

CHAPTER- ONE

INTRODUCTION

My research study aimed to analyze the drama from discoursal perspective. As a researcher, I was interested to find out the social and human issues in the drama, based on the utterances used by male and female characters and determine the social context of the exchanges from discoursal perspectives.

1.1 General Background

The origin of literature dates back to 14th century Latin Word ‘Litteratura’ which was also formed from ‘Litteratus’ that meant ‘lettered’ and that in turn is ‘Literate’ in English. First time the term ‘litteratura’ with meaning of literature was used in French and then it was further used in English. Literature is a kind of drug to bring or dig out of mind. In the sense of knowledge, literature is the mirror of the society or human life. It is the mirror of atlas or world. In this way, we have found literature is a kind of lament to make or create human philosophy, culture, lamp of knowledge and the moral code.

Defining literature is not an easy task. Different people define literature in different ways.

Lazar (1993, p. 1) says, “Literature is a world of fantasy, horror, feelings, and visions...put into words.” Literature is a successful medium to express human emotions, sadness, happiness, pleasure, pain, love, hate, fear and anger. Such human emotion in literature is expressed artistically through language.

Collie and Saltar (1987, p. 2) state:

Literature speaks to the heart as much as the mind provides materials with some emotional colour, that can make fuller contact with the learners own life and can thus counter balance the more fragmented affect of many collection of text used in the classroom.

Irish Murdoch writes, “Literature could be said to be a sort of disciplined technique for arousing certain emotions” (as cited in Lazar, 1993, p. 2).

Literature refers to the writing in prose or verse, especially those writing that have excellence of form and expressing ideas of permanent or universal interest. It is the expression of human life in terms of truth and beauty. We can take literature as a means to share our ideas, emotions and feelings with others and to understand the world and the human life. It is a kind of an area to present the world with universal world with universal quality.

Literature is the term used to describe written and spoken materials. Broadly speaking literature is used to describe anything from creative writing to more technical or scientific works but the term is most commonly used to refer to works of the creative imagination including works of poetry, drama, fiction, and nonfiction.

Supporting their view Lazar (1993, p. 1) again says “Literature means... to meet a lot of people, to know other different points of views, ideas, thoughts, minds,... to know ourselves better.”

Literature is an art, and art is created for many purposes-beauty (aestheticism), truth, pleasure, realism, fantasy, reflection of life, didacticism (teaching), exposure of the world, etc. Basically, a literary

work presents an aspect of life, making the work itself a true mirror of life. It is creative writing of recognized artistic value. It is an artistic human creation by the tactful and playful dictions expressing experiences, ideas, feelings, emotions, opinions, etc to depict social realities.

Thus, literature is the breath of humanity and is the soul of human dignity. It is the land or motherland and dignifies the universe. It is the air of human features. It is the animated sign to enjoy and spend the life happily.

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 Models.**

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 part 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 ne’vr 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 medium in teaching and learning language.

1.1.2 Importance of Literature in Language Teaching

Teaching literature and teaching language are two different disciplines. Yet both of them have interrelationship. Language is a means to literature. Therefore, the value of literature in language teaching cannot be underestimated. In fact they can be said to be the two sides of the same coin.

In the same way Collie and Salter (1987, p. 2) put their ideas as:

Literature speaks to the heart as much as to the mind
provides material with some emotional colour, that can make

fuller contact with the learners' own life and can thus counterbalance the more fragmented effect of many collections of texts used in the classroom. If language is taught through rules and grammatical structure, it becomes boring and tedious for the learners. If it is taught through literature, language learning becomes interesting.

Lazar (1993, pp.14-15) has put some reasons for using literature in the language classroom which are mentioned below:-

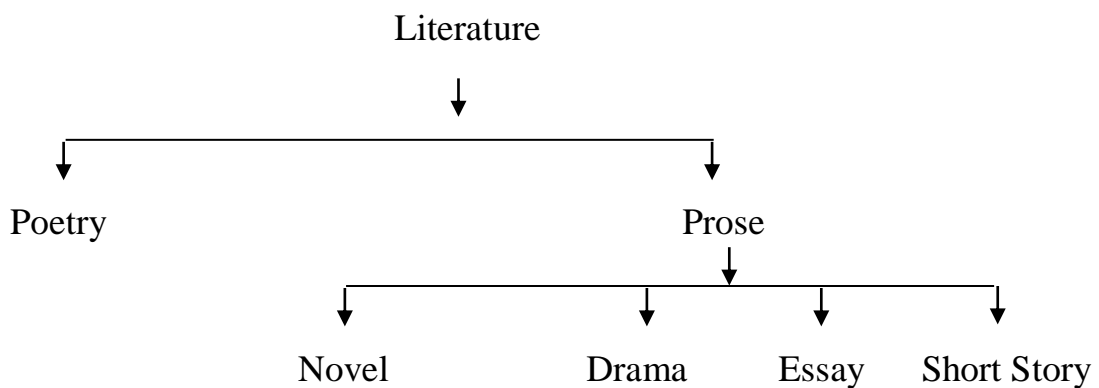
- It is very motivating.
- It is authentic material.
- It has general educational value.
- It is found in many syllabuses.
- It helps students to understand another culture.
- It is stimulus for language acquisition.
- It develops student's interpretative abilities.
- Students enjoy it and it is fun.
- It is highly valued and has a high status.
- It expands students' language awareness.
- It encourages students to talk about their opinions and feelings.

Literature is a discipline that helps creative writers bring out their inner feelings, emotions, experiences, ideas and opinions in an artistic and aesthetic way that pleases and instructs the readers at once. Literature has indeed a significant place in the language teaching. So, literature has provided an essential element in language classroom. Thus, literature is the key to the teaching of the language.

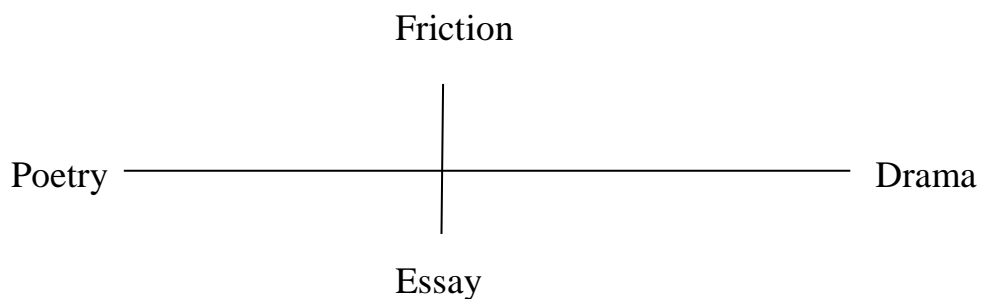
1.1.3 Genres of Literature

Genre is particular type or form of literature. There are different genres of literature but the division of genres is not same and similar throughout the history. If we google the time of Plato and Aristotle overall literary domain was classified into three streams: lyrics or epic, narrative and drama. Similarly, Joyce (1916, as quoted in Abrams, 2005, p. 115) has classified literary works into poetry, prose, fiction and drama.

Especially literature can be divided into two forms: poetry and prose. These two forms are different in subject matter and structure. They can be further divided into different genres tentatively.



And furthermore literature can be broadly into four genres.



(Adapted from: Scholes, et al. 1997)

There are mainly four forms of literature: essay, poem, story and play. Essay in its purest form uses words to establish ideas addressed directly by the essayists to the reader. Its basic quality is persuasion. Poem in its purest form uses words to express feelings addressed by a speaker talking or thinking to himself or herself rather than to the reader. Its basic quality

is meditation. Story in its purest form uses words to create a view of imaginary persons and events through the report of a story teller to the reader. Its fundamental element is narration. Play (drama) in its purest form uses words to create action through the dialogue of imaginary persons talking to one another rather than to the reader. Its basic element is dialogue.

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 history 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).

In a nut shell, what can be said is that any kind of work written to be performed on the stage including comedies, tragedies, etc. is called drama.

1.1.3.1 Elements of Drama

Drama is the specific modes of fiction represented in performance. Drama can be metaphorically compared to a tapestry in which various strands are intricately woven. The primary strands or ingredients of drama are **plot** understood as an interconnected system of events, **characters** represented by actors; **action** described/ materialized by gesture and movement **thought** implied by dialogue words and action **setting** represented by scenery, music and costume; and finally **audience**, who respond to this complex mixture. These various ingredients can be discussed under the following headings:-

Plot

The plot refers to the order of the events that happen in a play. The events and actions constitute the plot of a dramatic work. For this 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”. The plot indicates what happens rather than what it means. It is usually structured with acts and scenes, and the action and movement in a play begins from the initial entanglement, through rising action, climax, and falling action to resolution. The plot is shown in ‘through-line of drama-its beginning, middle and end –although it does have to be presented in a linear structure.

Characters

Characters are the people who give life to the plot of the play. Each character has a distinct personality, age, appearance, belief, socio-economic background and language in the play. Thus, the way an actor plays a role using his/her acting skills to create a character in a drama, is known as characterization. A character may be major or minor, static or dynamic. Though not real people, dramatic characters are endowed with human capacity. They talk and act and interact with one another. They experience pleasure and endure pain. They feel and act on their feelings. They believe, and act according to their beliefs. The characterization of the character is very important in the drama. Abrams defines characters as “the person presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities that are expressed in what they say”.

Dialogue

The choice of words made by the dramatist and the enunciation of the actors delivering the lines is called dialogue. It is the utterance of characters in any kind of narrative, story or play. Dialogue is core to drama, for it is the dialogue delivered by characters that moves the plot and action along, provides exposition and defines the distinct characters. The dialogue spoken by a particular character reflects his/her socio-cultural background, place of origin, temperament, attitudes to other characters and so on. Moreover, dialogue is not only the substance but also the vehicle that drives the play further.

Setting

The setting refers to the time and space where the action of a dramatic work 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”. The setting can also be taken as the backdrop against which a particular drama is written. The setting plays a significant role in understanding the overall drama because it is subtly interwoven with other elements such as theme, characters, conflict, etc.

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.

Theme

The plot has been called the body of a play and the theme has been called its soul. Theme refers to what the play means as opposed to what happens (plot) or it refers to the main idea/thought within the play. It is the main idea or lesson to be learned from the play.

1.1.3.2 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.

i) 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”.

ii) 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 couple 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.

iii) 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.

1.1.4 Syllabus Introduction

Ayckbourn's "Mother Figure" is one of the dramas prescribed for M. Ed 2nd year students' compulsory course, specializing in English Education.

This is the new course aimed at equipping the trainee teacher with abilities to use literary text for language development purposes.

1.1.5 Discourse and Literary Analysis

Discourse refers to the stretch of language, either spoken or written, analysis of which will consider aspect of sentence connection or cohesion. A discourse is often said to be larger than a sentence.

However, it is said to be considered importantly that discourse is not

necessarily physically larger than a sentence. This is to say, a discourse in context can consist of only one or two words and convey the complete and comprehensible meaning as the larger units such as paragraph or speech do. Alternatively, a piece of discourse can be hundreds or thousands of words and utterances in length, as some novels or dramas are. Thus, it is not the size of a language stretch that makes it a discourse, but it is meaning and linguistic regulation within the language stretch that make it a discourse.

According to Cook (1996, p. 156), “Discourse is the stretch of language perceived to be meaningful, unified and purposive.”

In the same way Nunan (1993, p. 118) says, “discourse can be defined as a stretch of language consisting of several sentences which are perceived as being related in some way.”

Based on the aforementioned definitions, it can be concluded that a discourse refers to any continuous stretch of consistent and coherent piece of speech events, either in spoken or written form. Conversations, sermons, jokes are some examples of spoken discourse where as poems, paragraphs, letters, advertisements through print media are some examples of written discourse.

Structuralism attacks the idea that language is an instrument for reflecting a pre-existent reality or for expressing a human intention. They believe that ‘subjects’ are produced by linguistic structures which are ‘always already’ in place. A subject’s utterances belong to the realm of parole, which is governed by language, the true object of structuralist analysis. The systematic view of communication excludes all subjective processes by which individuals interact with others and with society. The post structural critics of structuralism introduce the concept of the ‘speaking subject’ or the ‘subject in process. Instead of viewing

language as an impersonal system, they regard it as always articulated with other systems and especially with subjective processes. This conception of language- in -use is summed up in the term ‘discourse’.

The Bakhtin School were probably the first modern literary theories to reject the Saussurean notion of language. They insisted that all instances of language had to be considered in a social context. Every utterance is potentially the site of a struggle: every world that is launched into social space implies a dialogue and therefore a contested interpretation. The relations between signifiers and signified are always fraught with interference and conflict. Language cannot be neatly dissociated from social living; it is always contaminated, interleaved, opaquely coloured by layers of semantic deposits resulting from the endless processes of human struggle and interaction.

The work of Michel Foucault has gone much further than this in mapping the discursive formations which, often in the name of science, have enabled institutions to wield power and domination by defining and excluding the mad, the sick, the criminal, the poor, and the deviant. For Foucault discourse is always inseparable from power, because discourse is the governing and ordering medium of every institution. Discourse determines what it is possible to say, what are the criteria of ‘truth’, who is allowed to speak with authority, and where such speech can be spoken.

Marxist critics of Foucault have regarded his theory of discursive formations unduly pessimistic and have suggested ways of theorizing discourse in terms of ideological formations which allow more readily for the possibility of resistance and subversion of dominant discourses. (cited from Selden et. al. 2007, pp. 74-76)

1.1.6 Feminism as a Literary Theory

Feminism tries to assert the equality of men and women through political and legal reform. It is an individualistic form of feminism which focuses on women's ability to show and maintain their equality through their own action and choices. Liberal feminism looks at the starting ground from which to transform society into a more gender equitable place.

Feminism basically challenges marginalization of all women. Every institution from culture through ideology to literature is based on all male – male standards. These institutions are based on the side of female. Even language is manmade thing which has to be followed by women.

Most of the societies since the remote past have been built upon the patriarchal foundation; therefore men defined the world and society. The ancient mythologies have attributed some peculiar characteristics to women in the form of goddess. From the origin of human being the existence of women is miserable due to the imposed law and custom by men upon women. Women became means to fulfill sexual desires. Their roles were limited within the frame of house – works and they become the source of entertainment for men. Because of biological differences women have been compelled to lead a poor life.

One of the leading American feminist, Kate Millett (1970, p. 511) sees patriarchy as “grotesque, increasingly militaristic, increasingly greedy, colonialist, and brutal, with a terrible disregard of civil liberties, of democratic forms”.

Feminism deals with the norms and values that belong to women's issues. Despite the diversity, feminism is often demonstrated as a single entity and somehow concerned with gender equality and freedom. Chris

Beasley (1999, p. 27) defines feminism as a “doctrine suggesting that women are systematically disadvantaged in modern society and as advocating equal opportunities for men and women”.

Feminist critics like Mary Wolf Stone Craft, Kate Millet, Simon de Beauvoir, Virginia Woolf and Susan Gilbert and others critics to enlighten the women about the previous existence of women in a male governed society. Feminists revolt against the concept and practice of suppression. Feminists claim that women are also human beings equal to men. They are not weaker in any aspect. They say that biology of women is different from the biology of men so the women should not be considered inferior on the basis of her biology.

To sum up, the term “feminism” explores the domination, exploitation, injustice and inequality prevalent in male-dominated society where women’s rights are violated in different terms and conditions. It also attempts to end various kinds of oppressions against women for their emancipation. From the above short discussion, it can be summed up that feminism is not a simple or unified philosophy.

1.1.6.1 Feminist Premises

Feminism raises voices for the equal rights of woman. It can be taken as the belief and aim that women should have the same rights and opportunities as men; the struggle to achieve this aim. Feminist criticism questions the traditional gender roles of men and female. Sex is biological but gender is social construct. The traditional gender roles like a man should be strong, rational, brave, and out going and a woman should be soft, emotional, loving, and home sitting are challenged now. These gender roles were constructed by forceful practice in a long history of

patriarchal system. They are not natural. Feminist break these roles and say that women also can be brave, strong, intelligent and out going.

Tyson (2006, p. 92) summarizes the following points as summary of feminist premises:

1. Women are oppressed by patriarchy economically, politically, socially and psychologically, patriarchal ideology is the primary means by which they are kept so.
2. In every domain where particular reigns, women is the other. She is objectified and marginalized, defined only by her difference from male norms and values defined by what she lacks and that men have.
3. While biology determines our sex (male and female), culture determines our gender (masculine and feminine). That is for most English speaking feminist. The word gender refers not to our anatomy. But our behavior as socially programmed men and women not because to be natural, natural for me to do so because I was taught to do so. In fact, all the traits we associates with masculine and feminine behavior are learned not in born.
4. All feminist activity, including feminist theory and literary criticism, has as it ultimate goal to change the world by promoting women's equality.
5. Gender issues play a part in every aspect of human production and experience, including the production and experience of literature, whether we are consciously aware of these issues or not.

Thus, form these feminist premises we can conclude that gender roles cast men as rational, strong, protective, and decisive; and cast women as emotional, weak, and submissive. These gender roles

have been used very successfully to justify inequalities, which still occur today, such as excluding women from equal access to leadership and decision making position.

1.1.6.2 Post Feminism

Post feminism is a reaction against some perceived contradictions and absence of second-wave feminism. The word post-feminism is ill-defined and is used in inconsistent ways. However, it generally connotes the belief that feminism has succeed in the goal of ameliorating sexism, making it fundamentally opposed to the third wave intention of broadening feminist struggle. The term was used in the 1980s to describe a backlash against second-wave feminism. It is now a label for a wide range of theories that take critical approaches to previous feminist discourse and includes challenges to the second-wave ideas. Other post feminists say that feminism is no longer relevant to today's society.

Central to second wave thought is that feminity and feminism are oppositional, mutually exclusive and that the adoption of one of these identities can only be achieved at the expense of the other. Also, second wave endorse 'body politics' which implicates a rejection of practices that draw attention to differences between male and female bodies (Genz, 2006, p. 334).

Post feminism is the phrase *du jour* among mainstream political pundits, often accompanied by derogatory comments towards anyone who continues to complain that women lack equality. Women's oppression belongs to bygone era, and ideas of women's liberation are merely outdated relics of that era.

The major character "Lucy" in Ayckbourn's "Mother Figure" is a strong mother with strong desires to run her family. She is alone but confident

that she can run her family, look after her children in her own. Her strength makes her strong woman who can perform every duties and responsibilities of her family and her children in her own without her husband's help. She represents the post feministic women in the drama.

1.1.6.3 Gender

Gender is derived from Latin word 'genre' or 'genus'. It includes behavioral, cultural or psychological traits typically associated with one sex. Gender is socially determined expectations for what it means to be male or female.

Gender is a social construct (but one heavily grounded in sex) involving the whole gamut of psychological, social and cultural differences between male and female.

Holmes (2008, p. 157) says "Gender is more appropriate for distinguishing people on the basis of their socio-cultural behavior including speech."

In the same way Pope (2002, p. 115) states "Gender, however, refers to our social make-up and those culturally constructed differences which distinguish us as feminine and masculine, difference of dress, social roles, expectations, etc."

The definitions given by different linguists share the same theme that gender refers to our cultural programming as feminine and masculine and these gender categories are constructed by the society. Gender is the appropriate to sexes in the given society at a given time. Thus, gender is the part of world: we live in as well as a way of understanding the world.

Feminism in itself is a broad term. It is not possible to include and investigate all the elements of feminism here. So, I have tried to deal with

gender related language as spoken by the characters within the broad term of ‘discourse analysis’. My research basically deals with the analysis and interpretation of some exchanges found in the drama ‘Mother Figure’.

1.1.7 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)

1.1.8 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 Middlesbrough. 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 dismiss 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 Review of Related Literature

In the Department of English Education, T.U. Nepal, some studies have been done on gender issue and discourse though not directly concerned to the discursal perspective. The studies are reviewed here:

Ghimire (1998) carried the research entitled "Sociolinguistic Account of Gender Difference in language proficiency". The main purpose of her research was to compare the English language proficiency in reading and

writing of boys and girls in terms of gender. She conducted survey research and used tests, questionnaires and interviews as the tools for data collection. Her research found that the boys took more part in extra, curricular activities and teaching learning activities than the girls.

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.

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 where as the mean of male is 3.28. This indicates that females are more social than males.

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, economical, political and the linguistic context and not only by biology. Women are subject to patriarchal domination in many societies, particularly in the Nepali society.

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 of the teachers in Kathmandu gave different types of exercises in teaching literature. On the contrary, few of the teachers did so from Jhapa.

Subedi (2011) carried out a research entitled “Activities Practices in Drama Teaching”. The main purpose of her study was to find out the activities used in teaching drama in the classroom. She conducted survey research and used questionnaires as her tools for data collection. She concluded that all the teachers revised the previous lesson and described the historical and cultural aspect of the drama in 75% classes.

The findings of some of the above mentioned thesis provided rich insights into interpreting the gender issue in their studies since they are just the beginning. However, the result are inconclusive further studies in different and issue are deemed necessary.

Regarding the context of faculty of Education T.U. Nepal, no research has been done relating discourse to which mine is concerned. Thus, it is a new venture in itself. However, some of the researches have been done on the foreign context on the topic related to mine.

1.3 Objectives of the Study

The study had the following objectives:

- To analyze the utterances of female characters in the drama.
- To determine the social context of the spoken utterance as in the drama under the following variables.

- Gender related language in the drama.
- To suggest some pedagogical implications.

1.4 Significance of the Study

This study is significant because it throws light on the female character. Furthermore, it is also beneficial for those who want to carry out further library research based on in text data from literary texts (drama) from discursal perspective.

CHAPTER- TWO

METHODOLOGY

To fulfil the objectives of the study there should be a distinct methodology. To conduct this research I have adopted qualitative research. Qualitative research makes use of varieties of interpretive research methodologies. Here, I have interpreted different utterances of male and female characters and determined the social context of the spoken utterances that are found in ‘Ayckbourn’s’ “Mother Figure”.

Basically my research was ‘Library Research’ where I have done document analysis of the available documents related to “Mother figure” and I have analyzed the utterances of male and female characters and determined the social context of the spoken utterances found in the particular drama.

2.1 Source of Data

To conduct my research I have only used secondary sources of data.

2.1.1 Primary Source of Data

I have adopted qualitative research on the drama “Mother Figure”. Primary sources are not applicable. There was neither fieldwork nor experimental based laboratory work in my research.

2.1.2 Secondary Sources of Data

My research was solely based on the secondary sources of data.

I have consulted various books on language, literature and discourse, like Abrams (2005), Lazar (1993), Rai, VS (1998), Scholes, R, et al. (1991), Widdowson, H.G (1986), etc. I have consulted various thesis approved in

the Department of English Education, other research journals and article on related topic. I have also gone through different web sites on related topic.

2.2 Sampling Procedure

I have only selected those text extracts for analysis, which were related to my objectives.

2.3 Tools for Data Collection

I have used checklist as a tool for data collection. The checklist was limited to my research only.

2.4 Process of Data Collection

I have analyzed the drama “Mother Figure”, internal related materials and other native writer writing in terms of checklist. I have used Tyson’s literary theory for criticism and discourse analysis to analyze spoken utterances.

2.5 Limitation of the Study

The limitations of the study were as follows:

- This research was limited to English writer Ayckbourn’s ‘Mother Figure’ and limited extra reading related to ‘mother character’.
- The study was limited to Kathmandu Valley libraries only.
- It was studying the discussion of the chunk of exchanges of drama only.
- The research/study was limited to topic related web sites.

CHAPTER- THREE

ANALYSIS AND INTERPRETATION

This chapter deals with the analysis and interpretation of the drama “Mother Figure” from discorsal 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 discorsal perspective. The above mentioned materials are analyzed simultaneously with the drama.

3.1 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 toothi pegs.

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.

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.

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. (To read more see appendix III)

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.

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's normal that two speaker's 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.

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 Rosemary i.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 responds 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.

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. (p. 88)

Context Description

The above conversation is between Lucy and Rosemary. Lucy asks Rosemary for a drink while Rosemary feels uncomfortable to reply.

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.

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 for you" 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 Comment

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.

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 "Mrs_er" (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 Comment

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 them 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 contains 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 Comment

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. (To read more see appendix III)

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 Comment

Pauses are the basic qualities that are only found in spoken form but lacks 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 presents 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 correct and 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 Comment

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 responds 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 Comment

Contracted form of language is basically used in spoken form, as it is the basic quality of a dialogue. (To read more see appendix III)

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 drunk 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 Comment

Incomplete utterances, which lack meaning in isolation, are not accepted in written discourse, plays a significant role in spoken discourse. (To read more see appendix III)

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 Comment

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 Comment

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. (To read more see appendix III)

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 Comment

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 other and 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 Comment

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 Comment

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.

Cowan (2008, p. 6) says:

One register distinction that is of specific concern to teachers of English is difference 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.

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 colourful 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: FOUR

FINDINGS AND RECOMMENDATIONS

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 discursal perspective. In the process to carryout the research, I prepared a checklist and embarked through it in course of my analysis and interpretation.

4.1 Findings

The following findings have been deduced from the study.

- 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 colourful 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 Recommendations

On the basis of the deduced findings, I have attempted to forward some recommendations that are listed below:

- 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.

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Appendix I

Check list as a tool to exact the data.

Character	Utterances(word\ sentences)	Page No.	Context	Analysis

Appendix II

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 contains contracted forms i.e. you’r, 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 spelling as pronounced for children.
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		
Lucy	Nicolas, if you’re not in your bed by the time I come up, I shall smake your botty.	85		

Appendix III

Rosemary: An. No, well, I must say we haven't seen you. Not that we've been looking but we haven't seen you.

Lucy: No. Do you want to sit down?

Rosemary: Oh, thank you. Just for a minute.

Lucy: If you can find somewhere.

Rosemary: Yes, we were wondering if you were alright, actually. My husband and I- Terry, that's my husband- he was remarking that we haven't seen you for a bit.

Lucy: No.

Rosemary: We hear the children, of course. Not to complain of, mind you, but we heard them but we didn't see you.

Lucy: No. (p. 87)

Context Description

The above conversation is between the central character Lucy and Rosemary. Rosemary is worried about Lucy and she talks with Lucy about not noticing Lucy and her children for weeks. But Lucy is not interested in answering Rosemary as she only replies simply 'No'.

Discourse Analysis

The above mentioned utterances are formal. They are meaningful and grammatically correct. The utterance “No” (p. 87) simply indicates negative meaning in the conversation.

General Comments

When in conversation it's normal that two speakers communicate often the exchanges are in sentences/ in interrogative and often they are one word responses.

Rosemary: Harry, yes. Mr. Compton.

Lucy: What did he want?

Rosemary: Well-you. He was worried. He's been ringing you for days.
He's had the line checked but there's been no reply.

Lucy: Oh.

Rosemary: Has it not been ringing?

Lucy: Possibly. I don't take much notice of bells. I'd pop round and make sure. I took his number in case you wanted to ... Are you all right.

Lucy: Yes, I was listening for Nicholas. (p. 88)

Context Description

The above utterances are the spoken conversation between Lucy and Rosemary. Rosemary talks about Harry as he was very much worried about Lucy and his children. But Lucy doesn't take attention towards Rosemary as she is paying attention towards her children.

Discourse Analysis

The above utterances are formal. The utterances are meaningful in context and grammatically correct.

General Comments

When in conversation it's normal that two speakers communicate often the exchanges are in sentences/ in interrogative and often they are one word responses.

Lucy; I'm not going to waste my breath arguing with you, Terry. It's entirely up to you if you don't want to be big and strong.

Terry: Now, look...

Lucy: If you want to be a little weakling, that's up to me when all your nails and teeth fall out. Now then, Rosemary, let's see you. Would you like a choocy biccy?

Rosemary: No, thank you.

Lucy: Come on they're lovely choccy, look. Milk choccy...

Rosemary: No, honestly. (p. 93)

Context Description

The above conversation is between the major characters Lucy and Rosemary. In the above conversation Lucy argues with Terry for not drinking the glass of milk. Lucy provides input to drink the milk as a mother does to her children. Lucy also cares Rosemary like a loving mother and tries to make her happy by giving biscuits.

Discourse Analysis

In the above conversation, the utterances of Lucy are casual. The utterances "It's entirely up to you if you don't want to be big and strong", "Would you like a choccy bics?", "Come on they're lovely choccy, look,

Milky choccy..." (p. 93) are the utterances containing baby language. The above utterances are grammatically correct and meaningful. Some words such as "choccy biccy" which has spelling mistake which refers to 'chocolate biscuit'.

General Comment

Baby language is generally used for children not for the adults but in the drama it is remarkably used as the form of spoken utterance in written discourse.

Lucy: Never mind him. Let him go. He'll be back.

Rosemary: That's the way to talk to him.

Lucy: What?

Rosemary: That's the way he ought to be talked to more often.

Lucy: I'm sorry. I won't have that sort of behavior. Not from anyone.

Rosemary: He'll sulk now. For days.

Lucy: Well, let him. It doesn't worry us, does it?

Rosemary: No. it's just sometimes _ things get on the top of you _ and then he comes back at night _ and starts on at me and I ... Oh dear _ I'm sorry _ I didn't mean to ...

Lucy: Come on now. Come on...

Rosemary: I've never done this. I'm sorry...

Lucy: That's all right. There, there.

Rosemary: I'm sorry. (p. 93)

Context Description

The above utterances are spoken utterances of the central characters Lucy and Rosemary. Rosemary is ill treated by her husband Terry. Lucy treats Terry in a bold and motherly way. Rosemary appreciates Lucy for talking in such a bold way with Terry. Rosemary expresses her pain and talks about Terry's behavior. Lucy suggests Rosemary not to worry. The condition of Rosemary presents a fine glimpse of women exploitation.

Discourse Analysis

In the above conversation, the utterances of Lucy "Never mind him. Let him go. He'll be back", "Well, let him...", "Come on now" (p. 93) are the imperative sentences which carries the language function order. The utterances of Lucy are casual. The utterance "No. it's just sometimes _ things get on the top of you _ and then he comes back at night _ and he starts on at me and I ... (she cries) Oh dear _ I'm sorry _ I didn't mean to..." (p. 93) is meaningful in context but grammatically incorrect. The utterances are incomplete and do not give complete meaning in isolation. There are pauses, which are the basic quality of spoken form that are not found in written form.

General Comment

Pauses and contracted form are the basic quality of spoken form that adds beauty in the play as it is to be performed on the stage to amuse people.

Terry: Would you mind most awfully giving me the key to my own front door?

Lucy: Certainly.

Terry: Thank you so much.

Lucy: Just as soon as you've apologized to Rosemary.

Terry: I've said, I'm not apologizing to anyone.

Lucy: then you're not having the key.

Terry: Now listen; I've got a day's work to do tomorrow. I'm damned if I'm going to start playing games with some frustrated nutter...

Rosemary: Terry ...

Lucy: Take no notice of him, Rosemary, he's just showing off.

Terry: Are you going to give me that key or not?

Lucy: Not until you apologize.

Terry: Alright. I'll have to come and take it off you, won't I?

Lucy: You try. You just dare try, mv hoy. (p. 95)

Context Description

The above conversation is between Lucy and Rosemary. Terry is not interested in apologizing to Rosemary. But Lucy is not ready to give the key until he apologizes. Terry and Lucy start quarrelling. Terry wants to forcefully have the key but Lucy threatens dare you try to come close.

Discourse Analysis

In the above conversation, the utterances of Terry and Lucy are mixed as they are having disputes. The utterances of Terry are more direct and have some slang language too i.e. "some frustrated nutter", "damned" (p. 95). The utterances are grammatically correct and meaningful. Some contracted form such as "I'm", "You're", "I'll", "I've" (p. 95) etc are used

which are the basic quality of spoken form. The utterance “Would you mind most awfully giving me the key to my own front door?” (p. 95) by Terry is formal which carries language function request. The language of Terry is more dominating than Lucy. The utterances of Terry give a fine example of male domination in the drama.

General Comment

Contracted form of language are mostly used in spoken form rather than written discourse.

Terry: Look, I don't want to... just give me the key. There's a good ...

Lucy: Not until you apologize to Rosemary.

Terry: Oh, for the love of... all right (to Rosemary) Sorry

Lucy: Say it nicely.

Terry: I'm very sorry, Rosie. Now give us the key, for God's sake.

Lucy: When you've drunk your milk. Sit down and drink your milk.

Terry: Oh blimey ... (He sits)

Lucy: That's better.

Lucy: Drink it up. (p. 95)

Context Description

The above conversation is between Lucy and Terry. Lucy and Terry are having conflict about the key. Terry is not interested in apologizing to Rosemary. Lucy is not ready to give back the key until he apologizes. Finally Terry agrees to apologize but Lucy asks him to apologize nicely.

Terry apologizes to Rosemary. After that Lucy asks to drink the glass of milk to have the key. Terry expresses his dissatisfaction in drinking the glass of milk.

Discourse Analysis

In the above conversation, the utterances “I don’t want to...”, “there’s a good...”, “Oh, for the love of...”, “Oh, blimey...” (p.95) are the incomplete sentences which are meaningful in context of the spoken dialogue. Such sentences are grammatically incorrect and meaningless in isolated form.

General Comment

Incomplete sentences are generally regarded grammatically incorrect in written form but it’s a basic quality in spoken form that adds beauty in a conversation.