

EL4222 Stylistics and Drama: Week 3

Issue of communication across levels: why is this a problem? We could say this was an **ontological problem**. (*Ontology*: the nature of being, reality.) One suggestion: the audience could also fictionalise themselves.

A possible definition of *fictionality* or *literariness*: that the fictional characters inhabit different worlds.

Part 1 |
Comparing stylistics with other critical approaches (Williams's *The Glass Menagerie*)
Part 2 | 3
Introduction to speech act theory
Part 3 | 7
Analysis of texts (Ibsen's *A Doll's House*, Ayckbourn's *A Small Family Business*)

Part I – Activity: stylistics within a range of other approaches

How are the following approaches different?

(Background to Williams's *The Glass Menagerie*: The play was first produced in 1944 and published in 1945. This established Williams in the American theatre. This is a 'memory play', framed by the recollections of Tom Wingfield who recalls his life in St Louis with his mother Amanda (a faded Southern belle who clings persistently to glamorous illusions about her past) and his sister Laura (a crippled and painfully shy young woman whose intensely private world is centred on a treasured collection of small glass animals). Long deserted by her husband, Amanda transfers her romantic hope to Laura and continually asks her about her non-existent gentleman callers. Tom escapes the intolerable situation at home by going to the cinema compulsively, but eventually invites his friend Jim O'Connor to dinner. It turns out Laura was infatuated with him at high school. Laura thinks that the match might work out, but her dreams are shattered when Tom reveals that he is already engaged. Amanda is enraged with Tom which leads him to leave the house, never to return.)

(Adapted freely from *The Cambridge Guide to Literature in English* (ed. Ousby, 1988).)

(Much of the following **was** (but *not anymore*) available from: http://www.susqu.edu/ac_depts/arts_sci/english/lharris/class/WILLIAMS/)

Discourse situation

The opening sets the scene for the discourse situation for the play. (Notes: *proscenium* – part of the stage in front of the curtain; *portiere* – curtain over a door or doorway; *doughboy* – an American infantry man, esp in WWI.)

The Wingfield apartment is in the rear of the building, one of those vast hive-like conglomerations of cellular living-units that flower as warty growths in overcrowded urban centres of lower-middle-class population and are symptomatic of the impulse of this largest and fundamentally enslaved section of American society to avoid fluidity and differentiation and to exist and function as one interfused mass of automatism.

The apartment faces an alley and is entered by a fire-escape, a structure whose name is a touch of accidental poetic truth, for all of these huge buildings are always burning with the slow and implacable fires of human desperation. The fire-escape is included in the set – that is, the landing of it and steps descending from it.

The scene is memory and is therefore non-realistic. Memory takes a lot of poetic licence. It omits some details; others are exaggerated, according to the emotional value of the articles it touches, for memory is seated predominantly in the heart. The interior is therefore rather dim and poetic.

At the rise of the curtain, the audience is faced with the dark, grim rear wall of the Wingfield tenement. This building, which runs parallel to the footlights, is flanked on both sides by dark, narrow alleys which run into murky canyons of tangled clothes-lines, garbage cans, and the sinister lattice-work of neighbouring fire-escapes. It is up and down these alleys that exterior entrances and exits are made, during the play. At the end of Tom's opening commentary, the dark tenement wall slowly reveals (by means of a transparency) the interior of the ground floor Wingfield apartment.

Downstage is the living-room, which also serves as a sleeping-room for Laura, the sofa is unfolding to make her bed. Upstage, centre, and divided by a wide arch or second proscenium with transparent faded portières (or second curtain), is the dining-room. In an old fashioned what-not in the living-room are seen scores of transparent glass animals. A blown-up photograph of the father hangs on the wall of the living-room, facing the audience, to the left of the archway. It is the face of a very handsome young man in a doughboy's First World War cap. He is gallantly smiling, ineluctably smiling, as if to say 'I will be smiling forever'.

The audience hears and sees the opening scene in the dining-room through both the transparent fourth wall of the building and the transparent gauze portières of the dining-room arch. It is during this revealing scene that the fourth wall slowly ascends out of sight. This transparent exterior wall is not brought down again until the very end of the play, during Tom's final speech.

The narrator is an undisguised convention of the play. He takes whatever licence with dramatic convention is convenient to his purpose.

TOM enters dressed as a merchant sailor from alley, stage left, and strolls across the front of the stage to the fire-escape. There he stops and lights a cigarette. He addresses the audience.

TOM: Yes, I have tricks in my pocket, I have things up my sleeve. But I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion.

To begin with, I turn back time. I reverse it to that quaint period, the thirties, when the huge middle class of America was matriculating in a school for the blind. Their eyes had failed them or they had failed their eyes, and so they were having their fingers pressed forcibly down on the fiery Braille alphabet of a dissolving economy.

In Spain there was revolution. Here there was only shouting and confusion.

In Spain there was Guernica. Here there were disturbances of labour, sometimes pretty violent, in otherwise peaceful cities such as Chicago, Cleveland, Saint Louis. . . .

This is the social background of the play.

[MUSIC]

The play is memory.

Being a memory play, it is dimly lighted, it is sentimental, it is not realistic.

In memory everything seems to happen to music. That explains the fiddle in the wings.

I am the narrator of the play, and also a character in it. The other characters are my mother Amanda, my sister Laura and a gentleman caller who appears in the final scenes.

He is the most realistic character in the play, being an emissary from a world of reality that we were somehow set apart from. But since I have a poet's weakness for symbols, I am using this character also as a symbol; he is the long-delayed but always expected something that we live for. There is a fifth character in the play who doesn't appear except in this larger-than-life-size photograph over the mantel.

This is our father who left us a long time ago. He was a telephone man who fell in love with long distances; he gave up his job with the telephone company and skipped the light fantastic out of town. . . .The last we heard of him was a picture postcard from Mazatlan, on the Pacific coast of Mexico, containing a message of two words - 'Hello - Good-bye!' and no address.

I think the rest of the play will explain itself ...

A Biographical Criticism

Tennessee Williams's play, *The Glass Menagerie*, is a memory play that originated in the memory of the author. 'In writing the play, Williams drew heavily upon his own family experiences, describing the lives of his mother, his sister, and himself' (McMichael 1603). Williams admits that '[his] thing is what it always was: to express [his] world and [his] experience of it in whatever form seems suitable to the material' (Memoirs xvii). Many other aspects of the play resemble some of Williams's past experiences while growing up. The apartment that Amanda, Laura, and Tom Wingfield share is in the middle of the city, and it is among many dark alleys with fire escapes. Tom and Laura do not like the dark atmosphere of their living conditions, and their mother tries to make it as pleasant as possible. This is almost a mirror image of one of the apartments that the Williams family lived in when they relocated to St Louis, Missouri. 'The new apartment had only two small windows, in the front and in the rear rooms, and a fire escape blocked the smoky light from a back alley' (Spoto 16). 'Their new home was in a tenement in a lower middle-class neighbourhood which seemed revoltingly ugly to [Tennessee]' (Tischler 24). Amanda Wingfield is a typical Southern belle who fantasises about her seventeen gentlemen callers back in Blue Mountain. She depends on her son's income to support Laura and herself, and she does regularly attend DAR meetings which are an important outlet for her activities. Amanda believes that Laura needs to have some gentlemen callers visiting their apartment because she does not want Laura to be an old, unmarried spinster. Williams's mother, Edwina, 'had been accepted into the local chapter of the Daughters of the American Revolution (DAR), and she was occupied with social events and, as secretary, with national correspondence' (Spoto 52). Williams described his mother as 'a woman whose endurance and once fine qualities continued to flourish alongside a narrowness of perception and only the dimmest awareness of human feeling' (Spoto 121). Amanda easily mirrors this description of Edwina because of her selfishness concerning Laura and her being unattached. Tom Wingfield is trying to support his mother, his sister, and himself with his work at a shoe factory. Tom does not want to have a career at the shoe factory; instead, he wants to be a poet, and he spends most of his time working on poetry. Amanda constantly criticises Tom's wishes, and she pressures

him to bring home a gentlemen from the shoe factory to introduce to Laura. Amanda explains to Tom that she knows that he wants to leave them but that he should at least be responsible enough to take care of his sister's future destiny before he departs. Tom and Laura have a close relationship, and he obliges with Amanda's request to bring home a gentlemen caller for his sister. 'Tom seems modelled after Williams himself, an aspiring poet who works in a shoe factory' (Yacowar 10). 'The three years that he spent in the International Shoe Company warehouse were the most desperate that Williams was to know' (Tischler 38). He only wanted to work on his poetry, and he became infatuated with the idea of a better way of life. Williams wanted to escape his miserable world, but he did not know how to accomplish this seemingly untouched goal. 'Movies were always exciting for him – another avenue of escape into romance' (Tischler 31). In the play, Amanda is constantly questioning Tom about his daily excursions to the movies. Tom tries to explain that he loves the movies so much, but Amanda does not believe that his evenings are so innocent. Laura Wingfield is very shy and does not want to be involved with the world outside of their apartment. She collects tiny glass animals, and she treasures them more than actually participating in daily contact with the public. Amanda enrolls her in a business school so that Laura will have some sort of trade with which she will be able to support herself in the future, but Laura is so shy that she does not attend classes and is eventually dropped from the enrolment. This identical situation happened to Williams's sister, Rose. 'Her mother enrolled her at the Rubicam Business College, hoping she would learn to be a stenographer, but she could not sustain neither the pressure nor the group contact' (Spoto 20). When Williams created the character of Laura, he 'remembered his sister's gradual entrance into an inner world of darkness and unreality' (Spoto 19). Rose and Laura are so much alike that their gentlemen callers had the same name, Jim O'Connor. The situation that occurred with the visiting gentlemen callers seems to be almost identical. Rose and Laura were not informed about the gentlemen until there was not enough time to argue about the visit. Edwina and Amanda were responsible for O'Connor's visits to their apartments, and they were also responsible for the emotional trauma that Rose and Laura experienced. *The Glass Menagerie* runs parallel with Tennessee Williams' earlier years as a frustrated poet who struggles to escape his monotonous life to become an individual. Anyone that would be interested in learning more about the author's life before he succeeded in the literary world only needs to read *The Glass Menagerie* for a complete description.

B New Criticism

Tennessee Williams is known for his remarkable use of symbols, tensions, and irony. Williams uses all of these components to express the central theme of *The Glass Menagerie* – hopeful aspirations followed by inevitable disappointment. All of the characters have dreams which are destroyed by the harsh realities of the world.

As the narrator blatantly admits, 'since I have a poet's weakness for symbols', symbols are central to *The Glass Menagerie* (Williams 30). Symbols are merely concrete substitutions used to express a particular theme, idea, or character. One major symbol is the fire escape which has a separate function for each of the characters. This fire escape provides a means of escape for Tom from his cramped apartment and nagging mother. Therefore, the fire escape for him represents a path to the outside world. For the gentleman caller, the fire escape provides the means through which Jim can enter the Wingfield apartment, thus entering their lives. For Amanda, the fire escape allows Jim to come into the apartment and prevent Laura from becoming a spinster. The significance of the fire escape for Laura is that it is her door to the inside world in which she can hide. It is ironic that when Laura does leave the security of her apartment, she falls. This symbolises Laura's inability to function properly in the outside world.

Another recurring symbol is the glass menagerie which represents Laura's hypersensitive nature and fragility. Laura is just as easily broken as a glass unicorn – and just as unique. When Jim accidentally bumps into the unicorn and breaks it, the unicorn is no longer unique. Likewise, when Jim kisses Laura and then shatters her hopes by telling her he's engaged, she becomes broken-hearted and less unique. Part of the innocence which made Laura so unique is now lost. Both Laura and her glass menagerie break when they are exposed to the outside world, represented by Jim. When Laura gives Jim her broken unicorn, it symbolises her broken heart that Jim will take with him when he leaves. The unicorn is no longer unique like her, rather he is common now – more like Jim. Therefore, she gives the unicorn to Jim. Just as she gives Jim a little bit of herself to take with him, he leaves behind a little bit of himself with her shattered hopes.

Another recurrent symbol used throughout *The Glass Menagerie* is the use of rainbows. Rainbows symbolise hope and each mention of rainbows in the play is associated with a hopeful situation. When Tom talks about his rainbow-coloured scarf that he got at the magic show, he talks about how it changed a bowl of goldfish into flying canaries. Just like the canaries, Tom hopes to fly away too – to escape from his imprisonment. The chandeliers which create rainbow reflections at the Dance Hall foreshadow the dance between Jim and Laura which instils hope within her. At the end when Tom looks at 'pieces of coloured glass, like bits of a shattered rainbow,' he remembers his sister and hopes that he 'can blow [her] candles out' (Williams 137). Ironically, though the rainbows seemed to be positive signs, they all end in disappointment.

Irony is shown mostly through the voice of the narrator. As Bloom suggests, Tom 'maintains distance between himself and the pain of the situation through irony' (Bloom 86). Bloom explains, 'For the artist, irony is a device that protects him from the pain of his experience so that he may use it objectively in his art' (Bloom 87). When Amanda accuses Tom of going out drinking every night, Tom creates a humorous story about how 'Killer, Killer Wingfield' spends his nights – in 'opium dens, dens of vice and criminals' hangouts...' (Williams 53). By agreeing with his mother and turning the argument into a form of 'art', characterised by exaggeration, Tom ironically protects himself (Bloom 87). He distances himself from the situation and the pain by turning it into a joke.

Tom protects himself by making a joke of his father's abandonment. He refers to his father as a 'telephone man who fell in love with long distances' (Williams 30). He also talks of the last time he heard from his father with an ironic twist of humour – a postcard saying 'Hello-Goodbye' (Williams 30). It is ironic that Tom's last words in the play are the same as his father's – 'and so goodbye' (Williams 137).

Amanda also exhibits much irony in her character. She wants the best for her children, but she spends so much time worrying about it that she fails to realise what is best for them. She forces her ideas and opinions on her children and places them in bad situations. Though Laura doesn't want a gentleman caller, Amanda is concerned about Laura's future so she has Tom bring one. This, of course, ends in disaster as she finds out that Jim is getting married to someone else. She wants Tom to be a successful, hard worker and as a result, she pushes him so hard, he leaves.

Tension also unifies the theme of hopelessness and futility as each character cannot fulfil their dreams. Amanda dreams back to the time when she was a young girl and had seventeen gentlemen callers. Those certainly were better days. Though the past was wonderful, the present, the reality, is that she is now an abandoned wife with two children. Tom dreams of being a poet and escapes

to fulfil his dream, but finds that he cannot forget Laura as he wanders around town aimlessly thinking of her. Tom is trapped by his past. Laura had hopes that she would be with Jim and after he kisses her, she has a 'bright, dazed look' (Williams 127). However, Jim merely calls himself a 'stumblejohn' and informs her that he is engaged. Thus, Laura's hopes are shattered and she is unable to fulfil her dream.

Even Jim is 'disappointed' that his future hadn't turned out to be what he imagined in his glorious high school days (Williams 116). Each time a character feels as if he/she is moving forward, he/she only moves backward. Thompson states that the tension lies between 'the illusion of moving forward and the reality of moving backward' (Thompson 145). Though the characters are constantly trying, nobody moves forward in the Wingfield world. Nobody escapes – not even Tom and he has left. As Thompson says, 'From idealised beginning to realised end, Amanda's memories form a paradigm of experience that underlies the structure of the entire play – an ironic pattern of romantic expectations, momentary fulfilment, and ultimate loss' (Thompson 13).

C Feminist Criticism

Women in *The Glass Menagerie* were modelled after women of the Victorian age: 'They all seem to reflect a Victorian culture in the South which required that a lady be charming but not a breadwinner. They lived in a world of their own imagination and are unable to cope with a highly competitive, commercial society. Their dreams centre around men who were never there' (Falk 168). They are not raised to be simple housewives but to be prim and proper. This may be covering up the true frustration of the women of this time. Amanda Wingfield has been abandoned by her husband and is frustrated because of it. She needed a male figure to help her through life. The main focus of this essay is on the dependency of women on men. Louis Blackwell writes about the predicament of women in *The Glass Menagerie*: Williams is making a commentary on Western culture by dramatising his belief that men and women find reality and meaning in life through satisfactory sexual relationships' (Stanton 101). Neither Laura nor Amanda has a satisfactory sexual relation to speak of. Therefore both lead odd unhappy lives. Amanda lives in the past and Laura escapes into her world of glass ornaments. The main focus of both Amanda and Laura is to find that mate who will rescue them. This is a difficult task and is put on the shoulders of Tom. The search for a mate is actually the search for reality. Until a mate is found, they will remain in the world of delusions. Amanda constantly nags Laura to stay pretty for her gentlemen callers; without them she will not be able to escape out of her current situation. Without a man she will not be successful. Laura discusses Amanda's concerns about not having any gentlemen callers. 'Mother's afraid I'm going to be an old maid' (Williams 36). It is a disgrace for a woman not to have a mate.

D Psychoanalytic Criticism

In *The Glass Menagerie*, none of the characters are capable of living in the present. All of the characters retreat into their separate worlds to escape the brutalities of life. Laura, Amanda, Tom and Jim use various escape mechanisms to avoid reality. Laura retreats into a world of glass animals and old gramophone records. Even when it appears that Laura is finally overcoming her shyness and hypersensitivity with Jim, she instantly reverts back to playing the Victrola once he tells her he's engaged. She is unable to cope with the truth so she goes back to her fantasy world of records and glass figurines. Laura can only live a brief moment in the real.

Amanda is obsessed with her past as she constantly reminds Tom and Laura of that 'one Sunday afternoon in Blue Mountain' when she received seventeen gentlemen callers (Williams 32). The reader cannot even be sure that this actually happened. However, it is clear that despite its possible falsity, Amanda has come to believe it. She refuses to acknowledge that her daughter is crippled and refers to her handicap as 'a little defect – hardly noticeable' (Williams 45). Only for brief moments does she ever admit that her daughter is 'crippled' and then she resorts back to denial. She doesn't perceive anything realistically. She believes that this gentleman caller, Jim, is going to be the man to rescue Laura and she hasn't even met him yet. She tells Laura when Laura is nervous about the gentleman caller, 'You couldn't be satisfied with just sitting home', when, in fact, Laura had preferred that (Williams 85). Amanda cannot distinguish reality from illusion. When Jim arrives, Amanda is dressed in the same girlish frock she wore on the day that she met her father and she regresses to her childish, giddy days of entertaining gentlemen callers. Amanda chooses to live in the past.

Tom escapes into his world of poetry writing and movies. He cannot handle his menial job and his unsatisfying home life. He believes that the atmosphere is stifling and damaging to his creative capacities. Finally, when he does leave the Wingfield apartment, he is still trapped by his memories (the past) of Laura. As a result, he is unable to function in the present and wanders aimlessly thinking of his sister.

Jim, though not as severely as the Wingfields, also reverts to his past as he looks through high school yearbooks with Laura and remembers the days when he was a hero. He is also not satisfied with the present – working at the same warehouse as Tom, despite Tom's prediction that he would 'arrive at nothing short of the White House by the time he was thirty' (Williams 83). Tom realises that he 'was valuable to him [Jim] as someone who could remember his former glory' (Williams 84). When Jim reminisces about his lead in the operetta, Laura asks him to sign her programme and he signs it 'with a flourish' (Williams 116). Only by entering into the Wingfield's world of illusions can Jim become this high school hero again. As the scene progresses, Jim regresses to his high school days of wooing women as he woos the innocent Laura by dancing with her and kissing her. However, this might as well be an illusion, because the reality of the situation is that Jim is engaged. Laura is devastated by this reality and retreats back into her world of records and glass animals. Unlike the Wingfields, Jim can only live temporarily in the past. Thus, he leaves the dream world of the Wingfields.

Joseph K Davis feels that Amanda's children's fate is her fault. Her constant living in the past 'generates devastating consequences for her children, crippling them psychologically and seriously inhibiting their own quests for maturity and self realisation' (Davis 198). Because Amanda lives in a fantasy world of dreamy recollections, her children cannot escape from this illusory world either. As Davis says, Amanda suffers from 'a psychological impulse to withdraw into a fabricated "lost" time. The present exists for these men and women only to the degree that it can be verified by constant references to the past' (Davis 201). This explains why none of the characters are successful in their present situations. The only way that they can live is through the past, but the problem is that the past no longer exists. While these characters stay the same, the rest of the world is changing. This explains the characters' repeated failures in the outside world of the present.

However, though Jim is pulled into the Wingfields' illusory world, Jim still maintains a sense of reality. This accounts for why Jim is such a 'stumblejohn' in the Wingfield apartment. He is more realistic than the others and is clumsy in a world of such delicacy. Likewise, Laura's fragility and hypersensitivity prevent her from participating in the outside world, a world that is harsh and brutal. Just

as Jim was clumsy in Laura's world, Laura is clumsy in Jim's as she slips on the fire escape and throws up on the floor at Business School. Laura's irrational fear of the outside, known as agoraphobia, explains why she cannot successfully enter the outside world. As Davis says, 'The major characters in this play are so warped and their lives so distorted and perverted by fantasies that each is left with only broken fragments of what might have been' (Davis 205).

This is the last scene from *The Glass Menagerie*. How would a stylistic approach to this be useful? How would it be different from the other approaches? Does the framework of 'discourse layers' throw any light on the scene? How do the various semiotic systems work in this scene?

EXTRACT A <https://youtu.be/tSsldvJNYgc?t=44s>

[Legend: 'What have you done since high school?']

[JIM lights a cigarette and leans indolently back on his elbows smiling at LAURA with a warmth and charm which lights her inwardly with altar candles. She remains by the table, picks up a piece from the glass menagerie collection, and turns it in her hands to cover her tumult.]

1 JIM [after several reflective puffs on his cigarette]: What have you been doing since high school?

[She seems not to hear him.]

Huh?

[LAURA looks up.]

I said what have you done since high school, Laura?

2 LAURA: Nothing much.

3 JIM: You must have been doing something these six long years.

4 LAURA: Yes.

5 JIM: Well, then, such as what?

6 LAURA: I took a business course at business college –

7 JIM: How did that work out?

8 LAURA: Well, not very – well – I had to drop out, it gave me – indigestion –

[JIM laughs gently.]

9 JIM: What are you doing now?

10 LAURA: I don't do anything – much. Oh please don't think I sit around and do nothing! My glass collection takes up a good deal of time. Glass is something you have to take care of.

11 JIM: What did you say – about glass?

12 LAURA: Collection I said – I have one – [She clears her throat and turns away again, acutely shy.]

13 JIM [abruptly]: You know what I judge to be the trouble with you? Inferiority complex! Know what that is? That's what they call it when someone low-rates himself! I understand it because I had it, too. Although my case was not so aggravated as yours seems to be. I had it until I took up public speaking, developed my voice, and learned that I had an aptitude for science. Before that time I never would have thought of myself as being outstanding in any way whatsoever! Now I've made a regular study of it, but I have a friend who says I can analyse people better than doctors that make a profession of it. I don't claim that to be necessarily true, but I can sure guess a person's psychology, Laura! [He takes out his gum.] Excuse me, Laura. I always take it out when the flavour is gone. I'll use this scrap of paper to wrap it in. I know how it is to get it stuck on a shoe. [He wraps the gum in paper and puts it in his pocket.] Yep – that's what I judge to be your principal trouble. A lack of confidence in yourself as a person. You don't have the proper faith in yourself. I'm basing that fact on the number of remarks and also on certain observations I've made. For instance that clumping you thought was so awful in high school. You say that you even dreaded to walk into class. You see what you did? You dropped out of school, you gave up an education because of a clump, which as far as I know was practically non-existent! A little physical defect is what you have. Hardly noticeable even! Magnified thousands of times by imagination! You know what my strong advice to you is? Think of yourself as superior in some way!

14 LAURA: In what way would I think?

15 JIM: Why, man alive, Laura! Just look about you a little. What do you see? A world full of a common people! All of 'em born and all of 'em going to die! Which one of them has one-tenth of your good points! Or mine! Or anyone else's, as far as that goes – gosh! Everybody excels in some one thing. Some in many! [He unconsciously glances at himself in the mirror.] All you've got to do is discover in what! Take me for instance. [He adjusts his tie at the mirror.] My interest happens to lie in electro-dynamics. I'm taking a course in radio engineering at night school, Laura, on top of a fairly responsible job at the warehouse. I'm taking that course and studying public speaking.

16 LAURA: Ohhhh.

17 JIM: Because I believe in the future of television! [turning his back to her.] I wish to be ready to go up right along with it. Therefore I'm planning to get in on the ground floor. In fact, I've already made the right connections and all that remains is for the industry itself to get under way! Full steam – [His eyes are starry.] Knowledge – Zzzzp! Money – Zzzzp! – Power! That's the cycle democracy is built on!

[His attitude is convincingly dynamic. LAURA stares at him, even her shyness eclipsed in her absolute wonder. He suddenly grins.]

I guess you think I think a lot of myself!

18 LAURA: No-o-o-o, I –

19 JIM: Now how about you? Isn't there something you take more interest in than anything else?

20 LAURA: Well, I do – as I said – have my – glass collection –

[A peal of girlish laughter rings from the kitchenette.]

21 JIM: I'm not right sure I know what you're talking about. What kind of glass is it?

22 LAURA: Little articles of it, they're ornaments mostly! Most of them are little animals made out of glass, the tiniest little animals in the world. Mother calls them a glass menagerie! Here's an example of one, if you'd like to see it! This one is one of the oldest. It's nearly thirteen.

[Music: 'The Glass Menagerie'.]

[He stretches out his hand.]

- Oh, be careful – if you breathe, it breaks!
- 23 JIM: I'd better not take it. I'm pretty clumsy with things.
- 24 LAURA: Go on, I trust you with him! [*She places the piece in his palm.*] There now – you're holding him gently! Hold him over the light, he loves the light! You see how the light shines through him?
- 25 JIM: It sure does shine!
- 26 LAURA: I shouldn't be partial, but he is my favourite one.
- 27 JIM: What kind of a thing is this one supposed to be?
- 28 LAURA: Haven't you noticed the single horn on his forehead?
- 29 JIM: A unicorn, huh?
- 30 LAURA: Mmmm-hmmm!
- 31 JIM: Unicorns – aren't they extinct in the modern world?
- 32 LAURA: I know!
- 33 JIM: Poor little fellow, he must feel sort of lonesome.
- 34 LAURA [*smiling*]: Well if he does, he doesn't complain about it. He stays on a shelf with some horses that don't have horns and all of them seem to get along nicely together.
- 35 JIM: How do you know?
- 36 LAURA [*lightly*]: I haven't heard any arguments among them!
- 37 JIM [*grinning*]: No arguments, huh? Well, that's a pretty good sign! Where shall I set him?
- 38 LAURA: Put him on the table. They all like a change of scenery once in a while!
- 39 JIM: Well, well, well, well – [*He places the glass piece on the table, then raises his arms and stretches.*] Look how my big shadow is when I stretch!
- 40 LAURA: Oh, oh yes – it stretches across the ceiling!
- 41 JIM [*crossing to the door*]: I think it's stopped raining. [*He opens the fire-escape door and the background music changes to a dance tune.*] Where does the music come from?
- 42 LAURA: From the Paradise Dance Hall across the alley.
- 43 JIM: How about cutting up the rug a little, Miss Wingfield?

EXTRACT B

- 1 LAURA: In what respect am I pretty?
- 2 JIM: In all respects – believe me! Your eyes – your hair – are pretty! Your hands are pretty! [*He catches hold of her hand.*] You think I'm making this up because I'm invited to dinner and have to be nice. Oh, I could do that! I could put on an act for you, Laura, and say lots of things without being very sincere. But this time I am. I'm talking to you sincerely. I happened to notice you had this inferiority complex that keeps you from feeling comfortable with people. Somebody needs to build your confidence up and make you proud instead of shy and turning away and blushing. Somebody – ought to – kiss you, Laura!
[*His hand slips slowly up her arm to her shoulder as the music swells tumultuously. He suddenly turns her about and kisses her on the lips. When he releases her, LAURA sinks on the sofa with a bright, dazed look. JIM backs away and fishes in his pocket for a cigarette.*]
- [*Legend on screen: 'A souvenir.'*]
- Stumblejohn! This appears to be a toned-down version of the American offensive slang term stumblebum, used to refer to someone who does things in a blundering unskilful way
[*He lights the cigarette, avoiding her look. There is a peal of girlish laughter from AMANDA in the kitchenette. LAURA slowly raises and opens her hand. It still contains the little broken glass animal. She looks at it with a tender, bewildered expression.*]
- Stumblejohn! I shouldn't have done that – that was way off the beam. You don't smoke, do you?
[*She looks up, smiling, not hearing the question. He sits beside her rather gingerly. She looks at him speechlessly – waiting. He coughs decorously and moves a little farther aside as he considers the situation and senses her feelings, dimly, with perturbation. He speaks gently.*]
- Would you – care for a – mint?
[*She doesn't hear him but her look grows brighter even*]
- Peppermint? Life Saver? My pocket's a regular drugstore – wherever I go ... [*He pops a mint in his mouth. Then he gulps and decides to make a clean breast of it. He speaks slowly and gingerly.*] Laura, you know, if I had a sister like you, I'd do the same thing as Tom. I'd bring out fellows and – introduce her to them. The right type of boys – of a type to – appreciate her. Only – well – he made a mistake about me. Maybe I've got no call to be saying this. That may not have been the idea in hanging me over. But what if it was? There's nothing wrong about that. The only trouble in my case – I'm not in a situation to – do the right thing. I can't take down your number and say I'll phone. I can't call up next week and – ask for a date. I thought I had better explain the situation in case you – misunderstood it and – I hurt your feelings...

NOTE: 'Life Saver' is the brand name of a kind of flavoured mint sweets, a bit like Polo mints that are available here. Although the North American term drugstore is often translated as 'pharmacy' or 'chemist', a whole range of non-medicinal items are available there including sweets.

- [*There is a pause. Slowly, very slowly, LAURA's look changes, her eyes returning slowly from his to the glass figured in her palm. AMANDA utters another gay laugh in the kitchenette.*]
- 3 LAURA [*faintly*]: You – won't – call again?
- 4 JIM: No, Laura, I can't. [*He rises from the sofa.*] As I was just explaining, I've – got strings on me. Laura, I've – been going steady! I go out all the time with a girl named Betty. She's a home-girl like you, and Catholic, and Irish, and in a great many ways we – get along fine. I met her last summer on a moonlight boat trip up the river to Alton, on the Majestic. Well – right away from the start it was – love!
- [*Legend: Love!*]
- [*LAURA sways slightly forward and grips the arm of the sofa. He fails to notice, now enrapt in his own comfortable being.*]
Being in love has made me a new man of me!
[*Leaning stiffly forward, clutching the arm of the sofa, LAURA struggles visibly with her storm. But JIM is oblivious; she is a long way off.*]

The power of love is really pretty tremendous! Love is something that – changes the whole world, Laura!

[The storm abates a little and LAURA leans back. He notices her again.]

It happened that Betty's aunt took sick, she got a wire and had to go to Centralia. So Tom – when he asked me to dinner – I naturally just accepted the invitation, not knowing that you – that he – that I – *[He stops awkwardly.]* Huh – I'm such a stumblejohn!

[He flops back on the sofa. The holy candles on the altar of LAURA's face have been snuffed out. There is a look of almost infinite desolation. JIM glances at her uneasily.]

I wish that you would – say something.

[She bites her lip which was trembling and then bravely smiles. She opens her hand again on the broken glass figure. Then she gently takes his hand and raises it level with her own. She carefully places the unicorn in the palm of his hand, then pushes his fingers closed upon it.]

What are you – doing that for? You want me to have him? Laura?

[She nods.]

What for you?

5 LAURA: A – souvenir ...

[She rises unsteadily and crouches beside the Victrola to wind it up.]

EXTRACT C

1 AMANDA: Come in here a minute. I want to tell you something awfully funny.

2 TOM *[entering with a macaroon and a glass of the lemonade]*: Has the gentleman caller gotten away already?

3 AMANDA: The gentleman caller has made an early departure. What a wonderful joke you played on us!

4 TOM: How do you mean?

5 AMANDA: You didn't mention that he was engaged to be married.

6 TOM: Jim? Engaged?

7 AMANDA: That's what he just informed us.

8 TOM: I'll be jiggered! I didn't know about that.

9 AMANDA: That seems very peculiar.

10 TOM: What's peculiar about it?

11 AMANDA: Didn't you call him your best friend down at the warehouse?

12 TOM: He is, but how did I know?

13 AMANDA: It seems extremely peculiar that you wouldn't know that your best friend was going to be married!

14 TOM: The warehouse is where I work, not where I know things about people!

15 AMANDA: You don't know things anywhere! You live in a dream; you manufacture illusions!

[He crosses to the door.]

Where are you going?

16 TOM: I'm going to the movies.

17 AMANDA: That's right, now that you've had us make such fools of ourselves. The effort, the preparations, all the expense! The new floor lamp, the rug, the clothes for Laura! All for what? To entertain some other girl's fiancé! Go to the movies, go! Don't think about us, a mother deserted, an unmarried sister who's crippled and has no job! Don't let anything interfere with your selfish pleasure! Just go, go, go – to the movies!

18 TOM: All right, I will! The more you shout about my selfishness to me the quicker I'll go, and I won't go to the movies!

19 AMANDA: Go, then! Go to the moon – you selfish dreamer!

[TOM smashes his glass on the floor. He plunges out on the fire escape, slamming the door. LAURA screams in fright. The dance-hall music becomes louder. TOM stands on the fire escape, gripping the rail. The moon breaks through the storm clouds, illuminating his face.]

[Legend on screen: 'And say goodbye...']

[TOM's closing speech is timed with what is happening inside the house. We see, as though through soundproof glass, that AMANDA appears to be making a comforting speech to LAURA, who is huddled upon the sofa. Now that we cannot hear the mother's speech, her silliness is gone and she has dignity and tragic beauty. LAURA's hair hides her face until, at the end of the speech, she lifts her head to smile at her mother. AMANDA's gestures are slow and graceful, almost dance like, as she comforts her daughter. At the end of her speech she glances a moment at the father's picture – then withdraws through the portieres. At the close of TOM's speech, LAURA blows out the candles, ending the play.]

20 TOM: I didn't go to the moon, I went much further – for time is the longest distance between two places. Not long after that I was fired for writing a poem on the lid of a shoe-box. I left Saint Louis. I descended the steps of this fire escape for the last time and followed, from then on, in my father's footsteps, attempting to find in motion what was lost in space. I travelled around a great deal. The cities swept about me like dead leaves, leaves that were brightly coloured but torn away from the branches. I would have stopped, but I was pursued by something. It always came upon me unawares, taking me altogether by surprise. Perhaps it was a familiar bit of music. Perhaps it was only a piece of transparent glass. Perhaps I am walking along a street at night, in some strange city, before I have found companions. I pass the lightened window of a shop where perfume is sold. The window is filled with pieces of coloured glass, tiny transparent bottles in delicate colours, like bits of a shattered rainbow. Then all at once my sister touches my shoulder. I turn around and look into her eyes. Oh, Laura, Laura, I tried to leave you behind me but I am more faithful than I intended to be! I reach for a cigarette, I cross the street, I run into the movies or a bar, I buy a drink, I speak to the nearest stranger – anything that can blow your candles out!

[LAURA bends over the candles.]

For nowadays the world is lit by lighting! Blow out your candles, Laura – and so goodbye...

[She blows the candle out.]

Part 2 – Lecture: Speech Acts (Introduction)

I. What is speech-act theory?

- origins in philosophy — J L Austin's *How to do things with words*; and Searle.
- initial contrast between the **constative** and the **performative** (= speech act) — constatives describe a state of affairs; performatives accomplish something

CONSTATIVE: It is now ten o' clock.

PERFORMATIVE: I bet you five dollars John will be late for class tomorrow.

- constatives are *either true or false*; performatives are *either happy or unhappy* (other terms used: *felicitous or infelicitous; appropriate or inappropriate*).
- performatives must fulfil **felicity conditions** for them to be acceptable (felicitous).

Felicity conditions

- A. There must be a conventional procedure; the circumstances and people must be appropriate
- B. The procedure must be executed correctly and completely.
- C. Often, the persons must have the requisite thoughts, feelings, etc. and if consequent conduct is specified, then the relevant parties must so do

- performatives seem to use the first person, and in the present tense; the word *hereby* can be inserted somewhere in a performative (bear in mind that *hereby* means 'by saying [or writing] this').
- problem: many performatives are not **explicit performatives** — there might be ellipsis, so that they are **implicit (or inexplicit) performatives**

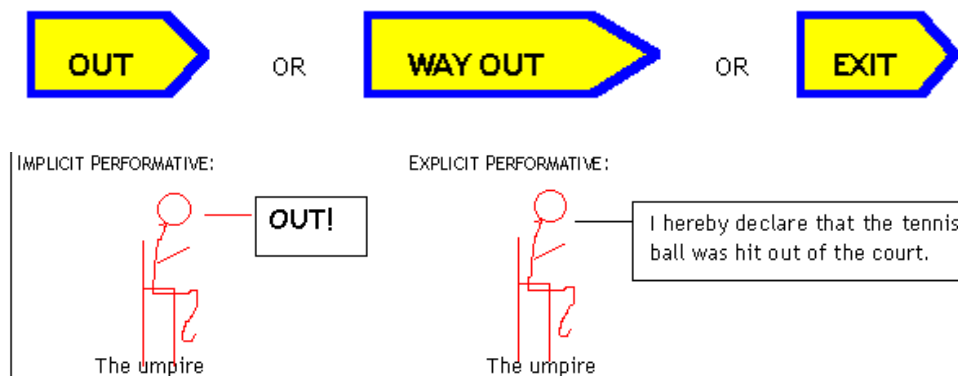
EXPLICIT PERFORMATIVE: I hereby warn you that you will be prosecuted if you trespass on my private property.

IMPLICIT PERFORMATIVE:

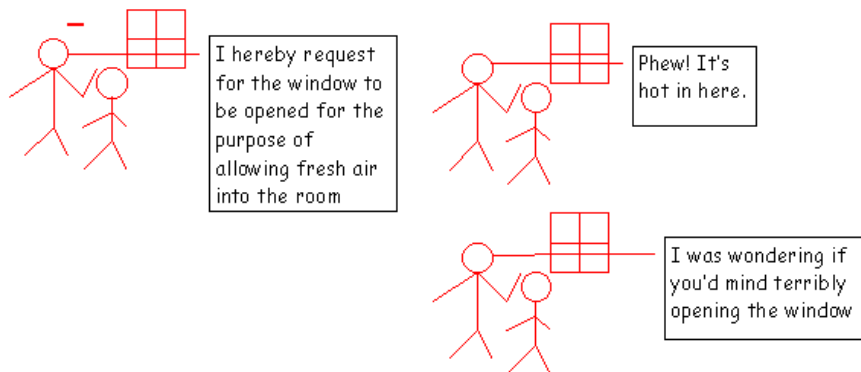
TRESPASSERS WILL BE
PROSECUTED

Explicit Performative: I hereby advise you to drive out of this car park this way.

Implicit Performative:



worse still, there might be **indirect speech acts** (e.g. sarcasm, understatement, irony, hints)



- in such a situation, the original *constative* v. *performative* distinction becomes untenable: all speech is **performative (speech act)**.

TURNING AN ERSTWHILE CONSTATIVE INTO AN EXPLICIT PERFORMATIVE:

'It is now ten o' clock.' means 'I hereby pronounce that it is ten o' clock in the morning.'

2. If all speech is performative, every time we use language, we are performing **speech acts**. The important distinction is now not between the performative and the constative, but between the different kinds of speech acts being performed.

For Austin, there are **three** kinds of acts that are performed simultaneously when an utterance is made. If I stepped on your shoe accidentally and then said 'Oh, I'm so sorry', there are three kinds of answers to the question: 'What have I just done?'

- 'You have just said something';
- 'You have just apologised to me';
- 'You have just assuaged my annoyance'.

Three kinds of acts can be called **locutionary, illocutionary** and **perlocutionary acts**. (Normally when people talk about 'speech acts', they mean the illocutionary act.)

Definitions from Levinson (1983)

locutionary act: the utterance of a sentence with determinate sense and reference

illocutionary act: the making of a statement, offer, promise, etc. in uttering a sentence, by virtue of the conventional *force* associated with it

perlocutionary act: the bringing about of effects on the audience by means of uttering the sentence, such effects being special to the circumstances of the utterance

Scheme from Lowe (1998)

LOCUTIONARY act = meaning

ILLOCUTIONARY act = force

PERLOCUTIONARY act = achievement of certain effects

Now consider how the speech act of proposal is performed here. What are the felicity conditions? If possible, consider the 'speech act' of Wilde as well.

- ALGERNON: Oh, I don't care about Jack. I don't care for anybody in the whole world but you. I love you, Cecily. You will marry me, won't you?
- CECILY: You silly boy! Of course. Why, we have been engaged for the last three months.
- ALGERNON: For the last three months?
- CECILY: Yes, it will be exactly three months on Thursday.
- ALGERNON: But how did we become engaged?
- CECILY: Well, ever since dear Uncle Jack first confessed to us that he had a younger brother who was very wicked and bad, you of course have formed the chief topic of conversation between myself and Miss Prism. And of course a man who is much talked about it always very attractive. One feels there must be something in him, after all. I daresay it was foolish of me, but I fell in love with you, Ernest.
- ALGERNON: Darling. And when was the engagement actually settled?
- CECILY: On the 14th of February last. Worn out by your entire ignorance of my existence, I determined to end the matter one way or the other, and after a long struggle with myself I accepted you under this dear old tree

here. The next day I bought this little ring in your name, and this is the little bangle with the true lover's knot I promised you always to wear.

Part 3

What speech acts are being performed? How are they performed? (This is the opening of Ibsen's *A Doll's House*, first published in 1879, translated by Peter Watts) What is Ibsen's speech act?

A bell rings in the hall outside [the flat], and a moment later the door is heard to open. NORA comes into the room, humming happily. She is in outdoor clothes, and is carrying an armful of parcels which she puts down on the table to the right. Through the hall door, which she has left open, can be seen a PORTER; he is holding a Christmas tree and a hamper, and he gives them to the MAID who has opened the front door.]

1 NORA: Hide the Christmas tree properly, Helena. The children mustn't see it till this evening, when it's been decorated. *[To the PORTER, taking out her purse]* How much is that?

2 PORTER: Fifty øre. **100 øre = 1 krone (crown); today, 1 krone = 20 Singaporean cents**

3 NORA: There's a krone. No, keep the change.

[The PORTER thanks her and goes. NORA shuts the door, and takes off her outdoor clothes, laughing quietly and happily to herself. Taking a bag of macaroons from her pocket, she eats one or two, then goes cautiously to her husband's door and listens.]

Yes, he's in. [She starts humming again as she goes over to the table on the right.]

4 HELMER *[from his study]*: Is that my little skylark twittering out there?

5 NORA *[busy opening the parcels]*: It is.

6 HELMER: Scampering about like a little squirrel?

7 NORA: Yes.

8 HELMER: When did the squirrel get home?

9 NORA: Just this minute. *[She slips the bag of macaroons in her pocket and wipes her mouth.]* Come in here, Torvald, and you can see what I've bought.

She uses his Christian name; it would be more usual to call him by his surname 'Helmer'

10 HELMER: I'm busy! *[A moment later he opens the door and looks out, pen in hand.]* Did you say 'bought'? What, all that? Has my little featherbrain been out wasting money again?

11 NORA: But, Torvald, surely this year we can let ourselves go just a little bit? It's the first Christmas that we haven't had to economise.

12 HELMER: Still, we mustn't waste money, you know.

13 NORA: Oh, Torvald, surely we can waste a little now – just the teeniest bit? Now that you're going to earn a big salary, you'll have lots and lots of money.

14 HELMER: After New Year's Day, yes – but there'll be a whole quarter before I get paid.

15 NORA: Pooh, we can always borrow till then.

16 HELMER: Nora! *[He goes to her and takes her playfully by the ear.]* The same little scatterbrain. Just suppose I borrowed a thousand kroner today and you went and spent it all by Christmas, and then on New Year's Eve a tile fell on my head, and there I lay –

17 NORA *[putting a hand over his mouth]*: Sh! Don't say such horrid things!

18 HELMER: But suppose something of the sort were to happen

19 NORA: If anything as horrid as that were to happen, I don't expect I should care whether I owed money or not.

20 HELMER: But what about the people I'd borrowed from?

21 NORA: Them? Who bothers about them? They're just strangers.

22 HELMER: Nora, Nora! Just like a woman! But seriously, Nora, you know what I think about that sort of thing. No debts, no borrowing. There's something constrained, something ugly even, about a home that's founded on borrowing and debt. You and I have managed to keep clear up till now, and we shall still do so for the little time that is left.

23 NORA *[going over to the stove]*: Very well, Torvald, if you say so.

24 HELMER *[following her]*: Now, now, my little song-bird mustn't be so crestfallen. Well? Is the squirrel sulking? *[Taking out his wallet]* Nora ... guess what I have here!

25 NORA *[turning quickly]*: Money!

26 HELMER: There! *[He hands her some notes.]* Good heavens, I know what a lot has to go on housekeeping at Christmas time.

27 NORA *[counting]*: Ten – twenty – thirty – forty! Oh, thank you, Torvald, thank you! This'll keep me going for a long time!

28 HELMER: Well, you must see that it does.

29 NORA: Oh yes, of course I will.

Here is some more Alan Ayckbourn (*A Small Family Business*, 1987). What locutionary, illocutionary and perlocutionary acts are being performed in the following extract? Do all of them satisfy the necessary *felicity conditions*? Do the utterances always generate the **intended perlocutionary effect (act)**?

Since there are at least **two discourse levels** in dramatic discourse, are we able to talk about the *characters'* speech acts as well as the *author's* (playwright's, narrator's) speech acts?

It is an evening in winter. All the downstairs areas and the landing above are lit. POPPY, a woman of 40, is standing by the front door, her face pressed against the small side windows, looking out into the night.

In the sitting room, ten guests are chattering away in rather subdued tones. They are: KEN AYRES, Poppy's father ..., his son DESMOND AYRES ... 42; HARRIET, 44, Desmond's wife; Harriet's older sister YVONNE, 50 ... Jack's younger brother CLIFF, 40 ...; Cliff's wife ANITA, 36 ...; UMBERTO ... 35. ... Jack's and Poppy's elder daughter, TINA RUSTON ... 23 ... her impractical husband, ROY RUSTON, who is 25 ... Tina's younger sister SAMANTHA, 16. All have drinks and are waiting for someone to arrive. We have a second to take in the scene. Then POPPY, at the hall window, sees someone approaching. She hurries to the sitting room.

1 POPPY: Ssssh! Everyone! He's here.

(The chatter subdues. One or two 'sssh's'.)

Jack's here. His car's just turned into the road. Can we turn the lights out, please?

(People oblige, switching off the table lamps nearest them. POPPY extinguishes the overheads with the door switch.)

2 KEN: What's happening now?

3 YVONNE: Jack's here. Mr Ayres. He's just arrived.

4 KEN: Jack who?

5 POPPY: Everyone! Quiet as you can, please. I'll try and get him to come straight in here.

6 ANITA: *(From the darkness, with a silly giggle)* It's very dark.

7 OTHERS: Sssh!

8 POPPY: *(Moving to the kitchen)* Quiet as you can. He'll come in from the garage.

(She goes into the kitchen and pretends to busy herself at the sink.)

9 ANITA: *(From the darkness)* Oooh!

10 ALL: Sssh!

11 ANITA: Who did that? Who was it did that?

12 CLIFF: Be quiet.

13 ANITA: No, that really hurt, that did. Who did that??

14 ALL: Sssh!

15 TINA: Quiet! He's here.

(A silence. The back door opens. JACK, a forceful, energetic man of 45, enters.)

16 JACK: I'm back.

17 POPPY: *(Kissing him)* How did it go, then?

18 JACK: All right. You know. Fond farewells. Usual thing. We shall miss you for ever thank God he's gone at last ...

19 POPPY: *(Affectionately)* They never said that.

20 JACK: They were thinking it. Cheering me through the gates, they were. Goodbye, you old bugger, goodbye. *(Sensing a slight nervousness in her.)* I'm not that late, am I?

21 POPPY: Only a little.

22 JACK: *(Looking at her properly for the first time)* You're all dressed up, aren't you?

23 POPPY: No, I've had this for ages.

24 JACK: *(A horrid thought)* We're not meant to be going out?

25 POPPY: No, no.

26 JACK: Thank God for that. I don't want to see anyone else. Not today.

(He goes into the hall.)

27 ANITA: *(Softly)* Oh, dear, what a shame.

28 TINA: Sssh!

29 POPPY: Make us both a drink, will you?

(POPPY hangs his coat up in the hall.)

30 JACK: *(Calling back to her as he does so)* I drove back past the factory this evening ...

31 POPPY: What's that?

32 JACK: On my way home just now I drove back past my new office. Do you know, I suddenly felt very excited.

(He has returned to the kitchen doorway.)

33 POPPY: I'm glad.

34 JACK: We're going to the stars with this one, darling, we really are. This is going to be the one.

35 POPPY: It will be if you have anything to do with it ...

36 JACK: *(Holding her)* No, no. Not me. Us. You and me.

37 POPPY: *(Not really believing this.)* Yes.

(They kiss.)

38 JACK: Come on, what are you dressed up for, then?

39 POPPY: No reason. I just felt like it.

40 JACK: Trying to take my mind off my work, were you? Eh?

41 POPPY: (*Coily aware of her audience next door*) Don't be silly.

42 JACK: Sammy upstairs?

43 POPPY: No, she's out tonight.

44 JACK: Just us, is it?

45 POPPY: Yes. There's nobody here.

46 JACK: I see.

47 POPPY: Go on. Make us a drink.

48 JACK: (*Taking her hand and starting to lead her*) First of all, follow me.

49 POPPY: Where are we going?

50 JACK: (*Heading for the stairs*) Not far, I promise. Not far.

51 POPPY: (*Alarmed*) Jack, no, we can't. Not now.

52 JACK: I fancy it right now, I don't mind saying ...

53 ANITA: (*Sotto*) Oh, my God ...

54 POPPY: No, we can't. Really. Jack.
(*POPPY pulls away from JACK and remains at the foot of the stairs. JACK continues to retreat upstairs.*)

55 JACK: Come on.

56 POPPY: No.

57 JACK: (*More firmly*) Come on.

58 POPPY: No. I'm going in here. (*Indicates the sitting room.*) I want a drink.

59 JACK: Poppy ...

60 POPPY: (*Opens the door*) I'll be in here.

61 JACK: Poppy, if I have to come down to fetch you ...

62 POPPY: Bye-bye.
(*POPPY goes in to the sitting room and closes the door. She crowds in with the rest of her guests.*)

63 JACK: Poppy!

64 POPPY: (*Calling girlishly*) Woo-hoo! (*To the others*) I'm ever so sorry. This is so embarrassing.

65 TINA: (*Hissing*) Mum. What are you playing at?

66 POPPY: It's the only way I can get him in here. (*Calling*) Woo-hoo!

67 JACK: I'm going to have to come in there and get you, Poppy ...

68 CLIFF: This'll be entertaining.

69 ANITA: It's all right, Poppy, we'll shut our eyes.

70 POPPY: Sssshh!

71 JACK: Poppy! If I have to come and fetch you, Poppy ... You know what that means, don't you? (*Starting to take off his jacket*) It means rough trade. Rough. Rough. Poppy. (*Throws his jacket over the bannisters and starts to descend, treading heavily.*) Right. Here come the Vikings. You hear him coming, Poppy? *i.*) It's Erik the Hairy, coming for you.
(*ANITA giggles.*)

72 ROY: Eric the Who?

73 POPPY: Oh God, I want to die. I really want to die.

74 JACK: (*In a strange Norwegian accent*) Nordsky! Nordsky! Where she hidey-hole the little Angley-Sexey girl? Here he come, Hairy Erik with his big meatey axey —
(*He opens the sitting room door, slowly reaching round for the light switch as he does so.*)
(*Calling softly*) Angley-Sexey Girl! Come for a little pillage. Look who's here. Look who's here ... (*Switching on the light*) Look who's ... Oh, for crying out loud!
(*A roar from everyone.*)

75 POPPY: Look who's here.
(*JACK is mortified. POPPY, almost equally embarrassed, hugs him amidst much merriment. The following six speeches overlap.*)

76 JACK: I don't believe it. I really don't believe it. How long have they been there?

77 POPPY: I'm sorry, Jack, I didn't mean it to happen like that, I promise.

78 JACK: That was without a doubt the most embarrassing moment of my life ...

79 CLIFF: (*Simultaneously with the last*) I wish they'd carried on. It was just getting interesting, wasn't it?

80 ANITA: Fascinating. What was all this Viking business, that's what I'd like to know?

81 UMBERTO: Viking? Per favore, che cos'è un Viking?
(*ANITA starts to try and explain.*)

82 JACK: (*Singling out KEN and shaking him by the hand*) Hallo, Ken old lad, how are you? What a rotten trick to play on someone.

83 KEN: (*Effusively*) Hallo, then. Hallo then, old lad. Good to see you here.

Please read Valerie Lowe's '“Unhappy” confessions in *The Crucible*: A pragmatic explanation' in Culpeper *et al.*, *Exploring the Language of Drama*, Ch. 10. (This is in LumiNUS Files.)
