CHAPTER - ONE

INTRODUCTION

1.1 General Background

Discourse is a communication event involving language. In content, it is the language which is used socially convey broad conventional meaning. Discourse refers to the continuous stretch of language larger than a sentence, often consisting of a coherent unit. Discourse analysis is an approach to the analysis of written, vocal, or sign language use, or any significant semiotic events. According to Crystal (2008, p. 118) 'discourse is a continuous stretch of language which is larger than sentence but, within this broad notion, several different applications may be found. At its most general sense, a discourse is a behavioural unit which has a pre-theoretical status in linguistics; it is a set of utterances which constitute any recognizable speech events, e.g. a conversation, a joke, a sermon, an interview, etc.' This definition expresses the scope of discourse beyond the sentence level grammar of a language. A discourse is a unit of language which is larger than a sentence; it is a supra-sentential unit of a language that is unified and meaningful. Any stretch of a language larger than a sentence cannot be a discourse; it must be meaningful in the given context and there must be linguistic regularities within it. Cook, (1996, p. 156) defines 'Discourse refers to the stretch of language perceived to be meaningful, unified, and purposive.' A discourse is often said to be larger than a sentence. However, it is to be considered importantly that discourse is not necessarily physically larger than a sentence. Discourse in context can consist of only one or two words as in hello, stop or no smoking, and convey the complete and comprehensible meaning as the larger units such as speech or paragraphs do. Alternatively, a piece of discourse can be hundreds or thousands of words and utterances in length, as some stories and novels.

Nunan (1993, p. 118) defines discourse analysis from sociolinguistics perspectives, and writes as 'Discourse is a communicative event involving language in context, and discourse analysis is the functional analysis of discourse.' A discourse possesses two principal qualities: coherence and coherence. The linguistic regularities such as references, substitution, parallelism, etc maintain cohesion in a piece of discourse. These are known as cohesive and make the discourse unified ad well formed. Coherence, on the other hand makes discourse meaningful and purposive. On the other hand, Crystal (1992, p. 25) defines discourse as 'A continuous stretch of language, larger than a sentence, often consisting of coherent unit.'

1.1.1 Literature and Language Teaching

Literature is a form of human expression. But not everything expressed in words even when organized and written down is counted as literature. Literature is the medium to widen our mind. Literature widens students" insights, deepens their experiences and heightens their awareness. It is the powerful medium to increase all language skills. Literature is one of the best medium for language teaching.

Regarding the importance of literature in language teaching Brumfit and Carter (1986, p. 22) state, "If in practice, reading a literary text involves some sort of engagement by the reader beyond simply being able to ask how this engagement is acquired."

Defining literature Carter and Long (1991, p. 6) state, "Literature is a legitimate and valuable resources of language teaching." It is a kind of lament of flower. So we can say that it is concerned with every branch of study. It is the strong medium through which language is taught and learnt effectively. Carter and Long (1991, pp. 2-3) said, "Literature is a legitimate and valuable resources for language teaching." They made an attempt to show the significance of teaching literature by proposing three models.

- Cultural Model

    Teaching literature within cultural model enables students to understand and

appreciate culture and ideologies different from their own in time and space and to come to perceive tradition of thought, feelings, and artistic from within the heritage the literature of such cultures endows. It is this particular „human" sense that gives of the humanities in many parts of the world.

- Language Model

One main reason for a teacher`s orientation towards a language model for teaching literature is to demonstrate what „oft was thought but never so well expressed" that is to put students in touch with some of the more subtle and varied creative uses of language. There is much to be gained in terms of language development, too, from, Exposure to such language but a main impulse of language-centered literature teaching is to help students find ways into a text in a methodical way and for themselves.

- Personal Growth Model

One of the main goals for teachers who are primarily committed to a personal growth model of literature teaching is to try to help students to achieve an engagement with the reading of literature of literary text. This engagement cannot be readily measured in terms of passing examination in literature; the test of the teachers" success in teaching…Literature is the extent to which students carry with them beyond the classroom and enjoyment and love for literature which is renewed as they continue to engage with literature throughout their lives.

The study of literature makes the literature itself the content or subject of a language course, while the use of literature as a resource draws on literature as one source among many different kinds of texts for promoting interesting language activities. Clearly, if it is the study of literature which is our aim then developing the 'literary competence' of our students is crucial.

Language teaching is an art and it is the matter of pedagogy. Language teaching receives implications not only from linguistics, psychology, sociology, pedagogy but also from literature. So, we can say literature is one of the strong mediums in teaching and learning language.

1.1.2 Introduction of the Writer

The drama "Mother Figure" is written by an English writer Alan Ayckbourn, who in his early carrier spent much time observing and studying examples of the 'well-made play' as well as acknowledged both ancient and modern pieces of drama, believes that a playwright is essentially a craftsman. As part of his apprenticeship, he wrote plays for himself as an actor, struggling these vehicles to show off his acting to its best advantage. He freely admits that his improvement as a writer was more rapid than his development as an actor, and he had to come to terms with the fact that he was not good enough to perform in his own plays.

As a dramatist Ayckborn is essentially a chronicler and editor of human behavior. He juxtaposes the thought and dialogues of his characters in order to portray the reality of human life. The present play "Mother Figure" includes the picture of a mother who deliberately isolates herself from the outer side world and can only communicate through the language of infancy; and the married couple who are also moving into isolation from each other. Ayckbourn is essentially a chronicler and editor of human behavior. (cited from Awasthi et al. 2010, p. 80)

1.1.3 Review of the Drama

There are main four characters in the drama "Mother Figure". Lucy, and her husband Harry, Rosemary, and her husband Terry.

The play talks about the mother`s isolation and her infancy, which brings the alienation in

Mother figure. Then the married couple seems to have communication with isolation. It shows today`s couple ignored the mother and they do not have good relation. Lucy, her husband Harry, Mrs. Rosemary and her husband Terry play the vital role moral quality. In this way we have brought the idea that the people are ignoring the mother rather mother should be afraid of couple`s immorality. In the drama Lucy as well as couple are the victims, tragedy comes with life with ignorance. Lucy cannot take the phone of her husband. The following exchanges present Lucy`s ignorance towards her husband:

Rosemary: Your husband`s telephone number in Middleborough. Would you like it? He said he`d hang on. It`s from a hotel.

Lucy: No.

Rosemary: Oh.

Lucy: Whatever he has to say to me, he can say to my face or not at all.

(Awasthi et. al. 2010, p. 88)

The play has the sense of disintegration and separation of family due to other`s presence and makes the mother as the alienated figure.

Without knowledge the mother becomes victim so they too, in this way have found the mother figure is good as she separates from the outside world. The following exchanges present a short glimpse of Lucy isolating her from the outside world:

Rosemary: I mean, if you were going to bed. Lucy:

Bed?

Rosemary: (indicating Lucy`s attire) Well.

Lucy: oh, no. I didn`t get dressed today, that`s all.

Rosemary: on. Not ill? Lucy: no.

Rosemary: oh.

Lucy: I just wasn`t going anywhere. (Awasthi et. al. 2010, p. 80)

She is inside her own infancy and she is good too. Others want to keep the name and fame whereas mother has the enough knowledge as Goddess. So that mother figure presents the quality of mother. Mother is mother of knowledge as Goddess of knowledge but she dismisses with people. So, it is difficult to have the connection in inside world to the mother figure. The money or beauty is not the power of Goddess. So that the drama presents the difficult situation of people. This play, which Ayckbourn contends is based on a real-life, observed situation, takes a sideways glance at both loneliness and boredom.

The drama has a good plot and character. It has the plot of alienated place. In this way alienated character, the separation of dialogue, bring the drama sympathetic. Ayckbourn presents the drama as effectively as the drama of victims in family; home itself but the outside villains. In this way the drama is very sympathetic as the people or character in the play. (cited from Awasthi et al. 2010, p. 80)

1.2 Statements of the Problem

Language is a most powerful means to express love, affections and sorrow. It has power to unite all the people together because it teaches us culture, values and civilization. Some powerful writings of the world are translated to English language and some other known and world leading languages. When it is published in different languages, we can get chances to learn about distance past and cultural civilization.

Discourse can be drawn from the disciplinary context of utterance, e.g., the discourse of advertising, the discourse of racism, the discourse of sociology, literature etc. Similarly, we can define discourse from the terms which are used to contrast with it. For example, discourse is different from different from the text since the later one being written from emphasizes more on formal features; discourse is different from historical narration since the former one is mostly oral or spoken; and so on. That is why discourse analysis has become a very important part to understand contextual meaning of the oral or written text. However, in the countries like Nepal due

to inaccessibility of required materials for education system. For the actual discourse analysis, the readers do not get enough exposure. So, this research was conducted to elicit discourse patterns used in Mother Figure. This study also seeks to find out the relevance and usefulness of discourse devices like `coherence and cohesion in text.

1.3 Objectives of the Study

The study had the following keen objectives:

a) To analyze the utterances of female characters in the drama.

b) To determine the social context of the spoken utterances as in the drama *Mother Figure* on

the following variable:

i) Gender related language in the drama.

1.4 Research Questions

This study was oriented to find out following questions' answers:

a. What are the female utterances used in the drama *Mother Figure*?

b.   What is the social context of the utterances used in the drama *Mother Figure*?

1.5 The Rationale of the Study

My prime concern to this study is to identify the discourse patterns used in the drama and how the words are arranged to express contextual meaning. Generally, discourse can be possible with one and two person or sometimes group of people involve have a discussion. Finally, words used in a conversation follow certain grammatical and meaning connection between the sentence and speech. Utterances are used in a particular circumstance in a different way to express contextual meaning. Thus, I have undertaken this study to study the utterances used in the drama Mother Figure. This study will offer a strong foundation of practical support that teacher and students will gradually become more comfortable with the idea of central them and meaning of the context.

1.6 Significance of the Study

This study will be helpful to the teachers and students as it comprises the discussion of discourse patterns used in the drama Mother Figure. This study will be highly beneficial in the sense that it helps the readers, researchers and stakeholders to find out general trends, uses and practices of discourse. This research will even advantageous to policy makers to draw policies in the selection of course text for the certain level of students according to the need, demands and interest of the readers and students. More especially it will be useful to the teachers and students who are directly studying and teaching this Drama.

1.7 Delimitations of the Study

This study was delimited to the followings:

a. This research was limited to discourse and utterances used in Mother Figure.

b. This research was limited to the social context of the utterances used in the drama Mother Figure.

c) This research was limited to analyze the utterances of female characters in Mother Figure.

1.8 Operational Definitions of the Key Terms

In addition to the abbreviations and acronyms provided, the key terms throughout this study are defined to increase understanding about the study. In the context of this research work, the terms listed below have the following specific definition.

Cohesion: grammatical or formal regulation within discourse.

Context: linguistic, social, physical situation for language use.

<center>CHAPTER - TWO</center>

<center>REVIEW OF RELATED LITERATURE AND CONCEPTUAL FRAMEWORK</center>

2.1 Review of the Theoretical Literature

For the review of theoretical literature the researcher visited different secondary sources of data.

2.1.1 Historical Background of Discourse Analysis

Discourse analysis is often characterized as a hybrid field of inquiry. It was found within various corners of the human and social sciences, with complex historical affiliations and with a lot of cross-fertilization taking place. Since the 1950s, the two prevailing approaches to language have been structuralism and Chomskyan theory. Although these approaches present, respectively, many different views about language analysis (the discussion of which is beyond the scope of this chapter), they share a central feature that is largely responsible for the unfortunate state of the field of discourse analysis before the1970s. Following the well-known distinction established by Saussure between langue and parole, both the structuralist and the Chomskyan approaches are (almost) exclusively preoccupied by phenomena pertaining to the realm of langue. These researchers are interested in the internal functioning of grammars seen as nearly closed systems, that is, as systems defined and discussed as largely independent of contingencies observed in everyday language use. To be specific to linguistics, its drama goes back to the work of Zellig Harris who in 1952, wrote an article entitled 'Discourse Analysis' by analysing advertisement of hair tonic. He set about searching for grammatical rules to explain why one sentence followed another. Cook (1989, p. 13) writes:

'At the beginning of the article he observed that there were two possible direction for discourse analysis. One was continuing descriptive linguistics beyond the limits of single sentence at a time. This was what he aimed to achieve. The other was correcting culture and language i.e. non-linguistic and linguistics behaviour. Being a sentence linguist, this was something he did not regard as his concern. But having

weighed up two options, at the end of the article, he concluded: '…. in every language it turns out that almost all the result lie within a relatively short stretch which may call the sentence…. Only rarely can we state restrictions across sentence.'

Haris (1952) gives a new direction to the study of language. Despite being one of the influential structuralists, he concluded that the study of language can go beyond the sentence level and that we must not restrict our studies within sentence. Most importantly, he suggested that language and culture are correlated to each other; that is language stretch become meaningful through social and cultural conventions and values.

Fooling McCarthy (1991, p. 5) 'Discourse analysis is concerned with the study of the relationship between language and the contexts in which it is used. It grew out of work in different disciplines in the 1960s and early 1970s, including linguistics, semiotics, psychology, anthropology and sociology. Discourse analysts study language in use: written texts of all kinds, and spoken data, from conversation to high institutionalized forms of talk. In the 1960s Dell Hymes provides a sociological perspective with the study of speech in its social setting. The linguistics philosophers such as Austin (1962), Searle (1969) and Grice (1975) were also influential in the study of language as social action, reflected in speech act theory and emergence of pragmatics, which is the study of meaning.

Discourse analysis was greatly influenced by Halliday`s (1973) functional approach to the study of language and language teaching. Haliday`s framework emphasizes the social functions of language and the thematic and informational structure of speech and writing.

2.1.1.1 Different Types of Discourse

Discourse is generally understood to encompass almost any type of communication whether written or oral, and there are some cases in which entire papers or speeches depend on just one style; most of the time, though, authors, writers, and speakers use two or more methods at once. Different types are usually better suited for different circumstances, and there are usually some

pretty distinguishable features of each. The goals tend to be different, as well. Most of the time writers and speakers will use the methods they think will be most effective at getting their points across and reaching their intended audiences.

a) Spoken and Written Discourse

Spoken discourse is often contrasted with written discourse in terms of their form and medium of expression. However, some linguists also suggested that dividing the field according to medium (i.e. speech vs writing) is already outmoded, and becomes increasingly difficult to justify in the digital age of multimedia texts, including not only spoken and written texts but also graphic devices, still and moving images, music, etc. According to Cameron (2001, p. 2) 'Spoken versus written discourse can be a bit traditional classification of discourse; however, this classification is largely important and relevant to the L2 teaching and learning contexts. Both spoken and written discourses have to be dealt with in an L2 classroom.

b) Reciprocal and Non-reciprocal Discourse

Reciprocal and non-reciprocal discourse is often made in the literatures of discourse analysis. Reciprocal is relative in nature and refers to the tendency of two-way communication. According to Cook (1989, p. 60) 'Reciprocity of discourse is defined in terms of the degree of potential interruption or interaction from the part of receiver.' Reciprocity cannot be judged in absolute manner; absolutely non-reciprocal discourse is virtually unlike. Discourse is reciprocal when there is at least a potential for interaction, when the sender can monitor reception and adjust to it or to put it another way.in non-reciprocal discourse, sender and receiver may have no opportunity for interaction.

c) Transactional and Interactional Discourse

The transactional and interactional varieties of discourse can be characterized by their goals or functions in a given context of communication. When the discourse is oriented to accomplishing particular task, business or content, then it is understood to be a transactional discourse; when the

goal of discourse is concerned with exchanging the emotions, feelings and personal needs then, the discourse can be defined as an interactional discourse.

d) Argumentation

Argumentative writing or speaking is when the composer is attempting to convince an audience that his or her opinion is correct, typically by using logic and appealing to the audience's sense of reason. Almost anything can use this form, from essays and lectures to sermons and political speeches. In an argument, the writer or speaker begins with a thesis, which is a clear, explicit statement of beliefs or opinions. Evidence must then be presented in a clear and orderly way. If a listener accepts the evidence, he or she should agree with the thesis.

In most cases argumentation is not the same as persuasion, though the two are commonly confused. The difference usually has to do with tactic, and many linguistic experts see persuasion more as a matter of style and voice than an actual level of discourse. Argument-driven writers or speakers present evidence to get the audience to logically agree with their point of view on a certain topic. Persuasion, however, is designed to get an audience to both accept a particular point of view and to actually act on that belief. For example, a successful argument might make the audience agree with a particular political candidate's stance on an issue, but successful persuasion should make the audience vote for that candidate.

e) Narration

The main goal of narrative writing or speaking is usually to tell a drama, often in order to make the audience feel differently about a certain topic. Narratives might take the form of a play, novel, folk tale, memoir, or myth. Things usually unfold from a single person or character's perspective, and tend to be very descriptive. This type of communication usually appeals to an audience's humanity, often by drawing on common experiences or emotions that are easily relatable or by depicting circumstances that pique the imagination.

f) Description

When people use description, they generally rely on one of more of the five human senses to describe something so that it becomes instantly memorable and relatable. It is usually used to help the audience visualize people and places, but it can also put the audience in a particular mood or create a certain type of atmosphere. The writer or speaker uses nouns and adjectives to give the readers and listeners a sense of what something is like materially.

g) Exposition

The tool known as "exposition" is designed to inform the audience about a particular topic. There are several different expository tools writers and speakers can use, including definition, analysis, compare-and-contrast, problem-and-solution and cause-and-effect. There are many strengths and weaknesses associated with each type of exposition, and each type has a completely different purpose. For example, giving someone the definition of a word provides one type of information, whereas comparing and contrasting two differing opinions often paints a really different picture.

2.1.1.2 Introduction to Discourse Devices

Generally, there are two devices in discourse. They can be described in the following ways:

a.   Cohesion Device

Discourse is not only the collection of language stretches, rather a unified and logically connected organization of these stretches. What makes such a organization is called 'cohesion' in grief. Different types of cohesive devices enable a reader or listener to perceive a piece of discourse as a unified whole. Otherwise, there will be no link or tie between the elements in discourse and it will be very difficult, or impossible to get the message from it. Thus, cohesion plays significant role in a discourse to create 'texture' a quality of being well formed text and to make it a well-formed stretch of language.

Cohesion is defined as a ties and connection that exist within texts or discourses; the sentences or utterances are connected within a discourse with the help of reference, substitution, conjunctions etc. McCarthy (2010, p. 35) argues that spoken and written discourses and utterances displays grammatical connections between individual sentences and utterances; this is known as what we call cohesion. Different types of cohesion are in practice, they are: reference, conjunction, substitution and ellipsis, parallelism and lexical cohesion.

b. Coherence Device

While cohesion is the quality of discourse that is concerned with the formal relationships between the linguistic elements within that discourse, coherence is the quality that is concerned with the sense or meaning of the discourse. Thus, cohesion and coherence are related in terms of meaning aspect of the discourse. The sense or meaning of discourse may derive from unity of language elements, from the cohesive devices, or from the context in which the discourse the discourse is used. When the discourse is well formed with its linguistic regularities as well as with its contextual sense, then it has the quality of what is known as coherence. Discourse coherence is defined from different perspectives, however all these all concentrate on the basic most feature, i.e. the quality of being organized, unified and meaningful. Guy Cook (1989, p. 16) defines discourse coherence as 'The quality of discourse being meaningful and unified is known as coherence. It is a quality which is clearly necessary for communication and therefore for foreign language learning, but which cannot be explain by concentrating on the internal grammar of a sentence.' Similarly Cutting (2008, p. 2) states that 'Discourse analysis calls quality of being meaningful and unified coherence, while pragmatics calls it relevance.

2.1.1.3 Ethnography of Speaking

According to Hymes (1974, p. 56) ''Ethnography of speaking, usually known as ethnography of communication, is an approach to discourse analysis that is concerned with the situation and uses,

the patterns and functions of 'speaking' as an activity in its own rights.'' The ethnographic approach to discourse examines contextual influences on language use; any given instance of language use is analyzed in relation to whole social situation; ways of using language are analyzed in relation to the culture in which they occurred. In other words, ethnography of speaking has been developed as a way of investigating and describing the rules of speaking that are operative in particular language using community. Hymes suggested grammatical units such as sentence, clause, and phrase, what are the relevant units for an investigation of rules of speaking. According to Hymes (1972, p. 56) the highest unit is speech situation, the social context in which speaking takes place. Speech situation provides occasions for the use of language, but they are not purely linguistic.

Dell Hymes proposes a set of components involved in the analysis of conversation i.e. discourse. These sets of components are referred to as SPEAKING grid. The components of ethnography of speaking describe the influence of socio-cultural contexts on the use of language. These components involved in Hymes`s SPEAKING grid are discussed in brief.

- **Setting and scene(s)**

The components setting and scene are related to physical and psychological conditions in which the discourse has taken place. Setting refers to the condition that is made up of time and place. It is the concrete physical circumstance in which the discourse or language is used. Scene refers to the psychological component that is related to feelings, conventions and cultural aspects of the speaker.

- **Participants**

Participants are important in every discourse situation. The language used is always influenced by the characteristics or identities of the participants, such as faces. According to the aces, status,

power, education, gender, age and other similar social factors of the participants, specific language forms and varieties ae used. The relationship of the participants also influences the discourse.

- **Ends**

The end are the important factors of the discourse or speeches. Every speech event has a specific goal or end that the language or speech has to fulfill. Thus, the term 'ends' refers to the outcomes of an exchange or of communication that can be of two types: the first, conventionally recognized and expected social and cultural goals and the next, personal goals of the participants that they seek to accomplish in particular speech or discourse situations.

- **Act Sequence**

This is a component of ethnography of speaking that refers to the way os ordering and organizing the speech acts, so that they become cohesive and coherent and meaningful. The component of act sequence is concerned with the composition of the speech with the help of message (or meaning), forms of language and functions of language. Act sequence is thus the way of organizing the speech in respect to component to contents, language forms and functions.

- **Key**

The component 'key' refers to the general mechanics of speech, such as tone, manner, sprit, or style in which a particular message is conveyed so that specific result or effect can be felt in communication events. The key characterizes features of the speakers, such as light hearted, serious, bold, and aggressive and so on. Non-verbal devices of communication, such as gestures, signs, etc. are also keys of the speech.

- **Instrumentalities**

The component 'instrumentality' refers to the choice of channels for speech, such as oral, written, telegraphic, and so on. It refers to the choice of language variety such as dialect, register, vernacular code, standard code and so on.

- **Norms of Interaction and Interpretation**

Norms of interaction refer t the conventional rules or maxims of conversation, such as opening, turn taking, side sequence, pre-closing, closing and so on. The norms of interpretation refer to the components which are related to social and cultural knowledge which the participants share while speaking. Cultural values and social contexts help the participants to interpret the message of the communication.

- **Genre**

Genre is a component of ethnography of speaking that represents the type or format of the speech, such as phone call, face conversation, business meeting, poem recitation, classroom discourse, interview and so on. Each genre is marked in a specific way to be different from the other.

2.1.1.4 Introduction to Drama

The word "Drama" is derived from the Greek word which means "action" which is derived from "to do". The enactment of drama in theater performed by actors on a stage before an audience, opposes collaborative modes of production and a collective form of reception.

Drama is the form of literature written to be performed on the stage by actors in which they take the roles of characters, perform the indicated action, and utter the written dialogue. According to Jacobus (2001, p. 1) "Drama is the art of representing the pleasure of others, events that happened or those we imagine happening". Drama is associated with the theater.

The former is concerned with the written text, or script, for the performance of this script. The hidrama of literature, both Eastern and Western, attests the fact that drama has occupied the most honored and influential position throughout the world.

Drama in the words of Abrams (2005, p. 69) is "the form of the composition designed for the performance in the theater, in which actors take the role of character perform the indicated actions, and utter the written dialogue."

To quote Styan (1975) "…drama is not made of words alone, but of sights, sounds, stillness and motion, noise and silence, relationship and responses" (as cited in Lazar, 1993, p. 133).

2.1.1.5   Elements of Drama

According to Madden (2009) as cited by Jaya Raj Awasthi, Govinda Raj Bhattarai & Tirtha Raj Khaniya (2010, p. 137) 'There are five elements that go into every great short drama: plot, character, setting, style and theme. Most of the elements are equally applicable to the novel as well.' They are shortly described in the following ways:

a. Plot

The systematic chain of events in a drama is called plot. Each link in this chain helps to build suspense and to solve a problem. In other words, the plot stands for all the events in a drama which are woven in such a way that they help the writer achieve some particular artistic or emotional effect at the end. Abrams (1993, p. 159) writes, "The plot in a dramatic work… is constituted by its events and action as these are rendered and ordered toward achieving particular artistic and emotional effects". Therefore, the plot is a planned, logical series of events having a beginning, middle and end.

b. Character

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader possessing with particular moral, intellectual and emotional qualities by inferences from what the persons say and their distinctive ways of saying in the dialogue and from what they do the action. Thus, a character is a person, or sometimes even an animal who takes place or part in the action of a short drama.

c. Setting

The setting stands for the where and the when of a drama. Put another way, it refers to the location and the time in which a drama takes place. Abrams (1993, p. 192) defines the setting of a dramatic work as "the general locale, historical time, and social circumstances in which its action occurs". Authors often use descriptions of landscape, scenery, buildings, seasons or weather to provide a strong scene of setting.

d. Style

The style refers to the way in which a drama is written. It is often contrasted with contents of the drama. The style suggests how a particular writer says thing.

e. Conflict

The conflict is the essential element of literary forms. A plot becomes interesting and intriguing when it has its share of the inbuilt conflict and twist. The conflict stands for the opposition between or among characters in a play that shapes the action of the plot. According to Cuddon (1992, p. 188), the conflict is "the tension between characters or the actual opposition of characters". In simple words the conflict is a struggle between opposing forces in a play, usually resolved by the end of the work.

f.   Theme

The theme of a story is its moral. The theme of a story is its teaching. The theme of a piece of fiction is its view about life and how people behave. So, the theme in fiction is not generally intended to teach or preach. In fact, it is not presented directly at all. Readers have to extract it from the characters, action, and setting that make up the drama. In other words, readers must figure out the theme themselves.

2.1.1.6   Types of Drama

There are different types of drama, i.e., tragedy, comedy, tragic- comedy and farce. They are essentially described as follows.

i.   Tragedy

Tragedy deals with sad events that end with death and destruction of protagonist. Tragedy dates back to the time of Aristotle, who defined it as "an imitation of an action that is serious, and also having magnitude, complete itself" (cited in Abrams, 1993, p. 212). Tragedy involves the audience in the action and creates tension and expectation. With the climax and final end, the audience will have learned a lesson and will leave the theatre not depressed or sullen, but uplifted and enlightened for example, Hamlet, Othello, and Oedipus etc.

ii.   Comedy

Comedy is written chiefly to amuse its audience. Abrams (1993, p. 28) expounds, "a comedy is a fictional work in which the materials are selected and managed primarily in order to interest and amuses us".

Comedy consists of something that is funny, romantic or laughable. It is a kind of play having a pleasant atmosphere and happy ending for example Shakespeare's play "A Writer Tale".

iii. Tragicomedy

Tragicomedy is a dramatic genre that contains elements of tragedy and comedy both. Tragicomedy dates back to the Elizabethan and Jacobean period. It "intermingle both the standard characters and subject matter and the standard plot forms of tragedy and comedy" (Abrams, 1993, p.215). Tragicomedy is a mixture of emotions. It blends seriousness with laughter, and pain with pleasure. It is the most lifelike of all dramatic genres. It is non –judgmental and ends with no absolutes. It focuses on character relationships and shows society in state of continuous flux.

There is mix of comedy and tragedy side by side in these types of plays. Therefore, there is no complete formal definition of tragicomedy.

The drama "Mother Figure" by Ayckbourn contains the elements of tragedy in the sense that the mother who deliberately, it appears, isolates herself from the outside world and can only communicate through the language of infancy; and one of the married couples who are also moving into isolation from each other. Lucy as well as Rosemary and their husband are the victims of circumstances. The tragedy is that the life- lines which remain available are becoming ignored. Lucy cannot and will not answer the phone calls from her husband, and next-door neighbors" have long since abandoned any purposeful form of communication. The play has the sense of disintegration and separation of family due to other`s presence and makes the mother as alienated figure. Telephone talk brings the drama as tragedy and not fantastic. Harry and Lucy`s life has bad marriage and they have the breakdown of communication. Harry brings sympathy as the husband character.

The drama "Mother Figure" bears the elements of comedy in the sense that it is handled sensitively, underlines the pathos of both situations and helps to bring into sharp focus the process of gradual disintegration which is unfolding before us. The play calls for a great sincerity in performance so faithfully to portray Ayckbourn`s characters and dialogue. The conversation between Lucy and Terry makes us laugh. Lucy`s behavior towards Terry,

shouting as a child is very humorous. The frenetic running around after children, baby talk, the visible image of the untidy dressing-gowned, unprepossessing housewife tearing great length of toilet roll all set the sense for us with great immediacy. The activities of Terry amuse us in the play as he behaves as a rude man and Lucy treats him as an innocent child. All this is presented in a funny manner.

The drama "Mother Figure" by Ayckbourn reflects the loneliness, boredom and happiness of life. We can say it`s a tragic comedy in the sense that it provides a short glimpse of both happiness and sadness side of life. Lucy is very happy with the life she had. She is busy in her household works, looking after her children. She even does not take care of her husband Harry. The condition of Harry reflects the tragedy in the drama. Rosemary and her husband Terry add flavor in the drama. Terry`s behavior adds humor in the drama. Lucy treats Terry as an innocent child, which reflects the comedy in the drama. So, we can say it`s a tragic- comedy.

iv. Farce

Farce is a form of drama which is intended to excite laughter through exaggeration and extravagance rather than by realistic imitation of life. It differs from comedy chiefly in the emphasis on plot. In farce, characters are necessary only to act out the intricacies of the plot; where as in comedy plot is subordinated to characterization. It is a light dramatic composition that uses highly improbable situations, exaggerated and stereotyped character, board humor and often slapstick element are used for humorous effect.

The drama "Mother Figure" doesn`t have the quality of farce.

2.2 Review of the Empirical Literature

The following of the related researches and dissertations were studied for the research:

Shrestha (2000) carried out research on "Analysis of Newspapers Headlines". This study attempted to analyze newspapers headlines from the point the view of the structure, tense and aspect. He came up with the newspaper headlines which differed from general pattern of writing. He used secondary sources for his study. The judgmental sampling procedure was used to select hundred newspapers. Observation was the main tool for data collection. His study concluded that the tense of the news headlines was found in present simple and in terms of voice, it was found that the passive voice was maximally used.

Likewise, Baral (2006) carried out the research entitled "Language Used in Banner: An Analytical Study". The main objective of the study was to find out the linguistic and physical features of language used in banners. He collected one hundred fifty banners and analyzed linguistically. He used only the secondary sources of data for this study. The judgmental sampling procedure was used to select hundred fifty banners. Observation was the main tool of his study. He explained that the shape, single color in writing, multiple colors in paintings and bold type font were the physical characteristics of banners. Verb less constructions, non-past tense, simple aspect and major word class were linguistic features of the language.

Furthermore, Poudel (2007) carried out research on "Language Used in Classified Advertisement". He studied the language used in classified advertisement. The main objective of the research was to find out the language used in classified advertisement. He used a descriptive design of the study. He used secondary sources for his study. The observation was the major tool for this study. He concluded that informal and short forms of language were used in the classified advertisement.

In addition, Shrestha (2007) studied on "Language Used in Newspaper Editorials: A Descriptive study". The major objective his study was to find out the language used in newspaper editorials. He used secondary sources for his study. The major tool of data collection was observation tool. His study comprised of forty editorials from selected newspapers. He found that complex

sentences having complex subordination and heavy information density have been used maximally. None past tense was frequently used with more than three fourth of total sentences.

Similarly, Lohani (2008) has carried out a research entitled „Strategies used in teaching Drama at secondary level". The main purpose of her study is to find out the strategies used in teaching drama at secondary level. She conducted survey research. She found that 10% teachers motivated their students exactly where as 70% did so in a good and 20% of them were found in average condition in motivating their students.

Likewise, Lamichane (2010) conducted a research entitled "Gender variation on language learning strategies." The main objectives were to discover the gender differences in the use of language learning strategies. He conducted Survey research and used questionnaire for the tools for data collection. He concluded that there were significant differences between genders in the use of social strategies, female using them more often. The mean of the female is 3.89 whereas the mean of male is 3.28. This indicates that females are more social than males.

In the same way, Gautam (2011) carried the research entitled "Gender Issues in Written Discourse". The main objective of his research was to analyze the written discourse. He conducted qualitative research on the book „Season of Flights" and used checklist as his tool for data collection. His research found that gender is a concept which deals with roles and relationship between men and women. These roles are determined by social, economic, political and the linguistic context and not only by biology. Women are subject to patriarchal domination in many societies, particularly in the Nepali society.

In addition to, Regmi (2011) carried out a research entitled "Activities used in Teaching Literature". The main purpose of her study was to compare the activities used in teaching literature in higher secondary level of Kathmandu and Jhapa district. She conducted survey research and used questionnaire as the tools for data collection. She concluded that majority or the teachers in

Kathmandu gave different types of exercises in teaching literature. On the contrary, few of the teachers did so from Jhapa.
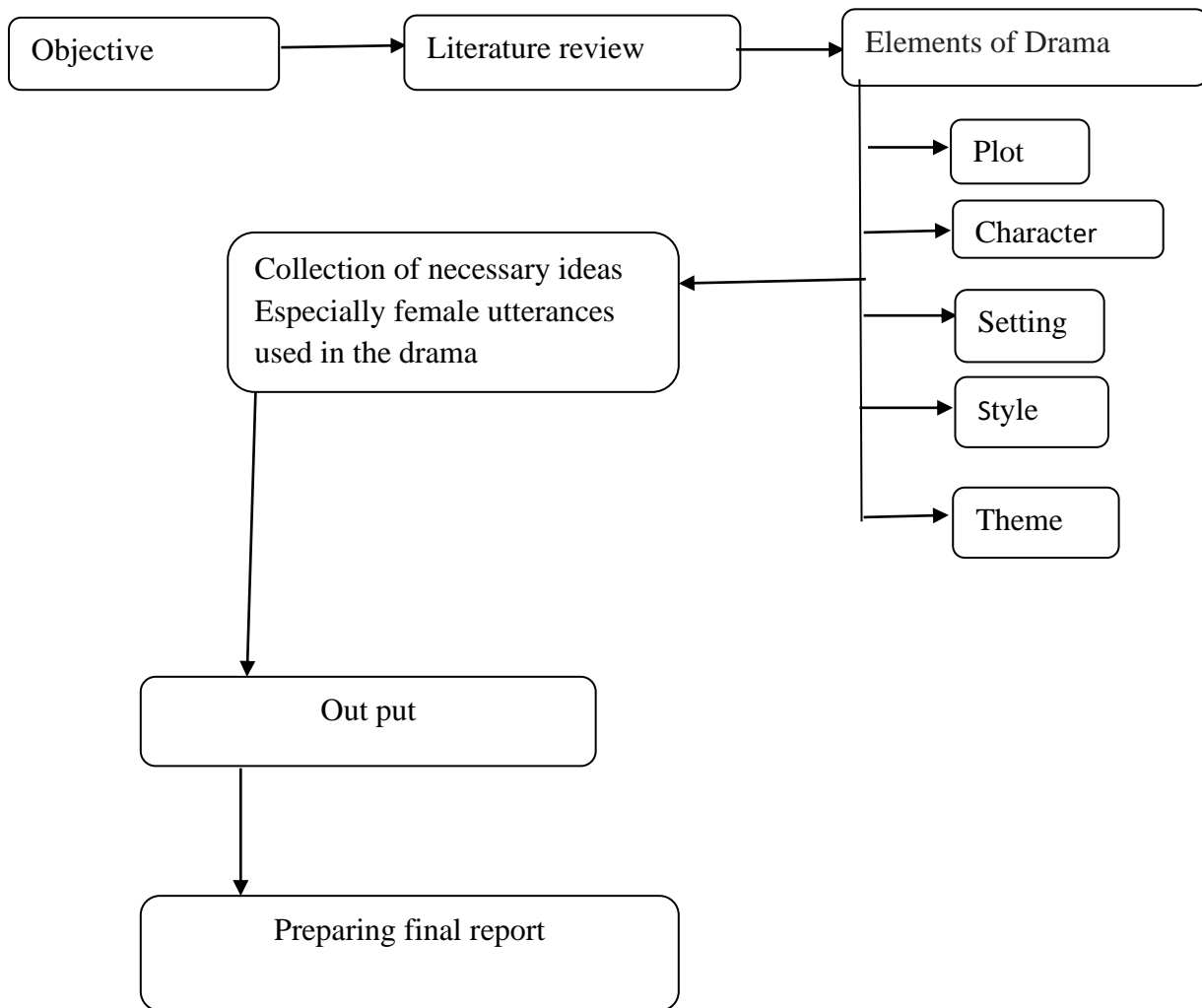
Regarding the context of faculty of Education T.U. Nepal, no research has been done relating discourse to which mine is concerned. When I went through these all-reviewed researches available in various topics and fields, I got an opportunity to develop various ideas required to carry out a research on the topic of discourse Thus, it is a new venture in itself. However, some of the researches have been done on discourse in the foreign context on the various topics related to drama, story, essay and son on.

2.3 Implication of Reviewed Literature

The literatures reviewed in this thesis have been used as guidelines to make this study complete. Moreover, this study is different than that of the other literatures in its objectives and nature of study. Thesis conducted by Shrestha (2000), Baral (2006), Poudel (2007), Shrestha (2007), Lamichhane (202010), Regmi (2011), gave me various ideas regarding how should I proceed my thesis. I also gather various ideas about the procedures that I should follow to complete this thesis. Moreover, I took help from the thesis conducted by Gautam (2011), as it is also focused on descriptive analysis of Gender issues in written discourse .

2.4 Conceptual Framework

The following is the conceptual framework set in mind to carry out the present study. The entire study goes as per the conceptual framework mentioned.

Figure 1 Conceptual framework

```
┌─────────────┐      ┌──────────────────┐      ┌──────────────────────┐
│  Objective  │ ───▶ │ Literature review│ ───▶ │  Elements of Drama   │
└─────────────┘      └──────────────────┘      └──────────────────────┘
                                                           │
                                                           │   ┌──────────┐
                                                           ├─▶ │   Plot   │
                                                           │   └──────────┘
                                                           │   ┌──────────┐
                                                           ├─▶ │ Character│
  ┌────────────────────────────────┐                      │   └──────────┘
  │ Collection of necessary ideas  │ ◀────────────────────┤   ┌──────────┐
  │ Especially female utterances   │                      ├─▶ │ Setting  │
  │ used in the drama              │                      │   └──────────┘
  └────────────────────────────────┘                      │   ┌──────────┐
                 │                                         ├─▶ │  Style   │
                 │                                         │   └──────────┘
                 │                                         │   ┌──────────┐
                 ▼                                         └─▶ │  Theme   │
  ┌────────────────────────────────┐                          └──────────┘
  │            Out put             │
  └────────────────────────────────┘
                 │
                 ▼
  ┌────────────────────────────────┐
  │      Preparing final report    │
  └────────────────────────────────┘
```

CHAPTER THREE

METHODS AND PROCEDURES OF THE STUDY

3.1 Design of the Study

The design of the present study was textual description in nature, for which observation method was adopted. I had adopted qualitative research on the drama "*Mother Figure*".

3.2 Sources of Data

Researcher had focused on primary sources of data for the completion of this thesis.

3.2.1 Primary Sources of Data

The drama "*Mother Figure*" was Primary source for my study. There was neither fieldwork nor experimental based laboratory work in my research

3.2.2 Secondary Sources of Data

My research was based on the primary sources of data. I have consulted various books on language, literature and discourse, like McCarthy (1991), Crystal (1992), Nunan (1993), Dell Hymes (1972), Halliday`s (1973), Abrams (2005), Lazar (1993), Rai, V.S (1998), Scholes, R, et al. (1991), Widdowson, H.G (1986), etc. I have consulted various theses.

3.3 Population and Sample

The population of this research was the whole drama '*Mother Figure*'.

3.4 Research Area/Field

The field was based on drama '*Mother Figure'* and discourse analysis, where the utterances of female characters, social context of the spoken utterances and gender related language in the drama *'Mother Figure'* were analyzed.

3.5 Data Collection Tools

I had used checklist as a tool for data collection. The checklist was limited to my research only. The check list was kept in the appendix I.

3.6 Data Collection Procedures

I analyzed the drama "Mother Figure", utterances of female characters, social context of the spoken utterances and gender related language in terms of checklist.

3.7 Data Analysis Procedures

Analysis and Interpretation of data was obtained from the primary source. The collected data wre analyzed by using appropriate qualitative and descriptive tools and methods.

CHAPTER-FOUR

RESULTS AND DISCUSSION

This chapter deals with the result and discussion of the drama 'Mother Figure' from discoursal perspective. I have investigated the operation of discourse in terms of check list viz. utterances in the drama.

In the process of analyzing and interpreting, I have analyzed the materials related to mother character and explored various writers" approaches as to play with discoursal perspective. The above-mentioned materials are analyzed simultaneously with the drama.

4.1 Results

i) The language used by male and female is different, the language used by male are more direct and informal to that of female. Female use more formal language than male.

ii) Language is not only a powerful means of communication but also source of power. Traditionally we think from the power of language men are advantaged and women are oppressed but in fact we can conclude women can be more standard then men and can use more bold and standard language than men from the dialogue analysis in the drama.

iii) Reflecting and studying on the background of the drama, I have found that in the male dominated society, women often become subject to the patriarchal domination and they hardly speak freely to any adult using "baby talk." Talking too much with their children, they become master of „baby talk" as in the drama.

iv) Women use more figurative and colorful language than male. Male use more slang words than female.

v) Baby language presented in the drama presents the role and behavioral identity of women as a mother.

vi) Speech reflects the socio_ cultural status of people.

vii) The language used by female proves that females are also the part of the society. They are not

subordinate part of society. They have the ability to run the family without the help of their husband.

vii) It is realized that human society must advance toward an equitable society in general and gender equality in particular.

4.2 Discussion

The collected data was analyzed and discussed in the following.

i) **Analyzing the Utterances of the Drama**

My reading on Ayckbourn's "Mother Figure" found that there are different languages used by female characters than the male. The central character "Lucy" is a self-confident mother who treats her children in a bold manner. She presents herself bold and uses voiced and slang language to treat her children. For example,

Lucy: Nicolas! Stay in your own bed and leave Sarah alone.

Lucy: all right, Jamie darling. Mummy's coming with a dinke…

Lucy: Sarah! You're a naughty, naughty, naughty girl. I told you not to play with Jamie" syrup. That's for Jamie's toothipegs.

Lucy: Nicolas, if you're not in your bed by the time I come up, I shall smake your botty. (p. 85)

Content Description

The above-mentioned utterances are the spoken utterances of the central character "Lucy" in the drama. Lucy hurries in from the bedrooms on her way to the kitchen and shouts at her children not to quarrel and not to use the things of others. She is completely controlling all the activities done by the children at the home. She is always worried to control the children in a right tract.

Discourse Analysis

The above sentences are meaningful in content. The sentences contain contracted form i.e. 'you'r', 'that's, 'Jamie's' (p. 85) etc which are the contracted form of written discourse into spoken form. The above utterances contain slang utterance smake your botty' with incorrect spelling as pronounced for children. The utterances also contain baby language i.e. 'dinkie', 'toothipegs', 'botty' (p. 85) with incorrect spelling and grammatically derived form. The above utterances are mixed as they have both slang and casual language. The above spoken utterances differ to a great extent among female. Contracted form, slangs and baby language used in the drama have many incorrect spellings and grammatically derived forms. They add flavor in the spoken discourse.

General Comment

When in a conversation, it's normal that two speakers interact but sometimes a single speaker may take attention and speak alone. It is also one of the characteristics of drama. Baby language is mostly used with children.

Crystal (2008, p. 118) defines discourse as: 'Discourse is a continuous stretch of language which is larger than a sentence but, within this broad notion, several different applications may be found. At its most general sense, a discourse is a behavioral unit which has a pre theoretical status in linguistics; it is a set of utterances which constitute any recognizable speech event, e.g., a conversation, a joke, a sermon, an interview, etc.'

Rosemary: Woo-Woo!

Lucy: Oh.

Lucy: (puzzled) Hallo?

 Rosemary: I thought you were in.

Lucy: Yes. (p. 86)

Context Description

The above-mentioned utterances are the conversation between Lucy and Rosemary. Rosemary, a rather frail, mousey-looking woman, comes into the kitchen and asks who is inside the house. But the central character Lucy ignores her and keeps on working. Females do not talk much all the time. They speak only that much which is essential for the particular context. Here Lucy does not talk much in an unnecessary way. She is just simply nodding her head and spoke only few words.

Discourse Analysis

The above-mentioned sentences are meaningful in context having formal language. The above utterance "Woo_ Woo" (p. 86) is meaningless in written form. It is the spoken form of written discourse "Who is there?" The above utterances Hallo refers to Hello. The utterances contain wrong spelling and grammatically derived form. For a Nepali speaker the utterance "Woo-Woo" (p. 86) is not acceptable because it is not used in spoken form.

General Comment

Grammatically derived sentences can also be meaningful in the spoken form as it is to make other understand which is not acceptable in written discourse. Cowan (2008, p. 5) states:

'Sociolinguistics factors refer to things like the setting in which a language is used and who the speakers and the interlocutor are. The location, the relationship between the participants, and the medium of communication (e.g., spoken or written language) can affect the choice of grammatical forms and lexical items.'

Lucy: Hallo. (A slight pause) Who are you?

Rosemary: Next door?

Lucy: What?

Rosemary: From next door. Mrs. Oates.

Rosemary. Do you remember?

Lucy: (vaguely) Oh, yes. Hallo.

Rosemary: Hallo. I did ring both bells but no baby seemed.

Lucy: No. I don't take much notice of bells. (p.86)

Context Description

The above-mentioned utterances are the conversation between Lucy and Rosemary. Rosemary introduces herself to Lucy. But Lucy ignores Rosemary. Rosemary talks about the door-bell while Lucy answers that she doesn't take much notice on bells. It revels that females are always worried towards their duties rather than other activities as she did not care about the doorbell. So, Lucy replies that she does not care about the ring of doorbell.

Discourse Analysis

The above-mentioned utterances "Hallo, who are you?" (p. 86), "From next door. Mrs. Oates. Rosemary. Do you remember?"(p. 86), "Hallo. I did ring both bells but nobody seemed." (p.86),"No I don't take much notice of bells" (p. 86) are the formal language used in the drama. The above-mentioned language is grammatically correct and gives contextual meaning. Some of the utterances i.e. "Next door?"(p. 86), "What?"(p.86), "Oh, yes, Hallo."(p. 86) are more direct and is meaningful in context but lack grammatical rules/agreement of s + v + o.

General Comments

When in a conversation it is normal that two speakers' interact\communicate, often the exchanges are in sentences\questions and often they are one-word responses**.**

Brown says, 'Interaction is the collaborative exchange of thoughts, feelings or ideas between two or more people, resulting in a reciprocal effect on each other.'

Rosemary: I mean, if you were going to bed.

Lucy: Bed?

Rosemary: (indicating Lucy's attire) Well.

Lucy: Oh, no. I didn't get dressed to day, that's all.

Rosemary: Oh. Not it?

Lucy: No.

Rosemary: Oh.

Lucy: I just wasn't going anywhere.

Rosemary: Oh, well…

Lucy: I haven't been anywhere for weeks.

Rosemary: That's a shame.

Lucy: I don't think I've got dressed for weeks, either. (p. 87)

Context Description

The above conversation is between the central character Lucy and Rosemary. Lucy is busy in the kitchen and is unmanaged and untidy and has not dressed for weeks. Rosemary was surprised to hear about Lucy not going outside and has not dressed for weeks. It shows that females don`t have much time to take care to their cleanliness activities because they are always busy at home.

Discourse Analysis

The above utterances can be classified into two groups: casual and formal. The utterances of Lucy i.e. " Oh, no. I didn't get dress today,that's all" (p. 86), "I just wasn't going anywhere" (p. 87), "I haven't been anywhere for weeks" (p. 87), "I don't think I've got dressed for weeks, either" are the formal language. The utterances of Lucy such as "I haven't been anywhere or weeks", "I don't think I've got dressed for weeks, either" presents Lucy's ignoring outside world for caring her children.

The above-mentioned utterances are contextually meaningful and grammatically correct. On the other hand, the utterances of Rosemaryi.e., "Oh. Not ill?", "Oh", "Oh, well…..", "That's a shame" (p. 87) are direct and casual languages. These utterances are meaningful in context. The utterances "didn't ", "wasn't," haven't," I've"(p. 87) are the contracted form used in the drama.

General Comments

One-word responses carry meaning in spoken form from the context it was spoken.

Hatch (1994, p. 1) says, "Discourse analysis is the study of language of communication- spoken or written."

Rosemary: Oh. That's the baby?

Lucy: No.

Rosemary: Ah.

Lucy: I'm sorry. I'm being very rude. It's just I haven't spoken to anyone for days. My husband isn't home much.

Rosemary: Oh, I quite understand. Would you like his number?

Lucy: What?

Rosemary: Your husband's telephone number in Middleborough. Would you like it? He said he'd
hang on. It's from a hotel.

Lucy: No.

Rosemary: Oh.

Lucy: Whatever he has to say to me, he can say to my face or not at all. (p.88)

Context Description

The above conversation is between the central characters Lucy and Rosemary. Rosemary talks

about Lucy's husband Harry but Lucy responses in a negative way. Lucy asks sorry for her

misbehavior and later shows her angry with her husband when Rosemary complains Lucy for not

receiving the phone. This is the context where Lucy does not want to talk with her husband. She

felt bearing to have a talk in the phone. She ignores phone calls and goes on doing her own house

hold work. Finally, she had a wish to get all the things told to her face to face by her husband

rather than sending messages to the others.

Discourse Analysis

In the above conversation some utterances are informal and direct i.e. "No", "An", "What",

"Oh"(p. 88), which are contextually meaningful. The remaining utterances such as "I`m sorry. I'm

being very rude. It's just I haven't spoken to anyone for days. My husband isn't home very

much"(p. 88) is formal and carries language functions such as apologizing and giving reason. Next

utterance "Oh, I quite understand. Would you like his number?" (p. 88) is formal and carries

language functions requests. The above-mentioned utterances are grammatically correct and

contextually meaningful. The utterance of Lucy "Whatever he has to say to me, he can say to my

face or not at all". (p. 88) is a voiced utterance spoken by a female character.

General Comments

Language is the means of communication which may contains sentences, clauses, pauses and even one-word responses to convey meaning contextually.

According to Sapir (1978, p. 8) "A language is purely human and non- instinctive method of communicating ideas, emotions, and desires by means of voluntarily produced symbols.

Lucy: Would you care for a drink or something?

Rosemary: A drink? Oh- well- that's the time? Well- I don't know if I should. Half past- Oh yes, well - why not? Yes, please. Why not? A little one.

Lucy: Orange or Lemon? Rosemary: I beg your pardon?

Lucy: Orange juice or lemon juice? Or you can have milk.

Context Description

The above conversation is between Lucy and Rosemary. Lucy asks Rosemary for a drink while Rosemary feels uncomfortable to reply. Here central character Lucy, is like a mother, she is quite loyal and generous too because she paid attention to serve the guest at her home especially in the room. Finally, females are really collaborative rather than male because she wanted to make feel comfortable to the Rosemary in the conversation.

Discourse Analysis

The above utterances are formal. The utterances are grammatically correct and contextually meaningful. The utterances of Rosemary i.e.," A drink? Oh_ well what's the time? Well, _ I don't know if I should. Half past_ Oh yes, well_ why not? Yes, please. Why not? A little one"(p. 88) contains pauses, which is only found in spoken form not in written form. The utterances "Would you care for a drink of something? ", "I beg your pardon?" (p.88), contains formal language and

carries a language function- request. The utterance "Orange or Lemon" (p. 88) is the language used to ask "Do u like orange juice or lemon juice?" The utterance is direct and doesn't follow grammatical rules.

General Comment

Pauses are generally not found in the written form but it is one of the basic qualities of spoken form.
Cook (1996, p. 156) states, "Discourse refers to the stretches of a language perceived to be meaningful, unified, and purposive."

Rosemary: Is there a possibility of some coffee?

Lucy: No.

Rosemary: Oh.

Lucy: It'll keep you awake - I'll get you an orange; it's better for you.

Rosemary: Oh…………

Lucy: (as she goes) sit still. Don't run around. I won't be a minute. (p. 88)

Context Description

The above conversation is between Lucy and Rosemary. Rosemary is not interested in cold drinks. She makes a request to have some coffee but Lucy rejects her request and insists orange juice is better. As Rosemary moves Lucy cries not to move and to sit still. It shows the female are not so flexible rather they are more attentive and arrogant because Lucy is forcing to the Rosemary to take juice at any cost.

Discourse Analysis

The above utterances "Is there a possibility of some coffee?" is a formal sentence and carries a language function-making request. The utterance "It'll keep you awake. I'll get you an orange, it's

better foryou" is a casual sentence having meaningful context. "Sit- still. Don't run around. I won't be a minute." (p. 88) are mixed sentences spoken for a person who is very close. The above discussed sentences are grammatically correct and meaningful. The utterance "No" gives negative meaning and is spoken directly. In the same way the utterances "Oh" (p. 88) gives meaning in the context and is meaningless in isolated form. Such utterances are the basic quality found in the spoken discourse.

General Comments

When in conversation it's normal that two speakers speak /communicate, often the changes are in sentences and in questions and often there are one-word responses.

Rosemary: Mrs._ er…………..

Lucy: Wait, wait, wait! I'm coming…..........................It's on the table.

Rosemary: Come in minute. Terry: I 'm watching the telly.

Rosemary: Just for a minute.

Terry: I wonder where you'd got to. I mean, all you had to do was give her the number.

Rosemary: I want you to meet her. See what you think. I don't think she's well. (p. 89)

Terry: How do you mean?

Rosemary: She just seems…………

Terry: Is she ill?

Rosemary: I don't know………….

Terry: Well, either she's ill or she isn't.

Rosemary: SSh. (p. 89)

Context Description

This is the conversation between Rosemary and her husband Terry (a rather pudgy man in short sleeves). Lucy puts the orange juice on the table and goes out to the kitchen. Rosemary returns from the hall with terry and they start talking about Lucy. In this social context its seems tat they have good social interaction and there is a homely environment. Socially they are ready to talk about one another in a different way.

Discourse Analysis

The utterance "Mrs_ er…" (p. 89) is meaningful in the context of drama as it is performed on the stage to please the audience but lacks grammatical correctness. The above-mentioned utterance is meaningless in isolation. The utterance "Mrs_ er…" (p. 89) is used to address Lucy but the speaker is confused about the form to address. The utterance "Mrser" (p. 89) is grammatically incorrect and contains spelling mistake. The utterance "Sss" (p. 89) is used to indicate someone to be silent. The remaining utterances are grammatically correct and meaningful. The utterances of Terry are more direct and casual as he is speaking with his wife. The utterance "I'm watching the telly" is more direct as it is spoken by a male character to his wife and his neighbor.

General comments

When in a conversation it is normal that two speakers speak, often the exchanges are in sentences\ questions and often they are one word, pauses, and contracted forms.

Nunan (1993, p. 118) defines, "Discourse is a communicative event involving language in context and discourse analysis is the functional analysis of discourse"

Terry: What are you doing drinking that?

Rosemary: I like orange juice.

Lucy: Now, here's some very special choocy bics but you mustn't eat them all. I'm going to trust you.

Rosemary: lovely.

Terry: Yes, well, how are you keeping then_ er, sorry, I'm forgetting.

Lesley, isn't it? Lucy: Mrs. Compton.

Terry: Yes. Mrs. Compton. How are you?

Lucy: I'm very well, thank you, Terry. Nice of you to ask. Terry And what about Har _ Mr. Compton?

Lucy: Very well. When I last saw him. Rosemary dear, try not to make all that noise while drinking.

Rosemary: Sorry. (p. 90)

Context Description

The above conversation is between Lucy, Rosemary, and Terry. Lucy provides orange juice to Rosemary and also gives some biscuits and asks not to finish then all. Terry asks Lucy about her health. Lucy informs Terry that she is fit and fine. Lucy also scolds Rosemary not to make noise while drinking.

Discourse Analysis

The above utterances such as "I like orange juice", "Lovely", "Sorry" (p. 90) are very formal English sentences. The utterances "What are you doing drinking that?", "Yes, well, how are you keeping then_ er, sorry, I'm forgetting. Lesely, isn't it?" (p. 90) are more direct and casual sentences. The utterances spoken by the central character Lucy are also casual and mixed. The

above utterances are grammatically correct and meaningful. The above utterances contain some pauses i.e. "then _ er" "Har _ Mr. Compton" (p.90) which are not found in written form. The utterances also contain contracted forms such as "here's", "mustn't", "isn't" (p. 90) which are only found in spoken form. The utterance "choocy bics" is the baby talk presented in the drama that refers to baby language used for chocolate biscuits. The utterance "choocy bics" (p.90) contains spelling mistake and is meaningless in written form. The above utterance contains spelling mistakes but is meaningful in the context it is used in the drama as it is spoken by a mother character. The utterance "Very well. When I last saw him. Rosemary dear, try not to make all that noise while drinking" is a formal sentence which is never said to an adult meeting for the first time.

General comments

Baby language is not spoken by adults to communicate with adults. However, in this drama we see a remarkable form of spoken utterance in written discourse.

Terry: No, I didn't want to give you the wrong impression there. But seriously, I was saying to Rosie, you can't put a man in a cage. You try to do that, you've lost him. See my point.

Lucy: That can be apply to women, too, surely?

Rosemary: Yes, Quite right.

Terry: What do you mean, quite right?

Rosemary: Well…

Terry: You're happy enough at home, aren't you?

Rosemary: Yes, but _ yes _ but…

Terry: Well, then, that's what I'm saying. You're the woman, you're happy enough at home looking after that. I'm the man, I have to be out and about.

Rosemary: I don't know about that. You'd never go out at all unless I pushed you.

Terry: What do you mean? I'm out all day.

Rosemary: Only because you have to be. You wouldn't be if you didn't have to be. When you don't, you come in, sit down, watch television and go to bed. (p. 90)

Context Description

The above conversation is between Lucy, Rosemary, and Terry. Terry expresses his feeling that man is superior and man does everything to run the family. He also explains that if a woman tries to put a man in cage, she would lose him. Lucy opposes and adds that the same can be applied to woman too. Rosemary supports Lucy. Terry cannot control himself and shouts at Rosemary. Rosemary explains how much she is exploited and suppressed in her family.

Discourse Analysis

The utterances of Terry are more direct and mixed. The utterances of Rosemary i.e. "yes", but _ yes_ but…", "I don't know about that. You'd never go out at unless I pushed you" (p. 90) are the suppressed voice of

Rosemary which are formal and are grammatically correct and meaningful. The utterances also contain pauses such as "Yes, but _ yes _ but…" (p. 90) which is only the quality found in spoken discourse. The utterances of Rosemary indicate the suppression, pain in the drama. The utterance of terry "Well, then, that's what I'm saying. You're the woman, you're happy enough at home looking after that. I'm the man, I have to be out and about" presents a fine example of exploitation in the drama.

General comments

Pauses are the basic qualities that are only found in spoken form butlacks in written form.

Nunan (1993, p. 5) defines, "Written discourse is something which has its visual representation, more than one sentence which are related each other conveying meaning."

Terry: Rubbish. And we'll have less of that, too, if you don't mind.

Rosemary: What?

Terry: All this business about me never going out of the house.

Rosemary: It's true.

Terry: It's not true and it makes me out to be some bloody idle loafer.

Rosemary: All I said…

Terry: An even if it is true, you have no business saying it in front of other people.

Rosemary: Oh, honestly, Terry you're so touchy. I can't say a thing right these days, can I?

Terry: Very little. Now you come to mention it.

Rosemary: Niggle, niggle, niggle. You keep on at me the whole time. I'm frightened to open my mouth these days. I don't know what's got into you lately. You're in a filthy mood from the moment you get up till you go to bed.

Terry: What are you talking about? Rosemary: Grumbling and moaning…

Terry: Oh, Shut up.

Rosemary: You're a misery to live with these days, you really are.

Rosemary: I wish to God you'd go off somewhere sometimes, I really do.

Terry: Don't tempt me. I bloody feel like it occasionally, I can tell you. (p. 91)

Context Description

The above conversation is between Rosemary and her husband Terry. Rosemary is very much disappointed with her husband Terry's rude behavior. She presents her dissatisfaction towards Terry regarding his behavior. On the other side Terry presents himself, as he is good and doing well. The argument presents the difficult situation of Rosemary at home. She represents the woman dominated by her husband at home. Her utterances present example of exploitation and suppression.

Discourse Analysis

In the above conversation, the utterances of Rosemary are formal and grammatically correct. On the other side the utterances of Terry such as "It's not true and it makes me out to be some bloody idle loafer", "Rubbish", "Oh, shut up", "Don't tempt me, I bloody feel it occasionally" (p. 91) are more direct and mixed utterances containing some slangs too. The word "bloody idle loafer" is the example of the slang word used in the drama. The above-mentioned utterances are grammatically correctand meaningful. The utterances of Rosemary such as "Niggle, niggle, niggle. You keep on at me the whole time. I'm frightened to open my mouth these days. I don't know what's got into you lately. You're in a filthy mood from the moment you get up till you go to bed", "You're a misery to live with these days, you really are", "I wish to God you'd go off somewhere sometimes, I really do" presents a fine example of suppression of female character „Rosemary" in the drama.

General comments

Slang utterances are basically not used in written discourse but it is a basic quality found in spoken form as it is used to indicate intimacy between the speakers. It adds flavor in the spoken form.

Cowan (2008, p. 5) states, "The use of grammatical devices- a contraction, an idiomatic three-word verb, and a slang adjective that will be understood by a limited audience-indicates that the

social context for which the communication was written is informal, familiar, and personal."

Lucy: Now what are you doing jumping about?

Terry: We've got to be going, I 'm sorry.

Lucy: Not till you've finished. Sit down.

Terry: Listen, I'm sorry we…

Lucy: What's the matter with Rosemary?

Rosemary: Nothing.

Terry: Nothing.

Lucy: What have you been doing to her?

Terry: Nothing.

Lucy: Here's your milk.

 Terry: Thank you.

Lucy: You don't deserve it.

Terry: I don't want it.

Lucy: Don't be tiresome.

Terry: I hate the damn stuff. (p. 92)

Context Description

The above conversation is between Lucy and Terry. Terry's misbehavior hurts Rosemary. Lucy

comes back from the kitchen with a glass of milk. Lucy asks about Rosemary. Rosemary responses nothing had happened to her. Lucy and Terry start argument regarding Rosemary's distraught state.

Discourse Analysis

The above utterances are more direct and mixed as it is spoken in an argument. They are grammatically correct and meaningful. Contracted forms such as "Don't", "Here's", "We've", "What's", "You've" (p. 92) add flavor in the drama as they are only used in spoken form. The utterances of the central character Lucy such as "Now what are you doing jumping about?", "Not till you've finished. Sit down", "What's the matter with Rosemary?", "What have you been doing to her?", "Don't be tiresome" (p. 92) are the voiced language used by a female character in the drama.

General Comments

Contracted form of language is basically used in spoken form, as it is the basic quality of a dialogue.

Lucy: Well, have a drink, then. Blow your nose and have a drink, that's a good girl. (Seeing the glass) Oh, it's all gone. You've drunk that quickly, haven't you?

Rosemary: I didn't drink it. He did.

Lucy: What?

Rosemary: He drank it.

Lucy: Terry, did you drink her orange juice?

Terry: Look, there's a programme I want to watch…

Lucy: Did you drink Rosemary's orange juice?

Terry: Look, good night…

Rosemary: Yes, he did.

Lucy: Well, I think that's really mean. Rosemary: He just takes anything he wants.

 Lucy: Really mean.

Rosemary: Never thinks of asking.

Terry: I'm going.

Lucy: Not before you've apologized to Rosemary.

Lucy: And don't you dare come back until you're ready to apologize. (p. 93)

Context Description

Lucy, Rosemary, and Terry are having conversation. Lucy is surprised to see the empty glass of Rosemary. She asks Rosemary about the drink and comes to know that Terry had drunk it. Lucy cries at Terry whether he drank it. Terry ignores Lucy. Rosemary adds about Terry's behavior that he never asks anything. He just takes the things he wants. Lucy shouts at Terry to apologize Rosemary but Terry moves out. Lucy speaks bold and scolds like a mother.

Discourse Analysis

In the above conversation, the utterances of Lucy such as "You've drank it quickly, haven't you?", "What?", "Terry, did you drink her orange juice?", Did you drink Rosemary's orange juice?" (p.93) are the formal sentences having meaningful context and are grammatically correct. The above utterances carry the language function-asking question. The utterances of Terry i.e., "Look, there's a programme I want to watch…", "Look, good night…", "I'm going" (p. 93) are the mixed utterances and are incomplete sentences. They are meaningful in context. The utterances of

Rosemary such as "He just takes anything he wants.", "Never thinks of asking." (p. 93) presents domination in the drama.

General comments

Incomplete utterances, which lack meaning in isolation, are not accepted in written discourse, plays a significant role in spoken discourse.

Nunan (1993, p. 8) says, "Written discourse, in fact, perform a similar range of broad functions to those performed by spoken language- that is, it is used to get things done, to provide information and to entertain."

Lucy: Look, who's watching you?

Rosemary: Who?

Lucy:Mr. Poodle, Mr. Poodle's watching you. (She holds up the doll) You don't want Mr. Poodle to see you crying, do you? Do you?

Rosemary: (lamely) No…

Lucy: Do we, Mr. Poodle? (She shakes Mr. Poodle"s head) No, he says, no. Stop crying, Rosie. (She nods Mr. Poodle"s head) Stop crying Rosie. Yes _ yes.

(Rosemary gives an embarrassed giggle)

That's better. Was that a little laugh? Was that a little laugh? Was that the little laugh? (p.94)

Context Description

Rosemary is very upset with her husband's behavior and cannot control herself and starts crying. Lucy tries to make Rosemary laugh. Lucy sings a beautiful song (nursery rhyme) and finally makes Rosemary laugh. Lucy treats Rosemary as a child and sings a song for her in order to make

her happy. Lucy presents herself as a loving mother.

Discourse Analysis

In the above utterances "Look, who's watching you?", "Do you?", "Do we, Mr. Poodle?", "Was that the little laugh?" (p. 94) are formal utterances in the form of question. The utterances are meaningful and grammatically correct. The above-mentioned utterances present the quality of a woman as a mother.

General comments

Songs and jokes are the major elements of literature, which contains pauses, rhyme, rhythm that adds flavor to literature.

Terry: Er…

Er _ I've locked myself out.

Lucy: Have you come back to apologize?

Terry: You got the key, Rosie?

Rosemary: Yes.

Terry: Let's have it then.

 Lucy: Not until you apologize.

Terry: Look, I'm not apologizing to anyone. I just want the key. To get into my own house, if you
don't mind. Now, come on.

Rosemary: (producing the key from her bag) Here

Lucy: Rosemary, don't you dare give it to him.

Terry: Eh?

Rosemary: What?

Lucy: Not until he apologizes.

Terry: Rosie, give me the key.

Lucy: No, Rosemary. I'll take it. Give it to me.

Rosemary: Er…

Lucy: (very fiercely) Rosemary give me that key at once. (p. 94)

Content Description

The conversation is between Lucy, Rosemary and Terry. Terry is amused to see Lucy and Rosemary giggling uncontrollably. Lucy and Rosemary become aware of Terry. Terry is back to have the key of his house. Lucy asks Terry whether he is back to apologize or not. Lucy and Terry start conflict. Terry asks about the key and Lucy takes forcefully the key from Rosemary. Rosemary is confused what to do and what not to do.

Discourse Analysis

In the above conversation, the utterances "Er...", "Eh?" (p.94) are contextually meaningful in the drama but meaningless in isolation. They indicate surprise. Such forms are only found in spoken form not in written form. Other sentences are grammatically correct and meaningful. The utterances of Terry i.e., "Er _ I've locked myself out.", "You got the key, Rosie?", "Look, I'm not apologizing to anyone. I just want the key. To get into my own house, if you don't mind. Now,

come on." are more direct and informal language. The language used by Terry presents the social status of him as an uneducated middle-class man.

General Comments

Incomplete sentences and wrong spelling are the quality found in the drama as it is to be performed on the stage to amuse the audience, so wrong spellings and incomplete sentences convey meaning in the context of the play.

Terry: There's a football international on television, you know.

Lucy: Not until you've drunk that up, there isn't. Come on, Rosemary.

 Help Terry to drink it. "George Porgie Pudding and pie, kissed the girls and …"

Rosemary: Made them cry.

Lucy: Good.

Lucy and Rosemary: When the boys came out to play, George Porgie ran away.

Terry: All gone.

 Lucy: Good bye.

Terry: Can I have the key now, please?

 Lucy: Here you are?

(Terry goes to take it) What do you say?

Terry: Thank you.

Lucy: All right. Off you go both of you. (p. 96)

Context Description

The above conversation is between Lucy, Terry and Rosemary. Terry is hurry in watching the football international on television but Lucy insists to drink the glass of milk. Lucy starts a nursery rhyme and asks Rosemary to join her. Lucy and Rosemary jointly sing a song (nursery rhyme).

Terry finishes his drink and asks the key. Lucy treats Terry as a small child and sings song while he is drinking the glass of milk.

Discourse Analysis

The utterance of Lucy such as "Not until you've drunk that up, there isn't. Come on, Rosemary. Help Terry to drink it…", "George Porgie Pudding and Pie, kissed the girls and …", "Good", "Good boy" (p. 96) are mixed language (formal and casual). She appreciates Terry as a child by using formal language i.e., "Good", "Good boy" (p. 96). The utterance of Terry such as "Can I have the key now?" and "Thank you" are the formal language and carry the language function request and appreciation respectively. All the utterances are formal and grammatically correct and meaningful.

General Comments

When in a conversation it is normal that two speakers speak, often the exchanges are in sentences\ questions and often they are one word, pauses, and contracted forms. (To read more see appendix III)

According to Yule (2000, p. 71), "Conversation is like a dance with the conversational patterns co-coordinating their movements smoothly."

Rosemary: Night night.

Lucy: Night night, dear. Night night.

Terry: (kissing Lucy Likewise) Night night.

Lucy: Sleep tight.

Terry: Hope the bugs don't bite.

Lucy: Hold Rosemary's hand,Terry.

(Rosemary and Terry hold hands) See her home safely.

Terry: Night

Rosemary: Night.

Lucy: Night night. (p. 96)

Context Description

The above conversation is between Lucy, Rosemary, and Terry. All of them are happy and they are ready to depart. They greet each otherand wish for a happy night.

Discourse Analysis

The utterance "Night night" which refers to "Good night", which is the form of farewell. It is the mistake form of "Good night". The utterances are meaningful in context of the drama but lack grammatical correctness. The utterance "Hope the bugs don't bite" refers to the rhyme often used by parents to young children after putting them to bed. The utterance is formal and contains literary meaning.

General Comments

Wrong spellings that are not accepted in written form are applicably used in spoken form.

Harry: Oh, blast, not again. Hallo _ hallo_ oh, damn and blast. (He jiggles the receiver) Operator? Operator? Hallo _ hallo _ Operator, there must be a fault on this line… the line I have been trying unsuccessfully to dail… Yes _ six _ four _ one _ nine. I mean, this is quite unable to make contact with my wife… yes, well, thank you for your sympathy. Let's try a little action, shall we? Because I'm going to take this to the top… Yes, top… what? ... No _ T for Toffee, O for Orange… Oh, forget it. (He rings off) Give me strength. (p. 96)

Context Description

Harry, husband of Lucy is calling Lucy. But Lucy doesn't receive the call. Harry is very much worried about his family. He murmurs but there's no response of his phone calls.

Discourse Analysis

The utterances of Harry contain pauses that are quality of spoken form that is not found in written form. The utterances contain grammatically ill form that is not accepted in written form.

Cowan (2008, p. 6) says:

"One register distinction that is specific concern to teachers of English is different between grammar used in conversation and grammar used in written English. It is important for language learners to develop a sense of when a particular sentences structure is appropriate for use in conversation but not appropriate in writing."

General Comments

Generally, conversation takes place between two people but sometimes a single person takes the attention and uses sentences\questions as well as pauses, incomplete utterances and contracted forms.

In the above analysis and comments the texts were selected on the basis of the utterances of male and female characters (especially of female) in the drama. The analysis showed that "Mother

Figure" has a mixed form of spoken discourse. Male are more direct and use slang language more often than female. Female use more formal language than that of men. The language used by female are colorful as they use pauses, nursery rhymes, baby talk etc. the language used by the characters present their socio-cultural status as the urban middle-class family.

I have only taken the written discourse as in the prescribed text. Drama performance was not possible. However, the dialogues are so real and context specific so that we can visualize Lucy with her small kids and her next-door neighbor Rosemary and Terry right in front of us as the audience though we are just the reader-audience.

CHAPTER: FIVE

SUMMARY, CONCLUSIONS AND IMPLICATIONS OF THE STUDY

Drama is a composition design to be performed in the theater where the actor imitates the actions and utters the written dialogue. Basically, drama is performed in the stage to amuse the audience. The purpose of this study was to analyze the drama from discoursal perspective. In the process to carry out the research, I prepared a checklist and embarked through it in course of my analysis and interpretation.

5.1 Summary

The summary of the study can be presented in the following ways:

i) The language used by male and female is different, the language used by male are more direct and informal to that of female. Female use more formal language than male.

ii) Language is not only a powerful means of communication but also source of power. Traditionally we think from the power of language men are advantaged and women are oppressed but in fact we can conclude women can be more standard than men and can use more bold and standard language than men from the dialogue analysis in the drama.

iii) Reflecting and studying on the background of the drama, I have found that in the male dominated society, women often become subject to the patriarchal domination and they hardly speak freely to any adult using "baby talk." Talking too much with their children, they become master of „baby talk" as in the drama.

iv) Women use more figurative and colorful language than male. Male use more slang words than female.

v) Baby language presented in the drama presents the role and behavioral identity of women as a mother.

vi) Speech reflects the socio-cultural status of people.

vii) The language used by female proves that females are also the part of the society. They are not subordinate part of society. They have the ability to run the family without the help of their

husband.

vii) It is realized that human society must advance toward an equitable society in general and gender equality in particular.

5.2   Conclusion of the Study

On the basis of the findings, following conclusion can be drown:

i) Women shouldn't be treated as the subject but they should be treated as a part of society being capable of doing everything. Women can prove themselves better than male if they are given equal opportunities.

ii) In the past, literature was regarded as a vital record of human experience but now, this is expressed through language. Literature is not only means of pleasure. It is the powerful means of learning language, cultures and traditions.

iii) Activities should be varied, interesting, enjoyable and unpredictable but readily understandable in order to enhance the student's ability and creativity in using English in their daily life.

iv) Students should be made clear distinction between formal language in the form of speech and the written discourse.

v) Teachers should provide adequate opportunities for the students to play the role in the classroom for language development.

vi) Drama is not mixture of words, structures and idioms, but it is a lively, dramatic and versatile means of communication. Drama offers an excellent opportunity for students to develop different language skills and to develop fluency in English, particularly the oral skills and performance skills.

vii) Teachers should use dramatization method that can actively involve students in the text. This personalization makes language more meaningful and memorable than drilling or mechanical repetition.

viii) Drama teaching should not be limited to pleasure only. It should encourage speaking and give the students chance to communicate, even with limited language, using nonverbal communication, such as body movements and facial expressions.

5.3   Implication of the Study

The implication of the findings in strategy level, implication level and further researches have been suggested as follow:

5.1.1 Policy Level

On the basis of the findings of the study, the following implications in policy level can be made:

a) The findings of the study can help the government to adopt suitable English curriculum which fits needs and demands the students.

b) Similarly, this study could be helpful for curriculum development center to incorporate more interesting drama while designing the new course.

c) Textbook writers and curriculum designers can select good texts which suits the needs and demands of the students.

d) The result of the study can help to create supportive and favorable learning environment in the schools.

e) After analyzed the story in the discoursal perspective teachers, students and other concerned authority can conduct different workshops and can develop better environment and meet the objective designed by CDC Nepal for further practice and to enhance their achievement.

f) At last, but not the least the school and college administration can also utilize this study to formulate policy in school level.

5.1.2 Practice Level

On the basis of findings of the research, following implications can be made in practice level so that the gap seen in the practice in discourse can be minimized.

a) This study helps the students to be familiar with different types of social context.

b) English language teachers can equally benefit to develop new teaching learning strategy and enhance the students` ability to comprehend the drama.

c) It helps to select and use appropriate teaching materials for the technical learning procedures

d) The findings of the study can be a corner stone to the teachers and students to develop appropriate teaching learning environment analyzing their teaching learning culture.

e) It also helps to select the teaching skills

f) It helps to add support in language teaching.

5.1.3   Further Research

On the basis of findings of the study several recommendations can be made for further researches which complement the research undertaken in this field. The following recommendations can be made for further research:

a) Discourse analysis on any dialogue.

b) Discourse analysis on any novel

c) Discourse analysis on any story.

d) Discourse analysis on any biography.

e) Discourse analysis on any essay.

f) Discourse analysis on any drama.

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Check List

Utterances of the Drama Mother figure

Character	Utterances	Page No.	Context	Analysis
Lucy	Nicolas! Stay in your own bed and leave sarah alone.	85	The above mentioned utterances are the spoken utterances of the central character "Lucy" in the drama. Lucy hurries in from the bedrooms on her way to the kitchen and shouts at her children not to quarrel and not to use the things of others.	The utterances are meaningful in context. The sentences contain contracted forms i.e.,
Lucy	All right, Jamie darling. Mummy`s coming with a drinke…	85		
Lucy	Sarah! You're a naughty, naughty, naughty girl. I told you not to play with Jamie's syrup. That's for Jamie's toothipegs.	85		You're, that`s, Jamie's etc. which are the contracted form of written discourse into spoken form. The above utterances contain slang word, smake your botty" with incorrect
Lucy	Nicolas, if you"re not in your bed by the time I come up, I shall smake your botty.	85		spelling as pronounced for children.