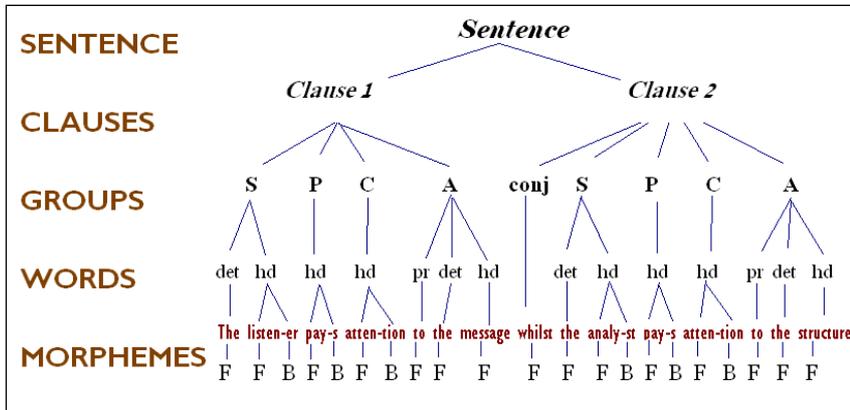


EL4222 Stylistics and Drama

Session No. 9

1. In the analysis of discourse structure, the framework has been highly influenced by Halliday's hierarchical model of language.



2. Spoken discourse can also be described in terms of hierarchical levels. Exchanges and moves are the most illuminating, and you can safely not focus on the other levels. (In any case, we discussed SPEECH ACTS earlier in the module.)

CONVERSATION	(self-explanatory)
TRANSACTION	Each transaction deals with a topic
EXCHANGE	The exchange is the <i>minimal interactive unit</i> , minimally two turns by two different speakers
(TURN)	Everything a speaker says before the next speaker takes over is a turn
MOVE	The move is what the speaker does in order to start, carry on or finish an exchange
ACT	The act signals what the speaker intends

	ACT	MOVE	EXCHANGE	TRANSACTION
MARY John!	1	A	I	α
When can you come to see me?	2			
JOHN Perhaps tomorrow.	1	B	II	β
Is it urgent?	1	A		
MARY Well —	1	B		
JOHN Never mind.	1	C		
I'll be round at four.	1	A	III	
MARY Thanks.	1	B	I	γ
By the way, how's the leg?	1	A		
JOHN Oh, the sprain's gone.	1	B	II	
Thanks for asking.	2			
How'd you know about it?	1	A		
MARY I thought it was common knowledge!	1	B	III	
Annie told me.	2			
Anyway, glad you're OK.	1	A		
JOHN Right.	1	B	I	
See you then.	1	A		
MARY Bye.	1	B		

3. Many talk about **adjacency pairs** — where one move predicts another.

First part (<i>Initiate</i>)	Second part (<i>Response</i>)
Question	Answer
Request	Accept or Reject
Statement	Acknowledgement
Apology	Accept or Reject

But as in the example (α.11), an exchange can consist of more than two moves. In some of the early work (which focused on teacher-pupil interaction) on exchange structure, exchanges were represented as consisting of possibly three moves.

<i>Initiate</i>	<i>Response</i>	<i>Follow-up</i>
Teacher: What is the meaning of this symbol? Hands up. Yes, Rachel.	Pupil (Rachel): Light bulb, Miss.	Teacher: Light bulb. Yes, very good.

Stenström provides us with the following definitions:

- ♦ **Initiate** opens the exchange — it should *predict* another move
- ♦ **Response** continues or terminates the exchange — it should *be predicted* by an earlier move
- ♦ **Follow-up** terminates the exchange

Therefore:

JOHN Is it urgent?	I	A = Initiate	II
MARY Well —	I	B = Response	
JOHN Never mind.	I	C = Follow-up	

Other less important categories of moves are:

- ♦ **Summons** calls the listeners attention
JOHN: Look now, is it urgent?
MARY: Well —
JOHN: Never mind.
- ♦ **Focus** introduces the **initiate**
JOHN: Well I need to know this before I answer you — is it urgent?
MARY: Well —
JOHN: Never mind.
- ♦ **Repair** holds up the exchange
JOHN: Is it urgent?
MARY: Well —
JOHN: So is it urgent?
MARY: Well, sort of.
- ♦ **Re-open** delays the termination of the exchange
JOHN: Is it urgent?
MARY: Well, sort of.
JOHN: You're sure?
MARY: Hmm.
- ♦ **Backchannel** signals the listeners attention
JOHN: When we got to the bus stop, we couldn't see the wallet any more.
MARY: Yes.
JOHN: So someone must have noticed it very quickly.

4. **Exchanges** normally attempt to accomplish one of three things:

- ♦ **Stating** — *ie* providing information
- ♦ **Questioning** — *ie* requesting information
- ♦ **Requesting** — *ie* requesting action

Stating Exchange	Questioning Exchange	Requesting Exchange
JOHN: I've to be up before seven tomorrow. MARY: I see.	MARY: When are you leaving? JOHN: Oh, very early.	JOHN: If you're up early, can you give me a ring to make sure I don't oversleep? MARY: Yes, of course.

(All the moves are Initiate + Response moves.)

You might have noticed that 'stating', 'questioning' and 'requesting' are **speech act categories**. 'Stating' seems to be like Grice's 'representatives' (or 'assertives'); 'questioning' are Grice's 'directives' for verbal responses; and 'requesting' are Grice's 'directives' for action. (Presumably *commissives*, *expressives* and *declarations* could possibly be considered acts of 'stating' as well.)

Activity

PART A

(i) Here is an interaction between a doctor and a cancer patient (the context is British), taken from early on in the consultation.¹ (D is the doctor; P is the patient; and H is the husband/partner.) What is the structure like?

D: (1) right (.) tell me what you understand that has been found in your breast (.) just so that I know what you do and don't know (.) and then I'll go on from there?
P: (2) (1.0 sec) er (1.0 sec) there was a lump in there which /Mr G (.)
D: (3) /yes
P: (4) removed and he said that now there wasn't anything (.) there (.) he'd cleared it
D: (5) and what did you understand that the lump was?
P: (6) (.) erm (.) I don't know just (.) I don't know h h (1.0 sec)
D: (7) OK (1.0 sec)
P: (8) just a lump (2.0 sec)
D: (9) did he say anything about the lump (.) what he found (.) out about the lump?
H: (10) he probably did but h h it didn't really sink in I don't think
P: (11) he told us how big it was and about the grading of the (.) about the grade 2 cells
D: (12) OK (.) right (.) and (.) I mean presumably as part of that he explained to you that it was a cancerous lump?
(Source: Joanne Humphreys (2002), 'The Role of Questions and Answers in Doctor-Patient Interaction: A Study of Consultations Between a Consultant Oncologist and Three Cancer Patients' (Undergraduate dissertation, University of Lancaster), p. 22)

(ii) Now, here is an extract from another consultation but from the 'decision-making' stage. What's the talk structure like now?

D: (1) that's there (.) again you have the offer if you wish to consider that (.) to go for the study and if you don't want to that's no problem if you don't?
P: (2) (unintelligible)
H: (3) isn't this (.) adding an extra (.) confusion to the all the side all the effects you're going to be having and /(unintelligible)?
D: (4) /w w when we do it at the end=
H: (5) =yeh
D: (6) we tend to do it after everything's been fin completed erm (2.0 secs) I mean that's exactly what the /study's trying to do
P: (7) /so does this mean that then women past the menopause have a different type of breast cancer?
D: (8) (.) erm (.) no cos w we know that Tamoxifen² is still effective for women who've gone through the change ... it's very effective /but
P: (9) /(unintelligible) yeh yeh I mean I think (.) as I said to you I don't think my hormones are as good as they were I think I think it's something that's happening anyway
D: (10) I in which case it is quite likely that /the chemotherapy in particular will st

¹ The oblique stroke indicates overlap. The dot within brackets indicates a short pause; longer pauses have the duration indicate (eg 2.0 sec). The equal sign indicates 'latching on' (no pause). Words within brackets indicate transcriber's guesses.

² An oestrogen antagonist, (CH₃)₂N(CH₂)₂·O·C₆H₄·(C₆H₅)C:C(C₆H₅)·CH₂CH₃, used to treat breast cancer and infertility in women. (OED)

P: (11) /I'm very aware (I can be) I can yeh I could say to them I could say to the day where I was in cycle but now it it can go for 3 months
 D: (12) right so the
 P: (13) so I think/
 D: (14) /in which case the chemotherapy will probably fini finish it off erm (.) ...
 P: (15) I mean presumably that's something that (.) if I make a decision further through treatment can be done (.) at the end (unintelligible)?
 D: (16) yeh what we can actually do at the end of treatment is erm if you think there's something maybe we'd consider it we (.) well (.) hormone levels are actually quite inaccurate erm for a couple of years after chemotherapy so you can look as though you've gone through the change and not have so it's something if you wanted to at the end of treatment we could do it anyway (.) ...
 (Humphreys 2002: 27)

(iii) Here is an outpatient consultation, adapted from the British National Corpus. What is the talk structure like?

Alison 75 I wonder if I could show you a mole?
Doctor <laugh>
Alison 76 I've got, I feel as if it's getting <unclear> and I don't know if it's erm to be ... <unclear> ...
Doctor ... <unclear> ...
Alison 77 I've had it for years and never bothered
Doctor 78 Aye, I know but <unclear> they change. 79 Let's look. 80 <pause> Yeah. 81 It's starting to get black at one side alright ... <unclear> ...
Alison 82 ... You see I ... cannot not see it ... <unclear> ...
Doctor 83 ... No. ...
Alison 84 but I just felt it
Doctor 85 Right.
Alison 86 something's up. 87 I'm not scratching it because I can't scratch it ... but ...
Doctor 88 ... No. ...
Alison 89 I'm worried about it.
Doctor 90 Yeah. 91 Well I think you better get this seen to. 92 It's, there's a tiny wee corner at the top there where the colour's changing.
Alison 93 Is it?
Doctor 94 And there's another wee bit there. 95 Aye. 96 Get it off.
Alison 97 Right.
Doctor 98 Get it off. <voice quality: whispering> <unclear> <end of voice quality> <pause>
Alison 99 <cough> <pause> I've been going to come up about it and g--
Doctor 100 Aye. 101 It's, och aye, it's one of these things.
Alison 102 Do you think it ... <unclear> ...
Doctor ... <unclear> ...
Alison 103 I've had it for all this time, I hope.
Doctor 104 Yeah. 105 ... Well it wouldn't make ...
Alison ... <unclear> ...
Doctor 106 any difference. 107 Now, all I need for you to go and see the skin specialist and <whistling> get it in the bucket and ... then there's ...
Alison 108 ... Right. ...
Doctor 109 no worry about it.
Alison 110 ... Okay then. ...

(iv) Finally, examine the following (authentic) Singaporean exchange between medical students with a patient suffering from SLE or *systemic lupus erythematosus* (this is part of the 'history taking' process). Can you identify the exchanges, and do they sound 'normal'?

MEDIC1. (1) And you are how old are you this year?
 PATIENT. (2) Twenty-four.
 MEDIC1. (3) Twenty-four. [pause] (4) Working or studying?
 PATIENT. (5) Studying.
 MEDIC1: (6) Hmm. (7) Yah, you were saying about a few years go [undecipherable] yah.
 PATIENT. (8) About two to three years ago.
 MEDIC1. (9) Two to three years ago.
 PATIENT. (10) Then I got hair loss about initially I had fever then I had rashes then I had hair loss.

MEDIC1. (11) More rashes.
 PATIENT. (12) Er, they – actually suspected psoriasis³ then they said SLE
 MEDIC1. (13) Okay.
 PATIENT. (14) So I – er go and see Dr Fong and then confirm lor – SLE
 MEDIC1. (15) Can you describe *more*?
 MEDIC2. (16) *Yah*
 MEDIC1: (17) About your rashes? (18) Where did you get them, where?
 PATIENT. (19) Forehead
 MEDIC1. (20) On the forehead.
 PATIENT. (21) Then hair loss also.
 MEDIC1. (22) Then hair loss also. (23) Over which part is it?
 PATIENT. (24) Over – over forehead.
 MEDIC1. (25) Oh so, it's on the forehead lah - okay

PART B

It is not difficult to see that in various kinds of 'professional' discourse, the professional person or expert (doctor, teacher, interviewer, etc.) standardly initiates exchanges. Look at how the structure develops in this early scene in *Equus* (Scenes 9 and 10).

1 DYSART. Hallo. How are you this morning? (ALAN stares at him.) Come on: sit down. (ALAN crosses the Stage and sits on the bench, opposite.) Sorry if I gave you a start last night. I was collecting some papers from my office, and I thought I'd look in on you. Do you dream often?
 2 ALAN. Do you!
 3 DYSART. It's my job to ask the questions. Yours to answer them.
 4 ALAN. Says who?
 5 DYSART. Says me. Do you dream often?
 6 ALAN. Do you?
 7 DYSART. Look – Alan.
 8 ALAN. I'll answer if you answer. In turns. (Pause.)
 9 DYSART. Very well. Only we have to speak the truth.
 10 ALAN. (Mocking.) Very well.
 11 DYSART. So. Do you dream often?
 12 ALAN. Yes. Do you?
 13 DYSART. Yes. Do you have a special dream?
 14 ALAN. No. Do you?
 15 DYSART. Yes. What was your dream about last night?
 16 ALAN. Can't remember. What's yours about?
 17 DYSART. I said the truth.
 18 ALAN. That is the truth. What's yours about? The special one.
 19 DYSART. Carving up children.
 ...
 20 DYSART. What is Ek? (Pause.) You shouted it out last night in your sleep. I thought you might like to talk about it.
 21 ALAN. (*Singing low.*)
 Double your pleasure,
 Double your fun
 With double good, double good
 Doublemint gum.
 22 DYSART. Come on, now. You can do better than that.
 23 ALAN. (*Singing, more defiantly.*)
 Double your pleasure,
 Double your fun
 With double good, double good
 Doublemint gum!
 24 DYSART. Alright. Good morning.
 25 ALAN. What d'you mean?
 26 DYSART: We're finished for today .
 27 ALAN. But. I've only had ten minutes.
 28 DYSART. Too bad. (*He picks up a file and studies it. ALAN lingers.*) Didn't you hear me? I said, Good morning.
 29 ALAN. That's not fair!

³ A disease of the skin characterised by the appearance of dry reddish patches covered with glistening imbricated scales. (*OED*)

30 DYSART. No?
 31 ALAN. (*Savagely.*) The Government pays you twenty quid an hour to see me. I know. I heard downstairs.
 32 DYSART. Well, go back there and hear some more.
 33 ALAN. That's not fair! (*He springs up, clenching his fists in a sudden violent rage.*) You're a - you're a you're a swiz! . . .
 Bloody Swiz! . . . Swiz!
 34 DYSART. Do I have to call Nurse?
 35 ALAN. She puts a finger on me, I'll bash her!
 36 DYSART. She'll bash you much harder, I can assure you. Now go away. (*He reads his file. ALAN stays where he is, empty clenching his hands. He turns away. A pause. A faint hum starts from the CHORUS.*)
 37 ALAN. (*Sullenly.*) On a beach.

SCENE 10

He steps out of the square, Upstage, and begins to walk round the circle. Warm light glows on it.
 38 DYSART. What?
 39 ALAN. Where I saw a horse. Swizzy. (*Lazily he kicks at the sand, and throws stones at the sea.*)
 40 DYSART. How old were you?
 41 ALAN. How should I know? ... Six.
 42 DYSART. Well, go on. What were you doing there?
 43 ALAN. Digging. (*He throws himself on the ground, Downstage Centre of the circle, and starts scuffing with his hands.*)
 44 DYSART. A sandcastle? . . .
 45 ALAN. Well, what else?
 46 DYSART. (*Warningly.*) And?
 47 ALAN. Suddenly I heard this noise. Coming up behind me

Look at a later scene. Does the following (*Equus*, scene 24) represent this standard structure?

DYSART. (1) I thought you liked your mother.
 (2) *Silence.*
 (3) She doesn't know anything, you know. I haven't told her what you told me. You do know that, don't you?
 ALAN. (4) It was lies anyway.
 DYSART. (5) What?
 ALAN. (6) You and your pencil. Just a con trick, that's all.
 DYSART. (7) What do you mean?
 ALAN. (8) Made me say a lot of lies.
 DYSART. (9) Did it? ... Like what?
 ALAN. (10) All of it. Everything I said. Lot of lies.
 (11) *Pause.*
 DYSART. (12) I see.
 ALAN. (13) You ought to be locked up. Your bloody tricks.
 DYSART. (14) I thought you liked tricks.
 ALAN. (15) It'll be the drug next. I know.
Dysart turns, sharply.
 DYSART. (16) What drug?
 ALAN. (17) I've heard. I'm not ignorant. I know what you get up to in here. Shove needles in people, pump them full of truth drug, so they can't help saying things. That's next, isn't it?
 (18) *Pause.*
 DYSART. (19) Alan, do you know why you're here?
 ALAN. (20) So you can give me truth drugs.
 (21) *He glares at him. Dysart leaves abruptly, and returns to the square.*

PART C

Look now at part of the scene before. How can this be analysed in terms of exchange structure? What does it show?

NURSE. (1) Doctor! ... Doctor! There's a terrible scene with the Strang boy. His mother came to visit him, and I gave her the tray to take in. He threw it at her. She's saying the most dreadful things.
Alan springs up, down left. Dora springs up, down right. They face each other across the bottom end of the stage. ...
 DORA. (2) Don't you dare! *Don't you dare!*
 DYSART. (3) Is she still there?
 NURSE. (4) Yes!
He quickly leaves the square, followed by the Nurse. Dora moves towards her son.
 DORA. (5) Don't you look at me like that! I'm not a doctor, you know, who'll take anything. Don't you dare give me that stare, young man!
She slaps his face. Dysart joins them.

DYSART. (6) Mrs Strang!
 DORA. (7) I know your stares. They don't work on me!
 DYSART (to her) (8) Leave this room.
 DORA. (9) What did you say?
 DYSART. (10) I tell you to leave here at once.
Dora hesitates. Then:
 DORA. (11) Goodbye, Alan.

PART D

Now look at the interaction from *You Never Can Tell* again between another medical person (a dentist) and his patient (or 'client', the preferred term nowadays). Analyse it in terms of exchanges.

THE YOUNG LADY. (1) You *have* a good view of the sea from your rooms! (2) Are they expensive?
 THE DENTIST. (3) Yes.
 THE YOUNG LADY. (4) You don't own the whole house, do you?
 THE DENTIST. (5) No.
 THE YOUNG LADY. (6) I thought not. [*Tilting the chair which stands at the writing-table and looking critically at it as she spins it round on one leg*] (7) Your furniture isn't quite the latest thing, is it?
 THE DENTIST. (8) It's my landlord's.
 THE YOUNG LADY. (9) Does he own that toothache chair [*pointing to the operating chair*]?
 THE DENTIST. (10) No: I have that on the hire-purchase system.
 THE YOUNG LADY [*disparagingly*] (11) I thought so. [*Looking about in search of further conclusions*] (12) I suppose you haven't been here long?
 THE DENTIST. (13) Six weeks. (14) Is there anything else you would like to know?
 THE YOUNG LADY [*the hint quite lost on her*] (15) Any family?
 THE DENTIST. (16) I am not married.
 THE YOUNG LADY. (17) Of course not: anybody can see that. (18) I meant sisters and mother and that sort of thing.
 THE DENTIST. (19) Not on the premises.
 THE YOUNG LADY. (20) Hm! If you've been here six weeks, and mine was your first tooth, the practice can't be very large, can it?
 THE DENTIST. (21) Not as yet. [*He shuts the cabinet, having tidied up everything*].
 THE YOUNG LADY. (22) Well, good luck! [*She takes out her purse*]. (23) Five shillings,⁴ you said it would be?
 THE DENTIST. (24) Five shillings.
 THE YOUNG LADY [*producing a crown piece*] (25) Do you charge five shillings for everything?
 THE DENTIST. (26) Yes.
 THE YOUNG LADY. (27) Why?
 THE DENTIST. (28) It's my system. (29) I'm what's called a five-shilling dentist.
 THE YOUNG LADY. (30) How nice! (31) Well, here! [*holding up the crown piece*] a nice new five-shilling piece! your first fee! (32) Make a hole in it with the thing you drill people's teeth with; and wear it on your watch-chain.
 THE DENTIST. (33) Thank you.

- Were the exchanges easy to identify?
- Were there any repair or re-open moves?
- Who initiates the exchanges in general? Are there any exceptions (and are these significant)?
- Through this, can we say anything about power and control in the interaction?
- Through this, can we say anything about face and politeness, and what are the implications on the relationship between Dolly (the young lady) and Valentine (the dentist)?
- Why is the Dolly-Valentine encounter different from the medic-patient encounter?

5. How is all this type of analysis useful for plays? We can ask some of the following questions to see if we can find significant patterns.

- ♦ *What sort of exchanges dominate the passage?* (Tells us what is going on in the passage.)
- ♦ *Who initiates the exchanges?* (Tells us if a particular character tries to take charge of the conversation.)
- ♦ *Are there incomplete or faulty exchanges?* (Alerts us to something unusual going on.)
- ♦ *Are there many REPAIR and RE-OPENING moves?* (Alerts us to the characters dissatisfaction with the earlier RESPONSES.)

6. Analyse the following in terms of exchanges and moves, and discuss what light it throws on the passages.

⁴ In the old British currency, there were 20 shillings to the pound. The 'crown' in turn 25 is the name of the five-shilling piece.

The play was first written for television in before being made into a stage play. A middle-class couple Richard and Sarah living in a suburban part of England appear to talk innocuously of each other's illicit affairs. As Richard leaves for work every morning, he enquires if Sarah's lover will be visiting. When they meet again in the evening, he asks if Sarah had a good time with her lover and reports casually his own pleasures with a whore. It is only later when we discover that the lover is actually Richard who assumes the name Max when he is the lover. The play centres around fantasies and identities, social repression, sexual displacement, and wish-fulfilment.

Living room. Early evening. SARAH gets up, goes to the drinks table to collect her glass, sits again on the chaise longue.

RICHARD. Pleasant day?
 SARAH. Mmn. I was in the village this morning.
 RICHARD. Oh yes? See anyone?
 SARAH. Not really, no. Had lunch.
 RICHARD. In the village?
 SARAH. Yes.
 RICHARD. Any good?
 SARAH. Quite fair. (*She sits.*)
 RICHARD. What about this afternoon? Pleasant afternoon?
 SARAH. Oh yes. Quite marvellous.
 RICHARD. Your lover came, did he?
 SARAH. Mmn. Oh yes.
 RICHARD. Did you show him the hollyhocks?⁵
Slight pause.
 SARAH. The hollyhocks?
 RICHARD. Yes
 SARAH. No, I didn't.
 RICHARD. Oh.
 SARAH. Should I have done?
 RICHARD. No, no. Its simply that I seem to remember your saying he was interested in gardening.
 SARAH. Mmn, yes, he is.
Pause.
 Not all that interested, actually.
 RICHARD. Ah.
Pause.

<http://www.youtube.com/watch?v=-ftsnOO5JJI> (around 7:15)

Consider this encounter with Tybalt shortly before he and Romeo fight and eventually kills him. Examine the language of *taunting* here. Enter TYBALT and others

TYBALT: Follow me close, for I will speak to them.	1	3 but: 'only'
Gentlemen, good e'en: a word with one of you.	2	6 <i>apt enough</i> ...
MERCUTIO: And but one word with one of us? couple it	3	<i>occasion</i> : 'ready
with something; make it a word and a blow.	4	enough to do that
TYBALT: You shall find me apt enough to that, sir, an you	5	if you give me any
will give me occasion.	6	cause'
MERCUTIO: Could you not take some occasion without	7	7 <i>take some ... giving</i> ,
giving?	8	play on the notion
TYBALT: Mercutio, thou consort'st with Romeo, –	9	of <i>giving</i> : 'find a
MERCUTIO: Consort! what, dost thou make us	10	reasons without
minstrels? an thou make minstrels of us, look to hear	11	my <i>giving</i> you one'
nothing but discords: here's my fiddlestick; here's that	12	9 <i>consort'st</i> :
shall make you dance. Zounds, consort!	13	'associate'
BENVOLIO: We talk here in the public haunt of men:	14	10 <i>Consort</i> : Mercutio
Either withdraw unto some private place, And reason	15	tauts Tybalt by
		deliberately
		'misunderstanding'

⁵ **hollyhock** /'hɒlɪhɒk/ *noun* a tall garden plant of the mallow family, with thick hairy stalks and colourful flowers, brought into Europe from the Holy Land. Ⓢ 13c: from *holi* holy + *hoc* mallow. (*Chambers 21st Century Dictionary*)

coldly of your grievances, Or else depart; here all eyes gaze on us.	16	the word:
MERCUTIO: Men's eyes were made to look, and let them gaze;	17	'combine in musical harmony'
I will not budge for no man's pleasure, I.	18	11 an: 'if'
Enter ROMEO	19	12 <i>fiddlestick</i> : ie sword
TYBALT: Well, peace be with you, sir: here comes my man.	20	13 <i>Zounds</i> : an exclamation (originally 'By Christ's wounds')
MERCUTIO: But I'll be hanged, sir, if he wear your livery: Marry, go before to field, he'll be your follower;	21	16 <i>coldly</i> : 'calmly'
Your worship in that sense may call him 'man'.	22	20 Tybalt means, the man he is looking for, but Mercutio deliberately
TYBALT: Romeo, the hate I bear thee can afford	23	26 misunderstands <i>man</i> to mean
No better term than this – thou art a villain.	24	'servant'
ROMEO: Tybalt, the reason that I have to love thee	25	(therefore: <i>livery</i> – servant's clothes).
Doth much excuse the appertaining rage	26	30 <i>injuries</i> : he means Romeo's presence at the Mountagues' feast
To such a greeting: villain am I none;	27	33 <i>devise</i> : 'imagine'
Therefore farewell; I see thou know'st me not.	28	35 <i>tender</i> : 'care for'
TYBALT: Boy, this shall not excuse the injuries	29	38 <i>alla stoccado</i> is a fencing stroke; he means, 'Tybalt, with his Italian fencing fashions, has won
That thou hast done me; therefore turn and draw.	30	
ROMEO: I do protest, I never injured thee,	31	
But love thee better than thou canst devise,	32	
Till thou shalt know the reason of my love:	33	
And so, good Capulet – which name I tender	34	
As dearly as my own – be satisfied.	35	
MERCUTIO: O calm, dishonourable, vile submission! <i>Alla stoccado</i> carries it away.	36	
<i>Draws</i>	37	
Tybalt, you rat-catcher, will you walk?	38	
TYBALT: What wouldst thou have with me?	39	
MERCUTIO: Good king of cats, nothing but one of your nine lives; that I mean to make bold withal, and as you	40	
shall use me hereafter, dry-beat the rest of the eight.	41	
Will you pluck your sword out of his pitcher by the	42	
ears? make haste, lest mine be about your ears ere it	43	
be out.	44	
TYBALT: I am for you.	45	
<i>Drawing</i>	46	
ROMEO: Gentle Mercutio, put thy rapier up.	47	
MERCUTIO: Come, sir, your <i>passado</i> .	48	
	49	

If time permits, examine the first 'test' that Eliza undergoes in Act 3 of *Pygmalion*. How is the conversation structured?

LIZA [*speaking with pedantic correctness of pronunciation and great beauty of tone*] How do you do, Mrs Higgins? [*She gasps slightly in making sure of the H in Higgins, but is quite successful*]. Mr Higgins told me I might come.

MRS HIGGINS [*cordially*] Quite right: I'm very glad indeed to see you.

PICKERING. How do you do, Miss Doolittle?

LIZA [*shaking hands with him*] Colonel Pickering, is it not?

MRS EYNSFORD HILL. I feel sure we have met before, Miss Doolittle. I remember your eyes.

LIZA. How do you do? [*She sits down on the ottoman gracefully in the place just left vacant by Higgins*].

MRS EYNSFORD HILL [*introducing*] My daughter Clara.

LIZA. How do you do?

CLARA [*impulsively*] How do you do? [*She sits down on the ottoman beside Eliza, devouring her with her eyes*].

FREDDY [*coming to their side of the ottoman*] I've certainly had the pleasure.

MRS EYNSFORD HILL [*introducing*] My son Freddy.

LIZA. How do you do?

Freddy bows and sits down in the Elizabethan chair, infatuated.

HIGGINS [*suddenly*] By George, yes: it all comes back to me! [*They stare at him*]. Covent Garden! [*Lamentably*] What a damned thing!

MRS HIGGINS. Henry, please! [*He is about to sit on the edge of the table*]. Don't sit on my writing-table: you'll break it.

HIGGINS [*sulkily*] Sorry.

He goes to the divan, stumbling into the fender and over the fire-irons on his way; extricating himself with muttered imprecations; and finishing his disastrous journey by throwing himself so impatiently on the divan that he almost breaks it. Mrs Higgins looks at him, but controls herself and says nothing.

A long and painful pause ensues.

MRS HIGGINS [*at last, conversationally*] Will it rain, do you think?

LIZA. The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

FREDDY. Ha! ha! how awfully funny!

LIZA. What is wrong with that, young man? I bet I got it right.

FREDDY. Killing!

MRS EYNSFORD HILL. I'm sure I hope it won't turn cold. There's so much influenza about. It runs right through our whole family regularly every spring.

LIZA [*darkly*] My aunt died of influenza: so they said.

MRS EYNSFORD HILL [*clicks her tongue sympathetically*]!!!

LIZA [*in the same tragic tone*] But it's my belief they done the old woman in.

MRS HIGGINS [*puzzled*] Done her in?

LIZA. Y-e-e-e-es, Lord love you! Why should she die of influenza? She come⁶ through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat till she came to so sudden that she bit the bowl off the spoon.

MRS EYNSFORD HILL [*startled*] Dear me!

LIZA [*piling up the indictment*] What call would a woman with that strength in her have to die of influenza? What become of her new straw hat that should have come to me? Somebody pinched it; and what I say is, them as pinched it done her in.

MRS EYNSFORD HILL. What does doing her in mean?

HIGGINS [*hastily*] Oh, that's the new small talk. To *do a person in* means to kill them.

MRS EYNSFORD HILL [*to Eliza, horrified*] You surely don't believe that your aunt was killed?

LIZA. Do I not! Them she lived with would have killed her for a hat-pin, let alone a hat.

MRS EYNSFORD HILL. But it can't have been right for your father to pour spirits down her throat like that. It might have killed her.

LIZA. Not her. Gin was mother's milk to her. Besides, he'd poured so much down his own throat that he knew the good of it.

MRS EYNSFORD HILL. Do you mean that he drank?

LIZA. Drank! My word! Something chronic.

MRS EYNSFORD HILL. How dreadful for you!

LIZA. Not a bit. It never did him no harm what I could see. But then he did not keep it up regular. [*Cheerfully*] On the burst, as you might say, from time to time. And always more agreeable when he had a drop in. When he was out of work, my mother used to give him fourpence and tell him to go out and not come back until he'd drunk himself cheerful and loving-like. There's lots of women has to make their husbands drunk to make them fit to live with. [*Now quite at her ease*] You see, it's like this. If a man has a bit of a conscience, it always takes him when he's sober; and then it makes him low-spirited. A drop of booze just takes that off and makes him happy. [*To Freddy, who is in convulsions of suppressed laughter*] Here! what are you sniggering at?

FREDDY. The new small talk. You do it so awfully well.

LIZA. If I was doing it proper, what was you laughing at? [*To Higgins*] Have I said anything I oughtn't?

MRS HIGGINS [*interposing*] Not at all, Miss Doolittle.

LIZA. Well, that's a mercy, anyhow. [*Expansively*] What I always say is—

HIGGINS [*rising and looking at his watch*] Ahem!

LIZA [*looking round at him; taking the hint; and rising*] Well: I must go. [*They all rise. Freddy goes to the door*]. So pleased to have met you. Good-bye. [*She shakes hands with Mrs Higgins*].

MRS HIGGINS. Good-bye.

LIZA. Good-bye, Colonel Pickering.

PICKERING. Good-bye, Miss Doolittle. [*They shake hands*].

LIZA [*nodding to the others*] Good-bye, all.

FREDDY [*opening the door for her*] Are you walking across the Park, Miss Doolittle? If so—

LIZA. Walk! Not bloody likely. [*Sensation*]. I am going in a taxi. [*She goes out*].

⁶ Cockney influences come through in Eliza's grammar as well; here she uses *come* instead of *came* as in Standard English.