

EL4222 Stylistics and Drama: Week 2

Section 1 (Activity)

Section 2 (Lecture)

Section 3 (Analysis)

Section 1: Activity based on the development of stylistics

Carter & Simpson (1989) on the growth of stylistics

... a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic methods are equally flagrant anachronisms. (Jakobson 1960: 377)

1960: attempts to define style (authorial, period or group) – interdisciplinary perspective (the Indiana Style Conference involved linguists, literary critics, anthropologist and psychologists). Attempt to absorb stylistics into **New Criticism**, characterised by close verbal analysis of texts.

Nowadays, we can relate the notion of **style** to the notion of **variation** in language. We can relate language varieties associated with:

- dialect (eg regional dialects, class dialects, men's v. women's language, adult v. child language)
- medium (eg written v. spoken language v. computer-mediated language v. sign language)
- tenor (eg formal v. informal language, accessible v. inaccessible language)
- domain (eg the language of advertising, legal language, the language of instruction, the language of science) [Short 1996: 81]

This notion of style can still be linked to

- **Labovian sociolinguistic styling**
- The work on **register** and **genre** (also see 1980s below)

How would you define Cecily's and Miss Prism's styles? (A character's speech style can form an important part of his/her **characterisation**.) Oscar Wilde's style? Would you define style in terms of: word choice, sentence structure, what people try to *do* with language, directness/indirectness ('blunt' v 'beating round the bush'), preoccupations, 'point of view'/ideology?

Garden at the Manor House. A flight of grey stone steps leads up to the house. The garden, an old-fashioned one, full of roses. Time of year, July. Basket chairs, and a table covered with books, are set under a large yew-tree.

[MISS PRISM *discovered seated at the table*. CECILY *is at the back, watering flowers*.]

- 1 MISS PRISM [*calling*]: Cecily, Cecily! Surely such a utilitarian occupation as the watering of flowers is rather Moulton's duty than yours? Especially at a moment when intellectual pleasures await you. Your German grammar is on the table. Pray open it at page fifteen. We will repeat yesterday's lesson.
- 2 CECILY [*coming over very slowly*]: But I don't like German. It isn't at all a becoming language. I know perfectly well that I look quite plain after my German lesson.
- 3 MISS PRISM: Child, you know how anxious your guardian is that you should improve yourself in every way. He laid particular stress on your German, as he was leaving for town yesterday. Indeed, he always lays stress on your German when he is leaving for town.
- 4 CECILY: Dear Uncle Jack is so very serious! Sometimes he is so serious that I think he cannot be quite well.
- 5 MISS PRISM [*drawing herself up*]: Your guardian enjoys the best of health, and his gravity of demeanour is especially to be commended in one so comparatively young as he is. I know no one who has a higher sense of duty and responsibility.
- 6 CECILY: I suppose that is why he often looks a little bored when we three are together.
- 7 MISS PRISM: Cecily! I am surprised at you. Mr Worthing has many troubles in his life. Idle merriment and triviality would be out of place in his conversation. You must remember his constant anxiety about that unfortunate young man his brother.
- 8 CECILY: I wish Uncle Jack would allow that unfortunate young man, his brother, to come down here sometimes. We might have a good influence over him, Miss Prism. I am sure you certainly would. You

- know German, and geology, and things of that kind influence a man very much. [CECILY *begins to write in her diary.*]
- 9 MISS PRISM [*shaking her head*]: I do not think that even I could produce any effect on a character that according to his own brother's admission is irretrievably weak and vacillating. Indeed I am not sure that I would desire to reclaim him. I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap. You must put away your diary, Cecily. I really don't see why you should keep a diary at all.
- 10 CECILY: I keep a diary in order to enter the wonderful secrets of my life. If I didn't write them down, I should probably forget all about them.
- 11 MISS PRISM: Memory, my dear Cecily, is the diary that we all carry about with us.
- 12 CECILY: Yes, but it usually chronicles the things that have never happened, and couldn't possibly have happened. I believe that Memory is responsible for nearly all the three-volume novels that Mudie sends us.
-

What are Tan's, Bill's and Mark's 'style'? or Moh Hon Meng's style?

- 1 MARK: It's bad enough to have to hear it at home and in the media, but when you have to hear it even at work, that really takes the cake. Yesterday, I was in my colleagues' office, when one of the sales executive [*sic*] came in ...
- 2 LIM: Hi Boss, I need some advice. My girlfriend and I are thinking of getting married, but I'm afraid it will hinder my career.
- 3 BILL: Why? It has done wonders for mine. (*Sincere*) Family life is fulfilling and rewarding. It adds meaning to life. It's great to have someone to go home to. I remembered when me and my wife first got married, we did everything together. We shopped for household items together, we ate together, we bathed together, we made babies together. Sometimes we combined bathing and making babies. And when the babies come, you'll discover the excitement, adventure and satisfaction of being a father. I still remembered the first day my little Joey called me 'Baba' I called everyone I knew and told them about it.
- 4 MARK: He called me. Three times.
- 5 BILL: Back to your question; will it hinder your career? No, all it takes is a little organisation. In fact, I think you'll work even harder because you'll have a family to think of. Get married Lim, it'll do you a world of good.
- 6 LIM: (*Thankful tears in his eyes*) I ... I ... I want to ... thank you Mr Chua. You've helped me make a very difficult decision. Thank you. (*Leaves*)
- 7 MARK: (*Mimics*) I ... I ... I want to ...
- 8 BILL: Thank me also?
- 9 MARK: No, PUKE ... Come on Bill, how can you give him such a lop-sided view on marriage. It's like you stepped right out of an SDU commercial.
- 10 BILL: You may not think so, but I happen to really believe that a man's not complete without a family. You should find yourself a good girl and settle down too, Mark. When I was a bachelor, I was really afraid of the big 'C' word: commitment. The idea of settling down with one woman, having kids and in-laws, and responsibility scared the hell out of me. Even up to my wedding day I was scared. The night before I was so nervous I wanted to run away. But now, when my little Joey grips my finger with her tiny hand, and she smiles, I get tears in my eyes, Mark. And it's great to have someone to go home to, someone who understands me, and is able to share in my troubles; to hold, cherish and love. I know you're afraid of the kind of commitment also but ...
- 11 MARK: (*affected*) You know, you know, look, I'm not afraid, all right? I'm just different from you. I ... I have different needs and ... and views towards life. I've ... er got to finish up a report before lunch. See you around.
-

1970: ascendancy of Chomsky's transformational grammar ('deep structure' v 'surface structure'). 'A writer's style was thus described in terms of the particular transformational options selected by the writer from the underlying base.' **Formalist** approach – text immanent, rather than interdisciplinary.

1980s: rise of functionalism (Halliday's systemic-functional linguistics) – language forms are tied up to their functions. 'Functionalists argue that their models of language are better suited to the description of literature since literary styles are an integral part of what are essentially naturally occurring texts'. Movement towards **discourse stylistics**.

Example: verbs represent *processes*, and these can be classified as *material* ('doing' processes – go, give, climb), *relational* (relating person/thing and the attribute/possession – be, have, belong), *verbal* ('saying' processes), *mental* ('perception' processes), *existential* (something exists), *behavioural* ('behavioural' – usually involuntary – processes), etc. Would it be significant to analyse texts in terms of their processes?

- MATERIAL: I *watered* the garden.
- RELATIONAL: I *am* rather hot.
- VERBAL: I *told* Danny not to bother me.
- MENTAL: He *felt* insulted by my remarks.
- EXISTENTIAL: There *was* tension everywhere.
- BEHAVIOURAL: I *wincd* when I remembered my remarks.

MISS PRISM [*calling*]: Cecily, Cecily! Surely such a utilitarian occupation as the watering of flowers **is [RELATIONAL]** rather Moulton's duty than yours? Especially at a moment when intellectual pleasures **await [?EXISTENTIAL]** you. Your German grammar **is [RELATIONAL]** on the table. Pray **open [MATERIAL]** it at page fifteen. We will **repeat [MATERIAL]** yesterday's lesson.
CECILY [*coming over very slowly*]: But I don't **like [MENTAL]** German. It **isn't [RELATIONAL]** at all a becoming language. I **know [MENTAL]** perfectly well that I **look [MENTAL? RELATIONAL?]** quite plain after my German lesson.

1990s: socio-historical and socio-cultural stylistics. How significant is it that the play is a product of the late Victorian English era? What kinds of assumptions are there about the relationship between pupils and their tutors? Domination of **critical discourse analysis** (CDA).

2000s corpus-based stylistics, reader-oriented and cognitive stylistics. In the 'Dialogue and drama' section of *Contemporary Stylistics* (2007), the chapters are on impoliteness, cognitive approaches and computer-assisted stylistics.

What kinds of developments in the investigation of literary discourse can we look forward to? I shall only highlight two areas which are not brand new, but which have attracted recent attention. (Extract from Tan (2011).)

The first is the investigation of literary discourse involving the corpus – corpus stylistics. The developments in corpus linguistics including software that can retrieve more and more complex information from the corpus have meant that it is increasingly possible to get more nuanced information from a corpus of literary texts. The Lancaster Speech, Writing and Thought Presentation (SW&TP₂) Spoken Corpus has already been mentioned. In this case though the analysis had to be done by hand.

Corpus stylistics

The second is the developments that involve marrying an interest in the close study of literary texts with 'a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language' (Semino & Stockwell 2002: ix). This enterprise is sometimes labelled cognitive poetics (Gavins & Steen 2003; Stockwell 2002) in recognition of the fact that the emphasis is on *explaining* how interpretations are derived (as is the case for the enterprise of poetics) based on cognitive theories, rather than *producing* new interpretations. On other occasions, it is known as cognitive stylistics. (Some might make a subtle distinction between them; others don't.) The earlier work based on reader-response theories (including those by Fish mentioned above) and the empirical study of literature (eg Miall & Kuiken 1999 mentioned above) paved the way for this. Prominent focal points include those that apply the notion of schema or the conceptual metaphor.

Cognitive stylistics

Cook links the notion of schema to readers' expectations: 'the essence of schema theory is that discourse proceeds and achieves coherence by successfully locating the unexpected within a framework of expectations' (1994: 130). The schema can involve expectations about how things typically operate or the objects typically found and there can be world, text and language schemas. Walsh (2008) employs schema theory, among other things, to highlight the contrast in perspective between a narrator with Asperger's Syndrome and the reader because the

Schema

narrator lacks the schemas that we take for granted. (She focuses on *The Curious Incident of the Dog in the Night-time* (2003) by Mark Haddon.) The contrast can also be used for comedic effect. We can consider the beginning of the third act of Wilde's *The Importance of Being Earnest*. Gwendolen and Cecily have gone back into the house in a huff because they have discovered their suitors Jack and Algernon have been lying to them.

GWENDOLEN: The fact that they did not follow us at once into the house, as anyone else would have done, seems to me to show that they have some sense of shame left.

CECILY: They have been eating muffins. That looks like repentance.

There could be a variety of appropriate behaviour accompanying repentance, so the schema could vary between cultures. We might, for example, be familiar with the Biblical wearing of sackcloth and the application of ash. It might be just a matter of adopting a hangdog look. Whatever it is, it would not involve consuming pleasurable food; the eating of muffins would, instead, be interpreted as self-indulgent behaviour. The girls' schema contradicts our schema and it is the ludicrous contrast that generates humour here.

Another way of separating the way 'our' world works, and the way the text-internal world works is through the Text World Theory, developed by Gavins (for example, Gavins 2003). (This is related to the notion of 'possible worlds' discussed above in relation to the Harry Potter books.) A Text World analysis would distinguish between the *discourse world* where participants engage in a language event (in this case the author communicating with the reader or audience), where general discourse principles, such as co-operation and face, operate. Participants also need to construct a *text world*: this is a mental representation constructed to understand the discourse through the use of textual cues (in the case of our example, 'eating muffins'). There could be numerous text worlds created by participants or characters.

Text worlds theory

Work on conceptual metaphor, first initiated by Lakoff and Johnson (1980), continues to garner interest. Arguments are often, for example, expressed in terms of warfare. These are Lakoff and Johnson's (1980: 4) examples.

Conceptual metaphor

Your claims are *indefensible*.
He *attacked every weak point* in my argument.
His criticisms were *right on target*. (original italics)

Semino (2008: 5) defines conceptual metaphors as

systematic sets of correspondences, or 'mappings', across conceptual domains, whereby a 'target' domain (eg our knowledge about arguments) is partly structured in terms of a difference 'source' domain (eg our knowledge about war)

Lakoff and Johnson's examples therefore generate the conceptual metaphor ARGUMENT IS WAR.

Semino (2002) makes use of the conceptual metaphors employed by the protagonist of John Fowles's first novel, *The Collector*, as a way into the mind of the character. This character, Frederick Clegg is a clerk who also collects butterflies. He kidnaps Miranda Grey, an art student, who eventually dies after two months. Evident in much of the book is the construction of Miranda as BUTTERFLY. Semino shows a systematic mapping between the BUTTERFLY source domain and the MIRANDA target domain, such as the following:

I watched the back of her head and her hair in a long pigtail. It was very pale, silky, like burnet cocoons. (p. 9)

Seeing her always made me feel like I was catching a rarity, heart-in-mouth, as they say. A Pale Clouded yellow, for instance. (p. 9)

It is these correspondences that account for much of Clegg's behaviour. The persistence of the metaphor in the parts of the novel told from Clegg's point of view also establish his peculiar preoccupation and his mental illness.

The work on cognitive poetics including the schema theory, Text Worlds Theory and the conceptual metaphor is very likely to continue to attract attention.

Section 2 (Lecture Section)

1. How does theatre communicate? Theatre is **multi-semiotic**.

- ♦ through the **language** used (choice/combination of words, structures)
- ♦ through *how* the words, sentences, etc. are said (stress pattern, intonation pattern, accent, voice quality, pace/tempo, intensity) – these are strictly non-linguistic elements which *accompany* the linguistic elements, and are therefore considered to be **para-language**
- ♦ through gesture, movement and expression – the **kinesic elements [ACTION]**
- ♦ through the arrangement of sets and characters – the **proxemic elements [MISE-EN-SCÈNE]**
- ♦ through costume and dress – the **vestimentary elements [MISE-EN-SCÈNE]**
- ♦ through the type of make-up applied – the **cosmetic elements**
- ♦ through the music used (in interludes, as background, etc.) – the **musical elements**

2. In stylistics, we are generally more concerned with **drama** (as opposed to **theatre**) – *ie*, we study **text**, rather than **performance**. It has traditionally been possible to give a 'literary' analysis of a play:

A 'literary' analysis will tend to confine itself to comments on the theme of the play, and perhaps to a statement about Rebecca's realisation of the position she has reached in her understanding of her household. On the stage Ibsen gives us a much larger statement. [J. L. Styan, *Elements of Drama* – here talking of Ibsen's *Rosmersholm*]

However,

- teachers and pupils have been able to 'criticise' plays without seeing them performed
- a dramatic producer is still able to interpret a play that has never been performed
- it makes sense to come out of the theatre and to say that it was a *bad* performance of a *good* play, or vice versa.

Therefore: studying drama (text) rather than theatre (performance) is viable.

How do we deal with such comments?

- ... the fullness of music is only heard in performance, so it is with drama (J L Styan)
- ... the reading of a play is a necessarily incomplete experience (Wells 1970)
- Proper plays can only be understood when performed (Brecht 1964)
- ... it is only on the stage that drama can be revealed in all its fullness and significance (Stanislavski 1968)

But others put forward another view.

- [a play is a detailed] recipe for pretence (Searle 1975)

- [The views above] which still have currency as introductions to theatre, are written in seeming ignorance of the relevance of semiotics to theatre studies, despite the development of this approach since the turn of the century (Aston and Savona 1991)
- ... if you have reasonable experience of going to the theatre then you can read play-texts sensitively, and with understanding (Short 1998)

3. Which elements will be in the text and which won't? Which elements can be inferred and which cannot? Look at the opening of Ibsen's *Doll's House* after the table, and try to imagine how, if you were director staging the play for a modern audience in Singapore, you would decide on the various elements if they have not been specified by the author. If you are not familiar with *A Doll's House*, it might be useful to know that Nora there develops from being a naïve and childish woman into a mature one who will challenge the accepted norms of behaviour and expectations of the time; the play was first published in 1879. In other words, the opening is deceptive – deliberately so – in portraying Nora as a stage type who would have been easily identified by the original audience. This ideal type from romantic drama would have been admired, and the audience would have 'expected her to end the play yet more happily married. The actress who played her, Betty Hennings, was famous for playing such parts' (Wallis & Shepherd 1998: 28). How do you think your own staging would differ from the original one?

element	almost never	seldom	sometimes	often	almost always
linguistic					✓
para-linguistic					
kinesic					
proxemic					
vestimentary					
cosmetic					
musical					

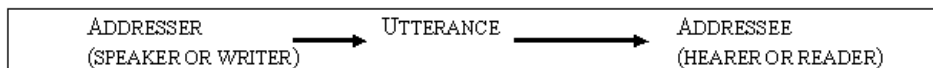
- 1 *A comfortable room, furnished inexpensively, but with taste. In the back wall there are two doors;*
 2 *that to the right leads out to a hall, the other, to the left, leads to Helmer's study. Between them*
 3 *stands a piano.*
- 4 *In the middle of the left-hand wall is a door, with a window on its nearer side. Near the window is a*
 5 *round table with armchairs and a small sofa.*
- 6 *In the wall on the right-hand side, rather to the back, is a door, and farther forward on this wall*
 7 *there is a tiled stove with a couple of easy chairs and a rocking-chair in front of it. Between the door*
 8 *and the stove stands a little table.*
- 9 *There are etchings on the walls, and there is a cabinet with china ornaments and other bric-à-brac,*
 10 *and a small bookcase with handsomely bound books. There is a carpet on the floor, and the stove*
 11 *is lit. It is a winter day.*
- 12 *[A bell rings in the hall outside, and a moment later the door is heard to open. NORA comes into*
 13 *the room, humming happily. She is in outdoor clothes, and is carrying an armful of parcels which*
 14 *she puts down on the table to the right. Through the hall door, which she has left open, can be*
 15 *seen a PORTER; he is holding a Christmas tree and a hamper, and he gives them to the MAID*
 16 *who has opened the front door.]*
- 17 NORA: Hide the Christmas tree properly, Helena. The children mustn't see it till this evening, when
 18 it's been decorated. *[To the PORTER, taking out her purse]* How much is that?
- 19 PORTER: Fifty øre.
- 20 NORA: There's a krone. No, keep the change.
- 21 *[The PORTER thanks her and goes, NORA shuts the door, and takes off her outdoor clothes,*
 22 *laughing quietly and happily to herself. Taking a bag of macaroons from her pocket, she eats one*
 23 *or two, then goes cautiously to her husband's door and listens.]*

- 24 Yes, he's in. [*She starts humming again and she goes over to the table on the right.*]
- 25 HELMER [*from his study*]: Is that my little skylark twittering out there?
- 26 NORA [*busy opening the parcels*]: It is.

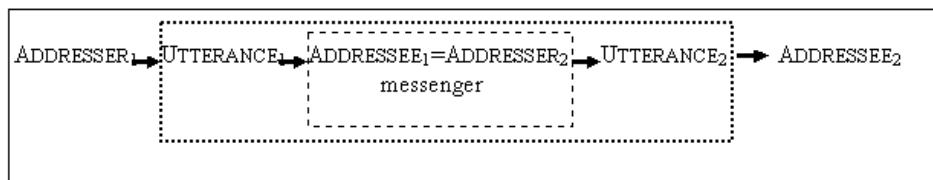
Literary criticism should take the text as its object of investigation and develop techniques of textual analysis able to cope with the implied aspects of meaning Theatrical criticism on the other hand has a perfectly valid area of interest in, for example, comparing different ways of performing the same scene (a) in terms of its theatrical effect and (b) in terms of its faithfulness to the dramatic text. [Short 1989: 141]

4. Representations of dramatic communication:

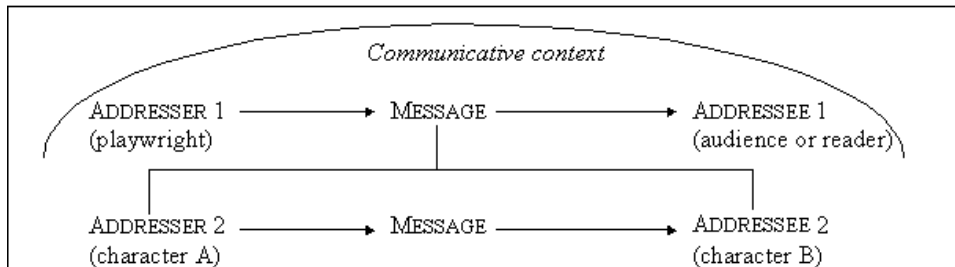
- ♦ normal, everyday discourse:



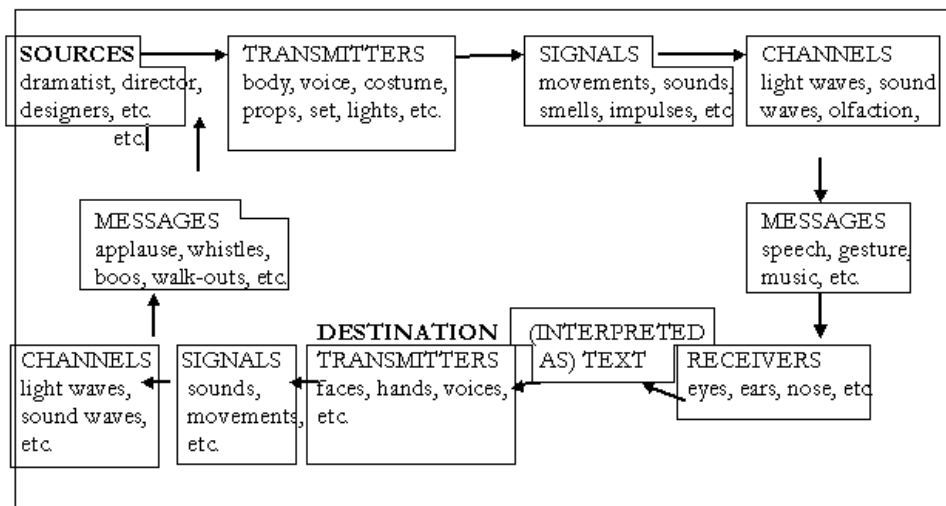
- ♦ messenger situation – some sort of ‘embedding’ (the box of bold broken lines)



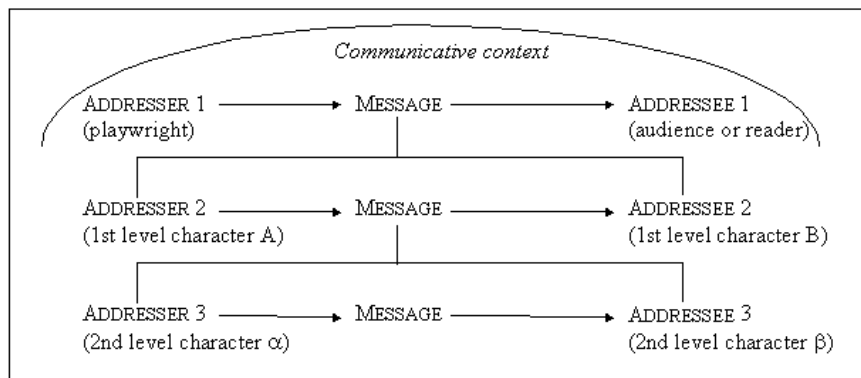
- ♦ the prototypical dramatic situation, following Short (1996: 169)



- ♦ a rather more complicated model, following Elam 1980: 39 – of **theatrical** (rather than **dramatic**) communication



- ♦ if we have a 'play within a play' situation:



5. Why is it important to make the distinction?

- ♦ the traditional 'fourth wall' theatre
- ♦ postmodernist theatre – shock value, novelty value?

GEORGE: Yes, I'm something of a logician myself
 BONES: Really? Sawing ladies in half, that sort of thing?
 GEORGE: Logician.

[Stoppard, *Jumpers*, p. 44]

(A good pause. Ros leaps up and bellows at the audience.)

ROS: Fire!

(Guil jumps up.)

GUIL: Where?

ROS: It's all right – I'm demonstrating the misuse of free speech. To prove that it exists. (He regards the audience, that is the direction, with contempt and other directions, then front again.) Not a move. They should burn to death in their shoes.

[Stoppard, *Rosencrantz and Guildenstern are Dead*, p. 44]

6. An aside: **layeredness** as a feature of literary texts.

Section 3 (Analysis)

Consider the extracts in terms of the discourse situation and draw out any difficulties or ambiguities in them. Also note any changes in the discourse situation along the way.

Text 1

*The Most Excellent and Lamentable Tragedy
 of Romeo and Juliet*

Prologue Enter Chorus

CHORUS

Two households, both alike in dignity
 In fair Verona, where we lay our scene,
 From ancient grudge break to new mutiny,
 Where civil blood makes civil hands unclean.
 From forth the fatal loins of these two foes
 A pair of star-crossed lovers take their life,
 Whose misadventured piteous overthrows [= destruction]
 Doth with their death bury their parents' strife.

The fearful passage of their death-marked love
And the continuance of their parents' rage –
Which but their children's end, naught could remove –
Is now the two-hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Exit

1.1 Enter Samson and Gregory, of the house of Capulet, with swords and bucklers

SAMSON Gregory, on my word, we'll not carry coals.
GREGORY No, for then we should be colliers
SAMSON I mean an we be in cholera, we'll draw.
GREGORY Ay, while you live, draw your neck out of collar

...

Enter Abraham and another servingman of the Montagues

GREGORY Draw thy tool. Here comes of the house of Montagues.
SAMSON My naked weapon is out. Quarrel, I will back thee.

...

(The Oxford Shakespeare, 1988)

(Consider Baz Luhrmann's 1986 version: <https://www.youtube.com/watch?v=beV56hp4T3w>)

Text 2

(From *A Midsummer Night's Dream*, 5.1; the 'mechanicals' are presenting the play *Pyramus and Thisbe* to Theseus, Demetrius and others.)

Wall In this same interlude it doth befall
That I, one Snout by name, present a wall;
And such a wall, as I would have you think,
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisbe, 5
Did whisper often very secretly.
This loam, this rough-cast and this stone doth show
That I am that same wall; the truth is so:
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper. 10

Theseus Would you desire lime and hair to speak better?

Demetrius It is the wittiest partition that ever I heard
discourse, my lord.

[Enter Pyramus]

Theseus Pyramus draws near the wall: silence!

Pyramus O grim-look'd night! O night with hue so black! 15
O night, which ever art when day is not!
O night, O night! alack, alack, alack,
I fear my Thisbe's promise is forgot!
And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and mine! 20
Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with mine eyne!
[Wall holds up his fingers]
Thanks, courteous wall: Jove shield thee well for this!
But what see I? No Thisbe do I see.
O wicked wall, through whom I see no bliss! 25
Cursed be thy stones for thus deceiving me!

Theseus The wall, methinks, being sensible, should curse again.

Pyramus No, in truth, sir, he should not. 'Deceiving me'
is Thisbe's cue: she is to enter now, and I am to
spy her through the wall. You shall see, it will 30
fall pat as I told you. Yonder she comes.

[Enter Thisbe]

Thisbe O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee. 35

Text 3

1 CPL ONG Fall in, fall in, fall in!

The soldiers gather around in their various states of camouflage.

2 CPL ONG Recruit Teo Ah Beng!!! Never listen is it? Officer give lesson you sleep. Okay. Now look at your wonderful camouflage. Do you know what leaf this is?

3 AH BENG No, Corporal Ong.

4 CPL ONG CB leaf, understand?

5 AH BENG No, Corporal Ong!!

The recruits look at each other and raise the eyebrows and wonder what the CB leaf is.

6 CPL ONG One day when you grow up, you will know why this is called a CB leaf. But in the meantime, drop twenty! You! [*to Krishna*] Step forward.

Krishna steps forward.

7 CPL ONG Jump.

Krishna jumps. The leaves and branches all fall off.

8 CPL ONG Recruit. You call that camouflage? You are a disgrace to your nation! Wind blow only, all your stupid leaves fly away, you understand? My grandmother can camouflage better than you!

9 JOHARI [*to himself*] Ask your grandmother do lah.

10 KRISHNA Sorry corporal.

11 CPL ONG Sorry, sorry. Sorry no cure, okay. Drop twenty, drop twenty, drop twenty!!!

12 KRISHNA Wah, like that means drop sixty, ah?

13 CPL ONG Recruit Johari! Jump!

14 JOHARI Yes, corporal! [*Mutters under his breath, 'Mati, mati, tentu mati ...'*]

The leaves fall off, too. He automatically drops twenty. Malcolm comes forward. He is completely covered in leaves. And cannot see where Cpl Ong is. He faces the wrong way.

15 CPL ONG Recruit Png! Your camouflage is so wonderful, I cannot see you, and you cannot see me. You think this is hide-and-seek is it?

16 MALCOLM Yes corporal? No corporal! Drop twenty?

The four recruits are slowly doing their push-ups when Cpl Ong notices that Kenny is missing.

17 CPL ONG Recruit Pereira!!

18 KENNY [*from the wings*] Coming, coming!

Kenny bounces out from the wings, all fashionably attired in frangipani. The four recruits stop their push-ups half-way and stare. Cpl Ong gives Kenny a despairing look, then slaps his head with his hand.

19 MALCOLM'S VOICE: And we so sat through lesson after lesson on fieldcraft, learning how to look, move and behave like soldiers. We soon memorised the basic rules of behaviour ... No littering, no spitting, no smoking, and, where possible, try and have a *third* child.

Michael Chiang, *Amy Daze: The Play*, Act 1 Sc 3

Text 4

Act One

1 | *Main stage dark. Spotlight on phone beside large chair.*

2 | EMILY enters. Picks up phone and dials.

3 | Susie ah! Emily here ah. This afternoon I'm going to town, anything that you're needing? I've got the chicken you wanted from market; and I saw some good jackfruit, your children love it, so I bought one big one for you. What else you need? Ah, school uniform for your two girls; I'll buy the material. I will take the sizes when I come to your house and send them to my little tailor down the road Ah Susie! Yesterday I went to Whiteaways to buy shirts for Richard to take to England, so I bought half-dozen for Freddy also:

even though he's not going to England he can still wear them around town Ya-lah, I've got a lot to do, interviewing new servant, preparing for Richard's party. I see you, ya.

4 ...*Stage lights go up slowly to show the set.*

5 EMILY *raises her eyes and for the first time addresses the audience directly.*

6 This is Emerald Hill: this old mansion in a big compound, just off Orchard Road. My husband's father, Mr Gan Eng Swee, built it in 1902. In 1929 I came to the house as a bride of just fourteen years old; and since then I've lived here with Kheong (my husband) and our children, and Kheong's parents, when they were alive. So I keep myself busy, running the household, looking after all the family.

7 ...*Lights go up on centre stage. EMILY puts away her work and goes to the back of the stage; she brings forward a wheeled trolley which she positions down left. Broad spot on the trolley. EMILY opens hinged flaps to make the trolley into a long table. From under the trolley she takes a white tablecloth and various tableware. She talks to the audience as she spreads the tablecloth*

8 I like to entertain at Emerald Hill. Once in a while we give a big formal dinner, hire cooks and waiters, set out tables on the lawn. Or quite often we have a smaller party like this, I do the cooking myself.

See also:

Peter Tan (2012), 'Literary discourse', in James Gee, Michael Handford (eds), *The Routledge Handbook of Discourse Analysis* (London: Routledge), pp. 628-641. (Uploaded to Files in LumiNUS.)