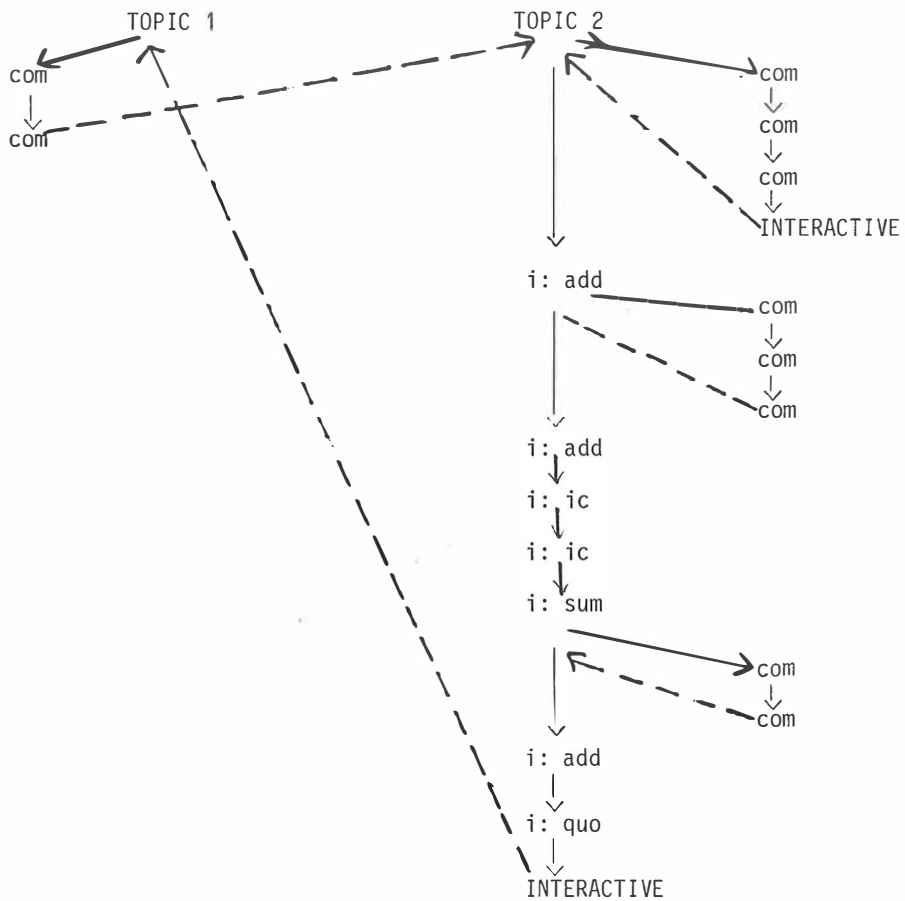is in fact carefully planned and thought out.



Figure 9.

### 3.2.3. Stanley

Stanley's monologue in Example 114 is a key to the understanding of his orientation patterns. Because Stanley does not otherwise talk a very great deal, the monologues (four in all) provide a necessary exposure of the way his mind works.
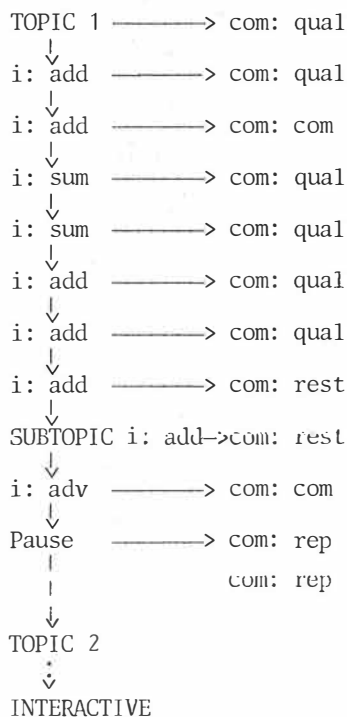
| | | | | | |
|---|---|---|---|---|---|
| Inform 1 | Stanley: <u>I once gave a concert</u>. | i | <u>topical sentence</u> 1 | |
| Bound el 2 | Meg: A concert? | qu 3 | Stanley: (reflectively) Yes. | clar |
| Inform 4 | Stanley: It was a good one too. | com qual 1 | | |
| 5 | <u>They were all there that night</u>. | i add 1 | | |
| 6 | Every single one of them. | com qual 5 | | |
| 7 | <u>It was a success</u>. | i add 1 | | |
| 8 | Yes. | com com 7 | | |
| 9 | A concert. | i sum | | |
| 10 | At Lower Edmonton. | com qual 9 | | |
| Elicit 11 | Meg: What did you wear? | el | PLANE CHANGE | |
| Inform 12 | Stanley: (to himself) <u>I had a unique touch</u>. | i add 7 | | |
| 13 | <u>Absolutely unique</u>. | com qual 12 | | |
| 14 | <u>They came up to me</u>. | i add 7 | | |
| 15 | They came up to me and said they were grateful. | com rest 14 | | |
| 16 | <u>Champagne we had that night, the lot</u>. | i add 7 | | |
| Subtopic →17 | <u>My father nearly came down to hear me</u>. | i add 7 —> | | |
| 18 | <u>Well, I dropped him a card anyway</u>. | com qual 17 | | |
| 19 | <u>But I don't think he could make it</u>. | i adv 17 | | |
| 20 | No, I - I lost the address, that was it. | com com 19 | | |
| (Pause) | | | | |
| 21 | Yes. | com rep 8 | | |
| 22 | Lower Edmonton. | com rep 10 | PLANE CHANGE | |
| 23 | *Then after that you know what they did?* | | | |
| 24 | *They carved me up.* | | | |
| 25 | *Carved me up.* | | <u>topical sentence</u> 2 | |
| 26 | *It was all arranged.* | | | |

|  | 27 | *It was all worked out.* | |
|  | 28 | My next concert. | topic change: topical sentence 3 |
|  | 29 | Somewhere else it was. | com qual 28 |
|  | 30 | In winter. | com qual 28 |
|  | 31 | I went down there to play. | i: add 28 |
|  | 32 | Then, when I got there, the hall was closed, the place was shuttered up, not even a caretaker. | i adv 28/29 |
|  | 33 | They'd locked it up. | com rest 32 |

(Takes off his glasses and wipes them on his pyjama jacket.)

|  | 34 | A fast one. | topic change: topical sentence 4 |
|  | 35 | They pulled a fast one. | i |
|  | 36 | I'd like to know who was responsible for that. | com com 35 |
|  | 37 | *(bitterly) All right, Jack, I can take a tip.* | PLANE CHANGE |
|  | 38 | They want me to crawl on my bended knees. | i add 34/35 |
|  | 39 | Well, I can take a tip...any day of the week. | com com 38 |

(He replaces his glasses, then looks at Meg.)

|  | 40 | *Look at her.* | PLANE CHANGE |
|  | 41 | *You're just an old piece of rock cake, aren't you?* | topical sentence 5 |

(He rises and leans across the table to her.)

|  | 42 | *That's what you are, aren't you?* | |

| Direct | 43 | Meg: Don't you go away again, Stan. | d | |
|  | 44 | You stay here. | com | |
|  | 45 | You'll be better off. | com | |
| Re-in | 46 | Meg: You stay with your old Meg. | d | |

(p. 22-23)

EXAMPLE 114.

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Stanley's monologue differs greatly from the previous two examples.
Stanley does not keep to one topic like Meg nor does he carefully develop
two integrated topics like Goldberg. His monologue contains five
succeeding topics and one subtopic. The arrangement of the topic
development is different as well. Meg used informing members to
proceed with her topic, Goldberg employed commenting members to provide
extra depth to his carefully structured monologue, but Stanley finds it
impossible to develop his topic without making a constant comment on
every informing member in his talk. The chain of informing and
commenting members under the five different topics is fragmentary.
Figure 10 illustrates the structure of Stanley's monologue. The
monologue shows how Stanley cannot concentrate on one topic, his mind is
erratic and wanders away to other topics, either related to the original
or entirely different. The two episodes in interactive mode show how
Stanley suddenly forgets that he is supposed to be telling Meg about his
concert, in the first interactive stretch he addresses a person never
again referred to in the play and in the second he talks about Meg.

```
TOPIC 1 ————————> com: qual
        ↓
i: add  ————————> com: qual
        ↓
i: add  ————————> com: com
        ↓
i: sum  ————————> com: qual
        ↓
i: sum  ————————> com: qual
        ↓
i: add  ————————> com: qual
        ↓
i: add  ————————> com: qual
        ↓
i: add  ————————> com: rest
        ↓
SUBTOPIC i: add—>com: rest
        ↓
i: adv  ————————> com: com
        ↓
Pause   ————————> com: rep
        |
        |                com: rep
        ↓
TOPIC 2
        ⋮
        ↓
INTERACTIVE
```

```
TOPIC 3 ————> com: qual
        ↓               com: qual
i: add
        ↓
i: add  ————> com: rest
        ∶
        ∨
TOPIC 4 ————> com: com
        ↓               INTERACTIVE
i: add  ————> com: com
        ∶
        ∨
TOPIC 5
INTERACTIVE
```
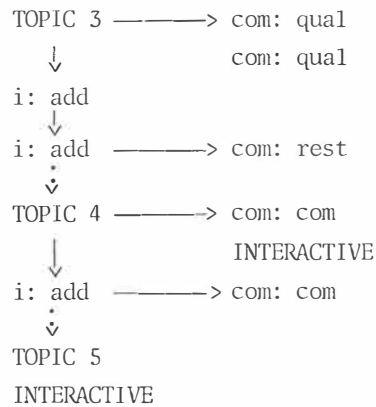
Figure 10.


   Stanley is also shown to be uncertain about what he is telling.  When
he says something he at once makes a comment about what he has said.
The reader/viewer thus gets a picture of a man who is partly lost in the
nightmares of the past and has difficulty in grasping the reality of
the world he is now living in.  But he is not passive in the recalling
of his memories, his monologue shows intensity and bitterness of feeling.
   The monologues show how the three characters live in three different
worlds.  On the basis of the study of the monologues and on the dis-
cussion of the different orientation patterns a brief characterization
of the three characters could be attempted.  Meg lives in a simple
everyday world, puzzled at times by the things that happen but succeeding
at interpreting them as part of her world.  Goldberg's world has its own
rules and regulations, it is a world of filling the duties and following
orders - whose orders, remains a secret.  Stanley is between these two
different worlds, he belongs to both of them.  He lives in Meg's every-
day world but has previously belonged to Goldberg's world and is unable
to forget that.  That he knows and has not forgotten the rules of the
ruthless world makes him a possible victim for the attack by Goldberg
and McCann.  Meg, on the other hand, who has no knowledge of the
existence of the world of Goldberg remains unaware of the real
significance and meaning of the things that happen in her house.

## 3.3. Topic Conflict

Four kinds of topic conflict are distinguished in this study. In the first kind two characters are talking about two topics simultaneously, each of them skip-connecting to his previous utterance without paying any attention to what the other is saying (see Example 87, in which Meg and MCCann are describing their pasts). A slightly different case of two separate topics being talked about simultaneously is shown in Example 115. Four people are talking about two topics, two to two. Responses may not follow the initiations but may come only after one or more intervening exchanges. Even bound exchanges can occur after an intervening move. The effect is chaotic.

| | | | | |
|---|---|---|---|---|
| Inform | Meg:(to MCCann) My father was going to take me to Ireland once. | i | | |
| | But then he went away by himself. | com | | |
| Elicit | Lulu:(to Goldberg) Do you think you knew me when I was a little girl? | el | | |
| Elicit | Goldberg: Were you a nice little girl? | el | Lulu: I was. | rep |
| Inform | Meg: I don't know if he went to Ireland. | i | | |
| Suggest | Goldberg: Maybe I played piggyback with you. | sugg | Lulu: Maybe you did. | res |
| Inform | Meg: He didn't take me. | i | | |
| Bound in | Goldberg: Or pop goes the weasel. | sugg | | |
| Elicit | Lulu: Is that a game? | el | Goldberg: Sure it's a game. | rep |
| Elicit | MCCann: Why didn't he take you to Ireland? | el | | |
| Suggest | Lulu: You're tickling me! | sugg | Goldberg: You should worry. | res |
| Suggest | Lulu: I've always liked older men. | sugg | | |
| | They can soothe you. | com | | |
| | (They embrace.) | | | |

(p. 59-60)

EXAMPLE 115.

A second kind of conflict is the case of the addressee showing his unwillingness to cooperate by not answering initiations addressed to him. An example of this is the conversation between Meg and Goldberg in Example 116, when Meg tries to find out what Goldberg intends to do with his car. Another example is Petey not wanting to answer Meg's questions about Stanley, who has already been taken away (see Example 75). In both these cases the addressee avoids the elicitations by first resorting to bound elicitations and then changing the topic through taking the initiation himself.

| Boundary | Meg: Mr Goldberg. | sum | Goldberg: Yes. | acc |
|---|---|---|---|---|
| Suggest | Meg: I didn't know that was your car outside. | sugg | | |
| Elicit | Goldberg: You like it? | el | | |
| Elicit | Meg: Are you going to go for a ride? | el | | |
| Elicit | Goldberg:(to Petey) A smart car, eh? | el | Petey: Nice shine on it all right. | res |
| Inform | Goldberg: What is old is good, take my tip. There's room there. Room in the front and room in the back. | i  com com | | |
| (He strokes the teapot.) Elicit | Goldberg: The pot's hot. More tea, Mr Boles? | s el | Petey: No thanks. | rep |
| Inform | Goldberg: (pouring tea) That car? That car's never let me down. | s  i | | |

(p. 70-71)

EXAMPLE 116.

The third kind of conflict occurs when an initiation receives no response; instead of responding the other speaker makes a suggest or challenges the initiation. An example of this kind of conflict is the conversation between Stanley and Goldberg, which shows how Stanley refuses to cooperate (see Example 117). As an answer to Goldberg's

directive Stanley first makes a challenge and then a reinforced suggest.
Then he delivers a monologue and makes a suggesting move with two re-
inforcing moves, telling Goldberg to leave the house.  Ignoring Stanley's
directive Goldberg re-initiates his original directive twice, but
Stanley challenges Goldberg's right to give him directions.  At first
Stanley does not really pay attention to Goldberg's directives but
towards the end of the extract the challenges Stanley makes indicate
that he has understood that Goldberg means what he says.

| | | | FRAME | |
| --- | --- | --- | --- | --- |
| Boundary | Goldberg: Mr Webber, sit down a minute. | sum d | FOCUS | |
| Challenge | Stanley: Let me just make this clear. | cha | | |
| Suggest | You don't bother me. | sugg | | |
| Reinforce | To me, you're nothing but a dirty joke. | sugg | | |
| Inform | Stanley: But I have a res-ponsibility towards the people in this house. They've been down here too long. They've lost their sense of smell. I haven't. | i s s s | | |
| Challenge | Stanley: And nobody is going to take advantage of them while I'm here. (a little less forceful) | cha | | |
| Suggest | Stanley: Anyway, this house isn't your cup of tea. | sugg | | |
| Reinforce | Stanley: There's nothing here for you, from any angle, from any angle. | sugg | | |
| Reinforce | Stanley: So why don't you just go, without any more fuss? | d | | |
| Direct | Goldberg: Mr Webber, sit down. | d | | |
| Suggest | Stanley: It's no good starting any kind of trouble. | sugg | | |

| Re-in | Goldberg: Sit down. | d | | |
|-------|---------------------|---|---|---|
| Challenge | Stanley: Why should I? | cha | | |
| Suggest | Goldberg: If you want to know the truth, Webber, you're beginning to get on my breasts. | sugg | | |
| Challenge | Stanley: Really? Well, that's - | s cha | | |
| Re-in | Goldberg: Sit down. | d | | |
| Challenge | Stanley: No. | cha | | |
| (Goldberg sighs, and sits at the table, right.) | | | | |
| Boundary | Goldberg: MCCann. | sum | MCCann: Yes? | acc |
| Direct | Goldberg: Ask him to sit down. | d | MCCann: Yes, Nat. | res |

(p. 46)

EXAMPLE 117.

The second episode of the example shows how Goldberg had no choice but to begin a new episode, this time turning to MCCann.

The fourth kind of topic conflict involves instances of initiating moves not getting proper responses and being followed by bound elicitations. This kind of topic conflict seems to contain the least conflict of the four, since bound elicitations indicate, by definition, that the person using them shows at least some willingness for cooperation. Example 118 shows how Meg and Petey try to understand each other. It is a mixture of elicitations and queries; elicitations indicating greater ignorance of the other speaker's intentions, and queries showing that the person addressed is beginning to comprehend the addressor's idea.

| (He goes to the door, stops suddenly and turns.) | | | | | | |
|-----------|----------------------------------------------|----|-------------------|------|---|---|
| Elicit | Meg: Did you see what's outside this morning? | el | | | | |
| Bound el | Petey: What? | qu | Meg:That big car. | clar | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | Petey:Yes | rep |
| Elicit | Meg:It wasn't there yesterday. Did you ... did you have a look inside it? | s el | Petey: I had a peep. | rep | | |
| Elicit | Meg:(coming down tensely, and whispering)Is there anything in it? | el | | | | |
| Bound el | Petey: In it? | qu | Meg: Yes. | clar | | |
| Elicit | Petey: What do you mean, in it? | el | Meg: Inside it. | rep | | |
| Elicit | Petey: What sort of things? | el | | | | |
| Elicit | Meg:Well...I mean...is there...is there a wheelbarrow in it? | el | | | | |
| Bound el | Petey:A wheelbarrow? | qu | Meg:Yes. | clar | | |
| | | | | | Petey: I didn't see one. | rep |
| Elicit | Meg: You didn't? Are you sure? | s el | | | | |
| Elicit | Petey:What would Mr Goldberg want with a wheelbarrow? | el | | | | |
| Bound el | Meg: Mr Goldberg? | qu | Petey:It's his car. | clar | | |
| Elicit | Meg:(relieved) His car? Oh, I didn't know it was his car. | el com | Petey: Of course it's his car. | rep | | |
| Inform | Meg: Oh, I feel better. | i | | | | |
| Elicit | Petey: What are you on about? | el | | | | |
| Re-in | Meg:Oh, I do feel better. | i | | | | |

| Direct | Petey:You go and get a bit of air. | d | Meg:Yes, I will, I will. I'll go and get the shopp- ing. | res com | | |
|---|---|---|---|---|---|---|

EXAMPLE 118.                                    (p. 69-70)

The four kinds of topic conflict reflect the different world views of the characters engaged in the interaction. In the first kind, the two characters do not show any need to create a mutual frame of understanding. Their moves are informatives, which do not necessarily require any responses, only acknowledgements may occur. The second kind of topic conflict then shows a step towards communication between the conversationalists - although the person addressed is not willing to cooperate and tends to use bound elicitations to avoid the conversation. The third kind of topic conflict involves more active participation from the conversationalists, and indicates that a certain amount of animosity exists between the characters. The fourth kind rather reflects a temporary misunderstanding, and thus shows the least degree of conflict of the four kinds described.


## 4. THE ELEMENTS OF THE ABSURD

The Birthday Party can be interpreted in many ways: it could be seen as an allegory of the pressures of conformity, where the artist - Stanley - is forced into respectability; it could equally well be re- garded as an allegory of death - man snatched away from the home he has built himself by dark angels. But all such interpretations would es- sentially miss the point. The dramatic image (cf. p. 66) of *The Birth- day Party* is based on a basic human situation which is immediately seen as relevant and true: it is the individual's search for security in a world which is full of anxiety, terror, false friendship and a lack of understanding between people. Like the The Theatre of the Absurd in general, *The Birthday Party* is concerned with the ultimate realities of the human condition. The basic image in the play is, as often with

Pinter, a room with a few people in it. Outside the safety of the room is the mysterious, unknown world of which the people in the room are afraid. From this basic image grows the play, the absurd character of which is built up by three distinct elements: mystery, menace and humour.

*Mystery*, the area of the unknown that surrounds the play, includes the motivation and background, or lack of them, of the characters. It emphasizes the difficulty and impossibility of verification, and also makes it difficult for the audience to identify themselves with the characters. If the spectator identifies himself with one of the characters, he sees the world of the play through *his* eyes and is no longer able to see the actions critically. The more mysterious the actions and natures of the characters, the less human they become, and the more difficult it is to be carried away into seeing the world from their point of view.

*Menace* is closely related to the area of the unknown. What is unknown is often experienced as threatening - the people in their room feel that the outside world bearing upon them is frightening. *The Birthday Party* has a sense of the basic elements of drama (Esslin 1961:266):

> (...) the suspense created by the elementary ingredients of pure, preliterary theatre: a stage, two people, a door; a poetic image of an undefined fear and expectation.

*Humour* is one of the basic elements of *The Birthday Party*. In the true vein of The Theatre of the Absurd, the play transcends the categories of comedy and tragedy and combines laughter with horror. Pinter regards life in its absurdity as basically funny, but only up to a point:

> The point about tragedy is that it is NO LONGER FUNNY. It is funny, and then it becomes no longer funny. (Interview with Hallam Tennyson 1960.)

Esslin (1961:272) comments that everything is funny until the horror of the human situation rises to the surface. Mystery, menace and humour are the three elements characteristic of the Absurd in *The Birthday Party*. All of them are essentially macrocosm aspects: they combine to convey the message of the play to the audience.

In the following the three aspects will be examined separately. Particular attention will be paid to the features in the dramatic text that give rise to these aspects.

## 4.1. Mystery

A touch of mystery is created by three continuous lines of reference that can be detected throughout the play. The first of them is created by the repetition of names of places, the second by a confusing use of names of people and the third by referring to a wide variety of places and people.

### 4.1.1. The Names of Places

It is never stated in the play that the three characters, Stanley, Goldberg and MCCann share a past. Several mentions of the same places by all of them seem to suggest that they do have something in common. But the characters do not recognise or do not want to recognise the names if somebody else mentions them. The recurring names, both the names of people and places, build a frame of reference which continues throughout the play. This frame of reference can be seen as an extra dimension to the play, as an underlying, mostly unrecognised layer that only seldom comes to the surface. The only evidence of the existence of this layer is the occurrence of the names familiar to Goldberg, MCCann and Stanley.

Basingstoke is a place referred to by both Stanley and Goldberg. To the frame of reference concerning Basingstoke belong also the Fuller's teashop and Boots library. References to some of these places are made during the course of the play by both the characters, but the references come gradually, and not all at the same time. Thus Goldberg mentions Basingstoke in one of his monologues (Example 119).

---

Inform    Goldberg: Uncle Barney.
Of course, he was an impeccable dresser.
One of the old school.
He had a house just outside Basingstoke at the time.
Respected by the whole community.

---

(p. 27)

EXAMPLE 119.

A little later, in the second act, Stanley describes the place where he has been living to MCCann, mentioning the names of the Fuller's and Boots (Example 120).

| Suggest | Stanley: I've got a feeling we've met before. | sugg | | |
| Challenge | MCCann: No, we haven't. | cha | | |
| Elicit | Stanley: Ever been near Maidenhead? | el | MCCann: No. | rep |
| Inform | Stanley: There's a Fuller's teashop. | i | | |
| | I used to have my tea there. | com | | |
| Inform | MCCann: I don't know it. | i | | |
| Inform | Stanley: And a Boots library. | i | | |
| Suggest | I seem to connect you with the High Street. | sugg | MCCann: Yes? | res |
| Suggest | Stanley: A charming town, don't you think? | sugg | | |
| Challenge | MCCann: I don't know it. | cha | Stanley: Oh no. | res |
| Inform | Stanley: A quiet thriving community. | i | | |
| | I was born and brought up there. | com | | |
| | I lived well away from the main road. | com | | |
| (Pause) | | | | |

(p. 39)

EXAMPLE 120.

The example also shows a possibility for a more intense coding:
Stanley's informative *(There's a Fuller's teashop.)* can be interpreted
as part of his attempt to make MCCann admit that the place is familiar

also to him.  Then it would be coded as a suggest and MCCann's response
to the initiation as a challenge.  The following informative could,
similarly, be coded as a suggest.  The difference between the two ways
of coding is that the latter makes the implicit meaning behind the
words more explicit.

| Suggest | Stanley: There's a Fuller's teashop. | sugg | | |
| | I used to have my tea there. | com | | |
| Challenge | MCCann: I don't know it. | cha | | |
| Bound in | Stanley: And a Boots library. | sugg | | |
| Suggest | Stanley: I seem to connect you with the High Street. | sugg | MCCann: Yes? | res |

A little later he specifies the name of the place (Example 121).

| Suggest | Stanley: (hissing) I've explained to you, damn you, that all those years I lived in Basingstoke I never stepped outside the door. | sugg |
| Challenge | MCCann: You know, I'm flabbergasted with you. | cha |

(p. 42)

EXAMPLE 121.

When Goldberg mentions the same names (Example 122) the effect of
mystery is created: do the characters have the same background?  Why
does MCCann deny it?  Is Goldberg deliberately lying and trying to make
his orientation accepted by Stanley?

| | |
|---|---|
| Inform | Goldberg: I believe in a good laugh, a day's fishing, a bit of gardening. I was very proud of my old greenhouse, made out of my own spit and faith. That's the sort of man I am. Not size but quality. A little Austin, tea in Fullers, a library book form Boots, and I'm satisfied. |

(p. 56)

EXAMPLE 122.

## 4.1.2. The Names of People

When the names of the two characters, Goldberg and MCCann are in question, the touch of mystery becomes all the more apparent.

Goldberg's first name seems to be a mystery to everyone, even to MCCann, thus suggesting that Goldberg does not share his orientation with any of the characters of the play. One possible exception seems to be Stanley, since they both refer to the same places. Example 123 gives the first instance when the question of Goldberg's first name is brought up.

| | | | | |
|---|---|---|---|---|
| Inform | Goldberg: Up the street, into my gate, inside the door, home. "Simey", my old mum used to shout, "Quick before it gets cold." And there on the table what would I see? The nicest piece of gefilte fish you could wish to find on a plate. | | | |
| Suggest | MCCann: I thought your name was Nat. | sugg | Goldberg: She called me Simey. | res |

(p. 43)

EXAMPLE 123.

Example 124 shows how Lulu is confused by the name as well.

| Inform | Goldberg: A little constitutional. I'd say hullo to the little boys, the little girls - I never made distinctions -- and then back I'd go, back to my bungalow with the flat roof. And there on the table, what would I see? The nicest piece of roll mop and pickled cucumber you could wish to find on a plate. | | | |
|---|---|---|---|---|
| Suggest | Lulu: I thought your name was Nat. | sugg | Goldberg: She called me Simey. | res |

<div align="right">(p. 59)</div>

EXAMPLE 124.

Example 125 shows that when MCCann tries to address Goldberg by using the name the latter used of himself, the reaction on Goldberg's part is angry outburst.

| Boundary (Goldberg | MCCann: Nat! sits humped.  MCCann slips to his side.) | sum |
|---|---|---|
| Re-in | MCCann: Simey! | sum |
| Bound el | Goldberg: (opening his eyes, regarding MCCann) What-did-you-call-me? | qu |
| Bound el | MCCann: Who? | qu |
| Challenge | Godlberg: (murderously) Don't call me that! | cha |
| (He seizes MCcann by the throat.) Re-in | Goldberg: NEVER CALL ME THAT! | cha |

<div align="right">(p. 76)</div>

EXAMPLE 125.

The mystery of the name is never solved: Example 126 shows how Goldberg calls himself by a third name.

| Direct | Goldberg: Sit down, MCCann, sit here where I can look at you. (MCCann kneels in front of the table.) | d |
|---|---|---|

| Inform | Goldberg: (intensely, with growing certainty) My father said to me Benny, Benny, he said, come here. He was dying. I knelt down. By him day and night. Who else was there? Forgive, Benny, he said, and let live. Yes, Dad. I will, Dad. | |
|---|---|---|

(p. 78)

EXAMPLE 126.

It becomes obvious that Goldberg has created false common orienta-
tions; the other characters think they know something about Goldberg
when in fact they do not. The same thing happens when Goldberg does
not know what he is rightly expected to know: in Example 127, Petey
refers to MCCann using the name he has been told by Goldberg, and
Goldberg does not recognise it.

| Inform | Petey: (continuing) There was a dead silence. Couldn't hear a thing. So I went upstairs and your friend - Dermot - met me on the landing. An he told me. | s  s  i  com | | | | |
|---|---|---|---|---|---|---|
| Bound el | Goldberg: Who? | qu | Petey: Your friend - Dermont. | clar | Goldberg: (heavily) Dermont. Yes. (He sits.) | ack com |

(p. 72)

EXAMPLE 127.

A false common orientation is apparent also when Goldberg refers
to 'Monty' (see Example 89), a person he wants Petey to believe to be
a generally known doctor.

### 4.1.3. Miscellaneous References

The element of the unknown is emphasized through a number of refer-
ences either to unknown people or places, all of which are mentioned
only once.

Stanley continuously refers to "they" (see Example 114) but he also
mentions a Jack, who obviously is one of the mysterious "them". See
Example 128.

> All right, Jack, I can take a tip. They want me to crawl
> down on my bended knees.
> Well I can take a tip...any day of the week.

(p. 23)

EXAMPLE 128.

The lines of reference made by Goldberg and MCCann are related to
the cultures they obviously represent. Goldberg refers to his Jewish
background on a few occasions (Uncle Barney and lunch on Shabbuss,
p. 27; toast with *Mazoltov! And may we only meet a Simchahs!* p. 56).
MCCann brings out his Irishness with references to place names like
Carrickmacross (p. 43) and Christian names like Paddy Reilly (p. 61).

The references bring the most varied areas of life to bear on the
play and thus make the actions all the more mysterious and difficult
to grasp as real. It seems that the more miscellaneous references
there are the more abstract the play becomes. The number of the refer-
ences makes it impossible to create any logical background for the
play which thus cannot help becoming absurd in character.

Goldberg's use of *Mr Webber*, *Webber*, *Stanley*, *Stan*, and *Stanny boy*
is significant. It is clear that he attempts to create a common con-
ceptual framework for Stanley, himself and MCCann, and the way he
addresses Stanley is indicative of the stage of supposed familiarity
as well as of the stage he has reached in his erection of the frame-
work. Before the cross-examination, and at its very beginning the mode
of address is *Mr Webber*; there is not yet an attempt to show that he
and Stanley share the same orientation. As the examination proceeds,
Goldberg addresses Stanley as *Webber*. After the cross-examination,
when Goldberg and MCCann have forced Stanley to accept their conceptual

framework, the mode of address is *Stanley*. Now it has been established
that the three share the same orientation. On the morning after the
party Stanley is referred to as *Stan* or *Stanny boy*, indicating the long
time the three men have known each other, and emphasizing the familiar
relationship now - again - established between them. By using the
Christian name Goldberg emphasizes also his superiority to Stanley.

### 4.1.4. Pseudo-Communication

Besides the obvious sources of mystery discussed in the three pre-
ceding chapters, a basic source for the atmosphere of mystery is a
certain kind of communication apparent in the play. This is called
pseudo-communication in the present study. The term refers to the fact
that in much of the conversation in the play there seems to be some-
thing missing. The conversation is not "real", in the sense that the
addressor does not communicate with the addressee in order to deliver
a certain message but in order to be in contact with him.

There are two kinds of such pseudo-communication in The Birthday
Party. The first occurs when the characters are talking only for the
sake of talking, using the contact channel of interaction (cf. Figure 3),
and when the function of talk is phatic. This includes, for example,
all the instances where elicitations are valid although they do not
fulfil the requirements for validity. The second occurs when the
message is not in the words nor in the contact but in the way the con-
versation is structured to create a certain outcome. Pseudo-communica-
tion is so frequent in the play that it resembles a thin layer under
which the real communication takes place. Pinter (1976:14-15) refers
to a similar phenomenon:

> There are two silences. One when no word is spoken. The
> other when perhaps a torrent of language is being employed.
> This speech is speaking of a language locked beneath it.
> That is its continual reference. The speech we hear is an
> indication of that which we don't hear. It is a necessary
> avoidance, a violent, sly, anguished or mocking smoke-screen
> which keeps the others in its place. When true silence falls
> we are still left with echo but are nearer nakedness. One
> way of looking at speech is to say that it is a constant
> stratagem to cover nakedness.

Phatic communion is discussed in III 4.3. The discussion in this chapter concentrates on the kinds of pseudo-communication, the significance of the frame of conversation, and the mechanics of talk.

*4.1.4.1. Improvisation*

Apart from the verbal manipulation techniques described earlier, the content of the successions of initiations contributes to a threatening effect. The lexical items both in the cross-examination and in the wooing scene cover surprisingly many areas of life. The cross-examination abounds with homophoric references: references both to what are often commonly accepted 'good' and 'bad' aspects of human behaviour and experience. The former include the 'old mum', the wife, praying and cricket, while the latter include accusations from lechery and killing one's wife to picking one's nose. Lexical cohesion is difficult to find.

There are several examples of a special kind of lexical cohesion in the play, in the alternating moves made by Goldberg and MCCann. This is evident in the wooing scene and in the cross-examination. Goldberg and MCCann there seem to find inspiration in the words of each other's moves and also in the moves made by their addressee, Stanley. Example 129 shows part of the cross-examination where collocative cohesion is erected during the conversation. Relatively uncommon collocative cohesion chains are formed. In Stanley's reply, for example, the words *play the piano* makes Goldberg use *fingers*; *hands* make him *touch*, *society* inspires him to use *building*. MCCann' words *cloth* inspires *Goldberg* to use the word *pyjamas* and *sheet of your birth*. The cohesive items are set out in more detail in Table 11.

| Elicit | Goldberg: What's your trade? | el | Stanley: I play the piano. | rep |
|---|---|---|---|---|
| Elicit | Goldberg: How many fingers do you use? | el | Stanley: No hands! | rep |
| Suggest | Goldberg: No society would touch you. Not even a building society. | sugg | | |

| Accuse | MCCann: You're a traitor to the cloth. | accu | | |
| Elicit | Goldberg: What do you use for pyjamas? | el | Stanley: Nothing. | rep |
| Accuse | Goldberg: You ver-minate the sheet of your birth. | accu | | |

(p. 51)

EXAMPLE 129.

Table 11.   Chains of collocative cohesion in Example 129.

| No of act | No of ties | Cohesive item | Type cohesion | Distance | Presupposed item |
|---|---|---|---|---|---|
| 2 | 1 | play the piano | L | 0 | trade |
| 3 | 1 | fingers | L | 0 | play |
| 4 | 1 | hands | L | 0 | fingers |
| 5 | 1 | touch | L | 0 | hands |
| 6 | 1 | building | L | 0 | society |
| 7 | 1 | traitor | L | M(1) | act 5 |
| 8 | 1 | pyjamas | L | 0 | cloth |
| 10 | 1 | sheet of your birth | L | 0 | pyjamas |

### 4.1.4.2. The Mechanics of Talk

In much of the cross-examination, however, no, or hardly any, lexical cohesion can be detected.  The episodes are kept together by the structure of discourse.  In Example 130 the episode is primarily held together by the similarity of the structure of the recurring initiations, by the fact that all the  initiations within it are WH-questions.

| Accuse | Goldberg: Why do you treat that young lady like a leper? She's not the leper, Webber. | accu com |
| Challenge | Stanley: What the - | cha |
| Elicit | Goldberg: What did you wear last week, Webber? | el |
| Reinforce | Goldberg: Where do you keep your suits? | el |

| Elicit | MCCann: Why did you leave the organization? | el |
|--------|---------------------------------------------|----|
| Elicit | Goldberg: What would your old mum say, Webber? | el |
| Accuse | MCCann: Why did you betray us? | accu |

(p. 47-48)

EXAMPLE 130.

Example 130 also shows how the accusations at the beginning and at the end make all the intervening initiations resemble accusations.

At the end of the cross-examination the ties that keep the episodes together are becoming almost non-existent. It fits well with the general effect of careful planning made in advance that is apparent in the successful manipulation. Now, at this stage of the examination, few cohesive devices are needed, as the attention of the addressee is secured and he has been made nearly speechless. Example 131 shows an extract in which the flow of initiations is held together by the mere fact that the turns continue alternating regularly between Goldberg and MCCann, as they have been doing during the whole of the previous questioning. Both Goldberg and MCCann seem to be making random accusations which are interrupted only by MCCann's announcements.

| Accuse | Goldberg: Where's your lechery leading you? | accu | | |
|--------|---------------------------------------------|------|--|--|
| Suggest | MCCann: You'll pay for this. | sugg/threat | | |
| Accuse | Goldberg: You stuff yourself with dry toast. | accu | | |
| Accuse | MCCann: You contaminate womankind. | accu | | |
| Accuse | Goldberg: Why don't you pay the rent? | accu | | |
| Announce | MCCann: Mother defiler! | accu | | |
| Accuse | Goldberg: Why do you pick your nose? | accu | | |
| Announce | MCCann: I demand justice! | ann | | |

| Elicit | Goldberg: What's your trade? | el | | |
| Elicit | MCCann: What about Ireland? | el | | |
| Re-in | Goldberg: What's your trade? | el | Stanley: I play the piano. | rep |

(p. 51)

EXAMPLE 131.

The climax of the cross-examination is created in the episode in which Stanley is asked the old question *Why did the chicken cross the road?* (Example 156). The effect of mysterious menace is achieved by the very irrelevancy and utter familiarity of the question, together with the insistence on receiving a response. The episode is characteristic of the whole cross-examination: the opening moves of the exchanges that are employed specifically require a responding move but no responding moves are allowed to be given. Thus the flow of elicitations and accusations becomes threatening - intensive flows of accusations without any apparent reason are continuously becoming more intense and more irrelevant with the obvious purpose of crushing the addressee verbally. The quick-fire of initiations - accusations, announcements and elicitations - makes even the simplest elicitations sound ominous (*What's your trade?*). The mechanical procedure of questioning plays an important role in the final result of the cross-examination.

The atmosphere of imminent mysterious threat also prevails in the third act, but is now of a somewhat different character. The threat is at its most powerful in the wooing scene.

Two significant factors contributing to the immediacy of threat are that nearly all the exchanges consist of initiations only and that most of the initiations are accusations or elicitations interpretable as accusations. There is not even a possibility on the part of the addressee to respond, except at the very end of the scene, in which Stanley is made to utter something and the result is responses made up of unintelligible sounds. The boundary exchanges also indicate the topics of the episodes in the wooing scene: this time it is a question of persuading Stanley to believe that his interrogators have good intentions. But what could he believe? The content of what the

interrogators promise gives no clear account of what is expected of him. The threat still exists. Example 132 shows how the episode is held together by the similarity of the initiations: the episode begins with an informative which is then followed by bound initiations, all of which form a tight sequence because of their elliptical form. It is difficult, however, to find any evidence of lexical cohesion in the sequence. The smooth, regular rhythm, the incredible variety of un- expected objects promised to Stanley, and the total lack of any connection between the object give rise to a clearly absurd image.

| Suggest | MCCann: We'll provide the skipping rope. | sugg |
|---------|------------------------------------------|------|
| Bound in | Goldberg: The vest and pants. | sugg |
| Bound in | MCCann: The ointment. | sugg |
| Bound in | Goldberg: The hot poultice. | sugg |
| Bound in | MCCann: The fingerstall. | sugg |
| Bound in | Goldberg: The abdomen belt. | sugg |
| Bound in | MCCann: The ear plugs. | sugg |
| Bound in | Goldberg: The baby powder. | sugg |
| Bound in | MCCann: The back-scratcher. | sugg |
| Bound in | Goldberg: The spare tyre. | sugg |
| Bound in | MCCann: The stomach pump. | sugg |
| Bound in | Goldberg: The oxygen tent. | sugg |
| Bound in | MCCann: The prayer wheel. | sugg |
| Bound in | Goldberg: The plaster of Paris. | sugg |
| Bound in | MCCann: The crash helmet. | sugg |
| Bound in | Goldberg: The crutches. | sugg |
| Bound in | MCCann: A day and night service. | sugg |
| Bound in | Goldberg: All on the house. | sugg |

(p. 83)

EXAMPLE 132.

Again it is the mere mechanics of conversational management that matter. The rhythm of the wooing scene is regular, and the tempo even. There is no tension, all moves are informatives. The whole scene has the soothing, reassuring and monotonously repetetive effect of a lullaby.

The very irrelevancy of the persuasions and promises is neatly summed up in the episode following the episode in Example 132. The example shows how Goldberg and MCCann persuade Stanley to believe in the good they will do for him: they cooperate nicely and smoothly in their moves but the content of what they say is not in line with the techniques of the conversational manipulation. On a deeper level, however, what they say may well be the truth: they are going to eliminate Stanley (see Example 133).

| Suggest | 1 | Goldberg: We'll make a man of you. | sugg |
|---|---|---|---|
| Bound in | 2 | MCCann: And a woman. | sugg |

EXAMPLE 133.

## 4.2. Menace

The frame of reference created by the continuing reference to certain place names and the confusion of first names forms a background for an atmosphere of menace. The distinct menace that is felt in the play is the co-product of several factors; certain frames of reference, the marked onesidedness in the direction of conversation, the apparent lack of cohesion in utterances, and the importance of the mere mechanics of talk.

## 4.2.1. Reference

The first glimpse at the mysterious, menacing and unidentified element can be caught at the beginning of the play, in a monologue delivered by Stanley (Example 134). In it Stanley refers to 'they' who had 'arranged' something and deceived Stanley.

```
Inform    Stanley: (to himself)
          I had a unique touch.
          Absolutely unique.
          They came up to me.
          They came up to me and said they were grateful.
          Champagne we had that night, the lot.  (Pause)
          My father nearly came down to hear me.
          Well, I dropped him a card anyway.
          But I don't think he could make it.
          No, I - I lost the address, that was it.  (Pause)
          Yes.
          Lower Edmonton.
          Then after that you know what they did?
          They carved me up.
          Carved me up.
          It was all arranged.
          It was all worked out.
```

                                                    (p. 22-23)

EXAMPLE 134.


The reference to 'they' becomes significant in the course of the first
act.  Meg tells Stanley that she is expecting two visitors to arrive.
Stanley startles but refuses to believe that they will come.  Immediate-
ly after the episode, however, it becomes clear from Stanley's way of
talking that the piece of information has made him worried.  Example
135 shows how Stanley employs challenges, directives and suggestions,
as well as bound exchanges, in his conversation with Meg.

| Suggest | Meg: You'll see when they come. | sugg | | |
|---------|---------|------|------|------|
| Challenge | Stanley: (decisively) They won't come. | cha | | |
| Bound el | Meg: Why not? | qu | | |
| Elicit | Stanley: (quickly) I tell you they won't come. <br> Why didn't they come last night if they were coming? | s <br><br><br> el | Meg: Perhaps they couldn't find the place in the dark. It's not easy to find in the dark. | rep <br><br><br> com |
| Re-in | Stanley: They won't come. <br> Someone's taking the Michael. <br> Forget all about it. <br> It's a false alarm. | cha <br> com <br><br> com <br> com | | |

| (He sits at the table.) Elicit | Stanley: Where's my tea? | el | Meg: I took it away. You didn't want it. | rep com |
| Challenge | Stanley: What do you mean, you took it away? | cha | Meg: I took it away. | res |
| Challenge | Stanley: What did you take it away for? | cha | Meg: You didn't want it! | res |
| Challenge | Stanley: Who said I didn't want it? | cha | Meg: You did. | res |
| Challenge | Stanley: Who gave you the right to take away my tea? | cha | Meg: You wouldn't drink it. | res |
| (Stanley stares at her.) Challenge | Stanley: Who do you think you're talking to? | cha | | |

EXAMPLE 135.                                    (p. 21)

At the end of the first act the two men arrive. When Meg mentions it to Stanley she does not remember their names and thus the reference to the original 'they' becomes all the more distinct. Example 136 shws how 'they' are the topic of conversation. At the end of the conversation Stanley refers to 'they' as if he knew who 'they' are. Thus a link is established between the two mysterious visitors and Stanley's unknown past.

| Elicit | Stanley: They've come? | el | | |
| Inform | Meg: They're very nice, Stan. | i | | |
| Elicit | Stanley: Why didn't they come last night? | el | | |
| Inform | Meg: They said the beds were wonderful. | i | | |
| Elicit | Stanley: Who are they? | el | | |

| Re-in | Meg: (sitting) They're nice, Stan. | i | | |
|---|---|---|---|---|
| Re-in | Stanley: I said, who are they? | el | Meg: I've told you, the two gentlemen. | rep |
| Inform | Stanley: I didn't think they'd come.<br><br>(He rises and walks to the window.) | i | | |

EXAMPLE 136.                                    (p. 34)


## 4.2.2. Verbal Manipulation

The chapter on orientation discussed two-to-two relationships between the characters. The relationships may, however, turn out to be quite different when several characters come together. In a larger group, such characteristics as dominance and submissiveness are easier to detect, and they may differ from behaviour in two-to-two situations.

The Birthday Party has three long scenes in which several of the characters are present: the cross-examination, the party and the wooing scene. All of them show clear evidence of the dominance of Goldberg. Goldberg is behind all the action in the play. He has made detailed plans as to what he wants to happen and how it is going to happen. He is a mysterious, evil creature with a strong determination to achieve his chosen ends.

Goldberg is successful in what he has planned to achieve - or in what the organization that he represents wants him to do. He manages to take Stanley away from his shelter to an unknown place. But how does he manage this? There is no violence in the play, there are not even any threats expressed in the conversations. The answer lies in Goldberg's superb technique of verbal manipulation. He is able to lead the conversation where he chooses and he knows how to persuade the other characters to behave according to his desires. He is menace personified, with his skill and determination to fulfil his mysterious duty.

## 4.2.2.1. The Cross-Examination

The cross-examination, which consists of over one hundred initia-
tions, all of which require a response by definition, is a combination
of several conversational devices used by Goldberg to break Stanley's
resistance.

Goldberg's control of the cross-examination is achieved through a
skilful use of several conversational devices. His framing and focus-
ing moves mark the boundaries of phases. He uses double elicitations,
numerous re-initiations and reinforcements. His use of follow-up moves
serves a distinct purpose. The cooperation between him and MCCann runs
perfectly smoothly. His powers of persuasion are unique: Stanley is
made to believe that he should share Goldberg's orientation. The whole
of the cross-examination is an example of a process which, although
formally a cross-examination, is something entirely different under the
surface. It is the first phase in the destruction of Stanley.

## 4.2.2.1.1. Directing

The cross-examination is arranged - by Goldberg - into episodes which
are distinguished by framing and/or focusing moves, which control the
flow of conversation by dividing it into sections with different topics.
By using a frame Goldberg draws his listeners' attention to the focus.
The focus states the topic of the episode in question. The focus is then
followed by a flow of initiations until Goldberg decides to choose
another topic. At the beginning of the cross-examination Goldberg uses
both framing and focusing moves, but later in the conversation he needs
only focusing moves, as the addressee is no longer likely to challenge
the chosen topic.

When Meg and Petey are alone Meg initiates the topics, but when
Stanley joins in he is the one who introduces the topics, which are
not, as a rule, opposed. As soon as Goldberg enters, however, he domi-
nates the interaction. MCCann and Stanley are fairly equal when fight-
ing for the right to initiate, but Goldberg's arrival means Stanley's
defeat. Henceforth it is Goldberg who initiates the topics and thus de-
termines the content of the episodes and the encounters (Example 137).

| Boundary | Goldberg: (crossing to him) Webber. (quietly) SIT DOWN. | FRAME FOCUS | sum d |
| --- | --- | --- | --- |
| | (Silence. Stanley begins to whistle "The Mountains of Morne". He strolls casually to the chair at the table. They watch him. He stops whistling. Silence. He sits.) | | |

<div align="right">(p. 47)</div>

EXAMPLE 137.

Example 138 indicates the moment from which Goldberg determines the course and direction of the episode by his use of discourse boundary markers to indicate the end of one phase and the beginning of another. First he operates, as in Example 138, with frames and focuses. Consider also Example 139.

| Boundary | Goldberg: I'm telling you, Webber. You're a washout. | FRAME FOCUS | ms accu |
| --- | --- | --- | --- |

<div align="right">(p. 47)</div>

EXAMPLE 138

In both the examples, the first part serves as a frame, and the second part indicates the immediate area of concentration. Goldberg determines the course of the cross-examination by using such discourse boundary markers. The cross-examination is arranged in episodes largely through the use of discourse boundary markers. At the beginning of the examination both a frame and a focus are used. The first three episodes begin with the moves shown in Examples 137, 138, and 139.

| Boundary | Goldberg: Webber. What were you doing yesterday? | FRAME FOCUS | sum el |
| --- | --- | --- | --- |

<div align="right">(p. 47)</div>

EXAMPLE 139.

As the examination proceeds, framing moves become unnecessary, and a more subtle way of introducing a new transaction is employed, the use of focusing moves alone. Example 140 is taken from the end of the cross-examination. By that time the use of a framing move has become unnecessary, as the listener's attention has already been secured.

Goldberg's focusing move determines the area of concentration, and the
rest of the episode deals with the topic chosen by Goldberg.

| Boundary | Goldberg: You're a plague, Webber.          FOCUS | accu |
|---|---|---|
| Reinforce | Goldberg: You're an overthrow. | accu |
| Announce | MCCann: You're what's left! | ann |
| Suggest | Goldberg: But we've got an answer to you.<br>We can sterilise you. | s<br>sugg/<br>threat |
| Elicit | MCCann: What about Drogheda? | el |
| Accuse | Goldberg: Your bite is dead.<br>Only your pong is left. | accu<br>com |
| Accuse | MCCann: You betrayed our land. | accu |
| Accuse | Goldberg: You betray our breed. | accu |

(p. 52)

EXAMPLE 140.

The introductory moves for the last three episodes indicate the
three areas of focus: the attempt to make Stanley speak, subjecting him
to the gravest accusations, and declaring his non-existence. The focus-
ing moves are given in Examples 141, 142, and 143.

| Boundary | Goldberg: You're a plague, Webber.          FOCUS | accu |
|---|---|---|

(p. 52)

EXAMPLE 141.

| Boundary | Goldberg: Speak up, Webber.          FOCUS | d |
|---|---|---|

(p. 51)

EXAMPLE 142.

| Boundary | MCCann: Who are you, Webber?          FOCUS | el |
|---|---|---|

(p. 52)

EXAMPLE 143.

*4.2.2.1.2. Ignoring*

At the beginning of the long interrogation scene it already becomes obvious that not only are there no appropriate responses to the initiations, but the initiator does not even want any responses, not even when the initiations formally seem to be specially designed to elicit them. The puzzling and absurd effect is created both by the obvious ignorance of the addressee and also to a great extent by the content of the interrogation. The contents of the initiations are concerned with irrelevant minor details, making it almost impossible to try to respond to them. Moreover, it becomes obvious that no responses are even allowed to be given!

In the extract given in Example 144, Goldberg takes no notice of Stanley, although the elicitations are directed to the latter. Goldberg gives Stanley no time to respond, and his elicitations follow one after another in a rapid succession. When Stanley asks for clarification by making a query, he is ignored. After his second query a new episode begins - Goldberg totally ignores his attempts. Stanley's initiation, a challenge, is quickly interrupted, and it becomes clear that Stanley will be given no chance to initiate.

| Boundary | Goldberg: Webber. What were you doing yesterday? FRAME FOCUS | sum el |
| Bound el | Stanley: Yesterday? | qu |
| Bound in | Goldberg: And the day before? | el |
| Elicit | Goldberg: What did you do the day before that? | el |
| Elicit | Stanley: What do you mean? | el |
| Accuse | Goldberg: Why are you wasting everybody's time, Webber? | accu |
| Reinforce | Goldberg: Why are you getting in everybody's way? | accu |
| Bound el | Stanley: Me? What are you - | qu com |

| Boundary | Goldberg: I'm telling you, Webber.      FRAME<br>You're a washout.                  FOCUS | ms<br>accu |
|---|---|---|
| Accuse | Goldberg: Why are you getting on everybody's wick? | accu |
| Reinforce | Goldberg: Why are you driving that old lady off her conk? | accu |
| Announce | McCann: He likes to do it! | ann |
| Accuse | Goldberg: Why do you behave so badly, Webber? | accu |
| Reinforce | Goldberg: Why do you force that old man out to play chess? | accu |
| Bound el | Stanley: Me? | qu |
| Accuse | Goldberg: Why do you treat that young lady like a leper?<br>She's not the leper, Webber. | accu<br><br>com |
| Challenge | Stanley: What the – | cha |
| Elicit | Goldberg: What did you wear last week, Webber? | el |

(p. 47)

EXAMPLE 144.

During the course of the continuous questioning Stanley gradually reaches the state where he no longer makes any initiations. His responses, if he makes any, are now interrupted (Example 145). Goldberg initiates a rapid succession of elicitations. At first Stanley is able to reply, but when the elicitations become elliptical and their flow thus becomes more rapid, he is unable to keep up and Goldberg makes a new elicitation while he hesitates.

| Elicit | Goldberg: When did you come to this place? | el | Stanley: Last year. | rep |
|---|---|---|---|---|
| Elicit | Goldberg: Where did you come from? | el | Stanley: Somewhere else. | rep |
| Elicit | Goldberg: Why did you come here? | el | Stanley: My feet hurt. | rep |
| Elicit | Goldberg: Why did you stay? | el | Stanley: I had a headache. | rep |

| Elicit | Goldberg: Did you take anything for it? | el | Stanley: Yes. | rep |
| Elicit | Goldberg: What? | el | Stanley: Fruit salts. | rep |
| Elicit | Goldberg? Enos or Andrews? | el | Stanley: En - An - | res |

(p. 48)

EXAMPLE 145.

To make it absolutely clear to Stanley that he does not even have the right to respond to the elicitations addressed to him, Goldberg, after making an elicitation, interrupts Stanley's reply and by using a challenge judges Stanley's reply wrong before he has even said it, as in Example 146.

| Elicit | Goldberg: When did you last have a bath? | el | Stanley: I have one every - | rep |
| Challenge | Goldberg: Don't lie! | cha | | |

(p. 48)

EXAMPLE 146.

### 4.2.2.1.3. Eliciting

The previous examples (140, 144, 145) have showed how Goldberg rapidly fires off elicitations at Stanley. To make his elicitations more emphatic, Goldberg uses a special kind of elicitation: an elicitation and its reinforcement. The emphasis, again, provides a striking contrast to the triviality and irrelevance of the contents of the double elicitations. Such double elicitations (Example 147) are frequently used at the beginning of the cross-examination:

| Elicit | Goldberg: What did you wear last week, Webber? | el |
| Reinforce | Goldberg: Where do you keep your suits? | el |

(p. 48)

EXAMPLE 147.

At the beginning of the examination it is Goldberg alone who makes
the elicitations, but gradually also MCCann joins in. His moves func-
tion to emphasize Goldberg's; he makes announcing and repeating moves,
keeping to the frame of reference which Goldberg has introduced.
Double elicitations change into double accusations, which consist of
an opening move by Goldberg and a reinforcing or repeating move by
MCCann. Example 148 shows a double accusation, which is often followed
by an announcing move, generally made by MCCann. The coding of MCCann's
reinforcing utterance as an accuse emphasizes the presupposition that
Stanley stinks of sin so much that it disturbs MCCann. An alternative,
milder interpretation would be to code MCCann's utterance as an
informative directed to Goldberg.

| Accuse | Goldberg: You stink of sin. | accu |
| Reinforce | MCCann: I can smell it. | accu |
| Elicit | Goldberg: Do you recognize an external force? | el |
| Announce | MCCann: That's the question! | ann |

(p. 50)

EXAMPLE 148.

Co-operation with MCCann increases towards the end of the cross-
examination, and a gradual change from elicitations to accusations
takes place. Example 149 shows how Goldberg and MCCann alternate in
accusing Stanley. The chain of accusations is only interrupted by
MCCann's announcing moves which confirm the accusation and which are
directed both to Stan and to the audience. Neither do these initia-
tions receive responses.

| Accuse | Goldberg: You stuff yourself with dry toast. | accu |
| Accuse | MCCann: You contaminate womankind. | accu |
| Accuse | Goldberg: Why don't you pay the rent? | accu |
| Announce | MCCann: Mother defiler! | ann |
| Accuse | Goldberg: Why do you pick your nose? | accu |
| Announce | MCCann: I demand justice! | ann |

(p. 51)

EXAMPLE 149.

Example 150 is an example of the smoothness of the cooperation between Goldberg and MCCann: Goldberg makes an elicitation and MCCann retains the general proposition of Goldberg's move but gives an extra dimension to it. MCCann's second reinforcement is reinforced by Goldberg, and his reinforcement is reinforced by MCCann. Convergent orientation is obvious, both characters appearing to continue naturally from each other's initiation.

Both Example 149 and Example 150 include announces. In the former example the announces are different from the surrounding accuses in that they are not directed only to the addressee but can be regarded as more general statements (*I demand justice!*). The latter example has an announce (*He left her in the lurch*) that represents a borderline case - the other possibility is to code it as an accusation. The fact that the move is not directed at anybody in particular makes it resemble an announce, the fact that it contains a disapproval of Stanley's behaviour would make it an accuse. The frequent alternative of the announce, the informative, cannot come in question here: the informative would have to be directed to Goldberg but in that case it cannot be valid, because Goldberg's previous accuse has the same content.

| Elicit | Goldberg: Why did you never get married? | el |
|---|---|---|
| Accuse | MCCann: She was waiting at the porch. | accu |
| Accuse | Goldberg: You skedaddled from the wedding. | accu |
| Reinforce | MCCann: He left her in the lurch. | ann |
| Reinforce | Goldberg: You left her in the pudding club. | accu |
| Reinforce | MCCann: She was waiting at the church. | accu |

(p. 49-50)

EXAMPLE 150.

Goldberg may also resort to using a follow-up move and thus evaluate Stanley's responses. Example 151 shows how Goldberg judges all Stanley's responses to be wrong. In his use of the follow-up move he could be compared to a teacher in teacher/pupil interaction - the person (the teacher) who speaks is in control of the progress and content of the interaction. The example shows how Goldberg emphasizes

his superiority by continually evaluating Stanley's replies. Stanley
is so overwhelmed by Goldberg that he gives a pupil-like response to
Goldberg's informative in the example, and Goldberg is ready to give
his same evaluating comment again (*Wrong*). None of the preconditions
for valid elicitations hold for Goldberg's questions. In spite of
that Stanley regards them as elicitations and the effect of an absurd,
mock-classroom dialogue is created.

| Elicit | Goldberg: Is the number 846 possible or necessary? | el | Stanley: Neither. | rep | Goldberg: Wrong. | com |
|--------|-------------|-----|--------------------|------|-------------------|------|
| Re-in | Goldberg: Is the number 846 possible or necessary? | el | Stanley: Both. | rep | Goldberg: Wrong. | com |
| Inform | Goldberg: It's necessary but not possible. | i | Stanley: Both. | res | Goldberg: Wrong. | com |
| Elicit | Goldberg: Why do you think the number 846 is necessarily possible? | el | Stanley: Must be. | rep | Goldberg: Wrong. | com |

(p. 50)

EXAMPLE 151.


## 4.2.2.1.4. Sequencing

Goldberg is responsible for the division of the discourse into episodes
through his use of framing and focusing moves. He is also responsible,
however, for the forming of shorter divisions, sequences, within the
episodes.

The sequences are made up of similar kinds of realisations of initia-
tions. Sequences of accusations and elicitations realised as different
types of question abound in the first half of the cross-examination.
Example 152 shows a sequence consisting of WH-questions. Another
characteristic of this sequence is the use of double accuses and the
rhythmic pattern of two accuses made by Goldberg followed by an
initiation by another character.

| Accuse | Goldberg: Why are you getting on everybody's wick? | accu |
|--------|---------------------------------------------------|------|
| Reinforce | Goldberg: Why are you driving that old lady off her conk? | accu |
| Announce | MCCann: He likes to do it! | ann |
| Accuse | Goldberg: Why do you behave so badly, Webber? | accu |
| Reinforce | Goldberg: Why do you force that old man out to play chess? | accu |
| Bound el | Stanley: Me? | qu |
| Accuse | Goldberg: Why do you treat that young lady like a leper? <br> She's not the leper, Webber. | accu <br> com |
| Challenge | Stanley: What the - | cha |
| Elicit | Goldberg: What did you wear last week, Webber? | el |
| Reinforce | Goldberg: Where do you keep your suits? | el |
| Elicit | MCCann: Why did you leave the organisation? | el |
| Elicit | Goldberg: What would your old mum say, Webber? | el |
| Accuse | MCCann: Why did you betray us? | accu |

EXAMPLE 152.                                          (p. 47-48)

Through the insertion of sequences into the cross-examination Goldberg achieves several purposes. Example 152 showed how the succession of WH-questions has a bewildering effect on the interrogee. Sequences may also serve to increase the tempo of the questioning, as do the elliptical questions in Example 153. The questions are thus made even more difficult to answer. The increase is noticeable also when the text is being read.

| Elicit | Goldberg: When did you last wash a cup? | el | Stanley: The Christmas before last. | rep |
|--------|------|------|------|------|
| Elicit | Goldberg: Where? | el | Stanley: Lyons Corner House. | rep |
| Elicit | Goldberg: Which one? | el | Stanley: Marble Arch. | rep |

                                                     (p. 49)

EXAMPLE 153.

Example 151 above showed another kind of sequence, that of three-part exchanges. Towards the end of the cross-examination the sequences tend to consist of successions of initiations by Goldberg and MCCann taking turns regularly. The initiations are now accusations, although they are still realised as questions as in Example 149.

The sequences function to put extra pressure on the interrogee by their rapid flow and repetition of the same pattern, which function to show the interrogee that he cannot answer although the question is again repeated. Many such pressures make the interrogee all the more convinced of his own inability to answer the questions, and finally of being guilty of the accusations.


### 4.2.2.1.5. Persuading

Goldberg, assisted by MCCann, employs certain conversational devices in order to persuade and convince Stanley of his unquestionable guilt.

The use of a special type of repeat serves this purpose: either of the characters, Goldberg or MCCann, makes an initiation using the third person singular pronoun while the other repeats the same utterance but with a different pronoun. In Example 154 the pronoun changes from the third person singular to the second person singular. The use of the pronoun has a focusing effect: MCCann makes his elicitation (*How did he kill her?*) using the third person singular, and this is repeated by Goldberg but in the second person singular (*How did you kill her?*), thus making the direction of the elicitation clear.

At the same time the presupposition that Stanley has killed his wife is treated as a universal fact. By changing the pronoun to *you* Stanley is persuaded to believe that he also knows that his killing of his wife is well-known to everybody and that the only unclear point is the way in which he killed her. The absurd nature of the extract becomes clearly visible in MCCann's elicitation and Goldberg's repeat of it. None of the preconditions for valid elicitations hold for the elicitations - the elicitations are valid only in the framework set up by Goldberg and MCCann.

| Elicit | Goldberg: What have you done with your wife! | el |
| Announce | MCCann: He's killed his wife! | ann |
| Accuse | Goldberg: Why did you kill your wife? | accu |
| Challenge | Stanley: (sitting his back to the audience) What wife? | cha |
| Elicit | MCCann: How did he kill her? | el |
| Repeat | Goldberg: How did you kill her? | el |
| Accuse | MCCann: You throttled her! | accu |
| Bound in | Goldberg: With arsenic. | accu |
| Announce | MCCann: There's your man! | ann |

(p. 49)

EXAMPLE 154.

Shortly after the elicitations of Example 154 Goldberg and MCCann ask Stanley why he never got married (Example 150). Thus it is obvious that they make accusations for the sake of making them - the truth-fulness of the accusations is immaterial.

Example 155 shows the persuasion procedure in action. The example begins with four WH-elicitations, following the general rapid pattern of the cross-examination. Stanley replies. Then Goldberg makes a more specific elicitation about a detail. Stanley replies again. Goldberg then quickens the tempo: two elliptical questions follow and Stanley is no longer able to keep up. The tempo becomes quicker and the elicitations more specific. The apparent urgency of the responses is emphasized first by a reinforcing and then reinitiating opening: Stanley is only able to try a challenge, which is interrupted. There is no response to Goldberg's final reinforcement. MCCann comments on Stanley's ignorance as if announcing it to everyone (*He doesn't know!*), which is repeated by Goldberg and directed as an accusation to Stanley through the change of the third person pronoun to the second person pronoun.

| Elicit | Goldberg: When did you come to this place? | el | Stanley: Last year. | rep |
|--------|--------|-----|--------|-----|
| Elicit | Goldberg: Where did you come from? | el | Stanley: Somewhere else. | rep |
| Elicit | Goldberg: Why did you come here? | el | Stanley: My feet hurt. | rep |
| Elicit | Goldberg: Why did you stay? | el | Stanley: I had a headache. | rep |
| Elicit | Goldberg: Did you take anything for it? | el | Stanley: Yes. | rep |
| Elicit | Goldberg: What? | el | Stanley: Fruit salts. | rep |
| Elicit | Goldberg: Enos or Andrews? | el | Stanley: En - An - | res |
| Elicit | Goldberg: Did you stir properly? | el | | |
| Reinforce | Goldberg: Did they fizz? | el | | |
| Challenge | Stanley: Now, now, wait, you - | cha | | |
| Re-init. | Goldberg: Did they fizz? | el | | |
| Reinforce | Goldberg: Did they fizz or didn't they fizz? | el | | |
| Announce | MCCann: He doesn't know! | ann | | |
| Repeat | Goldberg: You don't know. | accu | | |

(p. 48)

EXAMPLE 155.

## 4.2.2.1.6. Achieving the Purpose

The end of the cross-examination contains two episodes in which Goldberg, assisted by MCCann, makes sure that Stanley is no longer able even to respond.

The only initiations made by Stanley during the cross-examination are at the beginning of the scene. From that time his contributions to the interaction are allowed to exist only in responding moves. As the examples have shown, even that right is rapidly taken away. Therefore,

at the end of the cross-examination, Goldberg has to prompt him to speak, and he seems unable to respond. Example 155 shows how Stanley does not know how to reply to Goldberg's elicitation. The function of MCCann's intervening announcing moves seems to be that of confusing Stanley, and his use of the third person pronoun in his announcements implies that Stanley's ignorance is again meant to be heard by and wondered at by everyone. MCCann also prejudges Stanley as ignorant of the right answer (*He doesn't know. He doesn't know which came first.*) Goldberg, assisted by MCCann, subjects Stanley to elicitations, accusations, repeats and reinforcements, and never lets Stanley respond. The nature of the initiations also makes it impossible to give any responses. He also insists on using his own phraseology; he makes his own orientation the only right one and addresses Stanley as if the latter knew what he is talking about. Thus Stanley is subjected to both mental and conversational pressure; he is asked questions and made to think that he knows the answers and that he is guilty of the accusations. Finally he is told that he cannot reply because he does not know the right answer to a simple question. The example shows a powerful climax to the interrogation: the familiar old nonsensical - and most irrelevant - question is uttered and repeated with pressing intensity and fervour. The result is extremely absurd. Example 156 begins with Goldberg trying to make Stanley speak; Goldberg has already partly succeeded in making Stanley speechless.

| Boundary | Goldberg: Speak up, Webber. | d | | |
|---|---|---|---|---|
| Elicit | Goldberg: Why did the chicken cross the road? | el | Stanley: He wanted to - he wanted to - he wanted to... | res |
| Announce | MCCann: He doesn't know! | ann | | |
| Re-in | Goldberg: Why did the chicken cross the road? | el | Stanley: He wanted... | res |
| Announce | MCCann: He doesn't know. He doesn't know which came first! | s ann | | |
| Elicit | Goldberg: Which came first? | el | | |

| Elicit | MCCann: Chicken?<br>Egg?<br>Which came first? | s<br>s<br>el | |
|--------|-----------------------------------------------|--------------|---|
| Re-in | Goldberg&MCCann: Which came first? | el | |
| Re-in | Goldberg&MCCann: Which came first? | el | |
| Re-in | Goldberg&MCCann: Which came first? | el | |
| Elicit | Goldberg: He doesn't know.<br>Do you know your own face? | s<br>el | |
| Direct | Goldberg: Wake him up. | d | |
| Direct | Goldberg: Stick a needle in his eye. | d | |

(p. 51)

EXAMPLE 156.

In the end it is no wonder that Stanley does not respond or try to challenge any accusations.  Example 157 is the last episode of the interaction and shows that Stanley has been made unable to answer even accusations like *You're dead*.

| Boundary | MCCann: Who are you, Webber?                    FOCUS | el |
|----------|--------------------------------------------------------|------|
| Elicit | Goldberg: What makes you think you exist? | el |
| Accuse | MCCann: You're dead. | accu |
| Repeat | Goldberg: You're dead. | accu |
| Reinforce | Goldberg: You can't live, you can't think, you can't love. | accu |
| Re-in | Goldberg: You're dead. | accu |
| Reinforce | Goldberg: You're a plague gone bad. | accu |
| Reinforce | Goldberg: There's no juice in you. | accu |
| Reinforce | Goldberg: You're nothing but an odour! | ann |

(p. 52)

EXAMPLE 157.

The last episode consists of a succession of several types of bound exchanges. Example 157 shows how the accusations culminate through an uninterrupted chain of bound initiations. The episode starts with MCCann's elicitation *Who are you, Webber?* and finishes with Goldberg's announcement *You're nothing but an odour!* Between these two moves there is a rapid burst of accusations made by both MCCann and Goldberg. The accusations are tightly bound together and come in rapid succession, because they are in the form of repeats, reinforcements and re-initiations. The episode, and the whole cross-examination ends with Goldberg's re-initiation *You're dead*, which he reinforces with two accusations and with the concluding announcement. The majority of the episode is thus made up of the variety of bound exchanges all depending on and enlarging the scope of the accusation at the beginning.

Thus, after all the different stages of crushing Stanley verbally, Goldberg and MCCann have managed to reduce Stanley into a speechless vegetable.


### 4.2.2.2. The Party

Goldberg also controls the activities after the cross-examination. The examination is followed by Stanley's birthday party, a large part of which is made up of a game of blind man's buff. The running of the events during the blind man's buff is controlled by Goldberg. He introduces new topics and activities by using framing and focusing moves. His frames and focuses are never opposed. The Examples 158-164 show the kinds of discourse boundary markers used by Goldberg. The focusing moves employed vary from metastatements to elicitations and directives. In most of the boundary exchanges, both a frame and a focus are used: the attention of the people at the party is more difficult to obtain than was the case with Stanley alone. The examples of the boundary exchanges used by Goldberg show that a summary of the plot of much of the play could be written following the direction of his framing and focusing moves.

| Boundary | Goldberg: Now - who's going to propose the toast? | FOCUS | m el |
|---|---|---|---|

(p. 54)

EXAMPLE 158.

| Boundary | Goldberg: Now, Mrs Boles, it's all yours. | FOCUS | d |

(p. 54)

EXAMPLE 159.

| Boundary | Goldberg: Ah, look who's here. | FOCUS | ms |

(p. 55)

EXAMPLE 160.

| Boundary | Goldberg: Right.<br>Now raise your glasses. | FRAME<br>FOCUS | m<br>d |

(p. 55)

EXAMPLE 161.

| Boundary | Goldberg: Right.<br>Now Stanley's sat down. | FRAME<br>FOCUS | m<br>ms |

(p. 56)

EXAMPLE 162.

| Boundary | Goldberg: Right.<br>Now - who's going to be blind first? | FRAME<br>FOCUS | m<br>el |

(p. 62)

EXAMPLE 163.

| Boundary | Goldberg: Right!<br>Everyone move about.<br>MCCann.<br>Stanley. | FRAME<br>FOCUS | m<br>d<br>pro<br>pro |

(p. 62)

EXAMPLE 164.

At the end of the game it becomes clear that Stanley no longer speaks. He now lets the others do what they please with him. He lets MCCann

take his glasses without any resistance and gives no response to the
elicitations directed to him.  Example 165 shows how Goldberg answers
in Stanley's place.

| Direct | Meg: It's your turn, Stan. | d | | |
|---|---|---|---|---|
| (MCCann takes off the scarf.) Suggest MCCann:(to Stanley) I'll take your glasses. (MCCann takes Stanley's glasses.) | | sugg | | |
| Direct | Meg: Give me the scarf. | d | | |
| Direct | Goldberg: (holding Lulu) Tie his scarf, Mrs Boles. | d | Meg: That's what I'm doing. | res |
| Elicit | Meg: (to Stanley) Can you see my nose? | el | | |
| Inform | Goldberg: He can't. | i | | |
| Elicit | Goldberg: Ready? | el | | |
| Direct | Goldberg: Right! Everyone move. Stop. Still. | m s s d | | |

(p. 63)

EXAMPLE 165.


### 4.2.2.3. The Wooing

A large part of the entire third act is taken up by the seventh
episode, the wooing of Stanley by Goldberg and MCCann.

In the long wooing scene of the third act neither of the two men have
any dominance.  Both seem to co-operate, they share the same orientation;
bound initiations and reinforcements follow an original initiating move
smoothly and rapidly, creating, with the discourse boundary markers, a
lullaby rhythm.  Goldberg and MCCann there use the same technique as in
the cross-examination: they seem to take Stanley into their own sphere
of orientation.  In the cross-examination they persuaded him to feel
guilty, now they make him believe that it is the most natural thing in

the world that Goldberg and MCCann should be his guides and benefactors
from that moment on.

The wooing scene is made up of seven episodes. In the cross-
examination scene most exchanges were initiated by a move requiring a
response. In the wooing scene the majority of the initiations are
suggests and informatives, which do not specially require a response.
Suggesting initiations make up 67 % and informing initiations 29 % of
the total.

Example 166 is taken from the beginning of the wooing scene. It
shows the pattern of one-part exchanges: Goldberg and MCCann take turns
in making either suggesting or informing initiations to Stanley, who
does not respond. Most of the suggesting moves are bound, and thus seem
to follow each other rapidly, not giving Stanley time to respond. The
tension created by the one-part exchanges is not relaxed, but is a little
lower now if compared to the one-part exchanges in the cross-examination.
In the latter case the majority of exchanges consisted of initiations
requiring responses, such as elicitations, but in the former case the
force of the suggests is not so marked.

| Reinforce | Goldberg: You've gone from bad to worse. | sugg |
| Bound in | MCCann: Worse than worse. | sugg |
| Suggest | Goldberg: You need a long convalenscence. | sugg |
| Bound in | MCCann: A change of air. | sugg |
| Bound in | Goldberg: Somewhere over the rainbow. | sugg |
| Bound in | MCCann: Where angels fear to tread. | sugg |

(p. 82)

EXAMPLE 166.

The last stage of the verbal crushing is to make sure that Stanley
is unable to say anything no matter how hard he might try. Goldberg
again takes the leading role in the scene, which has the form of polite
negotiation. The content of the moves is polite, Stanley is even
addressed as *sir*, the moves consist of several acts, as if to avoid
any abrupt behaviour. But underneath, the scene is a ruthless
interrogation in its intensity. It consists of an initial suggesting

exchange followed by an eliciting exchange which is then followed by
nine bound initiations, eight of which are repetitions of the original
elicitation.  Example 167 shows how the original elicitation by Goldberg
is completely re-initiated by both Goldberg himself and MCCann.  The
flow of re-initiations is interrupted by a reinforcing initiation.
The initiating moves of the exchanges now consist of two acts in eight
cases, which never took place in the cross-examination.  The second act
of the two-act initiating moves is in most cases a prompt, thus emphasiz-
ing the pressure of the elicitation and the fact that the addressee does
not reply.

| | | | | |
|---|---|---|---|---|
| (He turns back to Stanley.) | | | | |
| Suggest | Goldberg: You'll be able to make or break, Stan. By my life. | sugg com | | |
| (Silence. | Stanley is still.) | | | |
| Elicit | Goldberg: Well? What do you say? | s el | | |
| (Stanley's head lifts very slowly and turns in Goldberg's direction.) | | | | |
| Re-in | Goldberg: What do you think? Eh, boy? | el pro | | |
| (Stanley begins to clench and unclench his eyes.) | | | | |
| Re-in | MCCann: What's your opinion, sir? Of this prospect, sir? | el com | | |
| Reinforce | Goldberg: Prospect, sure. Sure it's a prospect. | s i | | |
| (Stanley's hands clutching his glasses begin to tremble.) | | | | |
| Re-in | Goldberg: What's your opinion of such a prospect? Eh, Stanley? | el pro | | |
| (Stanley concentrates, his mouth opens, he attempts to speak, fails and emits sounds from his throat.) | | | | |
| | | | Stanley: Uh-gug... uh-gug...uuhhh-gug... (on the breath) caahh...caahh. | res |

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| (They watch him.  He draws a long breath which shudders down his body. He concentrates.) | | | | |
|---|---|---|---|---|
| Re-in | Goldberg: Well, Stanny boy, what do you say, eh? | el | | |
| (They watch.  He concentrates.  His head lowers, his chin draws into his chest.  He crouches.) | | | Stanley: Ug'gug - hh...uh-gughuh... | res |
| Re-in | MCCann: What's your opinion, sir? | el | Stanley: Caaahhh... caaahhh | res |
| Re-in | MCCann: Mr Webber! What's your opinion? | sum el | | |
| Re-in | Goldberg: What do you say, Stan? What do you think of the prospect? | el com | | |
| Re-in | MCCann: What's your opinion of the prospect? | el | | |
| (Stanley's body shudders, relaxes, his head drops, he becomes still again, stooped.  Petey enters from door, downstage, left.) | | | | |

(p. 84-85)

EXAMPLE 167.

## 4.3. Humour

The three mainstreams of The Birthday Party, mystery, menace and humour are intertwined throughout the play and they are always present.  The presence of humour makes mystery and menace all the more conspicuous, and the presence of the aspects of mystery and menace contrasts with the humorous aspects.

Humour is present throughout the play but never becomes the most conspicuous element.  Several kinds of humour are present: quiet, benevolent way of describing the everyday life of Meg and Petey, a sharper characterization of the two pursuers, the comic element and black humour apparent in the treatment of Stanley, and the irony found in the contrast of the worlds of Meg and Goldberg.

Much of the humour in The Birthday Party has a comic nature. There
is an element of unexpected surprise present in the words and actions of
the characters, which is a prerequisite for the comic:

> Komisch ist die überraschende Lösung einer Gespannheit die
> als unerwartete Umschaltung auf einen anderen Seinsbezirk
> zustande kommt. Das komische hat einen Explosiv-charakter.
> (Kayser 1948:381.)

> The comic element is created when the surprising absolving
> of a tension unexpectedly occurs in another field of
> existence. The comic element has an explosive character.

The comic aspect is closely related to the dramatic aspect, both of them
contain high tension. The scope and time-span of the tension is
different, however: the dramatic tension lasts until the end of the play,
whereas the comic tensions are shorter, by definition they must be solved
for the comic effect to take place.

Traditionally the occurrence of the comic element in drama has had two
main outlets: a comedy, or a tragedy interspersed with comic scenes. The
Birthday Party is different: the tragic and comic work together, and when
the mysterious, unexpected element is added to the two, The Birthday Party
seems to share the characteristics of the Theatre of the Absurd (Esslin
1961:401):

> As the incomprehensibility of the motives and the often un-
> explained and mysterious nature of the characters' actions in
> the Theatre of the Absurd effectively prevent identification,
> such theatre is a comic theatre in spite of the fact that its
> subject-matter is sombre, violent, and bitter. That is why the
> Theatre of the Absurd transcends the categories of comedy and
> tragedy and combines laughter with horror.

Much of the humour of the play lies in the phatic communion, making
conversation for the sake of conversation. The topics include everyday
details, such as breakfast or the newspaper; small-talk about the
weather or about one's actions; long and exaggerated good-byes or
introductions; uncasual combinations or wide generalizations. To the
unusual combinations also belong irrelevant, 'wrong' or excessive moves.
The two characters that frequently engage in phatic communion are Meg
and Goldberg. In Goldberg's case it is a deliberate effort to keep
conversation going in the direction he wants, as his frequent use of the
follow-up move indicates. Example 97 shows how Goldberg's use of the
follow-up move in several successive exchanges creates an artificial
impression. His follow-up moves seem to be exaggerated in their

pleasant and interested concern for what Meg says (Goldberg: *What does he do, your husband?* Meg: *He's a deck-chair attendant.* Goldberg: *Oh, very nice!*).

Goldberg frequently uses follow-up moves, as if deliberately trying to keep the conversation going. In his follow-up moves Goldberg is referring to matters that both or all the participants in the conversation know that they know; he is referring to AB events for the sake of keeping the conversation going. Example 168 shows that the humorous effect is the result of both the recurring use of the follow-up move and the content of the move. In the case of ritual exchanges the excessive use of an unnecessary move is clearly exceptional: the ritual exchange is made up of the conventional parts established as belonging to this ritual through a traditional use. The contents of the excessive moves show the complacency and false bonhomie of Goldberg.

| Ritual (They shake hands.) | Goldberg:I'm Mr Goldberg and this is Mr MCCann. | rit | Meg:Very pleased to meet you. | rit | | |
|---|---|---|---|---|---|---|
| Repeat | Goldberg:We're pleased to meet you, too. | rit | Meg:That's very nice. | ack | Goldberg: You're right. | com |
| Elicit | Goldberg:How often do you meet someone it's a pleasure to meet? | el | MCCann: Never. | rep | Goldberg: But today is different. | com |
| Ritual | Goldberg:How are you keeping, Mrs Boles? | rit | Meg:Oh, very well, thank you. | rit | | |
| Bound in | Goldberg: Yes? Really? | s el | Meg: Oh yes, really. | rep | Goldberg: I'm glad. | com |

(p. 30-31)

EXAMPLE 168.

Example 151 shows an extract from the long cross-examination scene where Goldberg, who is clearly on top all the time, is making his dominance even more obvious. He has adopted a teacher-like behaviour and uses the follow-up move to evaluate Stanley's responding moves. The

sudden teacher-like behaviour of Goldberg is unexpected and so ill-suited to the brainwashing going on that the effect does not fail to create an effect of grim humour. Example 151 shows how Stanley is deceived by the overall patterns of teacher-pupil interaction to such an extent that he does not notice when Goldberg makes an informing initiation - he responds to it as it were an elicitation.

On the level of exchange several humorous aspects can be found. Informatives can have an acknowledge as a response but that is not necessary; when an acknowledge after an informative is a rule rather than an exception, a humorous effect is created. Example 169 shows the effect of MCCann's use of acknowledging moves: Goldberg boasts in his informing moves about his high position (the reader does not know what his position really is) and MCCann hastens to agree with him and even to encourage him.

| Suggest | Goldberg:You're a capable man, MCCann. | sugg | MCCann:That's a great compliment coming from a man in your position. | res |
|---------|----------------------------------------|------|----------------------------------------------------------------------|-----|
| Inform  | Goldberg:Well, I've got a position, I won't deny it. | i | MCCann:You certainly have. | ack |
| Re-in   | Goldberg:I would never deny that I had a posi-tion. | i | MCCann:And what a position! | ack |
| Re-in   | Goldberg:It's not a thing I would deny. | i | | |

(p. 29)

EXAMPLE 169.

Example 169 also shows how Goldberg makes two re-initiations of his original informing opening move. Informatives, unlike elicitations, are not the most common acts to be reinitiated. Thus the inevitable humour of the extract of conversation lies both in Goldberg's insistent reinitiations and MCCann's equally persistent acknowledgements of the informatives.

A further humorous effect on the level of exchange is created by the recurring use of elliptical structures. An example of this is Petey, whose responding moves to Meg's initiations are nearly always elliptical.

Closely related to the unncessary use of the follow-up move, and often connected with it, is phatic communication, talking for the sake of talking.  It is most obvious in the conversations between Meg and Petey.  In Meg's case making conversation about a meaningless subject seems to be natural; most of the topics introduced by her are related to everyday life, even including its trivial aspects.  Example 170 includes three episodes, all of which are initiated by Meg.  It also shows Petey's elliptical responding moves.  There is nothing evasive or hostile in Petey's short answers; he seems to be accustomed to Meg's talking and plays his expected part of the conversation.

| | | | | | | |
|---|---|---|---|---|---|---|
| Elicit (Pause) | Meg: Is that you, Petey? | el | | | | |
| Bound in | Meg: Petey? | el | Petey: What? | rep | | |
| Re-in | Meg: Is that you? | el | Petey: Yes, it's me. | rep | | |
| Elicit | Meg: What? (Her face appears at the hatch) Are you back? | s el | Petey: Yes. | rep | | |
| Inform | Meg: I've got your cornflakes ready. (She disappears and reappears.) | i | | | | |
| Inform | Meg: Here's your cornflakes. | i | | | | |
| (He rises and takes the plate from her, sits at the table, props up the paper and begins to eat. Meg enters by the kitchen door.) | | | | | | |
| Elicit | Meg: Are they nice? | el | Petey: Very nice. | rep | Meg: I thought they'd be nice. | com |
| (She sits at the table.) | | | | | | |
| Elicit | Meg: You got your paper? | el | Petey: Yes. | rep | | |
| Elicit | Meg: Is it good? | el | Petey: Not bad. | rep | | |
| Elicit | Meg: What does it say? | el | Petey: Nothing much. | rep | | |

| Suggest | Meg: You read me out some nice bits yesterday. | sugg | Petey: Yes, well, I haven't finished this one yet. | res | | |
| Direct | Meg: Will you tell me when you come to something good? | d | Petey: Yes. | res | | |
| Elicit | Meg: Have you been working hard this morning? | el | Petey: No. Just stacked a few of the old chairs. Cleaned up a bit. | rep com com | | |
| Elicit | Meg: Is it nice out? | el | Petey: Very nice. | rep | | |

(p. 9-10)

EXAMPLE 170.

The topic of the first episode is the question of whether the person coming to breakfast is Petey or not, the second topic is that of the breakfast, and the following topic is Petey's newspaper. Here again, the humorous effect is created by several components: the trivial topics, elicitations that do not fulfil the requirements for valid elicitations, Meg's persistence in making initiations and Petey's minimal responses, and Meg's use of the follow-up move.

The inseparability of humour and mystery is obvious in the way Goldberg and MCCann cooperate. The humour lies in the way they manage their conversations and in what they talk about, the mystery and horror in the efficiency with which they reach their goals through the talk - and only the talk.

The smoothness of the cooperation first becomes clear in the cross-examination scene. Example 171 shows how Goldberg initiates the elicitation *Why did you never get married?* and how MCCann immediately follows Goldberg's idea. MCCann emphasizes Goldberg's initiations twice by using reinforcing openings, and Goldberg reinforces MCCann's re-inforcement once, which again is reinforced by MCCann.

| Elicit | Goldberg: Why did you never get married? | el |
| Accuse | MCCann: She was waiting at the porch. | accu |
| Accuse | Goldberg: You skeddadled from the wedding. | accu |
| Reinforce | MCCann: He left her in the lurch. | accu |
| Reinforce | Goldberg: You left her in the pudding club. | accu |
| Reinforce | MCCann: She was waiting at the church. | accu |

(p. 49-50)

EXAMPLE 171.

The two long sequences, the cross-examination and the wooing scene, do not fail to create a certain humorous effect because of their strict rules of speaking turns. Especially in the wooing scene the speaking turns alternate between Goldberg and MCCann with utmost regularity. In the wooing scene the atmosphere is a mixture of threat and farce. The hilarious farce is created by the strictly alternating speaking turns and by the many succeeding episodes of initiations with their most unexpected and amazing propositions. Example 172 shows an episode in which Goldberg and MCCann promise to do various unexpected favours for Stanley - they promise to bake his cakes, help him kneel on kneeling days and give him a discount on all inflammable goods. The underlying threat in this smooth flow of promises remains, however, because it is Goldberg and MCCann who tell Stanley what to do, and he himself is not able or allowed to decide.

| Suggest | Goldberg: From now on, we'll be the hub of your wheel. | sugg |
| Suggest | MCCann: We'll renew your season ticket. | sugg |
| Suggest | Goldberg: We'll take tuppence off your morning tea. | sugg |
| Suggest | MCCann: We'll give you a discount on all inflammable goods. | sugg |

| Suggest | Goldberg: We'll watch over you. | sugg |
| Bound in | MCCann: Advise you. | sugg |
| Bound in | Goldberg: Give you proper care and treatment. | sugg |
| Bound in | MCCann: Let you use the club bar. | sugg |
| Bound in | Goldberg: Keep a table reserved. | sugg |
| Bound in | MCCann: Help you acknowledge the fast days. | sugg |
| Bound in | Goldberg: Bake your cakes. | sugg |
| Bound in | MCCann: Help you kneel on kneeling days. | sugg |
| Bound in | Goldberg: Give you a free pass. | sugg |
| Bound in | MCCann: Take you for constitutionals. | sugg |
| Bound in | Goldberg: Give you hot tips. | sugg |

(p. 82-83)

EXAMPLE 172.

The lack of any lexical cohesion is evident in Example 172, in which
the tight discourse structure holds together all the curious assets
from *discount on all inflammble goods* to *hot tips*.  Another instance
of the lack of lexical cohesion is Example 173.  Goldberg and MCCann
tell Stanley that he is not looking well.  The absurd effect is created
by the combination of realistic and most unrealistic and irrelevant
expressions of 'feeling poorly'.  The examples of feeling poorly are
held together only by the structure of the discourse.  The variety of
the items is funny - but the fact underlying the piece of discourse
is that one does not say such things to anybody.  The threat is present,
although not expressedly stated: Goldberg and MCCann are in the position
to treat Stanley as they want to.

| Suggest | MCCann: You're in a rut. | sugg |
| Suggest | Goldberg: You look anaemic. | sugg |
| Bound in | MCCann: Rheumatic. | sugg |

| Bound in | Goldberg: Myopic. | sugg |
|----------|-------------------|------|
| Bound in | MCCann: Epileptic. | sugg |
| Suggest | Goldberg: You're on the verge. | sugg |
| Suggest | MCCann: You're a dead duck. | sugg |

(p. 82)

EXAMPLE 173.

The humour is gradually changing from farce to a more macabre kind. The choice of promises offered by Goldberg and MCCann is no longer only random and harmless. The next episode (given in Example 132), apart from giving several funny promises and items like baby powder, back-scratcher or ear plugs, also offer a few more sinister items like ointment, the hot poultice, the stomach pump, the oxygen tent, the crash helmet or the crutches. In fact, there are two lines of items being offered in the episode, two frames of reference.

A final touch to the macabre humour is created by the last episode but one of the wooing scene. There Goldberg and MCCann describe what Stanley will become - the contrast between what they are saying and the real Stanley who "shows no reaction and remains, with no movement, where he sits" is macabre. Example 174 also shows an additional touch of humour: Goldberg's remark to MCCann, who has broken the tightly and neatly organised turn-taking.

| Suggest | Goldberg: You'll be a mensch. | sugg |
|---------|-------------------------------|------|
| Suggest | MCCann: You'll be a success. | sugg |
| Suggest | Goldberg: You'll be integrated. | sugg |
| Suggest | MCCann: You'll give orders. | sugg |
| Suggest | Goldberg: You'll make decisions. | sugg |
| Suggest | MCCann: You'll be a magnate. | sugg |
| Bound in | Goldberg: A statesman. | sugg |
| Suggest | MCCann: You'll own yachts. | sugg |
| Bound in | Goldberg: Animals. | sugg |

| Repeat | MCCann: Animals. | sugg |
|--------|------------------|------|
| (Goldberg looks at MCCann.) | | |
| Challenge | Goldberg: I said animals. | cha |

(p. 83-84)

EXAMPLE 174.

A final example of the many layers of humour in the play is the very
last episode in the whole play. Life is back to normal, as the exchange
structures also indicate (Example 175). Meg and Petey are talking, the
kinds of exchange they use are elicitations, informatives and some
suggests. The last episode of the play gives a final touch of irony:
Goldberg and MCCann have gone and taken Stanley with them but Meg is
very satisfied with the party.

| Inform | Meg:It was a lovely party. | i | | | | |
| | I haven't laughed so much for years. | com | | | | |
| | We had dancing and singing. | com | | | | |
| | And games. | com | | | | |
| Suggest | Meg:You should have been there. | sugg | Petey: It was good, eh? | res | | |
| Inform | Meg: I was the belle of the ball. | i | Petey: Were you? | ack | Meg: Oh yes. | com |
| Re-in | Meg: They all said I was. | i | Petey: I bet you were, too. | ack | Meg: Oh, it's true. I was. | com |
| (Pause.) | | | | | | |
| Re-in | Meg: I know I was. | i | | | | |

(p. 87)

EXAMPLE 175.

## IV  DISCUSSION

The final chapter will discuss and briefly summarize the development of the analytical model and the ways the model can be used in an interpretation of *The Birthday Party*. The advantages and disadvantages of the model will also be discussed, in addition to its applicability.

## 1. THE SYSTEM OF ANALYSIS

The aim of this study has been to show how the units of discourse analysis and cohesion help to conceptualize a play and interpret its message, and also to show why and what features in the discourse may create a certain kind of picture in the readers/audience.

For this purpose a model had to be developed. The basis of the model was provided by the classroom language study of Sinclair and Coulthard (1975). Such a choice was made because the Sinclair-Coulthard model was the only existing model with which it was possible to describe a whole length of a play. Furthermore, the central unit, the three/four part exchange, seemed to be a unit which could be justified. A considerable advantage for literary studies was also the relative simplicity and elasticity of the model. The fact that the model was built on a Hallidayan hierarchical rank scale system gave the possibility, if the need should arise, of creating a finer and closer analysis. At the time when this study was taking place, another analytical system for the description of drama texts was developed by Burton (1980). Her purpose was to use drama scripts as a basis from which an analytical method could be developed for the analysis of naturally occurring conversation. Her analytical system did not fulfil the needs of the present study, but was found valuable in certain respects. The previously concluded work on lecture monologue by Montgomery (1977) gave some useful ideas for the present study. Other influences have included, for example, the work on prospective and retrospective structuring by Sinclair (1975), cohesion and coherence procedures by Widdowson (1979), cohesion in narrative texts by Gutwinski (1976), the handling of topics by van Dijk (1977).

It was initially obvious that the collaborative-consensus system of
Sinclair and Coulthard could not be applied as such to an analysis of
drama conversation, which is essentially different from that of class-
room conversation. The basic idea of the Sinclair-Coulthard rank scale
system was, however, considered to be so valuable that the attempt was
made to change the system to suit the needs of drama conversation.
Many omissions, alterations, redefinitions and additions had to be made.

Acts are the smallest discourse units and they illustrate the general
nature of the text by their specific types, characteristic of the text
in question. Classroom language is characterized by elicitation, answer
and evaluation sequences. However, drama language is essentially
different: the characters agree or disagree, persuade or dissuade each
other, threaten, challenge or curse each other. They joke, laugh, use
conventional or new language, suspect, suggest or announce general
truths. It was inevitable that several new acts would have to be created
to describe the various uses to which language was put in drama texts.
At the same time it was borne in mind that it would not be possible to
create any number of new acts: the solution of defining a new act to
explain any new shade or aspect of behaviour would lead to a chaotic
mass of acts basically resembling each other in great detail. The
definition of the different acts created problems. Sinclair and
Coulthard do not use content criteria in their definitions but in this
study it was found to be necessary. Acts therefore receive their final
definitions as parts of the ongoing discourse, and are heavily context-
bound. An example of such a definition is an elicitation *Why do you
pick your nose?*, which is interpreted as an accusation in a long
succession of other, clearer, accusations of a cross-examination.
Other new acts are announce, challenge, ritual, query, clarification,
suggest, and response.

Whereas the variety of acts tells the analyst the character of the
text in question, the types and structures indicate how the participants
react towards each other. The exchanges are named according to the head
act of the opening move, and their names thus echo the acts that exist
in the analytical system. The Sinclair-Coulthard system had restricted
the answers to an initiation within the limits of an exchange consisting
of one, two, three or, rarely, four parts. Such an analysis chopped
the conversation into small entities and ignored the fact that there are

several types of answers, not all of which can go within the exchange
pattern of opening, answering and follow-up moves. The recording and
coding of these less suitable or totally unsuitable answers created
problems. It was obvious that the answer to the elicitation *What's
your name?* should be coded as a reply if it was something along the
line of *My name is* .... But what if the response was in the form of
another elicitation, such as *Why do you ask?* or even a challenge, such
as *It's not your business!*? Moreover, how should longer sequences be
accounted for? To solve this problem, the present study introduced
the concept of appropriate responses and less appropriate responses.
Appropriate responses exist within an exchange, where certain opening
moves can be regarded as requiring a certain responding move (eg. an
elicitation requires a reply), and are coded as responding moves.
Less appropriate responses are more powerful than the appropriate ones
in that they always create a new opening and thus give the possibility
of a new response. Accordingly, they are coded as new openings with
a special device indicating that at the same time they are less
appropriate responses to the preceding initiation. Another way of
describing the interdependence of succeeding exchanges is the concept
of bound exchanges, which also exists in the Sinclair-Coulthard system.
This study redefined the bound exchanges and created two others. The
largest unit that covers the interdependence of all the exchanges
belonging to the same topic is the episode.

The episode is basically different from the Sinclair-Coulthard unit
of transaction in that it is always recognised on the bais of content.
The recognition may be aided by such devices as boundary markers, but
an episode essentially consists of exchanges that deal with the same
topic, introduced by the original initiation of the episode. When the
topic changes, a new episode begins.

The variety of conversational behaviour in drama texts also created
other problems for the analytical method. One such problem was mono-
logues. A new system of analysis had to be created to describe long
chains of what seemed to be informing moves. Upon a closer study they
were found to consist not only of informatives but also of interactive
sections where the speaker was not only speaking to himself but also
addressed his audience.

Upon a retrospective study of the play it became obvious that a new rank had to be created to account for a certain stylistic feature very prominent throughout the play. That was the sequence, which was invented to describe recurring structural similarities. Such similarities included long chains of initiations with no responses, for example, which could exceed the limits of an episode.

It was obvious throughout the development of the analytical method that content criteria played a very important role in the defining of the units and ranks. Already at the lowest level, with acts, the formal criteria had to be complemented by content criteria. The higher the rank scale the analysis proceeded, the more the content criteria became important. Episodes, sequences and monologues are defined using content as the criterion, as is the largest unit of this analysis, the encounter, which is approximately equivalent to the concept of the scene in theatre terminology.

An essential feature of dramatic texts is that they are widely different. The analytical method cannot be too rigorous if it is intended to apply it to texts of various kinds. The present model allows for further definitions of units or for further levels of delicacy - one of the advantages of a rank scale system. For example, *challenge* can be specified as having sub-categories, and a general challenge can be distinguished from a local challenge. A certain text may also require a particular kind of act to be defined, something between *direct* and *elicit*, and such acts as *request* or *beg* or *entreat* may thus be created. The alternatives and further possibilities seem to exist, however, mainly on the small-scale dimension of the analysis. The more detailed the analysis of large-scale structures, which are defined mainly on content criteria, the more difficult it becomes to find other levels of delicacy or alternatives for definition. An exception here is the rank of sequence, which is capable of a greater variety of form because of its criteria of stylistic definition.

It could be argued that the relative crudeness of the model is a disadvantage. It is certainly true that the model cannot be applied to just any piece of dramatic text in the hope that the proper description and interpretation will be produced. Such an expectation would be unrealistic and, indeed, not to be welcomed for its mechanistic approach. The present model has gone through several stages: intuition followed

by description, description followed by interpretation, interpretation followed by new intuitions and revised descriptions and new interpretations. Briefly, the interpretation process is cyclical, depending very largely on the text being analysed. The assumption can be made that a similar process may take place every time a new kind of dramatic text is being analysed. The crudeness and elasticity of the model is also its source of strength.


## 2. THE DRAMATIC IMAGE

The dramatic image was defined to be the entity that was formed on the basis of the analysis. The analytical model with its different units attempts to show what features of the dramatic text and its arrangement give rise to a certain interpretation, a certain dramatic image of the play in question.

An attempt has been made in the present study to show how discourse analytical units have made it possible to focus attention in the study of dramatic texts on the points below. The definitions of the basic building blocks of conversation, exchanges, depend on the definitions of the smallest units of discourse, acts. The definitions of acts are made according to their functions in the text and the acts thus describe the nature of the text: in addition to the basic acts (informative, elicitation, directive etc.) some acts must be defined according to the special nature of the text. Thus, a classroom interaction analysis demands the definition of such acts as *cue* or *evaluate*, while dramatic texts require the definition of such non-collaborative acts as *challenge*.

Several aspects of characterization can be explained through the study of free exchanges. Initiators of exchanges can be distinguished and information about power relations can thus be obtained. Furthermore, the structure of the exchange indicates the success of the initiator in making his opening move: a one-part exchange is indicative of a failure, while a four-part exchange indicates a great ability in conversational management. Closely linked to the structures of exchanges are turn-taking procedures. The uncooperative co-conversationalist may decide to take the floor himself and, instead of responding to the initiation, may employ a challenge to begin a new exchange, thus indicating his superior position.

Bound exchanges are good indicators of convergent and divergent orientation between characters, and of submissive and dominant characters. In addition, they are used as devices for gaining time, and indicating persistence, emotion and emphasis.

Divergent orientation is frequently illustrated by the use of re-initiations and bound elicitations. In the former case, the initiator must make his move again, because the co-conversationalist does not respond; in the latter, the respondent seeks clarification. These two types of bound exchange are not always indicative of divergent orientation; re-initiation can show persistence, and bound elicitations can be used to gain time before responding to an initiation. Reinforcements are always a sign of either emotion or emphasis. Emphasis may also sometimes be made by repeats, ie. repeating the co-conversationalist's words. In most cases, however, a use of repeats is indicative of the person's submissive position. Submissiveness is also shown when a character employs bound initiations, ie. follows the model given by another character. Convergent orientation is not so much indicated by bound exchanges as by the regular structure of free exchanges in which initiations receive their responses. However, there are a few examples of the use of the bound initiation and reinforcement to indicate convergent orientation. Figure 14 gives a summary of the possibilities given by the use of bound exchanges.
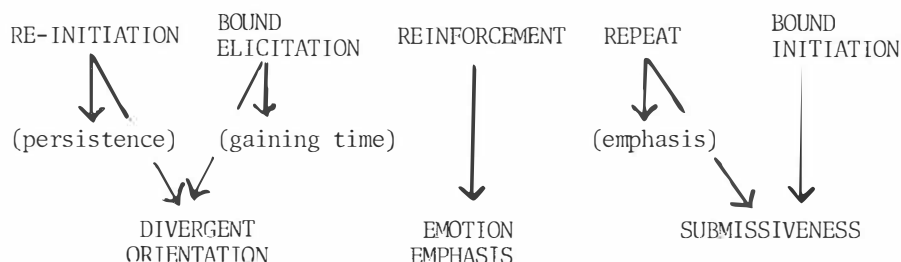


Figure 14. Functions of Bound Exchanges.

The combined distribution pattern of free and bound exchanges indicates the general rhythm of the text with the places of particular intensity or tension.

Through the study of episodes questions of topic, topic conflict and topic introduction can be discussed. The study of monologues is helpful for characterization. Sequences, which are essentially stylistic units, can be studied in relation to a variety of aspects: they function to speed up rhythm, create intensity or tension, and form patterns of contrast or conformity. Episodes are largely based on content criteria and thus give the basic large-scale structure to the discourse.

The cohesive units form the complementary and necessary part of the analytical method. Reference creates underlying subdiscourse chains of meaning which occasionally come to the surface and can be located within the discourse analytical framework. Lexical cohesion is an important source of meaning and works in the same way as reference. Reference and lexical cohesion can both cover great lengths of discourse, and are of significance when the whole of a dramatic text is under discussion. The different kinds of ellipsis are essentially small-scale cohesive relations working between acts within a move, between moves in an exchange or between succeeding exchanges. In addition to contributing to the formation of such general effects as rhythm or tension, elliptical relations are helpful in a discussion of patterns of dominance. Together with the discourse units, cohesive relations are useful in the study of patterns of orientation or of other more complex phenomena, such as humour, the formation of mystery, menace or comedy.

The descriptive apparatus has provided a good basis for the interpretation of a play full of tension, intensity of feeling, verbal manipulation and ordinary everyday conversation. The dramatic image of *The Birthday Party* consists of the continuing tension between the safety of home and the frightening outside world, and of the particular absurd nature of the play. The characters are recognisably people belonging to a present-day world full of fears and anxieties. The very everyday language they use makes them familiar, and their use of the present tense makes everything seem to be happening here and now. Yet they are shown to the audience in a brief glimpse only, with little information about their future or background. The familiarity of the characters and the limited time span make a powerful contrast with the unknown, determined and persistent power that interferes with their lives, leaving them at the mercy of unknown fears.

## 3. CRITICAL EVALUATION OF THE RESULTS

The purpose of the present study has been to create a model for the analysis of dramatic texts and to apply it to an analysis of *The Birthday Party* in order to show what it is in the written text that gives rise to certain widely recognized interpretations. How well, then, have such aims been achieved?

There are several aspects that need to be discussed in this connection. The first of them is the descriptive apparatus itself, with the coding possibilities for conversation and monologues. Questions related to this are the combination of discourse analysis and the study of cohesion, and the significance of prospective and retrospective structures. Other relations include those between, on the one hand, description and interpretation and, on the other hand, the microcosm and the macrocosm.

It seems that the conversation of the play can be satisfactorily described using the apparatus developed in the present study. The act types cover most of the functions that occur in the conversation. There are, however, a few cases where a definition of new acts would be possible. One of them is the subcategory of the suggest, the threat, which has not been given a class of its own because of the relatively few occurrences of threats in the play. Another case is the challenge, which in the present study forms one class of acts. In some cases it might be useful to distinguish between a local and a total challenge. At the beginning of the analysis the descriptive apparatus contained some more classes of acts, but the present number was finally found to be sufficient. It should be remembered, however, that the acts developed in this study are specifically created to correspond to the needs of one play, *The Birthday Party*. Another piece of drama might need a different number of different kinds of acts to be created.

The exchange structure of initiation-response-feedback was regarded as the starting point for the analysis. It seems that the three-part exchange structure can cope relatively well with the analysis of conversation on the horizontal axis. The vertical axis is problematic. Because it was not possible to restrict the responses to an initiation to those that fit within the exchange, the system of coding less appropriate responses was created. Together with the bound exchanges and episodes the system covers relatively well the responses an

initiation may receive. However, the responses and less appropriate responses extend only to the previous initiation. This initiation may, however, depend on a previous initiation - further study would perhaps find ways of coding linkage over greater lengths of discourse, within the limits of an episode.

Another aspect of combination proposed for the analysis of dramatic texts is that of prospective and retrospective structuring. This pair of concepts has proved very valuable, especially in the theoretical construction of the analytical system. The linguistic analysis of a literary text using conversational analysis is necessarily a mixture of the prospective patterns of the spoken language and the retrospective patterns of the written language. When both the patterns are to be exploited within the same analytical system, it is necessary to keep the concepts separate. The system adopted by the present study, consisting of the two-way process of (1) the survey of the possibilities open for initiations in conversation, and (2) the final defining of the discourse units from among those listed in the possibilities, has been used throughout the analysis of the data. It has also been suggested that retrospective patterns are essentially stylistic. Again, it should be noted that retrospective structuring would have deserved more attention, especially in a study of literature. An interesting point, which has not been exploited by the present study, would be to study *style* in the light of retrospective patterning.

Closely related to prospective and retrospective structuring are two other pairs of concepts: microcosm and macrocosm, and description and interpretation. Such pairs have also been valuable in the theoretical formation of the analytical apparatus. This study has worked on the principle that the microcosm contains the world of the play, the characters, the events and the conversations. The microcosm of the play provides the data to be described, the actual conversations of the play. The description has taken into account first the prospective and then the retrospective structuring. The microcosm therefore exists in the coded data sheets of the analyst. The following phase was then to involve the macrocosm aspect in the analysis and see what the microcosm tells the audience and how. The analysis of the dramatic image is essentially a macrocosm aspect, an interpretation of the play as a message. One contribution of this study to the study of literature is

the presentation of a theoretical framework for the analysis of a
dramatic text consisting of a description of the events in the micro-
cosm of the play (existing as the coded data) and an interpretation of
the results of the analysis using a macrocosm point of view.

   Because monologues play an important part in the play, a system for
the coding of speeches delivered by one person had to be invented.  It
proved to be problematic to distinguish the points in the monologue
where the speaker clearly interacted with the other characters on the
stage.  Thus a plane change systematics was adapted to describe the
fact that although the speaker does not specifically address any of the
listeners he may, however, be reacting to the behaviour or presence
of the listeners.  Besides the plane changes, the monologues are
frequently interrupted by normal conversation initiations which have
been coded using the discourse units employed in the conversational
analysis.  The development of the theme in the monologues proceeds by
informing and commenting members with their various subcategories.
The data for the present study has proved to be unusually fruitful for
the analysis of monologues - they vary from very simple to very
complicated.  The subcategories of the informing and commenting members
reflect the data being analysed.  Thus, if the data were very different
from those of the present study, the kinds of subcategories would
have to be reconsidered.

   The combination of discourse analysis, the analysis of coherence and
the study of cohesive devices has proved to be of significance for an
analysis of literary texts.  It is an area in which the present study
has only been able to create the basic framework for the combination
to be used and to attempt a preliminary analysis.  The basic concept is
discourse coherence, which gives the basic coherence to the text.  Dis-
course coherence makes it possible to regard the text as a continuing
whole, even when there are no apparent cohesive ties.  Interactional
iconicity, although resembling discourse coherence, is essentially
different in that it creates unity in the text by similar recurring
structures.  Cohesive devices are seen as functioning within the
existing discourse system: between and within the discourse units first
defined and coded.  This combined framework enables the analyst to study
both those features that are physically close to each other in the text
(through discourse analysis and cohesion) and those that extend over

greater lengths, perhaps over the whole play (through cohesion). At
the same time, both structural relations and meaning relations can be
studied. It can be stated that the present study has achieved the
creation of a framework for the analysis of discourse, coherence and
cohesion together, but has not been able to exploit its full potential.
It is argued that the three modes of analysis can prove a valuable
combination which can be utilised profitably in the study of literary
texts.

A final point is the question of the success of the analysis: has
the analytical apparatus been able to explain why some interpretations
are created rather than others, has the analysis made it possible to
explain the implied meanings behind the words, the stuff of drama?
The answer is both yes and no. This means that in a study like the
present, which has had to prepare in detail the background for the
analysis proper, there is a greater emphasis on the theory side, and
the compromises are made in the section on interpretation. The present
analysis has devoted more space to those features that can be explained
through discourse analysis than to those which are explained through
cohesive devices. Although the characteristics of orientation patterns,
organizational aspects and even the elements of the absurd in *The Birth-
day Party* have been explained to a great extent, it can be argued that
the study would have profited from a more thorough discussion of the
semantic aspects connected with the play. Furthermore, it should be
emphasized that the analytical apparatus developed in this study is
best suited for the analysis of a dramatic text that is modern and bears
a close resemblance to that by Pinter. Discourse analysis at the present
stage is unable to cope with long utterances with several embeddings, and
is also unable to distinguish fine distinctions of meaning. Crude as
the analytical apparatus still is, however, it contains several
interesting possibilities which can be applied in themselves or can be
further developed.


4. THE APPLICABILITY OF THE MODEL

The aim of this study has been to create a model which would enable
the linguistic analysis of modern drama texts. The resulting model is

attuned to the analytical needs of one particular play, *The Birthday Party*, with possibilities for a wider use within the framework of the model.

The present analytical model can be most profitably applied to dramatic texts such as *The Birthday Party* - dynamic discourse consisting of conversation between two participants at a time, who make short moves consisting of only a few acts, and who change speaking turns rapidly. The discourse analytical structure of the model enables the analysis of the conversational management of such texts, and the analysis of cohesive devices makes it possible to combine structure and meaning in a coherent whole. The model also enables the analysis of monologues. In this way the model is well suited to modern absurd drama with its quick movements and unexpected contrasts.

The elasticity and crudeness of the model give several possibilities for a further study. This would include the enlarging of the scope of the analytical model to cover texts of a different kind, with discourse consisting of more leisurely texts, with moves consisting of several acts; specifying further delicacy of the given ranks; studying the mitigation and aggravation techniques and other natural conversation phenomena such as gambits; studying the realizations of discourse units; and, finally, a closer study of all the possibilities of cohesion, particularly lexical cohesion. More large-scale possibilities would include the application of the analytical apparatus to texts other than drama; the specification of the areas of significance for different users (theatre or cinema directors, audiences, students and teachers). An interesting possibility would be to combine the basic structure created by the present model together with an analysis of non-verbal techniques and to create an analytical method for the study of film or television drama.

Discourse analysis is still very much an unexplored field and the present study has been only one attempt to explore the available possibilities. It is hoped that the present study has succeeded in creating a model of analysis that will encourage further improvements and applications, and that it has succeeded in creating an interpretation of the sample play that will arouse interest and enthusiasm for the many possibilities contained within a linguistic analysis of literature.

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APPENDIX I

*A formal description of the rank scale system*

Each rank is first named, for example, Episode, and the elements of the structure are then named. The structure is indicated by using abbreviated forms for the names of the elements. Options are indicated by brackets. Classes provide a link between one rank and the next below. The example below is chosen from among the different ranks to illustrate the system used.

---

RANK III   EXCHANGE (Conversational)

| *Elements of Structure* | *Structures* | *Classes of Move* |
|---|---|---|
| Initiation (I) | $I(R)((C))^n$ | I:Opening |
| Response (R) | | R:Responding |
| Continuation (C) | | C:Follow-up |

---

The example shows a rank which is identified (see the description below) as the third from the top of the scale, ie. Exchange. It states that there are three elements of structure, Initiation (I), Response (R), and Continuation (C). The next column, Structures, gives a summary of the possible structures of this exchange - $I(R)((C))^n$. This formula can be read as follows

(a) there must be an initiating move in each conversational exchange;
(b) there can be a responding move, but this is not obligatory;
(c) there can be a continuation, but this is not obligatory, and the continuation can consist of several moves.

In the third column the elements of the conversational exchange structure are associated with the classes of the rank below (ie. move), because each element is realised by a class of move. Initiation is realised by opening moves, Response is realised by responding moves, and Continuation by follow-up moves.

*A formal description of the rank scale*

RANK I     ENCOUNTER

| *Elements of Structure* | *Structures* | *Classes of Episode* |
|---|---|---|
| | An unordered series of episodes | |

RANK II   EPISODE

| Elements of Structure | Structures | Classes of Exchange |
|---|---|---|
| Preliminary (P) | $PM(M^2...M^n)(T)$ | P, T: Boundary |
| Medial (M) | | M: Conversational |
| Terminal (T) | | |

RANK III   EXCHANGE (Boundary)

| Elements of Structure | Structures | Classes of Move |
|---|---|---|
| Frame (Fr) | $(Fr)(Fo)^+$ | Fr: Framing |
| Focus (Fo) | | Fo: Focusing |

RANK III   EXCHANGE (Conversational)

| Elements of Structure | Structures | Classes of Move |
|---|---|---|
| Initiation (I) | $I(R)((C))^n$ | I: Opening |
| Response (R) | | R: Responding |
| Continuation (C) | | C: Follow-up |

[+] Either Fr or Fo, but at least one must be chosen.

RANK IV   MOVE (Framing)

| Elements of Structure | Structures | Classes of Act |
|---|---|---|
| Head (h) | h(q) | h: marker/summons |
| Qualifier (q) | | q: silent stress |

RANK IV   MOVE (Focusing)

| Elements of Structure | Structures | Classes of Act |
|---|---|---|
| Signal (s) | (s)(pre-h)h(post-h) | s: marker/summons) |
| Pre-head (pre-h) | | pre-h: starter |
| Head (h) | | h: metastatement/ directive/ accuse/ elicitation |
| Post-Head (post-h) | | post-h: comment |

RANK IV   MOVE (Opening)

| Elements of Structure | Structures | Classes of Act |
|---|---|---|
| Signal (s) | (s)(pre-h)h(post-h) | s: marker/summons |
| Pre-Head (pre-h) | | h: choice of<br>  informative<br>  directive<br>  elicitation<br>  accuse<br>  announce<br>  suggest<br>  challenge<br>  ritual<br>  query |
| | | post-h: prompt/<br>  comment |

RANK IV   MOVE (Responding)

| Elements of Structure | Structures | Classes of Act |
|---|---|---|
| Pre-head (pre-h) | (pre-h)h(post-h) | pre-h: starter |
| Head (h) | | h: choice of<br>  accept<br>  acknowledge<br>  clarification<br>  excuse<br>  react<br>  reply<br>  response |
| | | post-h: Comment/<br>  prompt |

RANK IV   MOVE (Follow-up)

| Elements of Structure | Structures | Classes of Act |
|---|---|---|
| Pre-head (pre-h) | (pre-h)h(post-h) | pre-h: starter |
| Head (h) | | h: acknowledge/<br>  comment/<br>  reply/<br>  response |
| Post-Head (post-h) | | |
| | | post-h: comment/<br>  prompt |

APPENDIX II

Table 1. Number and Kinds of the Free Exchanges Initiated by Meg.

| Exchange Type | Act One | | Act Two | | Act Three | | All | |
|---|---|---|---|---|---|---|---|---|
| | n | % | n | % | n | % | n | % |
| Eliciting | 78 | 43 | 13 | 25 | 28 | 44 | 119 | 40 |
| Informing | 31 | 17 | 12 | 23 | 25 | 39 | 68 | 23 |
| Directing | 15 | 8 | 13 | 25 | 3 | 5 | 31 | 10 |
| Suggesting | 21 | 12 | 1 | 2 | 5 | 8 | 27 | 9 |
| Challenging | 25 | 14 | 3 | 6 | - | - | 28 | 9 |
| Accusing | 4 | 2 | - | - | - | - | 4 | 1 |
| Announcing | - | - | 8 | 15 | 1 | 2 | 9 | 3 |
| Ritual | 2 | 1 | 3 | 6 | - | - | 5 | 2 |
| Boundary | 4 | 2 | - | - | 2 | 3 | 6 | 2 |
| N | 180 | 100 | 53 | 100 | 64 | 100 | 297 | 100 |

Percentage of Meg's initiations of all the initiations: 21 %  (297/1383)

        1. act: 41 %  (180/434)
        2. act:  9 %  ( 53/584)
        3. act: 18 %  ( 64/365)

Free exchanges 85 %  (251/297)

Table 2. Number and Kinds of the Free Exchanges Initiated by Goldberg.

| Exchange Type | Act One | | Act Two | | Act Three | | All | |
|---|---|---|---|---|---|---|---|---|
| | n | % | n | % | n | % | n | % |
| Eliciting | 28 | 47 | 84 | 34 | 49 | 33 | 161 | 35 |
| Informing | 17 | 29 | 15 | 6 | 27 | 18 | 59 | 13 |
| Directing | 4 | 7 | 66 | 27 | 20 | 14 | 90 | 20 |
| Suggesting | 3 | 5 | 20 | 8 | 34 | 23 | 57 | 13 |
| Challenging | 1 | 2 | 7 | 3 | 14 | 10 | 22 | 5 |
| Accusing | - | - | 22 | 9 | - | - | 22 | 5 |
| Announcing | - | - | 5 | 2 | 2 | 1 | 7 | 2 |
| Ritual | 3 | 5 | 6 | 2 | 1 | 1 | 10 | 2 |
| Boundary | 3 | 5 | 23 | 9 | - | - | 26 | 6 |
| N | 59 | 100 | 248 | 100 | 147 | 100 | 454 | 100 |

Percentage of Goldberg's initiations of all the initiations: 33 %  ( 454/1383)

        1. act: 14 %  ( 59/434)
        2. act: 42 %  (248/584)
        3. act: 40 %  (147/365)

Free exchanges 75 %  (341/454)

Table 3. Number and Kinds of the Free Exchanges Initiated by McCann.

| Exchange Type | Act One | | Act Two | | Act Three | | All | |
|---|---|---|---|---|---|---|---|---|
| | n | % | n | % | n | % | n | % |
| Eliciting | 11 | 55 | 34 | 27 | 14 | 17 | 59 | 26 |
| Informing | - | - | 10 | 8 | 20 | 25 | 30 | 13 |
| Directing | 3 | 15 | 16 | 13 | 11 | 14 | 30 | 13 |
| Suggesting | 3 | 15 | 9 | 7 | 28 | 35 | 40 | 18 |
| Challenging | - | - | 20 | 16 | 3 | 4 | 23 | 10 |
| Accusing | - | - | 13 | 10 | 1 | 1 | 14 | 6 |
| Announcing | - | - | 15 | 12 | 2 | 2 | 17 | 8 |
| Ritual | 1 | 5 | 5 | 4 | - | - | 6 | 3 |
| Boundary | 2 | 10 | 2 | 2 | 2 | 2 | 6 | 3 |
| N | 20 | 100 | 124 | 100 | 81 | 100 | 225 | 100 |

Percentage of McCann's initiations of all the initiations: 16 % (225/1383)

1. act: 5 % ( 20/434)
2. act: 21 % (124/584)
3. act: 22 % ( 81/365)

Free exchanges 71 % (160/225)

Table 4. Number and Kinds of the Free Exchanges Initiated by Stanley.

| Exchange Type | Act One | | Act Two | | Act Three | | All | |
|---|---|---|---|---|---|---|---|---|
| | n | % | n | % | n | % | n | % |
| Eliciting | 56 | 42 | 35 | 32 | - | - | 91 | 38 |
| Informing | 22 | 17 | 14 | 13 | - | - | 36 | 15 |
| Directing | 9 | 7 | 16 | 15 | - | - | 25 | 10 |
| Suggesting | 4 | 3 | 11 | 10 | - | - | 15 | 6 |
| Challenging | 30 | 23 | 29 | 27 | - | - | 59 | 24 |
| Accusing | 11 | 8 | 1 | 1 | - | - | 12 | 5 |
| Announcing | - | - | 1 | 1 | - | - | 1 | 0,4 |
| Ritual | - | - | 1 | 1 | - | - | 1 | 0,4 |
| Boundary | 1 | 1 | - | - | - | - | 1 | 0,4 |
| N | 133 | 100 | 108 | 100 | - | - | 241 | 100 |

Percentage of Stanley's initiations of all the initiations: 17 % (241/1383)

1. act: 31 % (133/434)
2. act: 18 % (108/584)
3. act: -      -

Free exchanges 79 % (191/241)

Table 5.  Number and Kinds of the Free Exchanges Initiated by Lulu.

| Exchange Type | Act One | | Act Two | | Act Three | | All | |
|---|---|---|---|---|---|---|---|---|
| | n | % | n | % | n | % | n | % |
| Eliciting | 5 | 25 | 11 | 26 | 7 | 29 | 23 | 27 |
| Informing | 2 | 10 | – | – | 4 | 17 | 6 | 7 |
| Directing | 6 | 30 | 9 | 21 | – | – | 15 | 17 |
| Suggesting | 4 | 20 | 12 | 29 | – | – | 16 | 19 |
| Challenging | 1 | 5 | 1 | 2 | 9 | 37 | 11 | 13 |
| Accusing | – | – | – | – | 4 | 17 | 4 | 5 |
| Announcing | – | – | 4 | 10 | – | – | 4 | 5 |
| Ritual | 2 | 10 | 4 | 10 | – | – | 6 | 7 |
| Boundary | – | – | 1 | 2 | – | – | 1 | 1 |
| N | 20 | 100 | 42 | 100 | 24 | 100 | 86 | 100 |

Percentage of Lulu's initiations of all the initiations: 6 %   (86/1383)

    1. act  (20/434): 5 %
    2. act  (42/584): 7 %
    3. act  (24/365): 7 %

Free exchanges 91 %   (78/86)

Table 6.  Number and Kinds of the Free Exchanges Initiated by Petey.

| Exchange Type | Act One | | Act Two | | Act Three | | All | |
|---|---|---|---|---|---|---|---|---|
| | n | % | n | % | n | % | n | % |
| Eliciting | 7 | 35 | – | – | 26 | 54 | 33 | 43 |
| Informing | 7 | 35 | 4 | 50 | 5 | 10 | 16 | 21 |
| Directing | 1 | 5 | – | – | 4 | 8 | 5 | 7 |
| Suggesting | – | – | – | – | 5 | 10 | 5 | 7 |
| Challenging | 2 | 10 | – | – | 8 | 17 | 10 | 13 |
| Accusing | – | – | – | – | – | – | – | – |
| Announcing | – | – | – | – | – | – | – | – |
| Ritual | 2 | 10 | 4 | 50 | – | – | 6 | 8 |
| Boundary | 1 | 5 | – | – | – | – | 1 | 1 |
| N | 20 | 100 | 8 | 100 | 48 | 100 | 76 | 100 |

Percentage of Petey's initiations of all the initiations: 5 %   (76/1383)

    1. act:  5 %   (20/434)
    2. act:  1 %   ( 8/584)
    3. act: 13 %   (48/365)

Free exchanges 87 %   (66/76)

APPENDIX III

Monologue 1.

| | | | | | |
|---|---|---|---|---|---|
| Inform | 1 | Stanley: <u>I once gave a concert</u>. | i | <u>topical sentence</u> 1 | |
| Bound el | 2 | Meg: A concert? | el 3 | Stanley:(reflectively) Yes. | clar |
| Inform | 4 | Stanley: It was a good one too. | com qual 1 | | |
| | 5 | <u>They were all there that night</u>. | i add 1 | | |
| | 6 | <u>Every single one of them</u>. | com qual 5 | | |
| | 7 | <u>It was a success</u>. | i add 1 | | |
| | 8 | <u>Yes</u>. | com com 7 | | |
| | 9 | <u>A concert</u>. | i sum | | |
| | 10 | <u>At Lower Edmonton</u>. | com qual 9 | | |
| Elicit | 11 | Meg: What did you wear? | el | | |
| Inform | 12 | Stanley: (to himself) <u>I had a unique touch</u>. | i add 7 | | |
| | 13 | <u>Absolutely unique</u>. | com | | |
| | 14 | <u>They came up to me</u>. | i add 7 | | |
| | 15 | <u>They came up to me</u> and said they were grateful. | com rest 14 | | |
| | 16 | <u>Champagne we had that night, the lot</u>. | i add 7 | | |
| Subtopic →17 | | <u>My father nearly came down to hear me</u>. | i add 7 → | | |
| | 18 | <u>Well, I dropped</u> him a card anyway. | com qual 17 | | |
| | 19 | <u>But I don't think he could make it</u>. | i adv 17 | | |
| | 20 | <u>No, I - I lost the</u> address, that was it. | com com 19 | | |
| (Pause) | 21 | Yes. | com rep 8 | | |
| | 22 | Lower Edmonton. | com rep 10 | | |
| | 23 | *Then after that you know what they did?* | | | |
| | 24 | *They carved me up.* | | | |
| | 25 | *Carved me up.* | | <u>topical sentence</u> 2 | |
| | 26 | *It was all arranged.* | | | |
| | 27 | *It was all worked out.* | | | |
| | 28 | <u>My next concert</u>. | topic change: | <u>topical sentence</u> 3 | |
| | 29 | <u>Somewhere else it</u> was. | com qual 28 | | |
| | 30 | In winter. | com qual 28 | | |
| | 31 | <u>I went down there to play</u>. | i: add 28 | | |
| | 32 | <u>Then, when I got there, the hall was closed, the place was shuttered up, not even a caretaker</u>. | i adv 28/29 | | |
| | 33 | <u>They'd locked it up</u>. | com rest 32 | | |

(Takes off his glasses and wipes
them on his pyjama jacket.)

| | | | |
|---|---|---|---|
| | 34 | A fast one. | topic change: topical sentences 4 |
| | 35 | They pulled a fast one. | i |
| | 36 | I'd like to know who was responsible for that. | com com 35 |
| | 37 | (bitterly) All right, Jack, I can take a tip. | |
| | 38 | They want me to crawl on my bended knees. | i add 34/35 |
| | 39 | Well, I can take a tip...any day of the week. | com com 38 |

(He replaces his glasses, then looks
at Meg.)

| | | | |
|---|---|---|---|
| | 40 | Look at her. | |
| | 41 | You're just an old piece of rock cake, aren't you? | topical sentences 5 |

(He rises and leans across the table to her.)

| | | |
|---|---|---|
| | 42 | That's what you are, aren't you? |

| | | | | |
|---|---|---|---|---|
| Direct | 43 | Meg: Don't you go away again, Stan. | d | |
| | 44 | You stay here. | | |
| | 45 | You'll be better off. | | |
| Re-init. | 46 | Meg: You stay with your old Meg. | d | |

Monologue 2.

| | | | | | | |
|---|---|---|---|---|---|---|
| Direct | 8 | Goldberg: Sit back, MCCann. | s | | | |
| | 9 | Relax. | d | | | |
| | 10 | What's the matter with you? | com | | | |
| Direct | 11 | Goldberg: I bring you for a few days to the seaside. | s | | | |
| | 12 | Take a holiday. | d | | | |
| | 13 | Do yourself a favour. | com | | | |
| Direct | 14 | Goldberg: Learn to relax, MCCann, or you'll never get anywhere. | d | 15  MCCann: Ah, sure I do try, Nat. topical sentence 1 | res | |
| Inform | 16 | Goldberg: (sitting at the table, right) The secret is breathing. | i | topical sentence 2 PLANE CHANGE | | |
| | 17 | *Take my tip.* | | | | |
| | 18 | *It's a well-known fact.* | | | | |
| | 19 | *Breathe in, breathe out, take a chance, let yourself go, what can you lose?* | | | | |
| | 20 | *Look at me.* | | | | |
| | 21 | When I was an apprentice yet, MCCann, every second Friday of the month my Uncle Barney used to take me to the seaside, regular as clockwork. | i | topical sentence 3 | | |
| | 22 | Brighton, Canvey Islands, Rotting- | com | qual 21 | | |
| | 23 | dean - Uncle Barney wasn't particular. | com | qual 22 | | |
| | 24 | After lunch on Shabbus we'd go and sit in a couple of | i | add 21 | | |
| | 25 | deck chairs - you know, the ones with canopies - we'd have | i | gra 24 | | |
| | 26 | a little paddle, | i | add 24 | | |
| | | we'd watch the tide | i | ic 26 | | |
| | 27 | coming in, going out, | i | ic 27 | | |
| | 28 | the sun coming down. | | | | |
| | 29 | *Golden days, believe me, MCCann.* | | PLANE CHANGE | | |

| | | | |
|---|---|---|---|
| 25 | (reminiscent) Uncle Barney. | | topical sentence 4 |
| 26 | Of course, he was an impeccable dresser. | i | add 25 |
| 27 | One of the old school. | com | qual 26 |
| 28 | He had a house just outside Basingstoke at the time. | i | add 25 |
| 29 | Respected by the whole community. | i | add 25 |
| 30 | *Culture?* | | PLANE CHANGE |
| 31 | *Don't talk to me about culture.* | | |
| 32 | *He was an allround man, what do you mean?* | | |
| 33 | *He was a cosmopolitan.* | | |

Monologue 3.

| Boundary | 12 | Goldberg:(settling in the armchair) You know one thing Uncle Barney taught me? | sum | |
|---|---|---|---|---|
| Inform | 13 | Goldberg: <u>Uncle Barney taught me that the word of a gentleman is enough.</u> | | <u>topical sentence</u> |
| | 14 | <u>That's why, when I had to go away on business, I never carried any money.</u> | i | calls 13 |
| | 15 | <u>One of my sons used to carry a few coppers.</u> | i | adv 14 |
| | 16 | For a paper, perhaps, to see how the M.C.C. was getting on overseas. | com | qual 15 |
| | 17 | <u>Otherwise my name was good.</u> | i | adv 15 |
| | 18 | <u>Besides, I was a very busy man.</u> | i | add 17 |

Monologue 4.

| Inform | 1 | Meg: He once gave a concert. | i | | topical sentence / plane change | |
|--------|---|------------------------------|---|---|--------------------------------|---|
| Elicit | 2<br>3 | Goldberg: Oh?<br>Where? | s<br>el | 4 | Meg:(falteringly)<br>In a big hall. | rep |
| Inform | 5 | Meg: His father gave him champagne. | i | add | 1 | |
| | 6 | But then they lock-ed the place up and he couldn't get out. | i | adv | 1 | |
| | 7 | The caretaker had gone home. | com | qual | 6 | |
| | 8 | So he had to wait until the morning before he could get out. (With con-fidence) They were very grateful. (Pause) | i | cans | 6 | |
| | 9 | And then they all wanted to give him a tip. | i | add | 1 | |
| | 10 | And then they all wanted to give him a tip. | i | add | 9 | |
| | 11 | And he took the tip. | i | add | 10 | |
| | 12 | And he got a fast train and he came down here. | i | add | 11 plane change | |
| Elicit | 12 | Goldberg: Really? | el | 13<br>14 | Meg: Oh yes.<br>Straight down. | rep<br>com |

Monologue 5.

| Inform | 8 | Stanley: I like it here, but I'll be moving soon. | | topical sentence 1 | |
|---|---|---|---|---|---|
| | | | i | add 8 | |
| | 9 | Back home. | | | |
| | 10 | I'll stay there, too, this time. | i | add 8 | |
| | 11 | No place like home. (He laughs.) | com | com 9/10 | |
| | 12 | I wouldn't have left but business calls. | i | add 10 | |
| | 13 | Business called, and I had to leave for a bit. | com | rest 12 | |
| Elicit | 14 | MCCann: You in business? | el 15 16 | Stanley: No. I think I'll give it up. | rep com |
| | 17 | I've got a small private income, you see. | com | qual 12 | |
| | 18 | I think I'll give it up. | com | rept 16 | |
| | 19 | Don't like being away from home. | com | com 16 | |
| | 20 | I used to live very quietly - played records, that's about all. | i | topical sentence 2 | |
| | 21 | Everything delivered to the door. | com | com 20 | |
| | 22 | Then I started a little private business, in a | i | add 20 | |
| | 23 | small way, and it compelled me to come down here - | i | add 22 | |
| | 24 | kept me longer than I expected. | i | gra 23 | |
| | 25 | You never get used to living in someone else's house. | com | com 23 | |
| | | | | PLANE CHANGE | |
| | 26 | *Don't you agree?* | | | |
| | 27 | I lived so quietly. | com | rest 20 | |
| | 28 | You can only appreciate what you've had when things change. | com | com 22 | |
| | | | | PLANE CHANGE | |
| | 29 | *That's what they say, isn't it?* | | | |
| Elicit | 30 | Stanley: Cigarette? | el 31 | MCCann: I don't smoke. | rep |

(Stanley lights a cigarette.  Voices from the back.)

Monologue 6.

| | | | | | |
|---|---|---|---|---|---|
| Boundary | 1 | Stanley: You know what? | sum | | |
| Suggest | 2 | Stanley: To look at me, I bet you wouldn't think I'd led such a quiet life. | sugg | | |
| Inform | 3 | Stanley: The lines on my face, eh? | s | | |
| | 4 | Stanley: It's the drink. | i | | |
| | 5 | Been drinking a bit down here. | com | | |
| Inform | 6 | Stanley: But what I mean is ... | s | | |
| | 7 | You know how it is ... away from your own ... all wrong, of course ... | s | | |
| | 8 | I'll be all right when I get back ... | s | | |
| | 9 | But what I mean is, the way some people look at me you'd think I was a different person. | i | | |
| | 10 | I suppose I have changed but I'm still the same man that I always was. | com | | |
| Elicit | 11 | Stanley: I mean, you wouldn't think to look at me, really ... | el | | |
| Re-init | 12 | Stanley: I mean, not really, that I was the sort of bloke to cause any trouble, would you? (MCCann looks at him.) | el | | |
| Elicit | 13 | Stanley: Do you know what I mean? | el 14 | MCCann: No. | rep |

Monologue 7.

| | | | | | |
|---|---|---|---|---|---|
| Elicit | 5 | Stanley: Where do you come from? | el | | |
| Challenge | 6 | MCCann: Where do you think? | cha | | |
| Inform | 7 | Stanley: I know Ireland very well. | i | topical sentence | 1 |
| | 8 | I've many friends there. | i | add 7 | |
| | 9 | I love that country and I trust and admire its people. | i | add 7 | |
| | | | com | rest 9 | |
| | 10 | I trust them. | | | |
| | 11 | They respect the truth and they have a sense of humour. | i | add 9 | |
| | 12 | I think their policemen are wonderful. | i | add 9 | |
| | 13 | I've been there. | i | add 7 | |
| | 14 | I've never seen such sunsets. | i | add 7 | |
| Direct | 15 | Stanley: What about coming to have a drink with me? | d | | |
| | 16 | There's a pub down the road serves draught Guinness. | com | | |
| | 17 | Very difficult to get in these parts. | com | | |

He breaks off.  The voices draw nearer.  Goldberg and Petey enter from the back door.

Monologue 8.

| Boundary | 1 | Goldberg: I was tell-ing Mr Boles about my old mum. | ms | topical sentence 1 |
|----------|---|------|----|------|
| Inform | 2 | Goldberg: What days. | | com com 1 |
| | 3 | Yes. | | com com 1 |
| | 4 | When I was a youngster, of a Friday, I used to go for a walk down the canal with a girl who lived down my road. | i | topical sentence 2 |
| | 5 | A beautiful girl. | | com qual 4 |
| | 6 | What a voice that bird had! | | com qual 4 |
| | 7 | A nightingale, my word of honour. | | com qual 6 |
| | 8 | *Good?* | | |
| | 9 | *Pure?* | | |
| | 10 | *She wasn't a Sunday school teacher for nothing.* | | |
| | 11 | Anyway, I'd leave her with a little kiss on the cheek - I never took liberties - | | i add 4 |
| | 12 | We weren't like the young men these days in those days. | | com com 11 |
| | 13 | We knew the meaning of respect. | | com com 12 |
| | 14 | So I'd give her a peck and I'd bowl back home. | | com rest 11 |
| | 15 | Humming away I'd be, past the children's playground, I'd tip my hat to the toddlers, I'd give a helping hand to a couple of stray dogs, everything came natural. | | i add 11 / i ic 15 / i ic 15 / i sum 15-17 |
| | 16 | I can see it like yesterday. | | com com 15-17 |
| | 17 | The sun falling behind the dog stadium. | | com com 15-17 |
| (He leans back contentedly.) | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| Inform | 18 | MCCann: Like behind the town hall. | i | | | |
| Bound el | 19 | Goldberg: What town hall? | el 20 | MCCann: In Carrickmacross. | | clar |
| Challenge | 21 | Goldberg: There's no comparison. | cha | | | |
| Inform | 22 | Goldberg: Up the street, into my gate, inside the door, home. | | i add 15 | | |
| | 23 | "Simey", my old mum used to shoud, "Quick before it gets cold!" | | quo<br>i 22 | | |
| | 24 | *And there on the table what would I see?* | | | | |
| | 25 | *The nicest piece of gefielte fish you could wish to find on a plate.* | | | | |
| Suggest | 26 | MCCann: I thought your name was Nat. | sugg 27 | Goldberg: She called me Simey. | | res |

Monologue 9.

| Elicit | 19 | Goldberg: Not bad go-ing, eh? | el | |
| | 20 | For a man past fifty. | com | |
| Inform | 21 | Goldberg: But a birth-day, I always feel, is a great occasion, taken too much for granted these days. | i | topical sentences 1 |
| | 22 | What a thing to celeb-rate - birth! | i | |
| | 23 | Like getting up in the morning. | i | topical sentence 2 |
| | 24 | Marvellous! | com | 22/23 |
| | 25 | Some people don't like the idea of getting up in the morning. | i | add 23 |
| | 26 | I've heard them. | com | com 25 |
| | 27 | Getting up in the morn-ing, they say, what is it? | i | add 25 |
| | 28 | Your skin's crabby, | i | add 27 |
| | 29 | you need a shave, your | i | ic 28 |
| | 30 | eyes are full of muck, | i | ic 29 |
| | 31 | your mouth's like a | i | ic 30 |
| | 32 | boghouse, the palms of your hands are full of | i | ic 31 |
| | 33 | sweat, your nose's clogged up, your feet | i | ic 32 |
| | 34 | stink, what are you but | i | ic 33 |
| | 35 | a corpse waiting to be washed? | i | sum 28-34 |
| | 36 | Whenever I hear this point of view I feel cheerful. | i | add 28 |
| | 37 | Because I know what it's like to wake up with the sun shining to the sound of the lawnmower, | i | caus 29 |
| | 38 | all the little birds, | i | add 37 |
| | 39 | the smell of the grass, | i | ic 38 |
| | 40 | church bells, tomato | i | ic 39 |
| | 41 | juice - | i | ic 40 |
| Direct | 31 | Stanley: Get out. | d | |

Monologue 10.

| | | | | |
|---|---|---|---|---|
| Boundary | 1 | Goldberg: Mr Webber, sit down a minute. | d | |
| Challenge | 2 | Stanley: Let me - just make this clear. | s | |
| | 3 | You don't bother me. | cha | |
| | 4 | To me you're nothing but a dirty joke. | com | |
| Inform | 5 | Stanley: But I have a responsibility towards the people in this house. | i | |
| | 6 | They've been down here too long. | com | |
| | 7 | They've lost their sense of smell. | com | |
| | 8 | I haven't. | com | |
| Challenge | 9 | Stanley: And nobody's going to take advantage of them while I'm here. | cha | |
| Suggest | 10 | Stanley:(a little less forceful) Anyway, this house isn't your cup of tea. | sugg | |
| Reinforce | 11 | Stanley: There's nothing here for you, from any angle, from any angle. | sugg | |
| Direct | 12 | Stanley: So why don't you just go, without any more fuss? | d | |
| Direct | 13 | Goldberg: Mr Webber, sit down. | d | |

Monologue 11.

| | | | | | |
|---|---|---|---|---|---|
| Boundary | 1 | Goldberg: Now, Mrs Boles, it's all yours. | d | | |
| Inform | 2 | Meg:I don't know what to say. | i | | |
| Direct | 3<br>4 | Goldberg:Look at him.<br>Just look at him. | d<br>com | | |
| Elicit | 5 | Meg:Isn't the light in his eyes? | el 6 | Goldberg:No, no. | rep |
| Direct | 7 | Goldberg: Go on. | d | | |
| Inform | 8<br>9<br>10<br>11<br>12<br>13<br>14 | Meg:Well - it's very nice to be here tonight, in my house, and I want to propose a toast to Stanley, because it's his birthday, and he's lived here for a long while now, and he's my Stan now.<br>And I think he's a good boy, although he's sometimes bad. | i<br>i<br>i<br>i<br>i | topical sentences<br><br>caus 9<br>add 10<br>add 10<br><br><br>add 10<br>adv 13 | |
| | | (An appreciative laugh from Goldberg.) | | | |
| | 15<br>16<br>17 | And he's the only Stanley I know, and I know him better than all the world, although he doesn't think so. | i<br>i<br>i | add 10<br>add 15<br>adv 16 | |
| | | ("Hear - hear" from Goldberg.) | | | |
| | 18<br>19<br>20<br>21 | Well, I could cry because I'm so happy, having him here and not gone away on his birthday, and there isn't anything I wouldn't do for him, and all you good people here tonight ... | i<br>i<br>i<br>i<br>i | add 10<br>add 18<br>add 18<br>add 18<br>add 18 | |
| | | (She sobs.) | | | |
| Announce | 22<br>23 | Goldberg: Beautiful!<br>A beautiful speech. | ann<br>com | | |

Monologue 12.

| | | | | |
|---|---|---|---|---|
| Boundary | 1 | Goldberg: Right. | m | |
| | 2 | Now Stanley's sat down. | ms | |

(Taking the stage.)

| | | | | |
|---|---|---|---|---|
| Inform | 3 | Goldberg: Well, I want to say that I've never been so touched to the heart as by the toast we've just heard. | i | topical sentence 1 <br><br> PLANE CHANGE |
| | 4 | *How often, in this day and age, do you come across real, true warmth?* | *el* | |
| | 5 | *Once in a lifetime.* | *rep* | |
| | 6 | *Until a few minutes ago, ladies and gentlemen, I, like all of you, was asking the same question.* | *s* | |
| | 7 | *What's happened to the love, the bonhomie, the unashamed affection of the day before yesterday, that our mums taught us in the nursery?* | *el* | |
| | 8 | *McCann: Gone with the wind.* | *rep* | |
| | 9 | *Goldberg: That's what I thought until today.* | *com* | PLANE CHANGE |
| | 10 | I believe in a good laugh, a day's fishing, a bit of gardening. | i | topical sentence 2 |
| | 11 | I was very proud of my old greenhouse, made out of my own spit and faith. | i | add 10 |
| | 12 | That's the sort of man I am. | i | add 10/11 |
| | 13 | Not size but quality. | com | qual 12 |
| | 14 | A little Austin, tea | i | add 10 |
| | 15 | in Fullers, a library | i | add 10 |
| | 15 | book from Boots, and | i | add 10 |
| | 16 | I'm satisfied. | i | sum 14-15 |
| | 17 | But just now, I say just now, the lady of the house said her piece, and I for one | i | add 3 |
| | 18 | am knocked over by the sentiments she expressed. | i | add 17 |

| | | | | |
|---|---|---|---|---|
| | 19 | Lucky is the man who is at the receiving end, that's what I say. | i | add 17 |
| (Pause) | | | | PLANE CHANGE |
| | 20 | *How can I put it to you?* | s | |
| | 21 | *We all wander on our tod through this world.* | sugg | |
| | 22 | *It's a lonely pillow to kip on.* | com | |
| | 23 | *Right?* | el | |
| | 24 | *Lulu: (admiringly) Right.* | rep | |
| | 25 | *Goldberg: Agreed.* | com | |
| | 26 | *But tonight, Lulu, MCCann, we've known a great fortune.* | i | |
| | 27 | *We've heard a lady extend the sum total of her devotion, in all its pride, plume and peacock, to a member of her own living race.* | re-inf | |
| Ritual | 25 | Goldberg: Stanley, my heartfelt con-gratulations. | rit | |
| | 26 | I wish you, on be-half of all of us, a happy birthday. | | |
| Reinforce | 27 | Goldberg: I'm sure you've never been a prouder man than you are today. | sugg | |
| Reinforce | 28 | Goldberg: Mazoltov! | rit | |
| | 29 | And may we only meet at Simchacs! | com | |
| (Lulu and Meg applaud.) | | | | |
| Direct | 30 | Goldberg: Turn out the light, MCCann, while we drink the toast. | d | |
| Inform | 31 | Lulu: That was a wonderful speech. | i | |

Monologue 13.

| Direct | 8 | Goldberg: Listen to this. | d | |
|---|---|---|---|---|
| Inform | 9 | Goldberg: <u>Friday, of an afternoon, I'd take myself for a little constitutio-nal down over the park.</u> | i | topical sentence |
| Direct | 10 | Goldberg: Eh, do me a favour, just sit on the table a minute, will you? | d | |

(Lulu sits on the table.  He stretches and continues.)

| Re-init | 11 | Goldberg: A little constitutional. | com | rept 9 |
| | 12 | <u>I'd say hullo to the little boys, the little girls - I</u> | i | add 9 |
| | 13 | <u>never made distinct-ions - and then back I'd go, back to my</u> | i | gra 12 |
| | 14 | <u>bungalow with the flat roof.</u> | i | add 12 |
| | 15 | <u>"Simey", my wife used to shout, "Quick before it gets cold!"</u> | i | add 9 |
| | 16 | *And there, on the table, what would I see?* | | PLANE CHANGE |
| | 17 | *The nicest piece of roll mop and pickled cucumber you could wish to find on a plate.* | | PLANE CHANGE |
| Suggest | 18 | Lulu: I thought your name was Nat. | sugg 19 | Goldberg:She call-ed me Simey. | res |

Monologue 14.

| | | | | |
|---|---|---|---|---|
| Inform | 1 | MCCann: I knew a place. | s | |
| | 2 | Roscrea. | s | |
| | 3 | Mother Nolan's. | i | |
| Inform | 4 | Meg: There was a night light in my room when I was a little girl. | i | topical sentence |
| Inform | 5 | MCCann: One time I stayed there all night with the boys. | i | |
| | 6 | Drinking and singing all night. | com | |
| Inform | 7 | Meg: And my nanny used to sit up with me and sing songs to me. | i (add 4) | |
| Inform | 8 | MCCann: And a plate of fry in the morning. | i | |
| | 9 | Now where am I? | com | |
| Inform | 10 | Meg: My little room was pink. | i | add 4 |
| | 11 | I had a pink carpet and pink curtains, | i | add 10 |
| | 12 | and I had musical boxes all over the room. | i | add 10 |
| | 13 | And they played me to sleep. | i | add 12 |
| | 14 | And my father was a very big doctor. | i | add 12 |
| | 15 | That's why I never had any complaints. | i | caus 13 |
| | 16 | I was cared for, | i | add 14 |
| | 17 | and I had little sisters and brothers in other rooms, all | i | add 14 |
| | 18 | different colours. | com | qual 17 |

Monologue 15.

| Inform | 18 | Meg: I've been up once with his cup of tea. | i | add 8 topical sentence 1 (→ 8) |
|---|---|---|---|---|
| | 19 | But Mr MCCann opened the door. | i | adv 18 |
| | 20 | He said they were talking. | i | add 19 |
| | 21 | He said he'd made him one. | i | add 19 |
| | 22 | He must have been up early. | com | com 21 |
| | 23 | I don't know what they were talking about. | com | com 20 |
| | 24 | I was surprised. | i | caus 19-21 |
| | 25 | Because Stanley is usually fast asleep when I wake him. | i | caus 24 |
| | 26 | But he wasn't this morning. | i | adv 25 |
| | 27 | I heard him talking. | com | com 26 |
| (Pause) | 28 | *Do you think they know each other?* | | PLANE CHANGE |
| | 29 | *I think they're old friends.* | | topical sentence 2 PLANE CHANGE |
| | 30 | Stanley had a lot of friends. | com | com 29 |
| | 31 | I know he did. | com | com 30 |
| | 32 | I didn't give him his tea. | i | caus 21 |
| | 33 | He'd already had one. | com | rest 21 |
| | 34 | I came down again and went on with my work. | i | caus 32/33 |
| | 35 | Then, after a bit, they came down for breakfast. | i | add 34 |
| | 36 | Stanley must have gone to sleep again. | i | caus 35 |
| (Pause) | | | | |

Monologue 16.

| | | | | | |
|---|---|---|---|---|---|
| Elicit | 5 | Petey: How is he this morning? | el | | |
| Bound el | 6 | Goldberg: Who? | el 7 | Petey: Stanley. | clar |
| Elicit | 8 | Petey: Is he any better? | el 9 | Goldberg:(a little uncertainly) Oh ... a little better, I think, a little better. | rep |
| Inform | 10 | Goldberg: <u>Of course,</u> <u>I'm not really quali-</u> <u>fied to say, Mr Boles.</u> | i | topical sentence | |
| | 11 | I mean, I haven't got the ... the qualifi- cations. | com | qual 10 | |
| | 12 | The best thing to do would be if someone with the proper...mn ...qualifications... was to have a look at him. | i | caus 10 | |
| | 13 | Someone with a few letters after his name. | com | qual 12 | |
| | 14 | It makes all the dif- ference. | com | com 13 | |
| | 15 | <u>Anyway, Dermot's with</u> <u>him at the moment.</u> | i | add 10 | |
| | 16 | He's keeping him company. | com | qual 15   PLANE CHANGE | |
| Bound el | 17 | Petey: Dermot? | el 18 | Goldberg: Yes. | clar |
| Suggest | 19 | Petey:It's a terrible thing. | sugg20 21 | Goldberg:Yes. The birthday ce- lebration was too much for him. | res com |
| Elicit | 22 | Petey:What came over him? | el 23 24 25 26 | Goldberg:(sharp- ly)What came over him? Breakdown, Mr Boles. Pure and simple. Nervous break- down. | s rep com com |
| Elicit | 27 | Petey:But what brought it on so suddenly? | el | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| Inform | 28 | Goldberg:(rising and moving upstage.) Well, Mr Boles, it can happen in all sorts of ways. | com | com 31 | | |
| | 29 | A friend of mine was telling me about it just the other day. | com | com 28 | | |
| | 30 | We'd both been concerned with another case - not entirely similar, of course, but ... quite alike, quite alike. | com | qual 29 | | |
| (He pauses.) | | | | | | |
| | 31 | Anyway, he was telling me, you see, this friend of mine, that sometimes | i | topical sentence | | |
| | 32 | it happens gradual - day | com | rest 31 | | |
| | 33 | by day it grows and grows ... day by day. | com | rest 32 | | |
| | 34 | And then other times it happens all at once. | i | add 31 | | |
| | 35 | Poof! | com | qual 34 | | |
| | 36 | Like that! | com | qual 35 | | |
| | 37 | The nerves break. | com | com 35/36 | | |
| | 38 | There's no guarantee how it's going to happen, but with certain people ... it's a foregone conclusion. | i | add 31/33  PLANE CHANGE | | |
| Elicit | 39 | Petey: Really? | el 40 41 | Goldberg: Yes. This friend of mine - he was tellin me about it just the other day. | | rep com |

Monologue 17.

| | | | | |
|---|---|---|---|---|
| **D**irect | 3 | Goldberg: I want your opinion. | s | |
| | 4 | Have a look in my mouth. | d | |
| (He opens his mouth wide.) | | | | |
| Re-init | 5 | Goldberg: Take a good look. | d | |
| (MCCann looks.) | | | | |
| Elicit | 6 | Goldberg: You know what I mean? | el | |
| (MCCann peers.) | | | | |
| Inform | 7 | Goldberg: You know what? | s | |
| | 8 | I've never lost a tooth. | i | |
| | 9 | Not since the day I was born. | com | |
| | 10 | Nothing's changed. | com | |

(He gets up.)

| | | | | |
|---|---|---|---|---|
| Inform | 11 | Goldberg: That's why I've <u>reached my position</u>, MCCann. | i | topical sentences |
| | 12 | <u>Because I've always been as fit as a fiddle</u>. | i | |
| | 13 | <u>All my life I've said the same</u>. | i | |
| | 14 | <u>Play up, play up, and play the game</u>. | i | add 13 |
| | 15 | <u>Honour thy father and thy mother</u>. | i | add 13 |
| | 16 | <u>All along the line</u>. | com | com 15 |
| | 17 | <u>Follow the line, the line, MCCann, and you can't go wrong</u>. | i | add 13 |
| | 18 | *What do you think, I'm a self-made man?* | *el* | PLANE CHANGE |
| | 19 | *No!* | *rep* | |
| | 20 | *I sat where I was told to sit.* | | |
| | 21 | *I kept my eye on the ball.* | | |
| | 22 | *School?* | *el* | |
| | 23 | *Don't talk to me about school.* | *rep* | |
| | 24 | *Top in all subjects.* | | |
| | 25 | *And for why?* | *el* | |
| | 26 | *Because I'm telling you, follow my line?* | *rep* | |
| | 27 | *Follow my mental?* | *com* | |

| | | | | | |
|---|---|---|---|---|---|
| | 28 | Learn by heart. | i | add 13 | PLANE CHANGE |
| | 29 | Never write down a thing. | i | add 13 | |
| | 30 | And don't go too near the water. | i | add 13 | |
| | 31 | And you'll find – that what I say is true. | i | caus 13 | |
| | 32 | Because I believe that the world ... (vacant) | i | caus 31 | |
| | 33 | Because I believe that the world...(desperate) | i | caus 31 | |
| | 34 | BECAUSE I BELIEVE THAT THE WORLD...(lost) | | | |
| (He sits in chair.) | | | | | PLANE CHANGE |
| Direct | 1 | Goldberg: Sit down, MCCann, sit here where I can look at you. | d | | |
| (MCCann kneels in front of the table.) | | | | | |
| Inform | 2 | *Goldberg: (with growing certainty.) My father said to me, Benny, Benny, he said, come here.* | | | PLANE CHANGE |
| | 3 | He was dying. | i | | |
| | 4 | I nelt down. | i | topical sentences | |
| | 5 | By him day and night. | i | | |
| | 6 | *Who else was there?* | | | PLANE CHANGE |
| | 7 | *Forgive, Benny, he said, and let live.* | | | |
| | 8 | *Go home to your wife.* | | | |
| | 9 | *Keep an eye open for schnorrers and for layabouts.* | | | |
| | 10 | *Yes, Dad.* | | | |
| | 11 | *I will, Dad.* | | | |
| | 12 | He didn't mention names. | com | 7/8/9 | |
| | 13 | *I lost my life in the service of others, he said.* | | | PLANE CHANGE |
| | 14 | *I'm not ashamed.* | | | |
| | 15 | *Do your duty and keep your observations.* | | | |
| | 16 | *Always bid good morning to your neighbours.* | | | |
| | 17 | *Never, never, forget your family, for they are the rock, the constitution, the core!* | | | |
| | 18 | *If you're ever in diffi-culties, Uncle Barney will see you in the clear.* | | | |
| | 19 | I knelt down. | com | rept 4 | |
| (He kneels, facing MCCann.) | | | | | |
| | 20 | I swore on the good book. | i | add 3/4/5 | |
| | 21 | And I knew the word I had to remember – Respect! | i | add 3/4/5 | |

| | | | | | |
|---|---|---|---|---|---|
| | 22 | *Because, MCCann (gently) – Seamus – who came be- fore your father?* | *el* | | |
| | 23 | *His father.* | *rep* | | |
| | 24 | *And who came before him?* | *el* | | |
| | 25 | *Before him?* | *rein (el)* | | |
| | 26 | *(vacant – triumphant) Who came before your father's father but your father's mother!* | *ann* | | |
| | 27 | *Your great-gran-granny.* | *com* | PLANE CHANGE | |

(Silence. He slowly rises.)

| | | | | | |
|---|---|---|---|---|---|
| | 28 | And that's why I have reached my position, MCCann. | com | rept | 11 |
| | 29 | Because I've always been as fit as a fiddle. | com | rept | 11 |
| | 30 | My motto. | com | qual | 29 |
| | 31 | Work hard and play hard. | com | qual | 30 |
| | 32 | Not a day's illness. | com | qual | 30 |

(Goldberg sits.)

| | | | | |
|---|---|---|---|---|
| Direct | 33 | Goldberg: All the same, give me a blow. | d | |

| | | | | |
|---|---|---|---|---|
| (Pause) Re-in | 34 | Goldberg: Blow in my mouth. | d | |

(MCCann stands, puts his hands on his knees, bends, and blows in Goldberg's mouth.)

| | | | | |
|---|---|---|---|---|
| Re-in | 35 | Goldberg: One for the road. | d | |

(MCCann blows again in his mouth. Goldberg breathes deeply, smiles.)

| | | | | |
|---|---|---|---|---|
| Announce | 36 | Goldberg: Right! | ann | |

DISKURSSIANALYYSI JA KOHEESION TUTKIMUS NÄYTELMÄANALYYSIN VÄLINEINÄ

Näytelmäkirjallisuus ei ole viime vuosikymmeninä ollut kielitieteel-
lisen mielenkiinnon kohteena.  Eräänä syynä tähän on epäilemättä ollut
se, että kielitieteellisin keinoin on ollut vaikeata, jopa mahdotonta
analysoida perusolemukseltaan dynaamista näytelmää.  Viimeaikainen
kehitys diskurssianalyysin ja koheesion tutkimuksessa on kuitenkin
antanut aihetta olettaa, että niiden avulla voidaan analysoida näytel-
män liikkuvaa, jännitteistä ja dynaamista maailmaa, joka rakentuu
henkilöiden välisiin suhteisiin ja vaikutuksiin ja joka välittyy ylei-
sölle näytelmän henkilöiden välisenä keskusteluna.

Näytelmää tulkitaan tässä tutkimuksessa käyttäen diskurssianalyysia
ja koheesion tutkimusta apuvälineinä.  Tulkinnan kohteena on Harold
Pinterin *The Birthday Party*.

Tutkielman diskurssianalyysimetodi perustuu Sinclairin ja Coulthardin
luomaan malliin, jota on kuitenkin huomattavasti muutettu ja sovellettu
vastaamaan modernin draaman asettamia vaatimuksia.  Järjestelmä on hie-
rarkinen ja koostuu seuraavista yksiköistä, joista jokainen määritel-
lään meneillään olevan diskurssin osana.

*Akti* (act) on pienin diskurssiyksikkö.  Se vastaa suunnilleen kieli-
opin yksikköä lause.  Tutkielmassa esiintyvät seuraavat aktit: marker,
metastatement, starter; accuse, announce, silent stress, challenge,
directive, elicitation, informative, query, clarification, ritual,
summons, accept, reply, response, excuse, clarification, comment ja
prompt.

*Siirto* (move) on pienin vapaa diskurssiyksikkö.  Se koostuu yhdestä
tai useammasta aktista.  Siirtoja ovat aloitus-, vastaus- ja kommentti-
siirrot (opening, responding ja follow-up moves), sekä kehys- ja
kohdistussiirrot (framing ja focusing moves).

*Siirtoryhmä* (exchange) koostuu aloituksesta, vastauksesta ja kommen-
tista.  Tyypillisesti siirtoryhmään kuuluu kaksi tai useampia siirtoja,
jotka riippuvat toisistaan ja ovat eri keskustelijoiden tekemiä.  Tut-
kielmassa esiintyvät seuraavat pääsiirtoryhmät: rajasiirtoryhmät
(boundary exchanges), vapaat keskustelusiirtoryhmät (free conversational
exchanges) ja sidotut keskustelusiirtoryhmät (bound conversational ex-
changes).  Vapaita keskustelusiirtoryhmiä ovat syyttävät (accusing),
julistavat (announcing), uhmaavat (challenging), ohjaavat (directing),

kysyvät (eliciting), tiedottavat (informing), rituaaliset (ritual) ja
yllyttävät (suggesting) siirtoryhmät. Sidottuja keskustelusiirto-
ryhmiä ovat sidottu aloitus (bound initiation), uudelleenaloitus (re-
initiation), vahvistus (reinforcing exchange), toistaminen (repeating
exchange) ja sidottu kysymys (bound elicitation).

*Episodi* (episóde) koostuu yhdestä tai useammasta siirtoryhmästä.
Kaikki samaan episodiin kuuluvat siirtoryhmät käsittelevät samaa aihetta.
Kun aihe vaihtuu, alkaa uusi episodi. Episodin rajoja voivat vahvistaa
kehys- ja kohdistussiirrot.

*Tapaus* (encounter) koostuu yhdestä tai useammasta episodista. Se on
laajin diskurssiyksikkö ja vastaa suunnilleen näytelmäkielen termiä
kohtaus.

Varsinaisen hierarkian ulkopuolella ovat *monologi* (monologue) ja
*jakso* (sequence). Jakso on tyylillinen yksikkö, joka muodostuu sellais-
ten diskurssiyksiköiden muodostamasta kokonaisuudesta, joka selvästi
erottuu ympäristöstään.

Aktit, siirrot ja siirtoryhmät kuuluvat *prospektiivisiin* rakentei-
siin, joilla keskustelijat rakentavat keskusteluaan. Näitä suuremmat
yksiköt kuuluvat *retrospektiivisiin* rakenteisiin, jotka hahmottuvat
keskustelijoille vasta jälkikäteen heidän tarkastellessaan käytyä kes-
kustelua.

Diskurssianalyysi muodostaa sen perustan, jonka puitteissa voidaan
tarkastella koheesion vaikutusta ja esiintymistä. Järjestelmän hie-
rarkisuudesta johtuen koheesio vaikuttaa sekä diskurssiyksiköiden välil-
lä että niiden sisällä. Näytelmätekstin katsotaan olevan määritelmän-
sä mukaan *koherentti*, koska se on tietoisesti luotu kaunokirjallinen
kokonaisuus. *Diskurssikoherenssia*, diskurssirakenteen koherenssia
ilman koheesion vaikutusta, esiintyy absurdissa draamassa runsaasti.
*Interaktiorakenteen ikonisuus*, diskurssiyksiköiden välinen samankaltai-
suus, on puolestaan tyylillinen ilmiö, joka esiintyy sekä siirtoryhmien
sisällä että välillä.

Monologien analysoinnissa käytetään yksikköinä *tiedottavia* (inform-
ing) jäseniä, joiden välityksellä monologin aihe etenee, sekä *kommen-
toivia* (commenting) jäseniä, jotka muodostavat poikkeaman aiheesta.
Lisäksi saattaa monologin varsinainen taso (main mode) vaihtua inter-
aktiiviseksi tasoksi (interactive mode) joko puhujan itsensä tai hänen
kuulijoidensa toimesta.

The *Birthday Party* on analysoitu edellä kuvattuja yksiköitä käyttäen.
Analyysin ja sen tulkinnan suhteita selvitetään kahden käsitteen avulla,
jotka ovat *mikrokosmos* ja *makrokosmos*. Mikrokosmoksella tarkoitetaan
näytelmän maailmaa, sen henkilöitä ja tapahtumia. Analyysiyksiköiden
avulla tehty *kuvaus* on mikrokosmoksen kuvaus. Näytelmän *tulkinta* teh-
dään mikrokosmoksen ulkopuolisesta maailmasta, makrokosmoksesta käsin.
Näytelmän suhdetta yleisöönsä käsitellään makrokosmoksesta käsin. Tul-
kinnassa keskitytään näytelmän rakenteellisiin seikkoihin kuten rytmiin,
tempoon ja intensiteettiin; henkilöiden yksilöllisiin ja eri henkilöi-
den välisiin kontrastiivisiin orientaatiomalleihin; analysoidulle
näytelmälle tyypillisiin absurdeihin piirteisiin kuten mystisyyteen,
uhkaavuuteen ja huumoriin. Seuraavassa otetaan esille muutamia esi-
merkkejä siitä, kuinka näitä seikkoja voidaan kuvata ja tulkita tut-
kielman analyysimallin avulla.

Seuraava esimerkki on näytelmän kolmannesta näytöksestä ja se kuvaa
tilannetta, missä keskustelun rytmi, tempo ja intensiteetti yhdessä
suunnataan vaikuttamaan puhuttelun kohteeseen: Goldberg ja MCCann yrit-
tävät saada aivopesemänsä Stanleyn uskomaan, että he ovat Stanleyn
hyväntekijöitä.

| Suggest | MCCann: We'll provide the skipping rope. | sugg |
|---------|------------------------------------------|------|
| Bound in | Goldberg: The vest and pants. | sugg |
| Bound in | MCCann: The ointment. | sugg |
| Bound in | Goldberg: The hot poultice. | sugg |
| Bound in | MCCann: The fingerstall. | sugg |
| Bound in | Goldberg: The abdomen belt. | sugg |
| Bound in | MCCann: The ear plugs. | sugg |
| Bound in | Goldberg: The baby powder. | sugg |
| Bound in | MCCann: The back-scratcher. | sugg |
| Bound in | Goldberg: The spare tyre. | sugg |
| Bound in | MCCann: The stomach pump. | sugg |
| Bound in | Goldberg: The oxygen tent. | sugg |

| | | |
|---|---|---|
| Bound in | MCCann: The prayer wheel. | sugg |
| Bound in | Goldberg: The plaster of Paris. | sugg |
| Bound in | MCCann: The crash helmet. | sugg |
| Bound in | Goldberg: The crutches. | sugg |
| Bound in | MCCann: A day and night service. | sugg |
| Reinforce | Goldberg: All on the house. | sugg |
| Reinforce | MCCann: That's it. | sugg |
| Suggest | Goldberg: We'll make a man of you. | sugg |
| Bound in | MCCann: And a woman. | sugg |

(s. 83)

Esimerkistä ilmenee kohtauksen tasaisen tuudittava rytmi, jonka saa aikaan varsinaiseen aloitukseen elliptisesti sidottujen aloitusten muodostama ketju. Tempo on nopea, siirrot ovat elliptisiä ja muodostuvat vain yhdestä aktista. Intensiteetin muodostumiseen vaikuttavat useat seikat. Kaikki esimerkissä olevat aloitukset ovat yllytyksiä, jotka määritelmänsä mukaan tehdään siinä tarkoituksessa että puhuteltava reagoisi niihin. Suunta kulkee siis voimakkaasti puhujista puhuteltavaan päin. Tasaisen rytmillisesti vaihtuvat puheenvuorot ja interaktiorakenteen ikonisuus lisäävät sidoksisuuden, tasaisen rytmin ja nopean tempon ohella intensiteetin korkeutta. Tarkasteltaessa kuitenkin keskustelun koheesiota, huomataan että sitä ei ole: ainoastaan diskurssikoherenssi pitää esimerkin kokonaisuutena. Pahaenteisen absurdi vaikutelma lisääntyy katsottaessa tarkemmin, mitä puhuteltavalle luvataan: valikoima ulottuu hyppynarusta selän rapsuttajaan ja kainalosauvoihin. Itseasiassa puhujat itse ilmaisevat lupaustensa merkityksettömyyden viimeisissä siirroissaan (Goldberg: *We'll make a man of you*. MCCann: *And a woman.*).

Esimerkkinä kontrastiivisesta orientaatiosta ja verbaalisesta manipulaatiosta on keskustelu Megin ja Goldbergin välillä:

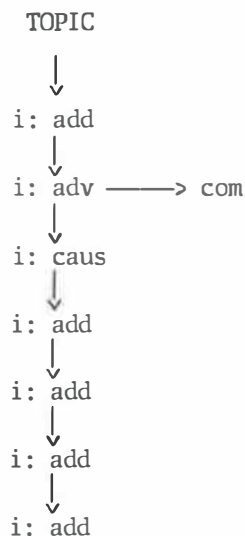| Elicit | Goldberg: What does he do, your husband? | el | Meg: He's a deck-chair attendant. | rep | Goldberg: Oh, very nice! | ack |
|---|---|---|---|---|---|---|
| Inform | Meg: Yes, he's out in all weathers. (She begins to take her purchases from her bag.) | i | | | | |
| | | | Goldberg: Of course. | ack | | |
| Elicit | Goldberg: And your guest? Is he a man? | s el | | | | |
| Bound el | Meg: A man? | qu | | | | |
| Bound in | Goldberg: Or a woman? | el | Meg: No. A man. | rep com | | |
| Elicit | Goldberg: Been here long? | el | Meg: He's been here about a year now. | rep | Goldberg: Oh yes. A resident. | ack com |
| Elicit | Goldberg: What's his name? | el | Meg: Stanley Webber | rep | Goldberg: Oh yes? | ack |
| Elicit | Goldberg: Does he work here? | el | Meg: He used to work. He used to be a pianist. In a concert party on the pier. | rep com com | Goldberg: Oh yes? On the pier, eh? | ack com |
| Elicit | Goldberg: Does he play a nice piano? | el | Meg: Oh, lovely. | rep | | |

(s. 31)

Esimerkki näyttää kuinka Goldberg pystyy johdattelemaan Megiä halua-
maansa suuntaan (Goldberg haluaa varmistaa, että Megin vieras on Stanley
Webber). Goldberg tekee lähes kaikki aloitukset. Ne ovat kaikki ky-
symyksiä, joihin yhteistyöhaluisen keskustelutoverin oletetaan antavan
asiaankuuluva vastaus. Samalla Goldberg huolehtii siitä, että jokai-
nen Megin antama vastaus saa myös kommentin. Täten hän mitätöi Megin
mahdollisuudet ottaa aloite: Megin on vaikeata sanoa enää mitään
sellaisen siirtoryhmän puitteissa, jossa on jo tehty sekä aloitus,
vastaus- että kommenttisiirrot.

Myös monologit antavat viitteitä henkilöiden orientaatiosta. Seu-
raava esimerkki on yksi Megin monologeista.

| Inform | 1 | Meg: He once gave a concert. | i | | topical sentence plane change | | |
|---|---|---|---|---|---|---|---|
| Elicit | 2 3 | Goldberg: Oh? Where? | s el | 4 | Meg:(falteringly) In a big hall. | rep | |
| Inform | 5 | Meg: His father gave him champagne. | i | | add 1 | | |
| | 6 | But then they lock-ed the place up and he couldn't get out. | i | | adv 1 | | |
| | 7 | The caretaker had gone home. | com qual 6 | | | | |
| | 8 | So he had to wait until the morning before he could get out. (With con- | i cans 6 | | | | |
| | 9 | fidence) They were very grateful. (Pause) | i | | add 1 | | |
| | 10 | And then they all wanted to give him a tip. | i | | add 9 | | |
| | 11 | And he took the tip. | i | | add 10 | | |
| | 12 | And he got a fast train and he came down here. | i plane change | | add 11 | | |
| Elicit | 12 | Goldberg: Really? | el | 13 14 | Meg: Oh yes. Straight down. | rep com | |

(s. 31-32)

Monologin aihe käy ilmi ensimmäisestä informatiivista. Tätä aihetta Meg kehittelee suoraviivaisesti tehden vain yhden kommentin. Monologin jäsenet ovat useimmissa tapauksissa yhdistetty toisiinsa additiivisesti. Kaikki liitokset on tehty tyypillisen konjunktion avulla: additiiviset yksiköt on liitetty *and*, adversatiiviset *but* ja kausatiiviset *so* -konjunktion avulla. Meg ei myöskään muuta monologinsa tasoa interaktiiviseksi. Seuraava kaavakuva havainnollistaa monologin kulkua. Siitä voidaan päätellä, että monologin puhuja suhtautuu kertomaansa asiaan suoraviivaisesti, naivistikin. Megin monologi on pelkkä tapahtumaluettelo.

```
                    TOPIC
                      |
                      v
                   i: add
                      |
                      v
                   i: adv ------> com
                      |
                      v
                   i: caus
                      |
                      v
                   i: add
                      |
                      v
                   i: add
                      |
                      v
                   i: add
                      |
                      v
                   i: add
```

Ero on suuri verrattaessa Megin monologia esimerkiksi Goldbergin taidok-
kaasti sommiteltuihin monologeihin, joissa puhuja tietoisesti käyttää
hyväkseen retorisia keinoja maksimaalisen tehon saavuttamiseksi, tai
verrattaessa sitä Stanleyn katkonaisiin monologeihin, joissa aihe vaih-
tuu useasti ja jokaista informatiivia seuraa kommentti.

Näytelmän huippukohta on toisessa näytöksessä tapahtuva ristikuulus-
telu, jonka kuluessa Goldberg ja MCCann saattavat Stanley Webberin
puhumattomaksi ja apaattiseksi olennoksi.  Kaikki tapahtuu verbaalises-
ti, monia taitavia keinoja käyttäen.

Goldberg jaksottaa ristikuulustelun sopivan pituisiin jaksoihin
kehys- ja kohdistussiirroillaan, jotka ilmoittavat jakson aiheen:

| Boundary | Goldberg: Webber. <br> What were you doing yesterday? | FRAME <br> FOCUS | sum <br> el |
|----------|-------------------------------------------------------|-----------------|-------------|

(s. 47)

tai

| Boundary | Goldberg: You're a plague, Webber.   FOCUS | accu |
|----------|--------------------------------------------|------|

(s. 52)

Goldbergin esittämät kysymykset ovat sellaisia, että niihin on lähes
mahdoton vastata:

| Elicit | Goldberg: Do you recognize an external force? | el |

(s. 50)

Kysymysten tehoa parannetaan entisestään tekemällä ne kaksoiskysymyksiksi:

| Elicit | Goldberg: What did you wear last week, Webber? | el |
| --- | --- | --- |
| Reinforve | Goldberg: Where do you keep your suits? | el |

(s. 48)

Stanleylle ei anneta mahdollisuutta vastata, hänet keskeytetään tai
hänen siirroistaan ei välitetä. Hänen vastauksensa saatetaan myös
tuomita vääriksi ennen kuin hän on ne sanonut.

| Elicit | Goldberg: When did you last have a bath? | el | Stanley: I have one every - | rep |
| --- | --- | --- | --- | --- |
| Challenge | Goldberg: Don't lie! | cha | | |

(s. 48)

Vähitellen myös MCCann tulee mukaan kuulusteluun. Hänen siirtonsa pai-
nottavat Goldbergin siirtoja tai lisäävät niihin ulottuvuutta. Kysmyk-
set muuttuvat syytöksiksi:

| Accuse | Goldberg: You stuff yourself with dry toast. | accu |
| --- | --- | --- |
| Accuse | MCCann: You contaminate womankind. | accu |
| Accuse | Goldberg: Why don't you pay the rent? | accu |
| Announce | MCCann: Mother defiler! | ann |

(s. 51)

Goldberg ja MCCann pystyvät myös uskottelemaan, että Stanley on teh-
nyt jotain, mitä hän ilmeisesti ei ole tehnyt. Seuraavassa esimerkissä
ilmenee Goldbergin ja MCCannin sujuva yhteistyö - kumpikin jatkaa suo-
raan toisen siirrosta. Taitava pronominin käyttö tehostaa syytösten
vaikuttavuutta: presuppositio, että Stanley on tappanut vaimonsa esi-
tetään yleisesti tunnettuna tosiasiana, jonka ainoa epäselvä puoli on
se, kuinka teko on tapahtunut. Katkelman absurdius tulee selvästi ilmi,
kun tarkastelee niitä ehtoja, joita kysymysten tulee täyttää ollakseen
valideja: Goldberg tietää vastauksen etukäteen; Stanley ei pidä

kysymystä järkevänä; Stanley ei halua vastata kysymykseen jne. - mitkään
ehdot eivät toteudu:

| Elicit | Goldberg: What have you done with your wife! | el |
| Announce | MCCann: He's killed his wife! | ann |
| Accuse | Goldberg: Why did you kill your wife? | accu |
| Challenge | Stanley: (sitting his back to the audience) What wife? | cha |
| Elicit | MCCann: How did he kill her? | el |
| Repeat | Goldberg: How did you kill her? | el |
| Accuse | MCCann: You throttled her! | accu |
| Bound in | Goldberg: With arsenic. | accu |
| Announce | MCCann: There's your man! | ann |

(s. 49)

Hieman edellä olevan katkelman jälkeen Goldberg ja MCCann kysyvät
Stanleyltä, miksi hän ei koskaan ole mennyt naimisiin. Onkin ilmeistä,
että kysymyksiä ja syytöksiä ei tehdä niiden sisältämän asian vuoksi,
vaan siksi, että tärkeintä on alistaa Stanley kuulemaan mahdollisimman
moninaisia ja hämmentäviä syytöksiä ja kysymyksiä.

Seuraava esimerkki esittelee Goldbergin ja MCCannin tekniikan huipus-
saan. Esimerkki alkaa neljällä WH-kysymyksellä, jotka seuraavat toisi-
aan nopeasti. Stanley onnistuu vastaamaan. Sitten Goldberg tekee
kysymyksen eräästä yksityiskohdasta. Stanley onnistuu taaskin vas-
taamaan. Goldberg kiihdyttää vauhtia ja käyttää elliptisiä kysymyksiä
- Stanley ei enää pysy mukana. Vauhti kiihtyy yhä ja kysymykset tule-
vat hyvin yksityiskohtaisiksi. Kysymysten näennäistä tärkeyttä paino-
tetaan vahvistuksella ja uudelleen aloituksella. Stanleyn yritys uh-
mata keskeytetään. Goldbergin viimeiseen vahvistuskysymykseen ei tule
vastausta ja MCCann saa tilaisuuden julistaa Stanleyn tietämättömyyden
kaikkien tietoon, jonka Goldberg toistaa Stanleyhin kohdistuvana syy-
töksenä.

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| Elicit | Goldberg: When did you come to this place? | el | Stanley: Last year. | rep |
|--------|--------|----|--------|-----|
| Elicit | Goldberg: Where did you come from? | el | Stanley: Somewhere else. | rep |
| Elicit | Goldberg: Why did you come here? | el | Stanley: My feet hurt. | rep |
| Elicit | Goldberg: Why did you stay? | el | Stanley: I had a headache. | rep |
| Elicit | Goldberg: Did you take any- thing for it? | el | Stanley: Yes. | rep |
| Elicit | Goldberg: What? | el | Stanley: Fruit salts. | rep |
| Elicit | Goldberg: Enos or Andrews? | el | Stanley: En - An - | res |
| Elicit | Goldberg: Did you stir proper- ly? | el | | |
| Reinforce | Goldberg: Did they fizz? | el | | |
| Challenge | Stanley: Now, now, wait, you - | cha | | |
| Re-init. | Goldberg: Did they fizz? | el | | |
| Reinforce | Goldberg: Did they fizz or didn't they fizz? | el | | |
| Announce | MCCann: He doesn't know! | ann | | |
| Repeat | Goldberg: You don't know. | accu | | |

(s. 48)

Lopulta, pitkän kuulustelun päättyessä, ei ole ihme, että Stanley ei pysty vastaamaan minkäänlaisiin kysymyksiin tai syytöksiin. Hän ei vastaa mitään edes seuraaviin syytöksiin; ei vaikka ne esitetään yhä uudestaan.

| Boundary | MCCann: Who are you, Webber?          FOCUS | el |
|----------|--------|----|
| Elicit | Goldberg: What makes you think you exist? | el |
| Accuse | MCCann: You're dead. | accu |
| Repeat | Goldberg: You're dead. | accu |

| Reinforce | Goldberg: You can't live, you can't think, you can't love. | accu |
|-----------|-----------------------------------------------------------|------|
| Re-in | Goldberg: You're dead. | accu |
| Reinforce | Goldberg: You're a plague gone bad. | accu |
| Reinforce | Goldberg: There's no juice in you. | accu |
| Reinforce | Goldberg: You're nothing but an odour! | ann |

(s. 52)

Tutkielman analyysimetodia tarkasteltaessa on syytä pitää mielessä, että se on kehitetty nimenomaan yhtä näytelmää varten. Jos muunlaista aineistoa analysoitaessa on tarve luoda toisenlaista tai tarkempaa luokitusta kuitenkin alkuperäisen systeemin puitteissa pysyen, antaa analyysimetodi tähän hyvät mahdollisuudet. Metodin suhteellinen karkeus onkin yksi sen hyvä puoli, samalla kun täytyy todeta, että kovin hienovaraiseen analyysiin ei tällä metodin tarkkuusasteella pystytä. Toinen huomionarvoinen seikka on se, että täysin yleispätevää kuvaus-järjestelmää lienee tässä vaiheessa mahdotonta laatia. Vaikka aineiston yleisestä kuvauksesta oltaisiinkin samaa mieltä, on aina kohtia, jotka jokainen kuvaaja ja tulkitsija ymmärtää oman orientoitumis-mallinsa mukaisesti.