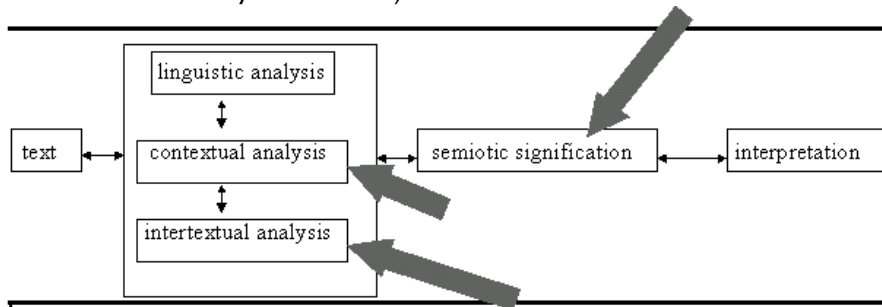


## EL4222 Stylistics and Drama Session No. 12

**Reminder:** Project write-ups are due next week.

1. We continue to stress the notion of *semiotic signification* from the last session, and perhaps also touching on *intertextual* and *contextual analysis*. We want to do something a little more unorthodox in this session. I am going to use the term **critical discourse analysis** to describe the approaches in this session – in the sense that traditional practices are *criticised*. (I use the term more broadly than normal.)



2. When we discussed *automatisation* and *de-automatisation* (or *foregrounding* or *defamiliarisation*), we have already brought into consideration the notion of the reader because we need to take into account of the reader's experience for the notion of the *automatic* and the *familiar* to be meaningful at all. (For our purposes, reader should also include *audience*.)

3. The reader's familiarity with *other texts* might have a bearing on the choice of what is significant in the text. The reader therefore features strongly in the notion of *intertextuality* as well. (Some theorists talk about the *ideal reader* or the *competent reader* – the author expects the reader to know *x*, and therefore the ideal or competent reader should know *x*. The problem is when *real readers* are not always *ideal readers*.)

- It is difficult to imagine not familiar with the tradition of romantic love as encapsulated in *Romeo & Juliet* because Romeo and Juliet are now seen as archetypal lovers. But in Shakespeare's time, there was a mix of 'love matches' (using the term from Indian English) and match-making as represented in the play itself. Will the play be convincing for those coming from a strong tradition of match-making?
- Do you need to be familiar with the genre of psychological drama to appreciate *Equus*?
- *Pygmalion* does not quote from one of its intertextual sources – the story of Pygmalion (from Ovid's *Metamorphoses*) itself. Professor Higgins, we are told by Shaw, is modelled on Henry Sweet, the English phonetician. Does the knowledge of these affect your reading of *Pygmalion* in any way?
- Does it matter whether we know that Shaw was a 'a Socialist, Atheist and Vegetarian' (*Sixteen Self Sketches*, p. 58)? that he was a 'feminist'? that he might have considered himself a 'noble invert' (an ascetic artist whose gifts were linked to a homoerotic source) [Peters 1998, p. 20]?

Pygmalion loathing their lascivious life,  
Abhorr'd all womankind, but most a wife:  
So single chose to live, and shunn'd to wed,  
Well pleas'd to want a consort of his bed.

Yet fearing idleness, the nurse of ill,  
In sculpture exercis'd his happy skill;  
And carv'd in iv'ry such a maid, so fair,  
As Nature could not with his art compare,  
Were she to work; but in her own defence  
Must take her pattern here, and copy  
hence.

Pleas'd with his idol, he commends,  
admires,  
Adores; and last, the thing ador'd, desires.

A very virgin in her face was seen,



And had she mov'd, a living maid  
had been:  
One wou'd have thought she  
cou'd have stirr'd, but strove  
With modesty, and was asham'd  
to move.

Art hid with art, so well  
perform'd the cheat,  
It caught the carver with his own  
deceit:  
He knows 'tis madness, yet he  
must adore,  
And still the more he knows it,  
loves the more:  
The flesh, or what so seems, he  
touches oft,

Which feels so smooth, that he believes it soft.

Fir'd with this thought, at once he strain'd the breast,  
And on the lips a burning kiss impress'd.

'Tis true, the harden'd breast resists the gripe,  
And the cold lips return a kiss unripe:  
But when, retiring back, he look'd again,  
To think it iv'ry, was a thought too mean:  
So wou'd believe she kiss'd, and courting more,  
Again embrac'd her naked body o'er;  
And straining hard the statue, was afraid  
His hands had made a dint, and hurt his maid:  
Explor'd her limb by limb, and fear'd to find  
So rude a gripe had left a livid mark behind:  
With flatt'ry now he seeks her mind to move,  
And now with gifts (the pow'ful bribes of love),  
He furnishes her closet first; and fills  
The crowded shelves with rarities of shells;  
Adds orient pearls, which from the conches he drew,  
And all the sparkling stones of various hue:  
And parrots, imitating human tongue,  
And singing-birds in silver cages hung:  
And ev'ry fragrant flow'r, and od'rous green,  
Were sorted well, with lumps of amber laid between:  
Rich fashionable robes her person deck,  
Pendants her ears, and pearls adorn her neck:  
Her taper'd fingers too with rings are grac'd,  
And an embroider'd zone surrounds her slender waste.

Thus like a queen array'd, so richly dress'd,  
Beauteous she shew'd, but naked shew'd the best.

Then, from the floor, he rais'd a royal bed,  
With cov'rings of Sydonian purple spread:  
The solemn rites perform'd, he calls her bride,  
With blandishments invites her to his side;  
And as she were with vital sense possess'd,  
Her head did on a plummy pillow rest.

The feast of Venus came, a solemn day,  
To which the Cypriots due devotion pay;  
With gilded horns the milk-white heifers led,  
Slaughter'd before the sacred altars, bled.

Pygmalion off'ring, first approach'd the shrine,  
And then with pray'rs implor'd the Pow'rs divine:  
Almighty Gods, if all we mortals want,  
If all we can require, be yours to grant;  
Make this fair statue mine, he wou'd have said,  
But chang'd his words for shame; and only pray'd,  
Give me the likeness of my iv'ry maid.

The golden Goddess, present at the pray'r,  
Well knew he meant th' inanimated fair,  
And gave the sign of granting his desire;  
For thrice in chearful flames ascends the fire.

The youth, returning to his mistress, hies,  
And impudent in hope, with ardent eyes,  
And beating breast, by the dear statue lies.

He kisses her white lips, renews the bliss,  
And looks, and thinks they redden at the kiss;

He thought them warm before: nor longer stays,  
But next his hand on her hard bosom lays:  
Hard as it was, beginning to relent,

It seem'd, the  
breast  
beneath his  
fingers bent;  
He felt again, his  
fingers  
made a  
print;

'Twas flesh, but  
flesh so  
firm, it rose  
against the  
dint:

The pleasing  
task he fails  
not to  
renew;

Soft, and more  
soft at ev'ry touch it grew;

Like pliant wax, when chasing hands reduce  
The former mass to form, and frame for use.



THE METROPOLITAN MUSEUM OF  
ART 19<sup>TH</sup> CENTURY EUROPEAN  
PAINTINGS & SCULPTURE GALLERIES

He would believe, but yet is still in pain,  
And tries his argument of sense again,  
Presses the pulse, and feels the leaping vein.

Convinc'd, o'erjoy'd, his studied thanks, and praise,  
To her, who made the miracle, he pays:  
Then lips to lips he join'd; now freed from fear,  
He found the savour of the kiss sincere:  
At this the waken'd image op'd her eyes,

And view'd at once the light, and lover with surprise.

The Goddess, present at the match she made,  
So bless'd the bed, such fruitfulness convey'd,

That ere ten months had sharpen'd either horn,  
To crown their bliss, a lovely boy was born;  
Paphos his name, who grown to manhood, wall'd  
The city Paphos, from the founder call'd.

A little aside

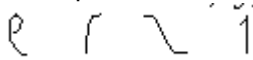
### The Shaw alphabet for writers

One of the most recent alphabet inventions was inspired by George Bernard Shaw (1856–1950); it is often referred to as 'Shavian'. As a writer, Shaw felt there was an enormous waste of time and effort involved in English spelling, and he was a vigorous campaigner for a new alphabet. He himself always wrote in Pitman's Shorthand, which was then transcribed by a secretary.

In his will, Shaw appointed the Public Trustee to seek and publish an alphabet of at least 40 letters to enable English to be written without indicating single sounds by groups of letters or by diacritical marks. He termed this the 'Proposed British Alphabet'. There was a competition, and in due course Kingsley Read's design was adjudged the winner.

The alphabet follows the normal basic conventions of English, being read from left to right, and using word spaces. punctuation and numerals are unchanged. There are four types of letter: *shorts*, *talls* (letters with ascending strokes), *deeps* (letters with descending strokes), and *compounds*.

Several phonetic principles are used; eg voiceless and voiced consonants are related by reversed shapes. Capitals are not distinguished. Proper names are identified by a raised 'namer' dot. The four words *the*, *of*, *and* and *to* are given



separate symbols:

(Source: Crystal, *The Cambridge Encyclopedia of Language*)

- Does it matter whether we know that the film version and the musical version end differently from the original version? (Cf. the ending of *Great Expectations*, where Dickens succumbed to popular demand to change the ending.) Do we think that the subtitle 'a romance in five acts' means that it should be like *Cinderella*?

(a) Original version

MRS HIGGINS: I'm afraid you've spoilt that girl, Henry. But never mind, dear: I'll buy you the tie and gloves.

HIGGINS: [*sunnily*] Oh, don't bother. She'll buy 'em all right enough. Goodbye.

*They kiss, Mrs Higgins runs out. Higgins, left alone, rattles his cash in his pocket; chuckles; and disports himself in a highly self-satisfied manner.*

(b) Standard version

MRS HIGGINS: I'm afraid you've spoilt that girl, Henry. I should be uneasy about you and her if she were less fond of Colonel Pickering.

HIGGINS: Pickering! Nonsense: she's going to marry Freddy. Ha ha! Freddy! Freddy!! Ha ha ha ha ha!!!!

[*He roars with laughter as the play ends*]

(c) Alan J Lerner and Fritz Loewe's *My Fair Lady*

HIGGINS *walks into the room. He walks around thoughtfully. He comes to the xylophone and picks up the mallet and looks at it for a moment. He slowly walks over to the machine by the door and turns it on. ELIZA's voice is heard on the speaker. He goes back to his desk and decides to sit on the stool rather than his own chair behind the desk. His hat still on, his head bowed, he listens to the recording.*

ELIZA'S VOICE: I want to be a lady in a flower shop instead of selling flowers at the corner of Tottenham Court Road. But they won't take me unless I talk more genteel. He said he could teach me. Well, here I am ready to pay, not asking any favour – and treats me as if I was dirt. I know what lessons cost, and I'm ready to pay.

ELIZA *walks slowly into the room and stands for a moment by the machine looking at HIGGINS.*

HIGGINS'S VOICE: It's almost irresistible. She's so deliciously low, so horribly dirty. [ELIZA *turns off the machine.*]

ELIZA: [*Gently*] I washed my face and hands before I come, I did.

*Higgins straightens up. If he could but let himself, his face would radiate unmistakable relief and joy. If he could but let himself, he would run to her. Instead he leans back with a contented sigh pushing his hat forward till it almost covers his face.*

HIGGINS: [*Softly*] Eliza? Where the devil are my slippers?

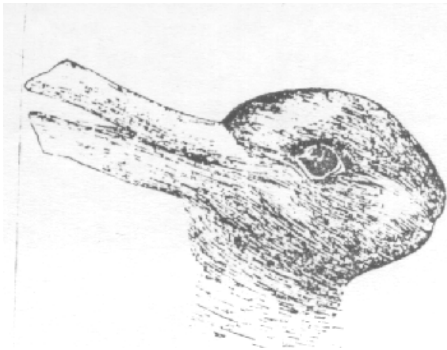
[*There are tears in Eliza's eyes. She understands*]

*The curtain falls slowly.*

4. In reader-oriented theories of criticism, the *subjective perspective* of reading (or experiencing) a text is stressed. Individual readings are important.

Think how often reading has changed the course of history – Luther's reading of Paul, Marx's reading of Hegel, Mao's reading of Marx. Those points stand out in a deeper, vaster process – man's unending effort to find meaning in the world around him and within himself. If we could understand how he has read, we could come

closer to understanding how he made sense of life; and in that way, the historical way, we might even satisfy some of our own craving for meaning. (Darnton 2001: 176)



The text contains a lot of *potentialities*, and the role of reader is to *actualise* those potentialities.



- For example, most dramatic texts do not fully lay down the law on *paralinguistic features* in dialogue – this should be done by the reader (director, actor, etc.)
- Dramatic texts do not indicate what characters *think* generally – this has to be inferred by the reader (audience, etc.)
- ‘As Hare has said, the audience is not in the theatre to find out what someone on stage thinks or even what the writer thinks, “they’re there to find out what they think”. Hare therefore tried “completely to obliterate myself” so that preconceptions about the writer should not intervene between the audience and their confrontation with the play ...’

(Carol Homden, *The Plays of David Hare* [1995], p. 49).

5. Another metaphor used is that of the *blank* or the *gap* (Wolfgang Iser). For example, in dramatic texts, we infer that there is often a *temporal gap* or a *spatial gap* between scenes or acts in plays. If Act 1 ends at night time, and Act 2 takes place in the morning (conveyed through lighting or other means), we infer that the characters have gone to bed, etc.

- In Pinter’s play *The Dumb Waiter*, the dumb waiter is moved up and down the shaft, but we are never told by whom. This *gap* of information needs to be filled.
- Titles are often *metaphorical* or *symbolic* in nature. What is the relationship between the Pygmalion and Galatea story and Shaw’s *Pygmalion*?
- Why is the play entitled *Pygmalion* and not *Galatea*?

- Why is the significance of the titles *Romeo & Juliet* and *Equus*? (Would *Montague & Capulet* have worked? What about *West Side Story*?)
- *Equus* is a psychological play – and we are able to know Dysart’s thoughts but we have to work out Alan’s thoughts (hence, there is a gap). Is this a problem?

6. Stanley Fish in his *affective stylistics* stresses the essentially *chronological or linear process* of reading in his discussion of Milton’s *Paradise Lost*. As readers, we constantly revise our interpretation of the text, and he stresses that importance of the various *transitional* and perhaps *tentative* conclusions that we make along the way.

- How does *Equus* encourage readers to come up with tentative solutions by the ‘chronological looping’ device used?

Stanley Fish, ‘Yet Once More’, in James L. Machor & Philip Goldstein (eds), *Reception Study* (New York and London: Routledge, 2001), pp. 29–38 [PN98.Rea.R]

‘Simply to be a poem, that is, to have been categorised in that way rather than as a political pamphlet or a sermon, is to have been credited with linguistic and semantic density, even in advance of its discovery’ (Fish 2001: 36).

John Milton. 1608–1674

### Lycidas

In this Monody the Author bewails a  
learned Friend, unfortunately drown’d in his Passage  
from *Chester* on the *Irish Seas*, 1637. And by  
occasion fortells the ruine of our corrupted  
Clergy then in their height

YET once more, O ye Laurels, and once more  
Ye Myrtles brown, with Ivy never-sear,  
I com to pluck your Berries harsh and crude,  
And with forc’d fingers rude,  
Shatter your leaves before the mellowing year.

#### Notes

- Title: *Lycidas*. The name *Lycidas* is common in ancient Greek pastorals, establishing the style Milton imitates for this poem. William Collins Watterson notes that in Theocritus’s pastoral, *Lycidas* loses a singing competition. Watterson asserts that Milton is aligning King with *Lycidas* in an attempt to portray himself as victorious over King. Virgil’s ninth *Eclogue* is spoken in part by the shepherd *Lycidas*, a scene that includes, as Balachandra Rajan points out, a reference to social injustice. Lucan’s *Civil Wars* 3.657-58 also tells the story of a *Lycidas* pulled to pieces during a sea battle by a grappling hook.
- ‘Clergy’: the clergy Milton refers to is the clergy of the English Church as ruled by William Laud, Archbishop of Canterbury, a champion of traditional liturgy and the bane of reformist Puritans. Bishops fell out of power in 1642, between the two editions.
- ‘Monody’: Milton’s epigram labels *Lycidas* a ‘monody’: a lyrical lament for one voice. But the poem has several voices or personae.
- ‘Friend’: *Friend*. Edward King, a schoolmate of Milton’s at Cambridge who drowned when his ship sank off the coast of Wales in August, 1637. King entered Christ’s College in 1626 when he was 14 years old. Upon finishing his studies, King was made a Fellow of Christ’s thanks to his patron King Charles I. The Trinity MS of *Lycidas* is dated Nov. 1637, three months after King’s death.
- Genre. *Lycidas* is a pastoral elegy, a genre initiated by Theocritus, also put to famous use by Virgil and Spenser
- line 1: *Laurel*: The Bay-tree or Bay-laurel, *Laurus nobilis*, whose foliage is as an emblem of victory or of distinction in poetry, etc. (Hence, *laureate* means ‘Crowned with laurel, wearing a laurel crown or wreath (as a symbol of distinction or eminence)’. Cf. poet laureate.)
- line 2: *myrtle*: A plant of the genus *Myrtus* (family Myrtaceae), esp. *M. communis*, the Common Myrtle, a shrub growing abundantly in Southern Europe, having shiny evergreen leaves and white sweet-scented flowers, and now used chiefly in perfumery. The myrtle was held sacred to Venus and is used as an emblem of love.
- line 2: *ivy*: A well-known climbing evergreen shrub (*Hedera Helix*), indigenous to Europe and parts of Asia and Africa, having dark-green shining leaves, usually five-angled, and bearing umbels of greenish-yellow flowers, succeeded by dark berries; it is a favourite ornamental covering of walls, old buildings, ruins, etc. The plant was anciently sacred to Bacchus.
- line 2: *Never-sear*. Never withered.

YET

- 'despite' ('Forget what I've just been saying; we're going to do it again.' 'Yet, once more'.)
- exasperation ('Really, must we do this *again?*' 'Yet once *more?*')

To choose between those, we need to know the situation: but this is complicated.

- In 1638: no headnote
- A manuscript dated 1637 includes the first sentence
- In the 1645 edition (in *Poems of Mr John Milton*), the second sentence was added. Was he concerned about latent, unmatured talent? 'Yet once more.'

Why is he talking to a tree? Poetic genre. The pastoral. (Thomas Warton: 'by plucking the berries and the leaves of the laurel, myrtle and ivy, [Milton] might intend to point out the pastoral or rural turn of his poem'.)

Name: 'a reader like Warton knows ... that "Lycidas" and like names are commonly found in poems that depict an idealised shepherd life that is used as a backdrop or frame within which a poet meditates on a range of issues including ... agricultural policies, urban decay, civic responsibility, ecclesiastical corruption, military ambitions, economics, the pains of love, and the place of poetry in a world hostile to its existence' (Fish 2001: 32). Therefore, 'yet once more' – the poet is adding his voice to a long line of lamenting predecessors in order to re-experience its failure, *yet once more*.

Or is 'yet once more' strongly associated with a force that turns temporal failure into eternal success? The epistle to the Hebrews: 'Yet once more I shake not the earth only, but also heaven. This word, Yet once more, signifieth the removing of those things that are shaken, as of things that are made, that those things which cannot be shaken may remain. Wherefore we receiving a kingdom which cannot be moved, let us have grace, whereby we may serve God acceptably with reverence and godly fear: For our God is a consuming fire' (Heb. 12. 26–29).

**Double discourse:** 'On one hand an idyllic landscape imagined as a safe (if precarious) retreat from the pressures of "modern" life, especially the life of the city; on the other a harsh and forbidding landscape whose central figure is not an immature, lovestruck shepherd, but an older and much burdened mister of the gospel who must give aid and comfort to a (human) flock beset with every trouble against which one must take arms' (Fish 2001: 33).

Double view of time: secular/carnal (linear sequence) v. Christian (typological interpretation): 'each moment ... is a repetition of the same, and therefore an instance of a meaning that is proclaimed *yet once more*' (p. 35). Therefore the second sentence in the headnote refers to a divinely inspired message.

7. Cognitive stylistics? It can be argued that I A Richards (of the 'Prac Crit' fame) laid the foundations for cognitive stylistics as he employed cognitive psychology to build a theory of literature and interpretation – which in itself prefigured cognitive stylistics. (Cognitive science: the study of thought, learning, and mental organisation, which draws on aspects of psychology, linguistics, philosophy, and computer modelling.):

- Takes into consideration the cognitive structures and processes that underlie the production and reception of language: the perspectives of the authors and readers are taken into consideration:
  - schema theory
  - conceptual metaphor theory (Lakoff)
  - text world theory (Werth, Gavins)
- Experimental methodology, questionnaires etc, as opposed to textual analysis

8. Most literary criticism gives some credence to the notion of *authorial intention*. (Cf. speech act theory, implicature.) Birch quotes John Arden:

[Dramatists should be] regarded as the primary source for all the ideas (whether explicit through the spoken word or implicit in the stagecraft) which the play transmits ...

(*To Present the Pretence* [1977], p. 209)

Similarly, British theatre director Peter Brook comments:

There is eventually a need for authorship to reach the ultimate compactness and focus that collective work is almost obliged to miss.

(*The Empty Space* [1986], p. 35)

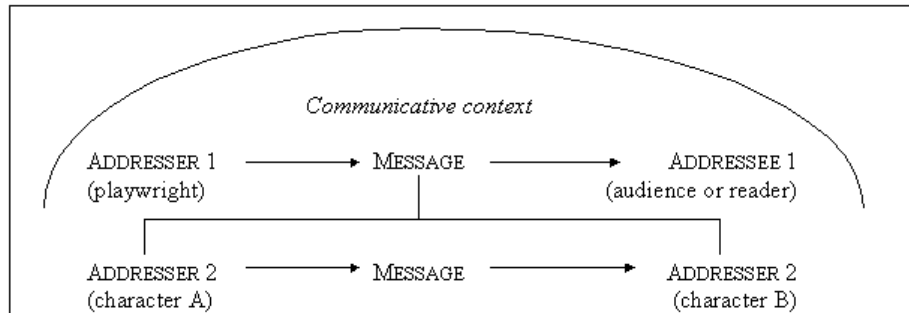
Birch's position therefore seems more iconoclastic.

What I am talking about, therefore, is variation and multiple meanings and the need to make variability and multiplicity the centre of critical practice, rather than the idea of single, writer-oriented meaning. I am talking about rejecting the idea that meaning is an absolute reality encoded into the text by a writer and subsequently considered to be a commodity owned exclusively by the writer, and, as a consequence of that, I am talking about rejecting the privileging of both the status of writer and the idea of the text as *Literature* as the exclusive focus for drama criticism.

The de-privileging of the writer implies the *privileging of the reader*, who is supposedly free from needing to orient him/herself to the author. This is also echoed by Hare.

- Birch's position is partly political in nature – traditional drama criticism is 'élitist, anti-popular culture' (p. 14) – and is an attempt to return *power* to the reader ('social interaction is about power and change', p. 19).
- Birch advocates a 'freeing' from the shackles and 'tyrannies' of (a) the author, and (b) the text.
- This implies the presence of *multiple voices* (another term used: *dialogic* as opposed to *monologic*). ('Meaning is always deferred, never completed; it can be changed because it is never finalised', p. 25. '[T]here is no such thing as a single unchanging text', p. 26.)

9. Birch's position invites us to question the *context* of dramatic communication. Does this mean that dramatic (and literary) communication is different from 'ordinary' communication (which is generally co-operative, and speaker centred)? Examine the figure (Mick Short's diagram) from Session 2 again, and note the direction of the arrowheads.



- Is Birch's position a formula for chaos, or a formula for liberty? Are chaos (= 'diversity') and liberty (= 'licence') essentially the same thing?
- What then are the possible meanings of *R&J*, *Equus* and *Pyg*? Or is there a range of *impossible to unlikely to possible to probable to definite* meanings?
  - Can we, for example, the *R&J* is about clan feuds being ultimately destructive? That chance and fortune rule in the world (Romeo is wrongly informed that Juliet is dead, and the plague prevents Friar John from conveying the message to him)? Or is it about how unfilial children lead to the destruction of families? That women must stand up and make their own fortunes? That the 'feminine' principle of collaboration must overcome the 'masculine' principle of competition and it is this that leads to Romeo killing Tybalt, and his ultimate downfall? Is it an instruction kit on how not to bring up children?
  - Can we say that *Equus* is about the need for humans to worship? Or about the meaningless of the notion of normality? That sexuality and worship are closely connected (cf. the Dysarts who don't have sex)? That the primitive sensibility is superior to the 'modern' professional sensibility? Is it a criticism of the deadness of the human situation? Is it a criticism of the loss of the human ability to connect? Is it about how repression can lead to great psychological problems? Is it about how we reap what we sow?
  - Can we say that *Pygmalion* is a play about the growth of love between master or pupil? Or perhaps, about the pupil's regaining, through struggle, of her identity and independence? Is it about the coldness or deadness of upper-class British life? Is it about how men don't know how to live – they manipulate (Higgins) or are manipulated (Freddy) – and only the women are conscious of the hegemony, and can break free? Is it to make us conscious about the futility of our *Cinderella* dreams? Is it a tract on how to choose a good marriage partner? Is it about the petty accent- and class-consciousness of the English?

10. Obviously, there won't be clear *right or wrong* answers to the questions.

11. If there is time, look at the reading on schema theory and discuss the text on p 132. This is also another cognitive theory that emphasises the reader.

The key point is that it is the **readers that construct meaning**, though they are triggered by the text. Sometimes, the term **frame** or **script** is used. Scripts can be triggered by **headers**:

- Precondition headers (a precondition for a script, eg 'Dan was feeling ill' for a doctor-patient interview)
- Instrumental headers (actions leading to a particular script, eg 'Dan entered the doctor's surgery')
- Locale headers (location, eg 'The doctor's surgery was a cold and forbidding place')
- Internal conceptualisation headers (actions and roles from the script, eg 'The doctor asked Dan how he was feeling')

Schemas can be made up of **scenes**, so a CONFERENCE schema might include: plan + submit abstract + book accommodation + pay registration fee + travel to conference + check in + register + present paper etc

Cut to Mr Glans who is sitting next to a fully practical old 8mm home projector. There is a knock at the door. He switches the projector off and hides it furtively. He is sitting in an office, with a placard saying 'Exchange and Mart, Editor' on his desk. He points to it rather obviously.

1. GLANS Hello, come in. (*enter Bee, a young aspirant job hunter*) Ah, hello, hello, how much do you want for that briefcase?
2. BEE Well, I . . .
3. GLANS All right then, the briefcase and the umbrella. A fiver down, must be my final offer.
4. BEE Well, I don't want to sell them. I've come for a job.
5. GLANS Oh, take a seat, take a seat.
6. BEE Thank you.
7. GLANS I see you chose the canvas chair with the aluminium frame. I'll throw that in and a fiver, for the briefcase and the umbrella . . . no, make it fair, the briefcase and the umbrella and the two pens in your breast pocket and the chair's yours and a fiver and a pair of ex-German U-boat commando's binoculars.
8. BEE Really, they are not for sale.
9. GLANS Not for sale, what does that mean?
10. BEE I came about the advertisement for the job of assistant editor.
11. GLANS Oh yeah, right. Ah, OK, ah. How much experience in journalism?
12. BEE Five years.
13. GLANS Right, typing speed?
14. BEE Fifty.
15. GLANS O-levels?
16. BEE Eight.
17. GLANS A-levels?
18. BEE Two.
19. GLANS Right . . . Well, I'll give you the job, and the chair, and an all-wool ex-army sleeping bag . . . for the briefcase, umbrella, the pens in your breast pocket and your string vest.
20. BEE When do I start?
21. GLANS Monday.
22. BEE That's marvellous.
23. GLANS If you throw in the shoes as well.

(Chapman *et al.* 1990: 2)

12. We can see the dialectic when we consider the 'oversimplified account' of critical theory (Carter & Long 1991, p. 178):

<p><b>I. Pre-structuralist phase</b></p>	<p>What is the relationship between form and meaning in the text? Does the author achieve an appropriate aesthetic balance?            What kind of moral vision does one author express? Is it the right one?            Can we support our understanding of the meaning of the text with close reference to its form?            Does the text have a universal appeal? Can be treat it as an object of lasting value?</p>
<p><b>II. Structuralist phase emphasis on structure</b></p>	<p>What is literature?            What is literary language?            What is a narrative?            What is literary competence?            What is the nature of the relationship between literature and history?</p>
<p><b>III. Post-structuralist phase</b></p>	<p>What is interpretation and how is it institutionally determined?            Why do definitions of 'literature' vary historically and from one culture to another?            Does it matter if we know nothing about the author and the author's intentions?</p>



<b>unstable relationship between signifier and signified</b>	Do we interpret literary texts any differently from other kinds of text? Do we interpret differently if we are men or women? What counts as a text? Can the study of film, television and other ostensibly non-literary texts be included in a 'literature' course?
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Cf. *modernism* = (in late 19th c. until 1930s) experimentation in relation to form, highly self-conscious manipulation of form (which therefore emphasises the unstable relationship between signifier and signified) – tendency towards nihilistic pessimism

Cf. *post-modernism* = more comfortable acceptance of the solipsistic nature of life, with an inclination towards mischievous self-referentiality (undercutting realism, unity and neat resolutions) and witty intertextualising.

How do *Pygmalion*, *R&J* and *Equus* fit into these categories?