

EL4222 Stylistics and Drama

Week 6

Part I

1. How do we test for implicatures?

Implicatures are non-detachable

Implicatures are attached to 'content' rather than 'form'. The implicature in last week's example is generated whether the ambulanceman says, 'That's really great' or 'That's really wonderful' or 'That's really marvellous'.

Implicatures are calculable

Implicatures are probabilistic. Implicatures, by definition, leave things 'unsaid'.

Implicatures are non-conventional

Implicatures are not to do with how words and phrases are used *conventionally*. For example, everyone says 'Bye' or 'Bye-bye' or 'Goodbye' as the farewell greeting; in other words, this is the *conventional* meaning of 'Bye-bye'.

Historically, the greeting was 'God be with you' (nothing ostensibly to do with leave-taking), but through time became associated with leave-taking; in other words, the convention arose where 'God be with you' = 'Farewell'. Compare this with 'Thank you' = you may go now.

Consider how 'God bless you' or 'Bless you!' is also pragmatized.

During the 1980s the term 'creative accounting' came to mean 'cheating' and now this is the conventional meaning of 'creative accounting'. The same is true about the term 'being economical with the truth'; it has come to mean 'lying' and nothing else.

Implicatures are defeasible (cancellable)

Because implicatures are calculable, we can never be a hundred per cent sure that it is the *right* implicature. They can therefore be cancelled.

→ In last week's example, Ruth Rendell, when asked for an explanation about her marriage twice to her husband, said 'I don't think I can give you one'. This could yield the implicature: 'I don't know why.' She realises this possible implicature and therefore cancels it by going on to say 'I do know it'.

→ *A and B are sisters. A is getting ready for a job interview:*

A: Did you get your velvet jacket back from the cleaners? 

B: You're *not* borrowing it.

A: I don't want to borrow it. I just wondered if you'd got it back. 

B: You just wondered!

A: Well, I haven't got anything decent to wear!

2. Why communicate using implicatures?

- The direct version is too rude (BUT hints are not necessarily less rude, cf. sarcasm).
 - *I find it rather easy to portray a businessman. Being bland, rather cruel and incompetent comes naturally to me.* (John Cleese)
 - *I understand the inventor of the bagpipes was inspired when he saw a man carrying an indignant, asthmatic pig under his arm. Unfortunately, the manmade sound never equalled the purity of the sound achieved by the pig.* (Alfred Hitchcock)
 - *No woman should ever be quite accurate about her age. It looks so calculating.* (Lady Bracknell in Oscar Wilde's *The Importance*)
- Reduce embarrassment to speaker
- Deniability.

Assess the use of implicature here in *Romeo & Juliet* (3.6). Is communication effected by saying or by implicating? If the latter, what would be the reason for this choice?

Capulet.	How now, wife? Have you delivered to her our decree?		
Lady Capulet.	Ay, sir; but she will none, she gives you thanks. I would the fool were married to her grave!	140	
Capulet.	Soft! Take me with you, take me with you, wife. How? Will she none? Doth she not give us thanks? Is she not proud? Doth she not count her blest, Unworthy as she is, that we have wrought So worthy a gentleman to be her bride?	145	<i>Soft = shh!</i> <i>wrought</i> is the older past participle of <i>work</i> : here 'worked into shape'
Juliet.	Not proud you have, but thankful that you have. Proud can I never be of what I hate, But thankful even for hate that is meant love.		
Capulet.	How, how, how, how, chopped-logic? What is this? 'Proud' – and 'I thank you' – and 'I thank you not' – And yet 'not proud'? Mistress minion you, Thank me no thankings, nor proud me no prouds, But fettle your fine joints 'gainst Thursday next To go with Paris to Saint Peter's Church, Or I will drag thee on a hurdle thither. Out, you greensickness carrion! Out, you baggage! You tallow-face!	150 155	
Lady Capulet.	Fie, fie! What, are you mad?		<i>Fie! = for shame!</i>
Juliet.	Good father, I beseech you on my knees, Hear me with patience but to speak a word.	160	
Capulet.	Hang thee, young baggage! Disobedient wretch! I tell thee what—get thee to church a' Thursday Or never after look me in the face. Speak not, reply not, do not answer me! My fingers itch. Wife, we scarce thought us blest That God had lent us but this only child; But now I see this one is one too much, And that we have a curse in having her. Out on her, hilding!	165	<i>ie to hit her</i> <i>hilding: term of abuse – worthless horse</i>
Nurse.	God in heaven bless her! You are to blame, my lord, to rate her so.	170	
Capulet.	And why, my Lady Wisdom? Hold your tongue, Good Prudence. Smatter with your gossips, go!		
Nurse.	I speak no treason.		
Capulet.	O, God-i-god-en!		<i>God give you good evening: a greeting</i>
Nurse.	May not one speak?		
Capulet.	Peace, you mumbling fool! Utter your gravity o'er a gossip's bowl, For here we need it not.	175	
Lady Capulet.	You are too hot.		

(a) Start with a general assessment. Give a statement about the general outlook, aims and macro speech acts of the four characters here (make sure you know the background to the passage):

Capulet: _____

Lady Capulet: _____

Juliet: _____

Nurse: _____

(b) Isolate the characters' main speech acts, and note the supportive speech acts.

(c) Pick out *intensified* as well as *weakened* speech acts.

(d) Pick out communication that is implicated and said.

(e) Based on the above, give an overall reading of what is happening.

3. In plays, we can apply the CP at both the character-to-character interaction level as well as to the author-to-reader level. Or is this a special situation (where certain maxims are suspended)?

(a) How much information is the author (director?) supposed to give the reader (audience)? Is there a problem if there are still gaps in the information? How do we deal with, for example, why we are not told how the dumb waiter (in *The Dumb Waiter*) goes up and down? Are these violations, floutings, or suspensions?

(b) What is the convention in relation to authors' adherence to the maxim of Quality? Can authors deceive? Are we bothered that Dysart hypnotises Alan so easily in *Equus*? Does Shaffer misrepresent psychiatrists?

(c) What is the convention in relation to authors' adherence to the maxim of Relation? Do we expect plays to be always, in some respects at least, 'topical'?

(d) What is the convention in relation to authors' adherence to the maxim of Manner? How stylistically 'transparent' must a drama text be? Is it a problem that the ending of *Pygmalion* is a little ambiguous?

Shakespeare's play texts are usually clearly divided up into prose or poetry (blank verse). Is there a correlation between the choice of one or the other?

- R&J 1.1 – prose beginning – the servants’ quarrel
- R&J 1.1 – poetry when the prince comes in

PRINCE	
Rebellious subjects, enemies to peace, Profaners of this neighbour-stained steel – Will they not hear? – What ho, you men, you beasts!	
That quench the fire of your pernicious rage	75
With purple fountains issuing from your veins: On pain of torture, from those bloody hands Throw your mistempered weapons to the ground, And hear the sentence of your movèd prince.	
Three civil brawls, bred of an airy word, By thee, old Capulet, and Montague, Have thrice disturbed the quiet of our streets, And made Verona’s ancient citizens Cast by their grave beseeeming ornaments	80
To wield old partisans, in hands as old Cankered with peace, to part your cankered hate; If ever you disturb our streets again, Your lives shall pay the forfeit of the peace.	85
For this time all the rest depart away: You, Capulet, shall go along with me, And, Montague, come you this afternoon, To know our farther pleasure in this case, To old Free-town, our common judgement-place.	90
Once more, on pain of death, all men depart. <i>Exeunt [all but Montague, Lady Montague, and Benvolio]</i>	

4. Consider the staging of *Equus*. Peter Shaffer clearly intended a stylised production with no real horses appearing on stage. Consider the notion of **naturalism** in theatre. (See some of the following production and publicity shots.)

It’s very easy to over-simplify the **method** of Konstantin Stanislavski, one of the greatest and most influential of modern theatre **practitioners**. The main thing to remember is that he takes the approach that the actors should really inhabit the role that they are playing. So the actor shouldn’t only know what lines he needs to say and the **motivation** for those lines, but also every detail of that character’s life offstage as well as onstage. In this way we can establish Stanislavski as a director and practitioner whose productions are **naturalistic**. (BBC Education Website)

When naturalistic theatre was at its height and acted as a mirror to what was happening in society, he decided to use it as a force for change. He wanted to make his audience think and famously said that theatre audiences at that time “hang up their brains with their hats in the cloakroom”.

In **naturalistic** or **dramatic theatre** the audience care about the lives of the characters onstage. They forget their own lives for a while and escape into the lives of others. When an audience cries for a character or feels emotion through the events happening to them it’s called catharsis.

Brecht was against cathartic theatre. He believed that while the audience believed in the action onstage and became emotionally involved they lost the ability to think and to judge. He wanted his audiences to remain objective and distant from emotional involvement so that they could make considered and rational judgements about any social comment or issues in his work. To do this he used a range of theatrical devices or techniques so that the audience were reminded throughout that they were watching theatre; a presentation of life, **not** real life itself. His kind of theatre was called **Epic theatre**. He called the act of distancing the audience from emotional involvement the *verfremdungseffekt*. (From BBC Education website)



On the left is a production shot of the 1996 *Equus* by the Next Stage in Bath (UK), where the 'horses' are clearly men with see-through masks.



On the right is Alan Firth again in a rehearsal shot (Plymouth Theatre, New York, 1974)



On the left is a publicity shot of the 2007 production (Gielgud Theatre, London) with Daniel Radcliffe which shows a real horse.



In the film version (right, Alan Firth & Richard Burton, 1977), there were of course real horses.

How do these different production styles affect the message and the degree of co-operation between the author/director and the audience? Discuss this in the light of the comments below.

The Lumet film depicts Alan and Dysart's story realistically: apart from moments when Burton (Dysart) directly addresses the camera, the motion picture presents the action using familiar realistic conventions, including lifelike locations, sets, and—importantly – live horses.

Peter Shaffer, who wrote the screenplay for Lumet's film ('Not that it did much good,' he has stated), was discouraged with the results: 'What depressed me about the film is that it didn't have any of the images I wanted to see in it. I was very disappointed in the visual side of it.' The film version of *Equus* suffered from this realistic style. For the scene in which Alan attacks the horses in the stable, Lumet shot the action from different angles and edited the shots by quickly cutting from one to the next, as if the stable's horses had somehow found their way into Janet Leigh's shower in the Bates Motel. Shaffer was not able to watch the stable scene during its shooting, nor has he watched the scene on the screen, 'so painful', notes C. J. Gianakaris, 'was its crude literalism'.

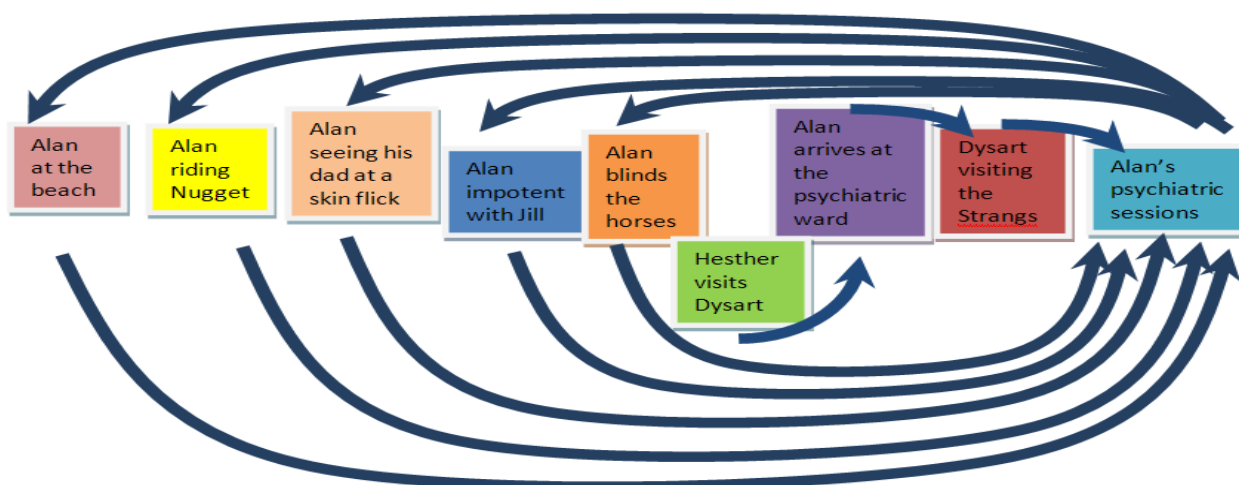
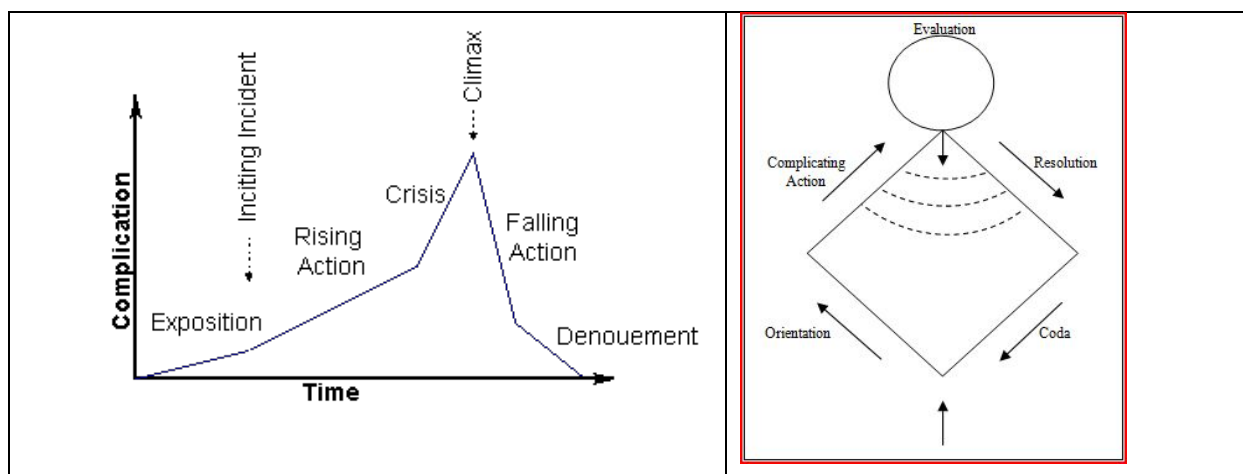
Theatre Circle Insights (October 2000)

Is there such a thing as **co-operative pacing or sequencing?**

What about flashbacks (analepsis) in *Equus*?

If you have done work on narrative, you might be familiar with the distinction between **fabula** and **sjuzet**. (Fabula = chronological order; sjuzet = depicted order.)

Alternative terms: **story** and **discourse**; **mimesis** and **diegesis**.



Part 2

Now look at this excerpt: concentrate on the co-operation between the characters (ie second-level interaction).

(The following is from near the beginning of Tom Stoppard's radio play *In the Native State* (1991). This scene takes place in India in 1930. Flora Crewe, an English artist, is 35; and Nirad Das, an Indian artist, is 33 and is painting Flora's portrait.)

SCENE THREE: INDIA

On the verandah.

1 FLORA: Mr Das, I am considering whether to ask you a delicate question, as between friends and artists.

2 DAS: Oh, Miss Crewe, I am transported beyond my most fantastical hopes of our fellowship! This is a red-letter day without dispute!

3 FLORA: If you are going to be so Indian I shan't ask it.

4 DAS: But I cannot be less Indian than I am.

5 FLORA: You could if you tried. I'm not sure I'm going to ask you now.

- 6 DAS: Then you need not, dear Miss Crewe! You considered. The unasked, the almost asked question, united us for a moment in its intimacy, we came together in your mind like a spark in a vacuum glass, and the redness of the day's letter will not be denied.
- 7 FLORA: You are still doing it, Mr Das.
- 8 DAS: You wish me to be less Indian?
- 9 FLORA: I did say that but I think what I meant was for you to be *more* Indian, or at any rate *Indian*, not Englished-up and all over me like a labrador and knocking things off tables with your tail — so *waggish* of you, Mr Das, to compare my mind to a vacuum. You only do it with us. I don't believe that left to yourself you can't have an ordinary conversation without jumping backwards through hoops of delight, *with* whoops of delight, I think I mean; actually, I do know what I mean, I want you to be with me as you would be as if *I* were Indian.
- 10 DAS: An Indian Miss Crewe! Oh dear, that is a mental construction which has no counterpart in the material world.
- 11 FLORA: A *unicorn* is a mental construction which has no counterpart in the material world but you can imagine it.
- 12 DAS: You can imagine it but you cannot mount it.
- 13 FLORA: Imagining it was all I was asking in my case.
- 14 DAS: (*Terribly discomfited*) Oh! Oh, my gracious! I had no intention — I assure you —
- 15 FLORA: (*Amused*) No, no, you cannot unwag your very best wag. You cleared the table, the bric-à-brac is on the parquet — the specimen vase, the snuff box, the souvenir of Broadstairs¹— (*But she has misjudged.*)
- 16 DAS: (*Anguished*) You are cruel to me, Miss Crewe!
- 17 FLORA: (*Instantly repentant*) Oh! I'm so sorry. I didn't want to be. It's my nature. Please come out from behind your easel — look at me.
- 18 DAS: May we fall silent, please. I prefer to work in silence.
- 19 FLORA: I've spoiled everything. I'm very sorry.
- 20 DAS: The shadow has moved. I must correct it.
- 21 FLORA: Yes, it has moved. It cannot be corrected. We must wait for tomorrow. I'm so sorry.

Part 3

Consider Marilyn M. Cooper's chapter: 'Implicature, convention and *The Taming of the Shrew*'.

1. Preamble: an overview of the play (from the Oxford Shakespeare)

The Taming of the Shrew was first published in the 1623 Folio, but a related play, shorter and simpler, with the title *The Taming of a Shrew*, had appeared in print in 1594. The exact relationship of these plays is disputed. *A Shrew* has sometimes been regarded as the source for *The Shrew*; some scholars have believed that both plays derive independently from an earlier play, now lost; it has even been suggested that Shakespeare wrote both plays. In our view Shakespeare's play was written first, not necessarily on the foundation of an earlier play, and *A Shrew* is an anonymous imitation, written in the hope of capitalising on the success of Shakespeare's play. The difference between the titles is probably no more significant than the fact that *The Winter's Tale* is even now often loosely referred to as *A Winter's Tale*, or *The Comedy of Errors* as *A Comedy of Errors*.

The plot of *The Taming of the Shrew* has three main strands. First comes the Induction showing how a drunken tinker, Christopher Sly, is made to believe himself a lord for whose entertainment a play is to be presented. This resembles an episode in *The Arabian Nights*, in which Caliph Haroun al Raschid plays a similar trick on Abu Hassan. A Latin version of this story was known in Shakespeare's England; it may also have circulated by word of mouth. Second comes the principal plot of the play performed for Sly, in which the shrewish Katherine is wooed, won, and tamed by the fortune-hunting Petruccio. This is a popular narrative theme; Shakespeare may have known a ballad called 'A merry jest of a shrewd and curst wife lapped in morel's skin for her good behaviour', printed around 1550. The third strand of the play involves Lucentio, Gremio, and Hortensio, all of them suitors for the hand of Katherine's sister, Bianca. This is based on the first English prose comedy, George Gascoigne's *Supposes*, translated from Ludovico Ariosto's *I Suppositi* (1509), acted in 1566, and published in 1573. In *The Taming of the Shrew* as printed in the 1623 Folio Christopher Sly fades out after Act I, Scene I; in *A Shrew* he makes other appearances, and rounds off the play. These episodes may derive from a version of Shakespeare's play different from that preserved in the Folio; we print

[2] Broadstairs is a seaside resort in south-east England.

them as Additional Passages.

The adapting of Shakespeare's play that seems to have occurred early in its career foreshadows its later history on the stage. Seven versions appeared during the seventeenth and eighteenth centuries, culminating in David Garrick's *Catharine and Petruchio*, first performed in 1754. This version, omitting Christopher Sly and concentrating on the taming story, held the stage almost unchallenged until late in the nineteenth century. In various incarnations *The Taming of the Shrew* has always been popular on the stage, but its reputation as a robust comedy verging on farce has often obscured its more subtle and imaginative aspects, brutalising Petruccio and trivialising Kate. The Induction, finely written, establishes a fundamentally serious concern with the powers of persuasion to change not merely appearance but reality, and this theme is acted out at different levels in both strands of the subsequent action.

2. Plot (from the Cambridge Guide)

Taming of the Shrew, The A comedy by William Shakespeare, first performed c. 1594. The accepted text, published in the First Folio of 1623, has been presumed to have some relationship to a Quarto of *The Taming of a Shrew* (1594), but opinion is divided about the nature of that relationship. The source for the main plot is George Gascoigne's *Supposes*, a translation from Ariosto. If *The Taming of a Shrew* is neither a pirated version of Shakespeare's play nor a source for it, it may be that both its anonymous author and Shakespeare relied on an earlier and now lost play, rather than on Gascoigne. The disappearance of Christopher Sly from the action of Shakespeare's comedy emphasises the defectiveness of the copy from which the First Folio version was taken.

In the Induction, a lord plays a practical joke on the drunken tinker, Christopher Sly, treating him as a lord who has woken after 15 years of dreaming, and inviting him to witness the performance of a comedy, presented in his honour by a group of travelling players. This play is *The Taming of the Shrew*.

Baptista, a rich Paduan, has two daughters. He will not allow the marriage of the younger, Bianca, until a husband has been found for Katharina; but Katharina is notoriously ill-tempered, and nobody wants her. Petruchio, a visitor from Verona in search of a rich wife, decides to take her on. Oblivious of her rudeness and evidently delighting in what others find offensive, he succeeds in getting a marriage arranged. He arrives late at the wedding, wearing rags and riding an old nag, rushes Katharina off before the wedding feast and embarks on a programme of systematic humiliation. When he takes her back to Baptista's house, Petruchio can present her, in a not entirely jocular competition, as the most docile wife in the whole company. Even Bianca, who has married her Lucentio, cannot rival Katharina.

The Taming of the Shrew is an early comedy whose particular strength is the vigorous control of its central relationship. Modern audiences must accept an Elizabethan argument that Katharina is not the loser by her taming, though arguments about the possible ironies of her dutiful final speech will continue.

3. The contentious last speech.

(Spoken to the other wives in the hearing of the husbands)

Fie, fie! unknit that threatening unkind brow,
And dart not scornful glances from those eyes,
To wound thy lord, thy king, thy governor:
It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds, 5
And in no sense is meet or amiable.
A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty;
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it. 10
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
And for thy maintenance commits his body
To painful labour both by sea and land,
To watch the night in storms, the day in cold, 15
Whilst thou liest warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks and true obedience;
Too little payment for so great a debt.

Such duty as the subject owes the prince 20
 Even such a woman oweth to her husband;
 And when she is froward, peevish, sullen, sour, [*froward* = perverse, unreasonable]
 And not obedient to his honest will,
 What is she but a foul contending rebel
 And graceless traitor to her loving lord? 25
 I am ashamed that women are so simple
 To offer war where they should kneel for peace;
 Or seek for rule, supremacy and sway,
 When they are bound to serve, love and obey.
 Why are our bodies soft and weak and smooth, 30
 Unapt to toil and trouble in the world,
 But that our soft conditions and our hearts
 Should well agree with our external parts?
 Come, come, you froward and unable worms!
 My mind hath been as big as one of yours, 35
 My heart as great, my reason haply more,
 To bandy word for word and frown for frown;
 But now I see our lances are but straws,
 Our strength as weak, our weakness past compare,
 That seeming to be most which we indeed least are.
 Then vail your stomachs, for it is no boot, [*vail* = lower] 40
 And place your hands below your husband's foot:
 In token of which duty, if he please,
 My hand is ready; may it do him ease.

4. Opinions

Heilman: 'Kate's final long speech on the obligations and fitting style of wives we can think of as a more or less automatic statement of a generally held doctrine' (1972: 326).

Kahn: 'Shakespeare finally ... makes it clear to us, through the contextual irony of Kate's last speech, that her husband is deluded' (1977: 98).

5. How do we disambiguate?

- (a) Rely on historical/social context, eg Tillyard: 'To us "chaos" means hardly more than confusion on a large scale; to an Elizabethan it meant the cosmic anarchy before creation and the wholesale dissolution that would result if the pressure of Providence relaxed and allowed the law of nature to cease functioning' (1963: 26).
 (b) General strategies including the CP.

6. Earlier passage: the wooing scene. Task: note especially the floutings and implicatures in the arrowed utterances.

1 *Pet.* Good morrow, Kate ← ; for that's your name, I hear. ←

2 *Kat.* Well have you heard, but something hard of hearing:

They call me Katharina that do talk of me. ←

3 *Pet.* You lie, in faith; for you are call'd plain Kate,

And bonny Kate and sometimes Kate the curst;

But Kate, the prettiest Kate in Christendom

Kate of Kate Hall, my super-dainty Kate,

For dainties are all Kates, and therefore, Kate,

Take this of me, Kate of my consolation;

Hearing thy mildness praised in every town, ←

Thy virtues spoke of, and thy beauty sounded, ←

Yet not so deeply as to thee belongs,

Myself am moved to woo thee for my wife.

4 *Kat.* Moved! in good time: let him that moved you hither

Remove you hence: I knew you at the first

You were a moveable. ← [context Baptista has made Bianca's marriage conditional on Katherina's]

5 Pet. Why, what's a moveable?

6 Kat. A join'd-stool.

7 Pet. Thou hast hit it: come, sit on me.

8 Kat. Asses are made to bear, and so are you.

9 Pet. Women are made to bear, and so are you. ←

10 Kat. No such jade as you, if me you mean.

11 Pet. Alas! good Kate, I will not burden thee;
For, knowing thee to be but young and light –

12 Kat. Too light for such a swain as you to catch;
And yet as heavy as my weight should be.

13 Pet. Should be! should – buzz! ← (*buzz* = rumours)

14 Kat. Well ta'en, and like a buzzard.

15 Pet. O slow-wing'd turtle! shall a buzzard take thee?

16 Kat. Ay, for a turtle, as he takes a buzzard.

17 Pet. Come, come, you wasp; i' faith, you are too angry.

18 Kat. If I be waspish, best beware my sting. ←

19 Pet. My remedy is then, to pluck it out. ←

20 Kat. Ay, if the fool could find it where it lies, ←

21 Pet. Who knows not where a wasp does wear his sting? In his tail.

22 Kat. In his tongue.

23 Pet. Whose tongue?

24 Kat. Yours, if you talk of tails: and so farewell.

25 Pet. What, with my tongue in your tail? nay, come again,
Good Kate; I am a gentleman.

26 Kat. That I'll try.

She strikes him

7. Heilmann: Katherina is a willing participant in the game of matching wits, that the scene is merely a convention of farce anyway, and even if Petruchio does manipulate her he does it for her own good.

Kahn: Katherina rightfully resents Petruchio's cold-blooded disregard for her feelings

Reminder

The test is on the next time we meet (1st March, after the recess week). The question paper will in a folder that will open at 3.00pm. I will go through the passage with you and possibly show you a clip. You'll have one hour.

- An unseen passage will be given to you
- You can consult any material, but no communication or use of mobile devices
- You will be asked to answer one general question.
- Type your answer as a Word document, naming it using your own name, and submit it to LumiNUS.