

UNIVERSIDAD COMPLUTENSE DE MADRID
FACULTAD DE FILOLOGÍA



TESIS DOCTORAL

**A Stylistic Analysis of Discourse and Speech Acts from the
Dramatic Texts of Shakespeare, Lope de Vega and a
Narrative of a Sacred Text**

**Análisis estilístico del discurso y de los actos de habla en los
textos dramáticos de Shakespeare, de Lope de Vega y en la
narración de un texto sagrado**

MEMORIA PARA OPTAR AL GRADO DE DOCTOR

PRESENTADA POR

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A Stylistic Analysis of Discourse and *Speech Acts* from the Dramatic
Texts of Shakespeare, Lope de Vega and a Narrative of a Sacred Text.

1. Introduction

Participation in a communicative discursal situation or activity is vital to a thinking, communicating society, and may even be a social necessity in most situations, where there seems to be an obvious need of this exchange. An example of this need to participate in a discursal situation can be seen when prisoners are kept in isolation and confinement, thus depriving them of a discursal partner as punishment for their misdemeanors.

An article in the *Economist* entitled 'The Art of Conversation: Chattering Classes' says,

For those of more modest accomplishments, but attached to conversation as one of life's pleasures and necessary skills, there is a lively market in manuals and tip-sheets going back almost 500 years, and a legacy of wisdom with an even longer history. One striking thing about the advice is how consistent it remains over time, suggesting that there are real rights and wrongs in conversation, not just local conventions. The principle that it is rude to interrupt another speaker goes back to Cicero writing in 44BC who said that 'good conversation required alternation or turn-taking among participants,' that is conversational exchange in other words, all of which the stylistics of discourse attempts to analyse for meaning.

This suggests the principle of co-operation is primordial in the exchange.

Therefore, rules of politeness come into play as formulated by two American linguists (Brown & Levinson 1987:78), the pioneers of politeness theory.

It might be said that Italians and Spaniards are more tolerant of interruptions, Americans of contradiction and the English of formality, for example. (*The Economist* 2006:51-4).

Constant interruptions are not appreciated in most discursal situations because they are considered disruptive. Politeness is the interlocutor's desire to be pleasant and courteous to one another, by using a positive manner of address. The intention is, not to offend, by mitigating certain face threatening acts (ftas), toward others. But it could be said that even in the absence of ordinary communicative contexts, exchange is maintained. And referring to exchange, Montaigne puts it very clearly when he writes,

Speech belongs half to the speaker, and half to the listener. The latter must be prepared to receive it according to the motion it takes, as among tennis players. The receiver moves and makes ready, according to the motion of the striker, and the nature of the strokes. (Montaigne cited by Charlton 2002:6).

Therefore, again this suggests that the principle of co-operation is primordial in the exchange.

Referring to the social necessity of participation in a communicative discursal situation mentioned above, the whistlers (i.e.) *silbadores* of Gomera island (*Isla Gomera*), Canary Islands, created an ancestral language whereby shepherds

can communicate more than adequately between the other shepherds and residents on the island.

This consists of two vowels and four consonants, and the whistles of different tones become language, which in the right context, permits those who recognize the language, to transmit very useful information. The temporal region of the left hemispheric side of the brain, associated with spoken language (i.e) speech function, is activated in experienced whistlers on Gomera Island. The Gomeran whistle was classed as intangible cultural heritage by Unesco in 2009. It has the basic structure of a natural language and serves as its substitute; this is where its interest lies. (Rivera: 2006).

It fulfils the necessity of a communicative discorsal function over long distances, so it has meaning for its users as a unique substitute language.

Language in drama is a series of speech acts or utterances, which although performed on a stage, first and foremost appears as a text. A text which can be subjected to stylistic and discourse analysis to reveal meaning. Discourse analysis is sometimes defined as, the analysis of language beyond the sentence. There is characterization in theatre and in dialogues. In drama it has to be achieved and how it is achieved is central to analysis. But it must be remembered that drama is reflected first through the spoken words forming the texts (i.e.) *speech acts*. Austin (1962:109) states, 'that by observing *speech acts* different people perform, we can infer things about their relations with others. *Speech acts* like other acts, change the world we inhabit. They have effects on people and in turn make them do things.' In general, *speech acts* are acts of

communication. To communicate is to express a certain attitude, and the type of *speech act* being performed corresponds to the type of attitude being expressed. For example, a statement expresses a belief, a request expresses a desire, and an apology expresses a regret. Essentially, it is the action that the speaker hopes to provoke in his or her audience.

In *Shakespeare and 20th century stylistics*, Clara Calvo remarks: 'with the emergence of new theories and models which aimed to account for the structure of conversation and the organization of texts in units bigger than the sentence, plays became more regularly the object of linguistic analysis, but stylistic study of dramatic texts has been lagging behind the stylistic study of poetry and fiction and Shakespeare's plays were not amongst the first to be analysed.' (Calvo 2000:21). She also points out that, 'out of 59 articles published so far in the 19 issues of the journal *Language & Literature* only two concern themselves with Shakespeare's works.'

I agree with Calvo when she states: 'This is perhaps one of the greatest strengths of stylistics today: the ease with which models and theories can be tested on any kind of literary or non-literary text, without any sort of priori restrictions. Stylistics is today an area which seems to thrive on the contact and merging of different critical theories and linguistic models.' (Calvo 2000:30).

And she adds, 'it seems obvious then that stylistic studies of Shakespeare urgently need to open up the canon and more stylistic analyses on the problem plays or the early plays are needed'. (Calvo 2000:30).

The Merchant of Venice, the earliest of Shakespeare's three comedies was written between 1596 and 1598 and was published in 1600.

The two plays written by Shakespeare were chosen because as Clara Calvo mentions above, 'Shakespeare's plays have not been among the first to be analysed using Stylistic analysis.'

The Merchant of Venice with its interesting contrast between the law of the Old Testament and the grace and mercy of the New Testament, is a complex situation for Shylock the Jew, in his world-view; and this coupled with the successful resolution by a woman lawyer in exotic Venice was quite enticing as a subject for analysis. Thus, an attempt at an analysis of dramatic texts using stylistics and discourse, in two of Shakespeare's plays seemed to be an interesting project and worth the effort.

'The quality of mercy is not strained' - (Act 4 Sc 1- line 183) has always interested me (i.e.) grace and mercy and its contrast with the strict law, which could have had a tragic outcome in this play.

This contrast between the law of the Old Testament, and the grace of the New Testament, and the confusion that arose for Shylock, which Shakespeare came to dispel adequately through discourse, is revealing. The exposition that Shakespeare gives with great clarity of language in the play, demonstrates his knowledge of the scriptures regarding the complexities of the above subject.

The tragedy of *Coriolanus*, which reflects the complicated society of Rome at the time, with its pagan setting, and the political intrigue of the recently established commonwealth, the treachery of Aufidius and the fatal outcome of the tragic hero Coriolanus, caused partly by his mother's intervention, was also worth investigation.

As for *La Dama Boba*, this was chosen as a contrast with Shakespeare's drama, after having seen the staging of it. A so called 'foolish woman' was forced to fight against the odds of being left with a substantial dowry, precisely because of her so called *boba* condition, and lack of education, but resolves her difficulties and changes some of the negative perceptions of those around her.

The Samaritan, a narrative, consisting of 16 *speech acts*, and with her questioning techniques, is worthy of mention. Stylistics and *speech act* theory reveals meanings in all these dramatic texts and the narrative which is a sacred text.

So, the purpose of this study is to analyse two dramatic texts from Lope de Vega's *La Dama Boba*, one a monologue and 20 *speech acts* for meaning and effects created by reader interaction with the words in the texts using some of the discursal analytical tools available such as stylistic analysis and discourse analysis. Texts from Shakespeare's, *The Merchant of Venice* (i.e.) the long bond speech of 50 *speech acts* between Shylock and Portia, will be analysed applying discourse analysis, as well as texts from Shakespeare's tragedy *Coriolanus* of consisting of 71 *speech acts* in order to explain meanings which will surface from these dramatic texts.

There has been little work done on long stretches of dramatic text, so this study is a challenge.

Finally, there is the Narrative consisting of 16 *speech acts* and narratives of a dialogue between Jesus of Nazareth and the Samaritan woman at the well in Sychar; the so called 'outcast,' as she herself says, 'How is it that thou, being a Jew, asketh drink of me, which am a woman of Samaria?' This dialogue will be

analysed for meanings and effects created through reader interaction with the words in the text. What the analysis could demonstrate is a successful outcome with reciprocity of power between the discursal participants.

With reference to Portia's long bond speech, the participants in the Court scene would be controlled to a certain extent by the institutional setting. It is not therefore a spontaneous discursal situation. It is controlled by the appropriate institutional conventions affecting speakers' turn-taking, although these same conventions are often breached by Shylock and his demands and by Gratiano. Legal contexts usually have elaborate arrangements regarding who speaks, when and to whom, with the lawyer usually controlling the proceedings.

Nevertheless, Shakespeare has given us a drama in which a woman albeit dressed as a man takes the floor in a court, where usually a male would do so. Now, it could be argued that Shakespeare uses a male in this role dressed as a woman, as boy actors usually played these roles.

But as DusiBerre comments: 'The woman character acquires independence from the boy who acts her. Shakespeare separates his women from the boy actors who play them; at their most boyish they are still women watching their own performances as boys.' And, 'To talk about Shakespearean women is to talk about his men, because he refused to separate their worlds physically, intellectually or spiritually.' (DusiBerre 2003: 247).

Portia enjoys the prospect of her and Nerissa dressing in male attire and that the world will observe them in the same, and she says:

In such a habit, That they shall think we are accomplished
With that we lack; I'll hold thee any wager
When we are both accoutered like young men,
I'll prove the prettier of the two,
And wear my dagger with the braver grace,
And speak between the change of man and boy,
With a reed voice, and turn two mincing steps
Into a manly stride; and speak of frays.
(Act 3 Sc. 4. l. 60-69, p62).

Stylistics is also useful as a method of interpreting texts either to support or to discredit one's first impression by revealing a completely different hypothesis. What the analysis could demonstrate is reciprocity of power or otherwise between the discursal participants, (i.e.) Portia and Shylock, or between Finea and Laurencio, and in Finea's case the negotiation of identity in her discourse with Laurencio.

Culpeper writes: 'It is the detailed analysis of the text in relation to meaning and effect that is the modus vivendi of stylistic analysis.' (Culpeper et al, 1998:4).

Lorenzo is in love with Shylock's daughter Jessica, in Shakespeare's *The Merchant of Venice*, and is speaking to Lancelot Gobbo, a clown servant to Shylock the Jew, and Lorenzo remarks, 'How every fool can play upon the word! I think the best grace of wit will shortly turn into silences and discourse grow commendable in none only but parrots.' (Act 3 Sc 5. l. 38-40, p64).

Fortunately, to this day this has not happened, and discourse and wit have survived into the technological age.

Discourse can also be used to influence people and cause them to change their ways of thinking, perhaps by using persuasion. But co-operation is required as mentioned earlier in a discorsal situation, and refusing to co-operate can cause isolation or alienation or a breakdown in conversation. In using their discorsal persuasion salesmen and some politicians sell themselves, and charm others into buying their products, or voting for them and their policies. They use persuasive power where compliance is based not on implicit threat, but on argument, or other forms of persuasion. There is an example of this in *Coriolanus* where Volumnia uses her persuasive power to cause her son not to take his revenge by attacking Rome, in *Speech Act 26*.

And finally, by careless discourse, wars may be caused bringing death and destruction, because there is failure to reach agreement on a compromise to avert such a crisis. Diplomatic measures using discourse fail, in their efforts to come to a felicitous outcome. So, discourse in its interpersonal function relates to how language is used as a resource, for developing relations or for hindering the development of relations.

1.1. Research Proposal.

I shall be using the models in the theoretical framework to demonstrate that they can be used to analyse the conversational behaviour of the participants for meaning in the texts, such as intentions, inferences in attitudes and demonstrations of power and distance, negotiation of identity, felicity conditions and turn allocation or usurpation.

This study consists of a Stylistic analysis of the *speech acts* of all the participants and their discourse in the roles assigned to them, which should reveal meaning and the achievement of outcomes.

1.2. General Objective

The general objective is to use Stylistic Analysis to gain insights into dramatic texts, either to discredit or to support one's first impression.

1.3. Specific Objectives

a) Stylistic analysis of the Speech Acts should show that drama discourse can be analysed the same way as literary texts to reveal meaning.

The purpose of this study is to analyse two dramatic texts from Lope de Vega's *La Dama Boba*, one a monologue, and 20 speech acts for meaning and effects created by reader interaction with the words in the texts using stylistic and discourse analysis. As well as texts from Shakespeare's, *The Merchant of Venice* -- the long bond speech consisting of 50 speech acts between Shylock and Portia, and texts from Shakespeare's tragedy *Coriolanus*, consisting of

71 speech acts, to explain meanings which will surface from these dramatic texts.

The Samaritan, is a Narrative, from a biblical text, consisting of 16 speech acts, which with the Samaritan's questioning techniques, is worthy of mention. Stylistics and speech act theory reveals meanings in all these dramatic texts and the narrative which is a sacred text.

This study then, consists of a Stylistic analysis of the speech acts of all the participants and their discourse in the roles assigned to them, which should reveal meaning and the achievement of outcomes.

This demonstration of a stylistic analysis of discourse and *speech acts* from the dramatic texts of Shakespeare and Lope de Vega, with the inclusion of a narrative from a biblical text, should show that drama discourse can be analysed. Discourse analysis is sometimes defined as the analysis of language 'beyond the sentence'. This is in contrast with a type of analysis which is only concerned with the study of grammar and smaller extracts of language. Pragmatics is an aspect of language in use. It is concerned with how language users interact, communicate and interpret each other's linguistic behaviour.

b) Secondly, another specific objective is to demonstrate the hypothesis that the 4 female protagonists: Portia, Finea, Volumnia and the Samaritana in their respective roles of dialogue, maintain a balance of freedom and power. And that this research objective can be demonstrated using Stylistic Analysis.

There is a focus on the roles of the women protagonists concerned, which will demonstrate power in their discourse management and persuasive ability, and would be revealed publicly on the stage as it is in the dramatic texts.

- I consider that it is necessary to analyze the role of women because women have important roles in the theatre and consequently in dramatic texts.
- Moreover, we women represent half of the human race.
- In all these plays, women play quite powerful roles.
- In the plays analyzed, these women will demonstrate power in managing their discourse and achieving goals and this should be revealed by the analysis. One cannot fail to see the effectiveness of the results in the speech acts in the roles of Portia, Volumnia and, to some extent, Finea in her desire not to be "a silent woman." The Samaritan woman, with her interrogation techniques and quick responses, revealed by the analysis of her speech acts, is also demonstrable.

Since these texts are speeches spoken between men and women that need to be analyzed, as the conversation flows back and forth, it is logical that the role of women must be taken into account, and especially in the Renaissance era.

1.4. Hypothesis

- A stylistic analysis of discourse and speech acts from dramatic texts shows that drama discourse can be analysed the same way as literary texts to reveal meaning.
- Women are competent discursal participants in the contrastive situations presented in the corpus of the three plays, including the Biblical text.
- There is reciprocity of power between the participants in the speech acts with the feminine protagonists maintaining a balance of power and freedom.

The validity of the hypothesis will be tested using Stylistics, Discourse and Pragmatic analysis in order to demonstrate that these research objectives are demonstrable by analysis.

The authors' views may tend to reflect this assumption by authorial designation as there is an unquestionable focus on the dramatic roles of power granted to the female protagonists.

1.5. Theoretical Frameworks

These frameworks include, through a brief list of different approaches, the 'Speech act theory' (M.L. Pratt), 'Appropriateness conditions' (Searle and Labov), 'Politeness principle' (G.Leech), 'Politeness model' (Brown and Levinson). The 'felicity conditions' of Austin, Brown & Levinson, 'Turn-allocation' (Sacks et al), 'Co-operative Principle & implicature' (P.Grice), 'Challenging moves' (Labov), 'Speech acts – 5 categories' (Searle), 'Speech acts – inference and outcome' (Austin).

The narrative of the sacred text is an interaction between Jesus of Nazareth and the Samaritan woman in a seemingly casual encounter.

The fact that these two authors Shakespeare and Lope de Vega are of different nationalities and therefore may have a different approach to their protagonists, makes the task more interesting as a contrastive study, a study that, in a way, transcends stylistic studies and steps into comparative stylistics.

Portia in her masculine role is accepted by readers and audiences as natural, possible and powerful. We are so positioned by Shakespeare to accept this as the norm. But Portia was a provocation to male critics according to Cowden Clarke, and this caused her to be viewed with prejudice by some males. She encroached on male ground by her independence, not only of mind but of action.

He writes:

I would say a few words on behalf of Portia, and because she has been accused of 'pedantry,' the conceit of learning, the antipodes of 'modesty', this lovely specimen of a womanly woman. It was Hazlitt, one of the acutest of critics, who passed that sentence upon the heroine of this play. His words are, 'Portia is not a very great favourite with us', and he adds, 'she has a certain degree of pedantry about her'. I have always regretted that Hazlitt set down this passage. It has often been quoted; and, as his staid opinion, it has awakened a natural opposition to him. (Cowden Clarke 1863:393).

He continues in this same vein with further suggestions of resistance to Portia's successful role in the trial scene, by male colleagues.

There is a class of my own sex who never fail to manifest an uneasiness, if not jealousy, when they perceive a woman verging towards the manly prerogative; and with such, the part that Shakespeare has assigned to Portia in the trial scene would induce this prejudice against her (Cowden Clarke 1863:401).

This reluctance on the part of these critics to accept the brilliant role given to Portia by Shakespeare is comprehensible as it was so unexpected. But it must be remembered that Portia was still bound by her father's will and the stipulations expressed therein.

Although her wealth may have helped to give her more freedom and independence in her future.

2. The Renaissance in England 1500-1600's

In Elizabeth the first's reign (1558-1603) England became a great sea power. London was already one of the leading centres of the European capital and English industry gave promise of its future position, as the workshop of Europe. Before the end of the 15th century woollen cloth, manufactured under the control of merchant capitalists from London replaced raw wool as England's principal export.

Renaissance society was more obsessed with status than with wealth. It was necessary therefore to weigh wealth and status together. When the marriage

bridged a social gap and no money was involved, it was usually because one of the partners was very well situated in society and could afford to be generous as was the case of Portia. Concern about this contractual property- owning side of marriage, particularly as it affected the girl's father, and the prospective suitors, occurs in some of Shakespeare's plays, notably in *The Merchant of Venice*.

Although it would seem that:

Venetian women exercised much control over their own wealth and property and were key players in family plans as they could influence their fathers' financial and social choices. This in turn affected their fathers' and husbands' attitude and behaviour towards them.

(Chojnacki 2000: 27).

The Venetian Government had inserted itself into the dowry transactions of the Venetian state in 1420 and had set an official maximum of 1600 ducats for marriage settlements. The rationale was to protect families' property and honour by facilitating the marriages of young women, thereby lessening the forced monarcation of tearful daughters and relieving families of the 'shame and danger' of having unmarried adult daughters at home.(Chojnacki S (2000:44).

The Church was extremely powerful and dominated every aspect of life. From birth, girls were told they were the instruments of evil who lured man from God into sin. The

life of Elizabethan women was not easy, as parents usually arranged often loveless marriages, where their daughters were subservient to husbands, and whose short life expectancy was caused by constant childbearing; and as there was little medical knowledge at the time, many died giving birth. They usually brought a dowry into marriage and 14 was a suitable age to wed, as their life span was around 30 years. Marriages were arranged by the parents and girls were expected to obey. Elizabethan law offers no general statement on the position of women, but while unmarried they had the rights of a man in practice, but there is no statute specifically stating their rights.' (Roberts R 2010: 37).

Britain was almost an entirely misogynistic culture and merely teaching girls to read and write was considered unnecessary and even harmful by most people. Some humanists argued that aristocratic women should be educated, and some were.

However, in the 16th Century both humanists and reformers were challenging the estimation of women's status, especially the basic assumption of their inferiority according to Wright:

The religious impact of the Reformation was a factor of inestimable consequence in fostering the public concern over education during the formative years of the 16th century and later. Furthermore, the general feeling that the

grammar schools inculcated good morals exercised a powerful influence in their favour. Hence, pious commoners struggled to send their sons and sometimes even their daughters, not only to the petty schools, but also to the classical grammar schools where they might be instructed in the fundamentals of 'good learning' a phrase constantly repeated in the documents of the time.(Wright L B 1964:49).

He also says that:

An insistent cry went up throughout the 16th and 17th centuries for teaching, which would produce understanding rather than mere memorizing by rote. (Wright 1964:48).

And Jonathan Dollimore confirms that:

From the outset and especially in the middle ages, Christianity had a strong misogynistic streak. Woman was the sinful temptress, lustful, vain and the bane of man. But in the 16th century both humanists and reformers were in different ways challenging this estimate of women, especially the basic assumption of their 'natural' inferiority. Recent studies of the Elizabethan feminist controversy amply confirm Louis B Wright's conclusion in an earlier work that it indicated 'a serious undercurrent of intelligent thinking upon women's status in a new commercial society'. (Dollimore J 1989: 239).

Douglas Winkey confirms this by saying,

There are no solid literacy rates, but Susanne Hull estimates (based on another estimate from Sir Thomas More), that around half a million women could potentially read by the mid-fifteenth century. This would have included women in the middle-class. (Winkey D 2014: 62).

‘Although recent scholarship shows that few women could write, the large number of publications specifically for women indicate that many knew how to read. Between 1475 and 1640 approximately 170 different books in some 500 editions were specifically addressed to females or dealt with subjects of direct concern to women, such as midwifery, household recipes, and how-to-live guides. If each of the 500 editions had a run of 1,000 copies —normal at that time—, then 500,000 books for women came onto the market in that 165-year period. These numbers do not include the many general audience books women were also reading’. (Hull 1996:24).

The rich merchants of London though less interested in the arts, contributed liberally to the founding and endowment of schools.

Aristocratic women in England in the sixteenth century and into the seventeenth enjoyed an emancipation comparable to that of aristocrats like Vittoria Colonna in Renaissance Italy. For them the battle for recognized equality with men had been fought and won. (Dusinberre 2003:1-2).

Wright also writes:

Not the least important of the influences of the literary controversies about woman was the stirring of the public interest in still more discussion of the subject and the creation of an atmosphere favourable to the development of the drama and the novel of domestic relations. Of yet greater consequence were the new trends of thought thus set in motion, which quickened the processes leading to the so-called freedom of women in modern society (Wright L B 1964:507).

One of the ways the emerging English Protestant Church defined itself was by denying the Catholic view that celibacy was superior to marriage, the result of which was a sudden increase in the Elizabethan evaluation of all aspects of marriage. Thus, the contribution of the reformers to the emancipation of women, was to explode the idea that the highest spiritual qualities were inseparable from virginity. No longer were women placed between two extremes as in the Middle Ages. They were most definitely 'called by God', that favourite expression of Luther's, and were, in the eyes of God as important as their husbands: 'There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female: for ye are all one in Christ Jesus.' (Galatians 3:28). Luther would have been aware of this scripture and applied it to his life and the lives of his followers.

This seems to agree with the idea of women in society at the time of the Reform movement and this is how women's new role came into being in protestant sociology. This new estimation gave her a sense of dignity and value which she had never had before. Portia true to the spirit of Puritanism retains a separate

identity from her husband. Submission, in Puritan eyes, caused harmony in marriage, but the ideal it served was that of freedom.

Juliet Dusinberre is of the opinion that: 'Elizabethan and Jacobean feminism was a movement of minds but not of facts. Puritanism failed to give its ideas on women any permanent form, unless that form might be said to be the plays of Shakespeare.' (Dusinberre J 1975:135-6).

Protestantism had a positive influence on establishing the principles on which education is based today. In 1530 a school for girls and women was opened for the first time in Wittenberg. Also, in Geneva there was education for boys and girls, illustrating the biblical principle that for God we are all equal, both men and women. Women had more control over domestic matters, gardening, cooking, household finances and children's education. According to Calvin, the mother had the same responsibility as the father concerning the upbringing of the children, which had to be both kindly and wise.

The general consensus is that women were helped by the general improvements to marriage and education or limited by those changes. Unmarried women lost the alternative solution of the convents where many could take refuge and continue their formation and spiritual retirement.

From 1550-1585 Geneva was effectively a theocracy governed by a Calvinist Consistory of Church elders, and in his essay William Monter in drawing upon mid-sixteenth century archival material reveals 'that life in Geneva was far different to that of England and that there was a surprising equality between the sexes'.

And he goes on to say: he discovered that women were treated equally in most consistory recommendations. 'The records reveal a surprising equality between the sexes, in such matters as choosing one's spouse, divorce rights, and in laws of inheritance'. (Monter E W 1980:236).

According to Elizabeth Wengler:

The wide variety of religious views among sixteenth-century Genevan women suggests that heterodoxy, discussion, and disagreement about religious reform were more prevalent than historians of the Genevan Reformation have recognized. Finally, their testimony shows that women believed they had a role to play in reforming religious belief and behaviour in sixteenth-century Geneva. (Wengler E 2007:56).

this new religious regime faced challenges throughout Calvin's tenure, and women were among the vocal dissenters. The Consistory registers reveal that Genevan women thought carefully about religious matters and even about theology; some were interested in discussing their ideas and even arguing about religion with the pastors. However, women's religious ideas have been largely ignored, and this neglect has resulted in an overly optimistic assessment of the ease with which the Reformation was implemented. (Wengler E 2007:56).

Women perhaps enjoyed more freedom in Calvinist countries than in Catholic cultures as families belonging to the Reform movement, as early as the sixteenth century received a better education than their catholic counterparts, even if they came from a poor background. Many girls' schools were opened in Béarn, but also in protestant towns like Nîmes, La Rochelle and Montauban. (Wengler E 2007:56).

Frank Kermode mentions the theory that Shakespeare was perhaps a protestant. He says:

Had he been, as some claim, a lifelong Catholic, it is strange that no equivocal trace of his beliefs can be found in his thirty-seven plays. Moreover, the case for Shakespeare as a protestant has sturdy defenders. David Daniell mentions a surviving copy of the Second Folio (1632) that was censored by the Inquisition. The censor 'found much to delete' yet he rather surprisingly spared *King John*, a frankly anti-papist play, and bafflingly cut the whole of *Measure for Measure*. (Kermode F 2005:39).

3. Puritanism

Anyone who knows what Geneva was before Calvin began his labours there, and to apply his system of discipline, and what it soon became and long

continued to be, cannot but be amazed at the change; and Geneva was the cradle of Puritanism for England, as well as for Scotland, France and the Netherlands. All through the times of Elizabeth, James and even Charles the first, the Puritans were really the more educated classes of the time, they abounded in universities and were some of their most distinguished scholars.

To appreciate the most powerful moral influences which have shaped and moulded the character of the English and Scottish people and their sons throughout the world, to reach and understand the sources of our complex civilization, is quite impossible without a thoughtful study of the history of Puritanism. The most eminent apostle of the revival of learning, Erasmus, visited England on four occasions and during his abode there liberally dispersed the fruits of the Renaissance. The movement in favour of a genuine reformation of religion was due to several causes, but it had got a considerable impulse from the Renaissance. Erasmus' edition of the New Testament in the original Greek, with a Latin translation and notes, did a most important service in the Universities and among scholars in awakening a deeper interest in the sacred writings and in promoting a closer acquaintance with them. A very noteworthy work done by the English exiles at Geneva, was their translation of the Bible, which under the name of 'Geneva Bible became the most popular English version for several generations. The Puritans had warm sympathisers and defenders. 'Immortal poets like Spenser and Milton sang their praises and there is convincing evidence that even Shakespeare was brought up in a Puritan household'. (Heron J 1908:10-11).

Elizabeth came to the throne in 1558, and her accession was hailed with a feeling of joy and hope. (Heron J 1908:83). She found out from Bishop Burnet

that 'these new models would certainly bring with them a great abatement of her prerogative; since if the concerns of religion came into popular hands, there would be a power set up distinct from her, over which she would have no authority.' This she perceived well, and therefore resolved to maintain the ancient government of the Church. She was careful to preserve the independent authority of the ecclesiastical power. (Heron J 1908:92).

The whole history of English progress since the Restoration, on its moral and spiritual side, is the history of Puritanism. How much, not only England alone, but all the English-speaking countries of the world, owe to the Bible, it would be hard to over-estimate. (Heron J 1908:231).

Puritanism was an intrinsically bookish movement. Just as the spread of Protestantism through Europe in the early sixteenth century was greatly facilitated by if not dependent upon, the resources of the printing press, so the penetration by Puritanism of the nation's religious, political and cultural life was achieved primarily through the printed word. Religious works comprised at least half the 100,000 or so titles that represent the total output of the press from the accession of Elizabeth in 1558 to the end of the 17th century. Of these, a very significant proportion during the seventeenth century, a majority, were Puritan including best sellers, which sold in unprecedented numbers. (Coffey J 2008:309).

At the end of Elizabeth's reign, the Church of England was firmly in place, but held the seeds of future conflict.

Frank Kermode writes that:

When the Reformation of the sixteenth century arrived it was welcomed. In 1585 there were 5% Catholics, and 15% Puritans, the rest accepted the middle-way prescribed by Queen Elizabeth who had been on the throne for 6 years when Shakespeare was born in 1564. Such estimates are of course just more or less well informed guesses. Her decree designated the Church of England as protestant and the vernacular Bible became the base of the faith. (Kermode 2005:15).

Dusinberre adds:

The years between 1590 -1625, Shakespeare's years, were the most creative and fertile years for English Puritanism. Puritanism pushed the dramatists into talking about women and created an atmosphere which stimulated them to use it. Furthermore the influence of Puritanism on Shakespeare and on his fellow dramatists has been greatly underestimated in *Shakespeare and the Nature of Women*. Women are people and individuals; the creature evoked both by the courtly lover and by the satirists bears no relation to woman as a social being, and yet the assertions of those writers influenced the treatment of women in society and their stereotypes were considered valid. (Dusinberre J 1975:6).

The puritans preaching to a largely middle-class congregation, were at least in part, responsible for a new interest evident outside the Court in the nature and position of women. Puritanism was a movement within the Church of England closely identified with the tenets of the early Protestants (i.e.) Calvin. Thus one of the movements that contributed to emergent feminism was Puritanism.

Puritanism was the last manifestation in England of that astounding concentration of intellectual energy which created the Renaissance. Operating in a narrower sphere than the Humanists, the Puritans nevertheless embodied values upheld by Erasmus'. (Dusinberre J 1975:307).

In the letters of Dorothy Osborne to William Temple written between 1652 and 1654 she articulates the Puritan convictions that a wife possessed a relation to her husband different in kind from that of a whore to her lover, when she wrote to Temple that 'there are a great many ingredients that must goe to the making mee happy in a husband, first...our humours must agree'. For the Puritans, the marriage of true minds, had to be a marriage, not whoredom, because the conditions of whoredom made such a relation impossible.

There was also a long list of women appearing in masques (i.e.) private performances, starting with Queen Ann and later Henrietta in (1609-1669). But the first woman to appear in a Shakespeare play did so in 1660, 44 years after his death.

Shakespeare's plays seem to be democratic as he sees men and women as equals, both subject to the same temptations and passions. Protestantism was concerned about the treatment of women and the drama of Shakespeare's time, is in accordance with the idea of reciprocal obligation, (i.e.) agreement for the good of both.

Mid way through the reign of Queen Elizabeth the First, around 1580, women began to struggle against their subordinate status.

4. The Humanists versus women

Thomas More 1447-1535 thought that learning did not detract from a woman's feminine attraction, as he was firmly convinced of women's right to an education, because he was aware that women were human, and that they had an equal claim with males to an education, by which the human spirit matures and grows. More insisted on giving his daughters the same classical education as his son, a highly unusual attitude at the time. His daughter was fluent in Greek and Latin. More's decision to educate his daughters set an example for other noble families. Even Erasmus became much more favourable towards education for women once he witnessed their accomplishments.

Montaigne echoes the humanist idea when he says, 'I say that both males and females are cast in the same mould: except for education and custom the difference is not great between them'. (Cited in Charlton K, 2002:19).

The translation of the Bible in the 16th century provided ordinary women with history, poetry and an understanding of the scriptures and the right to interpret the texts freely.

Many citizen's wives were in the public theatre in significant numbers as a middleclass audience in Shakespeare's time.

Drama after Shakespeare became decadent. The sensible nature of Shakespeare's plays towards the end of his career, hid the tendency of decline in the drama which set-in at the accession in 1603-1625, of James the first.

Some humanists argued that aristocratic women should be educated, indeed some were; however a woman who was exceptionally accomplished risked being labelled 'mannish' or much worse, accused of being a witch.

Thomas More and Erasmus saw in the aristocratic emancipated women of the fifteenth century in Italy, women educated as men's equals. This did not apply to English women. In the world he portrayed, Shakespeare saw equality between men and women and he refused to separate them intellectually or spiritually, therefore today we find his portrayal of women in these two plays exhilaratingly free and original.

Female literature emerged with a stream of books for a female reading public during 1480-1640. Two educated queens sat on the throne and small numbers of women gained an education, and Church teaching was challenged.

According to Louis B Wright: 'In the sixteenth century both humanists and reformers were in different ways challenging the estimation of women's status, especially the basic assumption of their inferiority'. (Wright L B 1964:48-49).

Charlton mentions another aspect:

In another, more reflective sense, however, their 'weakness' was a matter of concern, something to be warned against.

Idleness, for example, meant the neglect of that traditional charge to 'keep' the goods that it had been the responsibility of the husband to 'gather', a neglect of the role of the 'goodwife', the '*huswyf*', etc. Proverbs 31 provided the appropriate proof-text, for treatise and sermon, with Aristotelian dictum thrown in for good measure. Moreover, idleness and garrulity in a woman inevitably led to gossip, which would endanger the secrets of her husband's trade or office his '*misteries*'. (Charlton K 2002:14).

He also adds:

That as a spinster or a widow—*femme solo*—a woman enjoyed the same proprietorial rights as a man. If her husband died intestate and with issue, a widow was entitled to a third of the estate (one half without issue), plus the right to her dower, that is, half the property he held during his lifetime. (Charlton K 2002: 28).

4.1. Women at the time and virtue

Someone said, 'by silence indeed women achieve the fame for eloquence,' but unfortunately with silence the Samaritan woman would not have found the living water, nor would Portia have been able to save Antonio's life, and last but not least neither would Finea have been able to convince Laurencio that she deserved a university degree. But surprisingly enough, Laurencio was the only one who was not pleased with Finea's new speech eloquence. Not forgetting Volumnia who by her persuasive discourse saved Rome from being vanquished by her son Coriolanus, but tragically he lost his life due to betrayal.

As we saw in the sixteenth century, both humanist reformers were challenging the basic assumption of the 'natural' inferiority of women in intelligence and character. But for men like John Knox: 1514 – 1572, who was a Scottish clergyman and writer and was a leader of the Protestant Reformation in Scotland, a woman ruler was seen as outrageous.

He writes:

The empire of women is repugnant to nature and when I affirm the empire of a woman to be a thing repugnant to nature, I mean not only that God, by order of his creation has spoiled (deprived) woman of authority and dominion, but also that man has seen, proved and pronounced just causes why it should be.

He continues:

The teaching of scripture alone is sufficient to prove that women should not bear rule over men. The testimony of scripture is so plain, he wrote, that, to add to anything were superfluous, were it not that the world is almost now come to that blindness, that whosoever pleases not the princes and the multitude, the same is rejected as doctrine newly forged, and is condemned for heresy

(Knox J 1558: 390).

On the other hand, he at 50 married a girl of 17.

It is doubtful if John Knox would sing the praises of the virtuous woman mentioned below. He may have thought that she encroached too closely to the perceived male domain, and was perhaps a little too intrusively successful,

buying a field, planting a vineyard, bringing her food from afar etc. She seems to have been an industrious housewife, a shrewd businesswoman, an enterprising trader, and a generous benefactor as well as a wise teacher.

4.2. Biblical Virtue

King Lemuel is the name of a biblical king. Speculation exists that he was Hezekiah, Solomon, a king of Massa, or fictitious. Solomon's mother was Bathsheba which could mean she is the author of the section of Proverbs 31:1-9. This instruction to King Lemuel seems to be maternal advice and is directly addressed to King Lemuel while Proverbs 31.10-31 describes the virtuous noble woman. King Solomon founded the Hebrew wisdom movement literature which flourished throughout the ancient near East. Proverbs is probably the oldest extant document of the Hebrew wisdom movement, of which King Solomon was the founder and patron. The exile brought a change in this movement, it became deeply religious. The book of Proverbs offers the best example of practical wisdom. It closes with a poem praising the ideal wife 31:10-31 which is an alphabetical poem in praise of the 'perfect wife', who is celebrated for her domestic virtues. (Encyclopedia Britannica 1997: Solomon Vol 10).

The purpose of the book of Proverbs is for moral instructions on everyday living and perhaps wisdom in action. The main topic is the fear of the Lord: 'The fear of the Lord is the beginning of knowledge: but fools despise wisdom and instruction'. (Proverbs 1:7).

And it is also about finding wisdom and understanding, which is better than silver and gold; Solomon asks for this. 'Give me now wisdom and knowledge, that I may go out and come in before this people: for who can judge this thy

people, that is so great?' (2 Chronicles 1:10). Solomon is given God's answer. And God gave Solomon wisdom and understanding exceeding much, and largeness of heart, even as the sand that is on the sea shore. And Solomon's wisdom excelled the wisdom of all the children of the east country, and all the wisdom of Egypt. (1Kings 4:29-30).

The target audience of Proverbs 31:10 seems to be for men. It is a song of praise which Jewish men memorize and sing to their wives, at Sabbath meals as a song of praise to wives, daughters, sisters, mothers and friends.'Praise her for all her hands have done,' seems to be directed to men.

'Biblical authority was the mainstay of reformed Christianity. 'The 'willingness' of the wife's acceptance in good part of submission, obedience and silence, is derived from texts like this, much cited in the Renaissance, but unfamiliar enough now to deserve quoting in full'. (Jardine 1983:41).

The Price of a Virtuous Woman.

10 - Who can find a virtuous woman? For her price is far above rubies.

11 - The heart of her husband doth safely trust in her, so that he shall have no need of spoil.

14 - She is like the merchants' ships; she bringeth her food from afar.

16 - She considereth a field, and buyeth it; with the fruit of her hands she planteth a vineyard.

18 –She perceiveth that her merchandise is good: her candle goeth not out by night.

The virtuous woman helps the needy.

21- She is not afraid of the snow for her household: are clothed with scarlet.

22- She maketh herself coverings of tapestry; her clothing is silk and purple.

The virtuous woman speaks wisdom.

26- She openeth her mouth with wisdom, and her tongue is the law of kindness.

28- Her children arise up, and call her blessed; her husband also, and he praiseth her.

30- Favour is deceitful, and beauty is vain: but a woman that feareth the Lord, she shall be praised.

31- Give her of the fruit of her hands; and let her own works praise her in the gates.

This is an interesting account of a very capable women who works, and gets her provisions from afar off, she looks at land, considers it and buys it and plants a vineyard. She has labourers working for her, and she manages her own finances, as well as manufacturing her own merchandise, and her clothes are of the best quality. Her husband is respected and her words are wise, she is not mute and her tongue is the law of kindness but law nevertheless. She also has time for the poor and needy. She stays up late working, and it seems the household thrives.

Such is a woman of Portia's caliber and possibly Finea after she recovers her reason. 'It would seem that English Protestant women in particular had a reputation for living with great freedom within marriage. A number of recent feminist historians have advanced the view that humanitarian amelioration of the position of the wife within the traditional household brought about by the Reformation did give to women some freedom which they had not hitherto had'. (Jardine 1983:42).

5. Stylistics and Dramatic texts

What is a dramatic text?

- (a) It is elaborated fiction
- (b) Like other texts there are readers, hearers and an author or authors, and an audience.
- (c) There is characterisation in theatre and characterisation in dialogues. In drama, the characterisation has to be achieved, and it is how it is achieved, that is central to the analysis. In the texts characterisation has been artificially constructed, but nevertheless inferences can be drawn from what is said by each speaker, and how it is said (i.e.) what words are chosen to say it.

As Short says: There are ways of analysing in texts, what is commonly held to be the stuff of drama, namely meanings said to be implied behind the words that the characters speak and which are often made apparent to the audience in theatre by use of gesture, tone of voice etc. It used to be that the

only analysis of drama was on performance, which meant that critics suggested that plays could only be understood and evaluated on the stage. (Short 1989:139-40).

But it must be remembered that drama is reflected first through the spoken word forming the texts (i.e.) *speech acts*, which interlinked, cause the audience to capture the implications which the author intended to convey, by the use of discourse. Thus, as drama is language in action it can be analysed the same way as ordinary conversational discourse, using stylistic analysis. The text is therefore translated into action by the *speech acts* on the stage.

We can only apply conversational analysis to drama in relation to those areas where conversation and plays are similar.

In justifying the application of language analysis to both drama and conversation, he writes:

Drama on the other hand, largely consists of character-to-character interaction, and it is for this reason that the most profitable areas of language analysis to apply to drama are those developed by linguists to describe face-to-face interaction and how we infer meaning in context. (Short 1996:169).

Nowadays there is such a variety of theatre and experienced theatre public, most prospective audiences are responsive to a well written text. The plays of both Shakespeare and Lope de Vega are still enthusiastically acclaimed both on the stage and by the reading public.

As Altick observes:

To a certain extent, of course, human nature is changeless, and we react to the elementary situations of life, love and hope and grief and fear—as members of every other generation have. If this were not so, the literature of past ages would say nothing to us. (Altick 1975:116).

The interactional situations in the plays of Shakespeare, even though they are quite sophisticated, are perfectly intelligible to us four centuries later. In fact, sometimes it is preferable to read the text (play) before seeing the performance, in order to enjoy the spectacle of seeing just how the actors bring the texts to life, and therefore transmit meaning.

There are readers of plays who never actually see them performed on the stage. In the text or book, characters speak to other characters using discourse (i.e.) language. These dramatic texts have meaning on a purely physical level, an emotive appeal to the audience or the readers. In other words, we can sympathise on an emotive and rational level with the plight of the speakers. These texts consisting of discourse can be analysed for meaning by applying stylistic analysis as can other discourse. The characters speak the words which the playwright intended them to speak and reveal the meanings he wished to convey, which in turn would reflect the background events and problems of the times in which the playwright lived.

In line with Mick Short's comments above, I will try to demonstrate what I feel intuitively through an analysis which reflects this.

Stylistics is the application of Discourse and Conversation Analysis to Dramatic Texts. 'Stylistics is an adventure of discovery for both the critic and the linguist'. (Short & Leech 2007: 5).

In the late 1970's and 1980's developments in Discourse analysis (DA), and Conversational Analysis (CA), and pragmatic methods of analysis (developed by linguists to deal with face to face interaction), equipped stylisticians with tools to analyse meanings of utterances, in fictional dialogues.

According to Short:

Comprehensiveness and detail, are bolstered by a wide-ranging description of the linguistic categories to be employed in stylistic analysis, and by the several branches that stylistics consists of today. However due to the stylisticians' demand for accurateness and detail, corpus – stylistics approaches to literature like this study are probably still rare. (Short 1996:1).

He refers to the work below.

Busse writes:

Despite the criticism that has been levelled at stylistics, the approaches used within stylistics have widened extensively to include psychological, pragmatic, cognitive, critical linguistic, corpus – linguistic approaches and methods. (Busse 2006:10).

Culpeper et al, say:

However, in spite of the availability of suitable linguistic frameworks, stylisticians have been somewhat tardy in investigating play-texts. Apart from a few articles and the odd book, by Herman V (1995:121), the stylistics of drama remain relatively unexplored. (Culpeper et al, 1998:4).

5.1. A World beyond Language in Fiction

It is important to understand that language is used in fiction to project a world beyond language in that we use not only our knowledge of language and the meanings of words etc; but also our general knowledge of the real world to furnish it. (Leech & Short 1981:35).

These plays are fictional events, but there is also a world beyond language. The *Merchant of Venice* is a serious play called a comedy, but the implications in it are certainly not to be taken lightly. When Portia says 'Therefore, lay bare your bosom' and Shylock says 'Aye, his breast nearest his heart.' It is clear that murder is planned, and that is tangible, and it was to be done under the existing law, lawfully, so it is murder and all in the name of justice, under the letter of the law. There is no comedy here! But from the point of view of readers, we find the dialogue can be examined and investigated as a text.

Fineas newly found intelligence, and her explanation of that fact, is evidently fictitious and our set of expectancies acquired as speakers, hearers, readers and writers and also our general knowledge of the real world tells us so.

‘Considered primarily as a means of spoken communication, language has been regarded both traditionally and in modern linguistics as a system for translating meanings in the speaker’s mind into sounds, or conversely for translating sounds into meanings in the hearer’s mind’.

(Leech & Short 2007:95-96).

Pratt affirms that:

Battles for the floor are a normal and significant part of conversation, and . . . we speakers possess some very specific verbal weaponry with which we wage such battles.

(Pratt 1977:101).

6. Theoretical Frameworks to be used in the Analysis of the Three Dramatic Texts

Different models and approaches from Pragmatics and Discourse Analysis will be applied to demonstrate how frameworks can be used to analyse the conversational behaviour of the characters, or participants via *speech acts* – the language of the participants in the dramatic texts, in relation to meaning and effects. ‘It is the detailed analysis of the text in relation to meaning and effect

that is the *modus vivendi* of stylistic analysis' (Culpeper et al, 1998). Stylistics describes what use is made of language in discourse, which in turn can reveal meaning in texts. Discourse analysis is a term used for a variety of processes that examine or deconstruct the underlying meanings in speech, or other forms of communicative text. The focus of discourse analysis is on the language used, and what the implicit, underlying or concealed meanings might be.

In general *speech acts* are acts of communication. *Speech act* theory stresses language as an essentially co-operative form of behaviour, in which participants work together rationally.

One important area of pragmatics is that of *speech acts*, which are communicative acts that convey an intended language function.

These frameworks include, through a brief list of different approaches, the 'Speech act theory' (M.L. Pratt), 'Appropriateness conditions' (Searle and Labov), 'Politeness principle' (G.Leech), 'Politeness model' (Brown and Levinson). The 'felicity conditions' of Austin, Brown & Levinson, 'Turn-allocation' (Sacks et al), 'Co-operative Principle & implicature' (P.Grice), 'Challenging moves' (Labov), '*Speech acts* – 5 categories' (Searle), '*Speech acts* – inference and outcome' (Austin).

Politeness is about the strategic manipulation of language and about expediting our conversational goals by saying what is socially appropriate. (Culpeper et al, 1998).

I shall be using all the models in the theoretical framework to demonstrate that they can be used to analyse the conversational behaviour of the participants for

meaning in the text such as attitudes, and demonstrations of power in order to prove the hypothesis in the chosen corpora.

The intention is to analyse all the utterances or *speech acts* for meaning.

Such as: (1) Intentions – Portia gets a glimpse of Shylock's depravity and intentions and tries to convince and pacify him by her speech on mercy.

Shylock knew the law and he had justice on his side, but what he really craved was vengeance and that was not covered under the law. By exposing that, Portia revealed his depravity. (*Speech Act 4*).

The second Lord had intentions of a fair trial for Coriolanus, so this incident could have had another ending. (*Speech Act 63*). A just man was cut down treacherously because he was incapable of discerning a traitor's heart and intentions. (*Speech Act 68*).

(2) Inferences in attitudes – changes in a character's conversational behaviour may lead to inferences. Bennison suggests in (Culpeper :1998), 'Conversation and drama are similar in that both readers and audience use their observation of conversational behaviour to infer things people suggest, as opposed to what they say'. There are examples on pages 228 and 229 where Coriolanus did not realize what Aufidius was planning.

(3) Demonstrations of power and distance – Power is a key notion in the study of group relations in society. An example is fitting two moves into one conversational turn and topic negotiation or control of conversation. And persuasive power where compliance is based not on implicit threat, but rather on argument or other forms of persuasion. Volumnia uses this type of power

with her son in *Coriolanus*. The use of Directives requires the speaker to be in a position of power or authority, as they try to make the addressee perform an action. (Searl's *Speech Acts* :1969).

Distance -In (*Speech Act* 26) Volumnia distances herself by using the subjunctive, 'If it were so that our request did tend to save the Romans', etc.

And in (*Speech act* 11) *Coriolanus* speaks to his mother in third person while she is standing before him.

Portia does the same with Shylock in (*Speech Act* 3), 'Then must the Jew be merciful'.

(4) Negotiation of identity – There is an example in *The Dama Boba* where Finea has to negotiate her identity with her husband to be, and convince him that she can change at will her boba state and thus gain his respect to a certain extent. (*Speech Act* 13).

There is another example of this in *Coriolanus*, where Volumnia wants him to be Consul in Rome and he has no desire. As she forced this issue, and he wanted to please his mother, he dies. He was unable to negotiate his identity and thus his freedom.

(5) Felicity conditions – These must be in place for a speech act to achieve its purpose, sometimes called appropriateness conditions, on which the felicity (success) of a speech act depends, which users of language presume to be in force in their verbal dealings with each other. An example in *Speech Act* 16 of *The Samaritan* on page 291).

(6) Turn allocation or usurpation –invading of linguistic space – is when a space for someone’s speech or reply, is invaded by a third voice, as Gratiano in *The Merchant of Venice*, who invades or usurps Shylock’s space. (*Speech Acts* 41 and 43). A turn is the time when a speaker is speaking, and turn-taking is the skill of knowing when to start and finish a turn in a conversation. The listener and speaker roles are exchanged back and forth in a normal conversation unless there is usurpation or invasion of linguistic space.

‘Interestingly, once we engage in the analysis of discourse as action or interaction, we find that text and talk are part of a complex hierarchy of different acts. Thus, besides the *speech acts* people engage in various types of interaction, such as taking turns in conversation, defending themselves, negotiation, agreeing, face keeping, being polite, persuading each other etc’.(van Dijk T A 1985:15).

And he continues: ‘And perhaps most importantly, discourse analysis provides the theoretical and methodological tools for a well-founded critical approach to the study of social problems, power and inequality’. (van Dijk T A 1985:32).

6.1. Grice’s co-operative principle

Paul Grice an English language philosopher formulated the principle of co-operation that underlies conversation, as follows. Grice’s co-operative principle is a set of norms that are expected in conversation. It consists of 4 maxims, to be followed in order to be co-operative and to be understood.

Make your conversational contribution such as is required at the stage at which it occurs, by the accepted purpose or

direction of the talk exchange in which you are engaged.

(Grice P 1975:46-7).

From this Co-operative Principle he derives a series of 'maxims' which are the following.

Quantity

- Make your contribution as informative as is required (for the current purpose of exchange).
- Do not make your contribution more informative than is required.

Quality

- Do not say what you believe to be false.
- Do not say that for which you lack adequate evidence.

Relation

- Be relevant.

Manner

- Avoid obscurity of expression.
- Avoid ambiguity.
- Be brief.
- Be orderly.

Grice points out a limitation on his maxims, in that they are formulated only to apply to language used for the maximally efficient exchange of information and that they would have to be modified to apply to other situations.

Among many attempts at classifying *speech acts*, (Searle 1975:46) usefully distinguished the following, which can be seen to have direct relevance to discourse. Searle's five categories of *speech acts* are:

Representatives (i.e.) stating, truth claims; directives (i.e.) ordering, requesting, commands, questioning; commissives (i.e.) threats, oaths, promising; expressives (i.e.) praising, blaming, congratulations, thanks, declarations, (i.e.) effecting a change in status, proclaiming, announcing and declaring. These *speech acts* can be seen as necessary preliminaries to physical performance. Accordingly they can be effectively performed under Felicity conditions. When these are in place the desired effect of the *speech act* will be successfully achieved

7. Methodology

Short writes:

Modes of analysis which work well for one literary genre also give us interesting insights into texts from the other genres. There are many texts which have mixed genre characteristics. We tend to think of prose as narrative, but it also contains a lot of interactional discourse which we associate primarily with drama, and quite a lot of poems have interactive patterns too. Some plays, in spite of being

composed of dialogue, consist largely of poetry. (Short 1996:169).

In this context of mixed genres these plays can be placed. They contain interactional discourse and metaphorical references which are a feature of poetry. Various aspects of the stylistic approach can be brought together to explore different kinds of texts.

The purpose of this study then, is to analyse these dramatic texts and *speech acts* for meaning and effects created by reader interaction, with the words in the texts, using the discursual analytical tools available, such as stylistic analysis of discourse and *speech acts* in order to demonstrate and explain meanings which will surface from these texts.

The four protagonists: Portia, Finea, Volumnia and the Samaritan, in their respective roles of discourse, display a balance of power which they all seem to wield, in achieving their objectives. These objectives will be revealed by Stylistic analysis of their *speech acts*, which should in turn show why and how this is done to support this conclusion.

7.1. Texts to be Analysed

Time – Early seventeenth century.

Author – William Shakespeare’s *Merchant of Venice* Act 4 Scene 1 – The Bond speech between Portia and Shylock written between 1596 and published in 1600 - total of 50 *Speech Acts*.

Early seventeenth century.

Author - Félix Lope de Vega Carpio’s *La Dama Boba, a comedy*, Act 3 Scene 1 and Act 3 Scene 10. It was published in 1613. A total of 40 lines of octosyllabic poetry-a Soliloquy by Finea, and 20 *Speech Acts* between Finea, Laurencio and Pedro will be examined.

Early seventeenth century.

Author – William Shakespeare’s *Coriolanus*, a tragedy, Act 5 Scenes 3-6. It was written in 1607 – a total of 71 *Speech Acts* will be examined.

Time – Early seventeenth century.

Author – John from *The King James Holy Bible, authorized version*, (1611).

The Gospel according to John: Chapter 4 Verses 3-19, 25-26, 28-29, 39-41- a total of 41 narrative and *Speech Acts* will be examined.

7.2. First Analysis – Contrastive

A Contrastive Analysis of the texts, with tools specified in the Theoretical Framework. The linguistic findings will be related to social action (i.e.)

inferences in attitudes, relations of power and distance, negotiation of identity and issues of gender and context.

7.3. Second Analysis Pragmatic

The Pragmatic structure of the texts in these *speech acts* will be examined and this will give more insight into practical aspects of the discourse interaction.

Pragmatics is the study of meaning in interaction and of language in use.

8. Venice

Shakespeare set two of his plays in Venice, one with a theme focused on commercial enterprises and usury that is *The Merchant of Venice*, and the other *The Tragedy of Othello*, on military achievements: the defense of Cyprus (which historically was a failure), and the military presence in a very modern society, with many extravagant and nomadic foreigners.

In 1485, the French ambassador, Philippe de Commines, wrote of Venice, 'it is the most splendid city I have ever seen, and the one which governs itself the most wisely.' (*Wikipedia: The History of Venice.*)

Considered a breed apart from its European cousins, Venice was unquestionably the most extravagant, most beautiful state on the continent. The routes of trade under the Republic's control extended all the way to Constantinople, and each citizen in Venice enjoyed a high standard of living.

The Republic of Venice was a state originating from the city of Venice in northeastern Italy which had existed from the seventh century until 1797. The Republic's reputation was based mainly on its status as an economic and trading power. The Venetians also obtained extensive trading privileges in the

Byzantine Empire, during the twelfth century and their ships often provided the Empire with a navy. Slaves were plentiful in the Italian city states as late as the fifteenth century between 1414 and 1423 some 10,000 slaves were sold in Venice almost all of whom were 'nubile' young women from the Balkans. During the plague from 1575-76 the population dropped to 124,000. In 1606 there was a conflict between Venice and the Holy See which restricted the right of the Church to buy properties.

8.1. The Renaissance in Venice

Venice was a hub of commerce, scholarship and culture in the Renaissance, and governed by early capitalist logic. Padua was one of the important early centres of humanistic study. Elizabethan curiosity for Venice arose partly because it was an example of what according to general opinion was an inadequate form of government, a republic, and yet, in spite of this, Venice had become rich and powerful, and had defended Christian Europe against the Turks. Venice was admired also on the ecclesiastic front as a firm adversary of the Pope. In Venice the Christians were all Catholics.

We saw under Renaissance in England, this statement about marriage settlements,

The Venetian Senate in 1420 set an official maximum of 1,600 ducats for marriage settlements to protect families' property and honour by facilitating the marriages of young women, thereby lessening the forced monacation of tearful daughters. (Chojnacki 1998:63).

Antonio borrowed 3,000 ducats from Shylock to give them to Bassanio, so that he could court Portia, which was double the amount stipulated by the Venetian Senate.

Venetian women exercised much control over their own wealth and property, and were key players in family plans. As they could influence their fathers' financial and social choices, this in turn affected their fathers' and husbands' attitude and behaviour towards them.

In the sixteenth century two Venetian writers published the first full-length works arguing the case for women's moral and intellectual qualities with men. Lucrezia Marinella born in 1571 in Venice was one of the first to supply an explanation of the motives of men who published misogynist works and to connect those motives to the exclusion of women from public life. She published in a range of genres and (Moderata Fonte) pseudomino Modesta Pozzo, – published a polemical treatise, *La nobilita et l'eccellenza delle donne*, and a dialogue, *Il merito delle donne*, (1600:143-44), which is now being recognized to be of considerable literary merit.

There is evidence to suggest that the effects of marriage limitations were particularly acute and visible in Venice:

Even the state is implicated in this conspiracy to cheat women of their dues in a rare moment of insight into the institutional dimension of women's oppression, it is suggested that the Venetian justice system is simply a mechanism for legitimizing male tyranny and greed. (Fonte 1600:143-4).

Cox writes,

A noblewoman born to a respected house without a dowry equal to her breeding had to descend into another class or subject herself to the discomforts of poverty in the seventeenth century. To stain the nobility by marrying down causes one to meet with universal contempt. The convent was a remedy. (Cox V 1955:542).

9. The Jew Question

Jews were officially expelled from England by Edward I, in 1290 and it is usually thought they were readmitted by Cromwell in 1657.

King Edward I levied heavy taxes, and could expropriate Jewish assets in the form of taxation. Over 100 Jews were massacred in the city of York in 1190 and 1275-78, which brought widespread arrests and hanging of Jewish men, and 600 were imprisoned in the Tower of London. Houses and properties passed to the King in 1290 on expulsion of the Jews in the same year. It was the first European country to expel Jews. They were permitted to return by Oliver Cromwell 350 years later. They came from Holland, Spain and Portugal as England was one of the most religiously tolerant countries in Europe, but it wasn't until 1858 that English Jews received formal emancipation. In London in Shakespeare's time there were only 200 Jews. The Jews were expelled from Spain in 1492, and only recently in 2015, were granted rights of dual citizenship.

Jews had lived and traded side by side with Venetians in the Venetian quarter in Constantinople and some of these Levantine Jews had been granted a kind of

Venetian citizenship. The treatment of those called German Jews most of whom came from other Italian cities was entirely different. They were not entitled to participate in Venice's international trade but were allowed to act as pawnbrokers taking usury limited in theory to 15% and to be dealers of secondhand goods. But these regulations were frequently not followed. It was forbidden for Christians to lend money on usury.

In 1516 they were permitted to stay in the city, but they were confined to the Ghetto Nuovo. There were many examples of friendly contact between Jews and Christians in Venice, and no mob attack on Jews ever occurred there. Jews were separately taxed and their right to reside in Venice was limited to a stipulated period. Every so often they had to contract for a new right to residence by payment of a considerable sum. Many Jews under attack in Spain, accused of being converted to Catholicism, but remaining Jews all the same, came to Venice to escape the Inquisition.

In 1544 Beatrice Mendes fled to Venice residing on the Grand Canal. The city state offered the Jews and conversos a safe place to live and conduct business, although most practicing Jews were confined in crowded ghettos. She traded in pepper and textiles etc, and she developed an escape network that helped hundreds of fellow *conversos* to flee Spain and Portugal where they were under threat of arrest as heretics by the Inquisition.

The success of the Mendes firm and the dominance of its leader, Joseph Nasi, who by maintaining links with the Ottoman Empire, sparked off a trade war which threatened Venice's economy led to friction. Anti-semitism acquired added force in Venice as a result. During the heyday of the Mendes firm, the

Jews of Levant were seen as the most dangerous competitors and a law thus banned the Marranos from Venice.

10. The Church Regarding Usury

The church at the time strictly forbade the lending of money for profit. There was papal prohibition on usury. This created a vacuum in the economy of Europe that Jews were forced to fill due to extreme discrimination in every other economic activity. Canon law was not regarded applicable to Jews. Judaism permits loans with interest between Jews and non-Jews.

The Catholic Church had permitted all kinds of abuses besides prohibiting the translation of the Bible, although Cardinal Francisco Jiménez de Cisneros financed the publication of the complete Polyglot Bible in Spain, which was translated from Hebrew, Aramaic and Greek into Latin and published in 1520 after 15 year's work on its translation.

Frank Kermode writes that:

When the Reformation of the sixteenth century arrived it was welcomed. In 1585 there were 5% Catholics, and 15% puritans, the rest accepted the way prescribed by Queen Elizabeth who had been on the throne for 6 years when Shakespeare was born in 1564. Her decree designated the Church of England as protestant and the vernacular Bible became the base of the faith. (Kermode 2005:15).

11. William Shakespeare

He was the son of a prosperous merchant of Stratford-upon-Avon who was a glove maker. He was born in April 1564 and was baptized three days later. He was the third son of John Shakespeare, and is said to have attended the local grammar school, where he would have studied Latin, history, poetry and language, but did not go to university.

In 1582 he married Anne Hathaway, by whom he had 2 daughters and a son Hamnet who died in 1596.

He went to London in 1588 without his family and by 1592 he was established as a successful playwright, as well as being a leading member of the Lord Chamberlain's Company, which became the King's Men on the accession of James the First in 1603.

Shakespeare was co-proprietor of the Globe theatre with the actor Richard Burbage, and he was not only a playwright and an actor but also a shareholder, so he prospered as his transactional records show.

His relationship with his theatrical company ceased after a fire burnt down the Globe during a performance of *Henry VIII* in 1613. Shakespeare wrote the *Merchant of Venice* which is said to be a comedy in 1597, and the tragedy *Coriolanus*, in 1607.

The first known staging of *The Merchant of Venice* in the presence of James the First, took place in 1605; and it seems that the king was enthusiastic about the work. (Salgüero 1993:31).

Shakespeare retired to New Place, a substantial property he owned in Stratford at the end of his life and died in 1616 leaving no direct descendents. He is

buried in Stratford. The earliest collected edition of his plays, the First Folio was published in 1623. (Salgüero 1993:10-14).

11.1 *The Merchant of Venice* – What it Reveals.

Shakespeare was born in 1564 and died in 1616. This play was written between 1596 and 1598 and was published in 1600. Queen Elizabeth had been on the throne for 6 years when Shakespeare was born, and she died in 1603. This was the earliest of Shakespeare's three comedies in which he contrasts an intelligent woman with a disagreeable man. In 1594 there was anti-Semitism in England because of the case of Rodrigo López who became physician in chief to Queen Elizabeth, and who was raised as a new Christian, but was driven away by the Portuguese Inquisition and was known to be a *Marrano* (i.e.) a hidden Jew. He was accused of conspiring to kill the Queen and although she was uncertain of his guilt, he was hanged in 1594 protesting his innocence. I see no antisemitism in this play except on the part of Gratiano and this was possibly due to the fact that he could see that Shylock was really set on sacrificing his friend.

Portia's relationship with Shylock is strictly legal, although she used her astuteness by driving the matter of the letter of the law to its ultimate circumstance. Her happiness also depended on it and she wanted to prevent murder in the name of justice.

Power relations were demonstrated both by Portia and Shylock and the analysis demonstrates this.

Justice and mercy are central issues in *The Merchant of Venice*, and Portia explicitly alludes to the passion of Christ as a model for human action especially

in judging others' motives. Portia welcomes the new law of mercy and grace and yet uses the strict legality to undo offenders, especially in the case that the offender will end up becoming a murderer of an innocent man by wresting the law for such a purpose. He had justice on his side regarding the recuperation of his bond even though it would lead to justifiable murder as Antonio had been unable to repay the money borrowed due to his ships not returning on time. But this was also caused by Antonio's rather jocular acceptance of the bond stipulations made by Shylock. Portia used Shylock's own legalistic demands against him to his detriment and by legal prowess was able to save her future husband to be, from a sure death. Shylock was blinded and bound by his understanding of the law (i.e.) his inferences of schemata or world view excluded knowledge of the reason for the old law and the revelation of the new. He would only have had access to the Torah which can mean the first five books of Moses contained on the Torah scroll, which revealed the old law, that being in the Old Testament.

Money as a measure of worth was demonstrated in the attitude of Bassanio who without money was unworthy to court Portia, even though he was a nobleman.

Shakespeare has the power to automatically increase our understanding and responses to his characters. He sharpens our wits so to speak, awakens us and presents contrasts and excites our imagination into new possibilities of understanding and reflection.

Portia is remarkable among Shakespeare's heroines for being a dominant character throughout the play as well as so constantly vital to the plot.

11.2. The Plot of *The Merchant of Venice*

Bassanio is a poor, but noble Venetian who has fallen in love with a rich and beautiful heiress, Portia. Portia has been left in a difficult position by her father recently deceased. Her prospective suitors had to choose between three caskets, one of gold, another of silver and the last of lead.

Shakespeare says, 'Portia was hedged by her father's wit!' Act II Scene 1 (line 18).

Which means of course, that she can do nothing else, but follow her deceased father's instructions regarding a suitor.

Bassanio chooses the right casket – the lead one, but he needs money in order to court Portia so he asks his rich merchant friend Antonio for a loan. Antonio was very willing but he had all his capital tied up in his ships which were on the seas. Then he remembers that Shylock the Jew is a money lender although he charges a high interest. Antonio had often berated him as he charged usury.

Shylock hated Antonio because he was a Christian and for being fawning, of which Shylock was also guilty and for his practices of lending money at a low interest which affected Shylock's business.

They approach Shylock who surprisingly agrees to lend the money and as surety he jokingly asks for a pound of Antonio's flesh cut off near his heart. Both agree. Antonio has no doubt that his ships will have arrived long before the bond is due, but it is noticeable that Antonio appears to be quite a guileless merchant.

Then comes the news that Antonio's ships are lost at sea. So he cannot repay the money borrowed. Therefore Shylock is in court demanding his bond. Portia and her maid take legal instruction and dressed as a lawyer and clerk attend the trial. The *Speech Act* Analysis begins here. Shylock refuses three times the amount of the loan from Bassanio and wants his pound of flesh. He not only wants it, but he also craves it!

Portia asks Shylock if he has arranged for a doctor to stand by if necessary and Shylock says, 'was it so stipulated in the agreement?'

As Shylock prepares to cut, Portia mentions that he cannot shed a drop of blood because the contract does not mention it. If he sheds blood, he loses all his goods. Blood should not be shed, Portia was right, she knew Jewish law. The life is in the blood, under Jewish law blood was not eaten.

But the flesh with the life thereof, which is the blood thereof, shall ye not eat. (Genesis 9:4).

Whoso sheddeth man's blood, by man shall his blood be shed: for in the image of God made he man. (Genesis 9:6).

Shylock should have thought of that, but his hate blinded him and he may have thought that Christian blood was a different matter.

Portia then goes on to say his life would also be forfeited, as it is clear that he has conspired against the life of a Venetian. The Duke of Venice spares his life but gives half his property to Antonio, who gives it back to Shylock on condition that he leave it to his daughter Jessica, and that Shylock converts to Christianity.

Of course, as we see by the *speech acts* Portia wins the case. She and Bassanio we hope live happily ever after. Portia is shown as an archetypal strong-minded woman, albeit feminine, who with brilliance wins the Court case, and releases both Antonio from death, and Shylock from a death sentence, on a murder charge.

Portia, true to the spirit of Puritanism, retains a separate identity from her husband. Submission in Puritan eyes, was the handmaid of harmony in marriage, but the ideal it served was that of freedom.

11.3. Presentation and Analysis of First Corpus

The Bond Speech Act 4 Scene I

Speech Act 1 Portia. Do you confess the bond?

This is a Locution with the illocutionary force of a question, (i.e) a Directive in (Searle 1985:1-3) and (Austin 1962:109) *speech act* theory.

Speech Act 2 Antonio. I do.

This is the perlocutionary sequel – a representative, which is a truth claim in (Searle 1969:25) *speech acts*.

Speech Act 3 Portia. Then must the Jew be merciful,

This is an indirect directive in third person, which is a conversational implicature. Portia has flouted a conversational maxim of manner, which is avoid ambiguity, to convey an additional meaning, not exposed literally, these tenets we find in Grice's co-operative principle and associated maxims which

play a central role. He calls implicatures a way of generating meaning. (Grice 1975:45). The (verb must) Deontic logic, from Greek for duty, is a modal verb, - in other words the Jew is required to be merciful (Searle 1985:201). Requiring or demanding of someone that he do something, is telling that person with a greater degree of strength to do it. Portia on seeing that there was only one way out, mercy on the part of the Jew or murder, committed in the name of justice, uses her indirect directive with must (i.e.) (ineludible duty) and we see the first use of the word merciful. This is also an example of negative politeness which removes the speaker from the potential to be imposing by the use of indirect language. She distances herself by speaking in third person.

Speech Act 4 Shylock. On what compulsion must I? Tell me that.

The illocutionary force of this *speech act* is a question and a directive (a command) to tell something, which are both directives. Shylock usurps his speech turn. He tries to exert control over Portia by fitting two *speech acts* into one conversational turn, as well as a challenging move which he made by this unexpected and inappropriate *speech act*. (Labov 1981:371). The illocutionary act of commanding has an appropriateness condition, the speaker has to be in a position of authority. (Searle 1985:201). This was not Shylock's case. This is a Face threatening Act or fta towards the hearer's (Portia's) positive face, which include accusations, interruptions and criticism. (Brown & Levinson 1987:78). Felicity conditions are absent here. *Speech acts* can be effectively performed under certain conditions (i.e.) felicity conditions. According to Searle certain contextual conditions have to be in place for an utterance to function adequately as a particular *speech act*. These are sometimes called happiness or felicity conditions. When these are in place the desired effect of the *speech act* will be

successfully achieved. But they were not in the appropriate social or power relationship for the felicity conditions to function. Portia had authority and social power. She was a rich heiress and she also had intellectual power) (i.e.) she knew the law, and her lawyer's garments also contributed to give her presence. Shylock knew the law and he had justice on his side, but what he really craved was vengeance and that was not covered under the law. By exposing that, Portia revealed his depravity. She tried to remediate this by the following *speech acts*.

Speech Act 5

Portia. The quality of mercy is not strained,

It droppeth as the gentle rain from heaven

Upon the place beneath. It is twice blessed;

It blesseth him that gives, and him that takes.

'Tis mightiest in the mightiest, it becomes

The throned monarch better than his crown;

His sceptre shows the force of temporal power,

The attribute to awe and majesty,

Wherein doth sit the dread and fear of kings:

But mercy is above this sceptred sway,

It is enthroned in the heart of kings,

It is an attribute to God himself;

And earthly power doth then show likest God's,

When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That in the course of justice none of us
Should see salvation: we do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much,
To mitigate the justice of thy plea,
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant
there.

Portia opts out, she side-tracks Shylock's demand, in *Speech Act 4* and does not co-operate with him by replying to his demands. First of all because he usurped a *speech act*, and secondly, he used two directives, a command and a demand to force Portia to perform an action although he was not a speaker in a position of authority.

Portia implies something by not answering Shylock directly when he demanded to know why he should show mercy, and commands her to tell him why he should, while still trying to exert control. In *speech act 2* Antonio confesses the bond he made jokingly at a certain point in time with Shylock. In *speech act 3*, Portia realizes that the only way out for Antonio of this terrible bond is that Shylock has to be merciful and forgive him this bond and accept payment. While she is pondering over this, Shylock usurps his speech turn and makes his

demand and commands her to tell him why he should show mercy. These directives try to make the addressee perform an action. (Searle 1985:201). Portia gets a glimpse of Shylock's depravity and intentions and tries to convince and pacify him by her speech on mercy. This situation is one which characteristically gives rise to a conversational implicature. There were factors which were at odds with the principle of co-operation, such as of an attitude of tension and conflict, and problems of schemata, with regards to inferences, or ideological differences. Grice speaks about the procedure by which conversational implicatures are presented as exploitation: the speaker intentionally 'exploits' a maxim by blatant flouting in order to imply something. We can say that Portia on the basis of the implicit conversational maxims exploited them in certain contexts. Such extra meanings Grice calls conversational implicatures. And when a conversational implicature is generated in this way, a maxim is being exploited. (Grice 1975:45). Portia violates various Gricean maxims of manner, which are: avoid obscurity of expression, avoid ambiguity, be brief, and be orderly. She also violates the maxim of quantity, do not make your contribution more informative than is required. And of relation, be relevant. Portia refers back to the quality of mercy in a very long speech. By taking the power role, she tries to mitigate the justice of his plea: the Venetian Court is strict and will be forced to give sentence against Antonio.

In *speech act* 3 she once again uses *must*, referring to the fact that Shylock is required to be merciful.

This *speech act* is a perlocutionary sequel to *speech act* 4 and the *fta* of Shylock's demand; but its illocutionary effect is to persuade, to convince, to

sway, elicit (i.e.) the act of pleading which is a directive. Pleading, commanding and requesting are all directives, but they differ according to the relationship that must exist between speaker and addressee. Portia tries to establish a positive bond between them via the justice seasoned with mercy concept. Here Shakespeare has given us a demonstration of the New Testament's rendering of mercy through Portia's plea, 'Blessed are the merciful for they shall obtain mercy.' (Matthew 5:7).

Portia speaks about the rendering of mercy, salvation and the seasoning of justice (law) by mercy. We pray for mercy and so we should render the same. Portia presumably being a Christian (believer) herself, it would seem, and thus familiar with the New Testament teaching seemed not to realize that Jews only believe the Old Testament. They do not accept the New Testament, nor salvation by mercy and grace, as they still believe that Christ was an imposter. Shylock himself says, when Bassanio invites him to eat with Antonio to discuss the bond in (Act 1 Scene 3 line 29), 'Yes, to smell pork, to eat of the habitation which your prophet the Nazarite conjured the devil into.' It would appear that Shylock preferred the devil to the Christian Messiah. He goes on to say, 'I will buy with you, sell with you, talk with you, walk with you and so following: but I will not eat with you, drink with you, nor pray with you.' This eloquent speech by Portia was lost upon Shylock. Their world view or schemata was completely different making it impossible for them to understand each other. There was the problem of schemata with regards to inferences. Much of our schemata, such as our background assumptions are deeply imbued with ideology. A further aspect of point of view or schemata is what might be termed 'cognitive' or 'ideological' point of view. Here we are concerned with the speaker's

background beliefs and attitudes, and the ways in which they influence the nature of his or her perceptions and interpretations. Even Jesus reproved the scribes and Pharisees for the same, as he says, 'Woe unto you, scribes and Pharisees, hypocrites! For ye pay tithe of mint and anise and cumin, and have omitted the weightier matters of the law, judgement, mercy and faith: these ought ye to have done, and not to leave the other undone.' (Matthew 23:23). 'Ye blind guides which strain at a gnat and swallow a camel.' (Matthew 23:24). Referring to the fact that the Pharisees kept the law scrupulously as far as paying the tithes on herbs, but forgot the most important things which were judgement mercy and faith. And in return, the scribes wondered why Jesus ate with publicans. And when the scribes and Pharisees saw him (Jesus), eat with the publicans and sinners, they said unto his disciples; 'How is it that he eateth and drinketh with publicans and sinners?' (Mark 2:16).

And when Jesus heard it, he saith unto them, 'They that are whole have no need of a physician, but they that are sick: I came not to call the righteous, but sinners to repentance.' (Mark 2:17). This *speech act* could not be felicitous due to the differing schemata or world view between Christians and Jews.

Speech Act 6 Shylock My deeds upon my head! I crave the bond.

(a) First of all, this is an emotive message focused on himself. An oath which is a commissive in Searle's *speech acts*. (b) Then the illocutionary force of a directive, a demand or command, in Searle's *speech act* categories. Here Shylock reveals his vengeance plan with the word *crave*. He fits two moves into one *speech act* thus trying to impose and defy authority. It is an *fta* towards Portia which threatens her face or self-image after her long plea on behalf of

Antonio. But it depends on whether the command is taken up, ignored or rejected. Portia ignores his command.

Speech Act 7 Portia Is he not able to discharge the money?

Portia flouts the manner maxim by not answering Shylock, as she opts out – denoting her power role as she addresses the Court. As regards this maxim a speaker may break this either to implicate something or to try and keep something from Speaker B. It is an illocutionary speech act of an indirect question in third person but a Directive in Searle's *speech acts* (1985:198) categories. It is an fta towards Shylock on the part of Portia. She could not really do anything else.

Speech Act 8 Bassanio Yes, here I tender it for him in the court,

Yea, twice the sum. If that will not suffice,

I will be bound to pay it ten times o'er,

On forfeit of my hands, my head, my heart

If this will not suffice, it must appear

That malice beards down truth. And I beseech
you,

Wrest once the Law to your authority—

To do a great right, do a little wrong,

And curb this cruel devil of his will.

(a) Actual perlocutionary effect (i.e.) – the influence of the words on the listeners is Agreement, which is a representative in (Searle’s 1969:25) *speech acts*. It is a truth claim or statement. Bassanio’s generous offer breaks (Grice’s:1975:45) maxim of quantity in the appropriateness conditions. Do not make your contribution more informative than is required. (b) A locutionary Act – pleading to wrest the law and curb etc, a challenging move, (Labov1981:371) and a directive in (Searle’s *speech acts*, 1985:198). Two *speech acts* in one turn. Portia did not wrest the law to her authority (i.e.) as that was what Shylock wanted to do.

Speech Act 9	Portia	It must not be, there is no power in Venice Can alter a decree established: 'Twill be recorded for a precedent, And many an error by the same example Will rush into the state. It cannot be.
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The use again of must, which signifies duty, and the illocutionary act – of warning. Portia was as strict as the Jew with the law. She did not want to set a precedent.

Speech Act 10	Shylock	A Daniel come to judgement: yea, a Daniel! O wise young judge, how I do honour thee!
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This is an illocutionary Act of praise and flattery, an expressive in Searle's *speech acts*, (1985:215). In an expressive, a psychological state is expressed. It was not Shylock's turn to speak, he made a power move.

Irony can be defined as a double significance. Dramatic irony occurs when the knowledge of some of the characters is less than that of the audience. There are two kinds of irony according to Laura Alba Juez, Negative irony used for criticism and positive irony is used as a device for praise. (Juez 1994:16). On the other hand Leech & Short say: The secret communion between audience and author and reader is the basis of irony. (Leech & Short 1981: 278).

Shylock would soon realize that his praise of Portia would turn into something very unexpected in his trial.

Speech Act 11 Portia I pray you, let me look upon the bond.

The Illocutionary force – is that of a directive, a request. (Searle's *speech acts* 1985:198).

Speech Act 12 Shylock Here 'tis, most reverent doctor, here it is.

The expected perlocutionary sequel – agreement - a felicitous outcome.

Speech Act 13 Portia Shylock, there's thrice thy money offered thee.

Portia in a challenging move with illocutionary force of a representative (i.e.) stating (Searle 1976:10) makes Shylock an offer of three times the money of the bond to make him change his mind. Regarding challenging moves Labov says 'the preconditions for the interpretation of any utterance as a request for action,

linking what is said with what is done, offers a general rule for interpreting utterances as requests for action,' a directive. (Labov 1981:371).

The reply after an elicitation, or similarly a challenging move can be made by supplying an unexpected or inappropriate act. This act on the part of Portia was unexpected. This challenging move could also be taken to be a plea on the part of Portia and as such is a directive.

Speech Act 14 Shylock

An oath, an oath, I have an oath in heaven.

Shall I lay perjury upon my soul?

No, not for Venice.

This is a perlocutionary sequel –which reflects the unsuccessful result of Portia's offer. (Austin 1962:101). (a) A commissive an (oath) according to (Searle's *speech acts*, 1985:192). (b) A directive, - a question. There are two turns in one *speech act*, which reveals that Shylock is still trying to exert control of the situation. This is an fta towards Portia and her offer, to her positive face (i.e.) disapproval, expressions of violent emotions, and an emotive appeal centered on himself regarding his oath in heaven. There is also a directive –a question about perjury of his soul. There is dramatic irony here, as his soul was going to be lost when he became a murderer anyway about which he was not ignorant. In the Old Testament Zechariah says: 'And let none of you imagine evil in your hearts against his neighbour; and love no false oath for all these are things that I hate, saith the Lord.' (Zechariah 8:17).

Speech Act 15 Portia

Why, this bond is forfeit,

And lawfully by this the Jew may claim

A pound of flesh, to be by him cut off

Nearest the merchant's heart. Be merciful,

Take thrice thy money, bid me tear the bond.

(a) The maxim of quality (i.e.) Truth. (Grice (1975:41-58) with efficiency.

(b) Be merciful – 3 Directives - (i.e.) requests or commands (Searle's *speech acts*, 1985:198). (c) With illocutionary force –for mercy, a plea. The Perlocutionary sequel is that Portia was unsuccessful.

Speech Act 16

Shylock

When it is paid according to the tenour

It doth appear you are a worthy judge,

You know the law, your exposition

Hath been most sound: I charge you by the
law,

Proceed to judgement: by my soul I swear,

There is no power in the tongue of man

To alter me. I stay here on my bond.

This is an *fta* towards Portia to her positive face (i.e.) disapproval. He swears once more on his soul – a declaration according to (Searle 1985:205) even though it is forbidden in the New Testament scripture which says, 'But I say unto you, swear not at all; neither by heaven; for it is God's throne: Nor by the earth; for it is his footstool.' (Matthew 5:34-35). Shylock issues a directive – Proceed to judgement, thus usurping Portia's role. He requires the law of

Venice. There are no Felicity conditions due to the asymmetrical power relations between them.

Speech Act 17 Antonio Most heartily I do beseech the court
To give judgement.

The illocutionary force –is a plea on the part of Antonio, and a directive. And another directive (i.e.) a request, (Searle 1985:198). Antonio is quite ready to die and is bravely facing this fact.

Speech Act 18 Portia Why then, thus it is,
You must prepare your bosom for his knife.

The deontic logic use of must which denotes duty. The Illocutionary force – of Agreement. The maxim of quality. As Portia agrees, she passes judgement with a directive (i.e.) an order, to Antonio.

Speech Act 19 Shylock O noble judge! O excellent young man!

The illocutionary force of praise, (i.e.) an expressive *speech act* in (Searle 1985:211) and of agreement, although also of dramatic irony. Shylock once more usurps a Speech turn. He interrupts Portia which is an fta to her positive face.

Speech Act 20 Portia For the intent and purpose of the law
Hath full relation to the penalty,
Which here appeareth due upon the bond.

This is Agreement –a representative in (Searle’s 1976:10) *speech acts* – it is a truth claim or statement. In Grice, the maxim of quantity, be as informative as is required.

Speech Act 21 Shylock

‘Tis very true: O wise and upright judge!

How much more elder art thou than thy looks!

The illocutionary force of more praise and flattery (i.e) an expressive, in (Searle’s *speech acts*: 1985:211) and positive irony. The actual perlocutionary sequel – is complete conformity on the part of Shylock who was as ingratiating and fawning as he thought Antonio was.

Speech Act 22 Portia

Therefore, lay bare your bosom.

This is a Directive to Antonio. (Searle 1985:198).

Speech Act 23 Shylock

Ay, his breast.

So says the bond, doth it not, noble judge?

‘Nearest his heart’, those are the very words.

Shylock usurps another *speech act* with 3 speech turns in one, which are: (a) representative (i.e.) stating (b) directive (i.e.) a question (c) directive (i.e.) stating. The illocutionary force is the intention of a death plan on the part of Shylock, done in all legality. In contemplation of this he becomes excited, and under the impression that he would soon be in the possession of his pound of flesh under the law, thus he takes a *speech act* turn to which he has no right. He was sure to mention ‘Nearest his heart’ because he knew it was fatal, thus

The illocutionary force is a request – an appeal to his charitable instinct-a directive.

Speech Act 29 Shylock I cannot find it, 'tis not in the bond.

The actual perlocutionary sequel is unsuccessful. He was unresponsive to the appeal. Their schemata or world view was irreconcilable. The politeness theory developed by Brown & Levinson would not be successful here because of differing schemata. (Brown & Levinson: 1987:78). There was the problem of schemata with regards to inferences. For Shylock the law was the law, regardless of the injustice of the bond's demand.

Shylock lived by the letter of the Old Testament law and Portia under the New Testament of grace and mercy. The Torah, can mean the first 5 books of Moses or all the 24 books from the Book of Genesis to the end of Tanakh, (i.e.) Chronicles.

The Torah scroll contains the first 5 books of Moses. Shylock would have therefore no more knowledge perhaps than those 5 books, being a Jew.

*six *Speech Acts* not included

Speech Act 30 Shylock (aloud) We trifle time, I pray thee pursue
sentence.

This is a Directive with illocutionary force of a command on the part of Shylock.

He is impatient to receive his pound of Antonio's flesh. He is trying to usurp

Portia's legal functions as well as her linguistic space.

Speech Act 31 Portia A pound of that same merchant's flesh is
thine;

The court awards it, and the law doth give it.

Two Declaratives (Searle 1985:205) effecting a change in status. This is the actual perlocutionary sequel to Shylock's *speech act* 30.

Speech Act 32 Shylock Most rightful judge!

This is an illocutionary act of praise, (i.e.) an expressive on the part of Shylock. (Searle's *speech acts* 1985:216).

Speech Act 33 Portia And you must cut this flesh from off his breast;

The law allows it, and the court awards it.

There are two maxims of quality (i.e.) say only what is true and do not say that for which you lack adequate evidence. (Grice 1975:46).

Speech Act 34 Shylock Most learned judge! A sentence! Come,
prepare.

(a) Illocutionary force of praise or flattery an expressive, (b) two directives, (i.e.) come, prepare. Three *speech acts* in one turn. Shylock shows his impatience.

Speech Act 35 Portia Tarry a little, there is something else.

This bond doth give thee here no jot of blood:
the words expressly are 'a pound of flesh.'

Take then thy bond, take thou thy pound of
flesh; But in the cutting it, if thou dost shed

One drop of Christian blood, thy lands and
goods Are by the laws of Venice confiscate

Unto the state of Venice.

The illocutionary force is that of a Directive (i.e.) warning, and quantity maxim (i.e.) make your contribution as informative as is required (for the current purposes of exchange). Portia uses the letter of the law in an imitation of Shylock.

Speech Act 36 Shylock Is that the law?

This is the Perlocutionary sequel to *Speech Act 35*, and is a directive (i.e.) a question.

Speech Act 37 Portia Thyself shalt see the act:

For, as thou urgest justice be assured

Thou shalt have justice more than thou
desir'st.

There are two commissives (i.e.) promises, (Searle 1985:192). Portia uses her irony here with regard to justice. 'Dramatic irony occurs when the knowledge of some of the characters is less than that of the author and audience. The tension

Speech Act 41 Gratiano O Jew, an upright judge, a learned judge!

Gratiano invades Portia's linguistic space to which he has no right, with his ironic remarks, which mimicked those made by Shylock earlier when he saw his vengeance was within his grasp. The illocutionary force is that of expressives, praising albeit ironically. (Searle 1985:211).

Speech Act 42 Portia Therefore, prepare thee to cut off the flesh
Shed thou no blood, nor cut thou less nor
more
But just a pound of flesh: if thou tak'st more
Or less than a just pound, be it but so much
As makes it light or heavy in the substance,
Or the division of the twentieth part
Of one poor scruple, nay, if the scale do turn
But in the estimation of a hair,
Thou diest and all thy goods are confiscate.

The illocutionary force is that of representatives, stating (p183) and directives (p198), commands (p198) and commissives (p192) - threats, (Searle 1985).

Representatives & commands (a) Prepare thee (b) Shed thou no (c) nor cut thou, Commissives or threats (d) Thou diest (e) Thy goods are confiscate.

Speech Act 43 Gratiano A second Daniel, a Daniel, Jew!

Now, infidel, I have you on the hip.

Gratiano interrupts Shylock's turn and continues with his expressives (i.e.) praising albeit with irony. He is not entitled to this *speech act*.

Speech Act 44 Portia Why doth the Jew pause? Take thy forfeiture.

These are two directives in one Speech turn, with the illocutionary force of directives (i.e.) question and another of a command on the part of Portia. The perlocutionary sequel is an eloquent pause on Shylock's part. A pause or silence used to be associated with negativity, passivity, impotency etc in the 1970's. In the 1990's eloquent silence underwent a slight shift. It plays a uniquely powerful role in the carrying of phatic meaning. According to (Laver 1974:1-18) the opening and closing phases of an interaction is where most phatic communion is seen to take place as these are points of psychological insecurity. Phatic function has its emphasis on establishing and maintaining contact (i.e.) greeting. (Laver 1974:1-18).

Shylock is caught in his own trap of demanding justice to which he was legally entitled. But his hidden motives were not justifiable.

Speech Act 45 Shylock Give me my principal, and let me go.

The illocutional force of is of two directives (i.e.) commands. (a) Give me (b) Let me go. He now only wants his loan money back.

Speech Act 50 Shylock

Why then, the devil give him good of it!

I'll stay no longer question.

The first utterance is an expressive, which express how the speaker feels about the situation, like blaming, deploring, but here there seems to be something of a curse suggested where a psychological state is expressed. (Searle 1985:211).

The second utterance is the illocutionary force of relation (i.e.) be relevant (Grice 1975:46). Shylock could not really do anything else. But there is still worse to come for Shylock.

I have decided to end the *speech acts* here as they are sufficient to demonstrate that dramatic texts have meaning on a purely physical level and also an emotive appeal to the audience or the readers, which can be revealed by stylistic analysis of the *speech acts*.

11.3.1. First Analysis – Contrastive

A contrastive analysis of the texts has been done with the tools specified in the Theoretical Framework. The linguistic findings are related to social action, (i.e.) inferences in attitudes, relations of power and distance, negotiation of identity and issues of schemata, and turn allocation or usurpation.

Text (1) *The Merchant of Venice*- Act 4 Scene 1

(16) Sixteen *Speech Acts* between Portia and Shylock have been looked at separately using tools specified in the theoretical framework.

(3) Three *Speech Acts* between Bassanio and Portia

- (20) Twenty *Speech Acts* between Shylock and Portia
- (3) Three *Speech Acts* between Portia and Antonio
- (1) One speech Act between Bassanio and Shylock
- (2) Two *Speech Acts* between Gratiano and Shylock
- (1) One *Speech Act* by Portia to the Court
- (1) One *Speech Act* by Antonio to the Court
- (1) One long *Speech Act* by Basanio

A total of 50 *Speech Acts*

11.3.2. Second Analysis - Discourse Pragmatic Structure

The Pragmatic structure of the texts in these speech acts is examined and this will give more insight into practical aspects of the discourse interaction. Pragmatics is the study of meaning in interaction.

Character number - Five characters. There is Portia the lawyer, Shylock the usurer, the merchant Antonio, and two of Antonio's friends, Bassanio and Gratiano.

Number of turns – There were 14 turns by Portia and Shylock. Shylock had 12 turns with Portia. Gratiano had 2 turns, Bassanio 3 turns and Antonio 3 turns.

Turn size – Portia in her bond speech made the longest utterance of 173 words. Her next longest was 37 and 38 words. Shylock's longest utterance was 58

words and his next longest was 21. Bassanio made a long utterance of 78 words which included a plea.

The ratio of words per utterance is this: P-Portia, Sh-Shylock, Ba-Bassanio, Ant-Antonio, Grat-Gratiano.

P5	P6	P173	P8	P37	P9	P7	P38	Ant 11	P13	Sh7	Sh17	P5
A2	Sh8	Sh9	Ba78	Sh17	Sh8	Sh21	Sh58	Court	Ant	P21	P	Ant

Shy20	Sh4	Sh7	Sh9	Sh8	Sh3	Sh7	Grat8	Sh4	Grat8	Sh13	Bas4
P11	P18	P17		P19	P19	P65	Sh0	P20	Sh	P	Sh

P17	Grat8	P80	Grat14	P8	Bas9	P16	Grat17	Sh7	Sh14
Bas	Sh	Sh	Sh	Sh8	Sh	Bas	Bas	P14	

In terms of power the total number of words used by Portia were 612 in all the Speech Acts.

Shylock used 386 words throughout all the Speech Acts.

Bassanio used 91 words,

Gratiano used 55

Antonio the merchant used 34.

It is evident that Portia dominated the discourse situation which is no doubt due to her power role in the Court situation.

Interruptions – both Portia and Shylock turn take although Shylock on five occasions in his enthusiasm at seeing he was on the verge of obtaining his bond interrupted the proceedings with his praise and flattery utterances towards Portia, in *speech acts* 10, 19, 21, 32, and 34. At another time he became impatient and told Portia to proceed with the trial in *speech acts* 16 and 34. There is a difference in conversational styles between Jews and other discourse participants, according to Kasper & Lakoff, 'in that they seem more aggressive and impulsive than other speakers.' (Kasper & Lakoff 1990:24). In *speech acts* 41 and 43 Gratiano continually mimicked Shylock's praise utterances, made at the beginning of the trial and directed them towards Shylock but these did not interfere with the proceedings although they invaded Portia's linguistic space. Portia has the longest turn in *speech act* 5 – 173 words, and Bassanio in his emotive plea in *speech act* 8 utters 78 words and Shylock in *speech act* 16 utters 58 words.

Hesitancies – there were hesitancies towards the end of the trial in Shylock's case after Portia's *speech act* 44, as he was not sure what to do in the situation, as all the advantages he thought he had in the name of justice were collapsing around him. This text is very firmly controlled by Shakespeare and thus by Portia. Although it is a dramatic text and therefore fiction, it is realistic enough to reflect a trial situation in court proceedings today.

Topic control – this takes place in a Court, so therefore it is the lawyer who examines the situation and tries to meet out justice, because there was no jury

in this trial, although the Duke of Venice had to be considered. Shylock tries to push forward the action to its completion in *speech act 16* and *speech act 44* without success. Portia spent much time on the Mercy theme and in so doing wanted to divert Shylock away from his revenge plan. And as her speech proclaims, 'Mercy seasons justice.' (Act 4 Scene 1, line 201. p71). But Shylock knew nothing about mercy and charity, as this concept was not in his schemata, nor was he interested in pursuing it.

Point of view and speech presentation – there is perhaps an excessive preoccupation with the mercy theme to mitigate the justice of the plea. But as Portia says, 'Therefore, Jew though justice be thy plea, consider this, that in the course of justice none of us should see salvation: we do pray for mercy.' This rendering of mercy is also mentioned within the Christian concept regarding salvation. The craving of the bond, and the readiness with which Shylock is willing to accept his deeds upon his own head, and his oaths taken seriously it seems by himself, overshadow the trial. He seems though to swear easily see, 'by my soul I swear,' *speech act 16*, considering that his soul was a very serious matter, as it is eternal, and he must have known it. It is actually forbidden in scripture in both Testaments to swear an oath. And also, regarding usury, it says, 'And he that putteth not out his money to usury, nor taketh reward against the innocent. He that doeth these things shall never be moved.' (Psalm 15:5).

It is interesting to note the reference to usury mentioned here. Shylock was not so strict in observing this part of the law.

There is a huge divide between the law of the Old Testament and salvation by grace in the New Testament. The law in the Old Testament was to be the

schoolmaster to bring nations to the realization of grace and mercy in the New, which is the fulfillment of the Old Testament. Orthodox Jews only read the Old Testament.

Repetition – is to give emphasis. Mercy and the quality of mercy seasoning justice is foregrounded, (i.e.) and a demand for justice, the bond (albeit a blood one). Daniel the prophet was mentioned in Shylock's praise of Portia and her wisdom various times. There is irony here in that he calls her 'wise young judge' and she was, in that she wrested by her wisdom Antonio's life from his clutches! Shylock's oaths are repeated throughout with more vehemence as the court case continues.

Lexis: the lexis is formal but dynamic. The dynamism being due to the use of directives throughout. Possibly due to the formality of the Court case situation. There are 33 Directives in 50 *speech acts*.

Context – assumptions people bring along to situations because of their previous experiences are called schemata.

This information is kept as sets of beliefs and assumptions which are called 'cognitive models'. 'If a speaker's schemata are highly similar to the hearer's assumptions, they will find it easy to communicate and understand each other. They belong to the same discourse community. Such a set of shared beliefs and values constitute a worldview. A version of reality accepted as common sense within that community. If, on the other hand, speaker and hearer belong to different discourse communities and hold differing world views, they will nevertheless understand each other to the extent that they share at least some interpretative assumptions. If their background schemata are widely divergent,

then the result is likely to be misunderstanding or conversational breakdown'.
(Culpeper et al, 1998:58).

There could be no reconciliation between Portia and Shylock due to their differing world views or schemata (i.e.) Christian versus Jew.

The letter and the spirit of the law – Portia dissolves the bond using the letter of the law against one who lived and breathed by the letter of the law. She dissolves a flesh bond. She also uses the spirit of the law, so mercy was indeed shown to Shylock in that the law was not so strictly applied in his case. It could be that he had learned something about mercy and its function by the end of his trial.

The problem of Schemata with regard to Shylock, the Jew, and Christians.

The New Testament Law of Charity and Mercy is reflected in the Sermon on the Mount spoken by Jesus himself: 'Blessed are the merciful for they shall obtain mercy.' (Matthew 5:7). But then Shylock did not believe the words of the Nazarite 'your prophet,' he calls Jesus, when invited to dinner with Antonio. Jesus was the rejected cornerstone, the one the builder discarded, as he was not the Messiah they were waiting for, according to the Jews. But they were mistaken, Jesus was the chief cornerstone: 'Jesus Christ himself being the chief cornerstone.' (Ephesians 2:8).

He called Jesus 'your prophet the Nazarite who conjured the devil.' Possibly referring to the resurrection which was completely unexpected and unforeseen for even the devil was deceived. 'And having spoiled principalities and powers, he made a show of them openly, triumphing over them in it.' (Colossians 2:15). Shylock, would know nothing of the newness of the spirit. 'But now we are

delivered from the law, that being dead wherein we were held: that we should serve in the newness of the spirit, and not in the oldness of the letter.’ (Romans 7:6). So, the law was required in the beginning, but its end result was to bring humanity to Christ, who actually fulfilled the law, so that humans might be justified by faith. ‘Wherefore the law was our school master to bring us unto Christ, that we might be justified by faith’. (Galatians 3:24). It was a means to an end, the end which unfortunately Shylock had not found and which Antonio hoped he would find when he proposed that he become a Christian.

The reason for Shylock’s blindness, was he did not know evidently that it was by the Jews’ refusal to accept the gospel of grace, that the gentiles got to hear of it from Paul who was a Jew sent to the gentiles. They were then grafted into the olive branch so to speak – so one should not despise the other – but by the grafting they belong to the same branch. The Jews because of their unbelief were broken off. ‘Well, because of unbelief they were broken off, and thou (referring to the gentiles), standest by faith. Be not highminded but fear’. (Romans 11:20). ‘For if thou wert cut out of the olive tree which is wild by nature, and wert grafted contrary to nature into a good olive tree how much more shall these, (the Jews), which be the natural branches, grafted into their own olive tree?’ (Romans 11:24). ‘For I would not, brethren, that ye should be ignorant of this mystery, lest ye should be wise in your own conceits; that blindness in part is happened to Israel, until the fullness of the Gentiles be come in.’ (Romans 11.25). This blindness is due to the fact that the Gentiles are to enter first, but the gentiles are warned about being conceited with regard to the Jews’ blindness. So, this helps to explain the reason for his unbelief and his incapacity to see past the law.

Referring to the gentiles, scripture says, 'For as ye in times past have not believed God, yet have now obtained mercy through their (Jews) unbelief.' (Romans 11:30). 'Even so have these also now not believed that through your mercy they may also obtain mercy'. (Romans 11:31). 'For God hath concluded them all in unbelief, that he might have mercy upon all.' (Romans 11:32).

Then there is the problem of their blindness of mind which is very obvious during this trial. The answer to this problem is found in the New Testament. 'But their minds were blinded for until this day remaineth the same vail untaken away, in the reading of the old testament; which vail is done away in Christ', (2 Corinthians 3:14). 'But even unto this day, when Moses is read, the vail is upon their heart', (2 Corinthians 3:15). 'Nevertheless when it shall turn to the Lord, the vail shall be taken away.' (2 Corinthians 3:16).

So, there is reason for this blindness on the part of the Shylock for which he really cannot be blamed, as it is to the gentiles' advantage, as they enter in before the Jews, but eventually all enter, as nobody is excluded.

Jesus was asked directly about the law by the Pharisees themselves, in (Matthew 22:36). 'Master, which is the great commandment in the law?' Jesus said unto him, 'Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind.' (37). 'This is the first and great commandment'. (38). 'And the second is like unto it. Thou shalt love thy neighbour as thyself'. (39). 'On these two commandments hang all the law and the prophets.' (Matthew 22:40).

Shylock was not walking uprightly, but was seeking his revenge by a potential act of murder under the cover of the law, but he wrested the law to his own

financial destruction. He did not know that, 'He that walketh uprightly walketh surely: but he that perverteth his ways shall be known.' (Proverbs 10:9).

Any accusations or revilement towards Shylock were probably well deserved because he was delighted to see his victim trapped, and he did put a snare at Antonio's feet hoping he would fall into it, and it could have cost Antonio his life, but for Portia's competence. Under the circumstances though, Shylock's blindness and lack of perception, to a certain extent was understandable, after reading the above scriptures.

11.4. First Cursory Reading

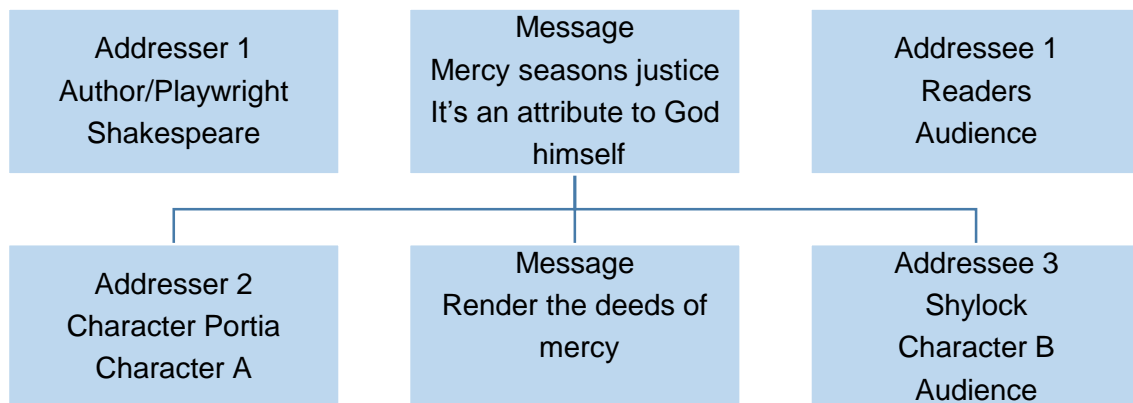
On the first cursory reading of the text, it appears that there is a reasonably fluid exchange between the participants. The speech acts are under the control of a Court discourse situation, and it is obvious there could not possibly be empathy on the part of Portia and Shylock given the power role Portia was forced to take. There is no breakdown in conversation although there is racial animosity and enmity mainly on the part of Shylock and no flagrant abuse of power although Shylock tries to exert control by fitting three moves into one conversational turn and thus defy Portia. There was not a symmetric power relationship between them but several times Shylock usurped his speech turn. Portia tries to negotiate using the "politeness model" (Brown & Levinson, 1987:78). Any other reader may of course respond to the text in a different way and justify an alternative set of observations. This dramatic text can be classified as another type of prose containing discourse structure in line with what Halliday says:

It is part of the task of linguistics to describe texts; and all texts, including those of prose and verse which fall within the definition of 'literature', are accessible to analysis by the existing methods of linguistics.(Halliday 1999: 3).

So in this play I would say: that stylistic analysis can be applied to drama in order to reveal meaning and that it is open to analysis using the linguistic stylistic tools available for other texts, and that these texts have meaning on a purely physical level because the action took place on that level. And the hidden meaning is accessed through the physical level.

11.4 Complex Discourse Structure of Drama.

When analysing dramatic texts it is also important to remember that interaction seems to happen on at least 2 levels.



The overarching level of discourse is that between the playwright and the audience. Character talk is embedded in the higher discourse, allowing the audience to 'listen in' to what the characters say. It is this 'doubled' structure which gives rise to the notion of dramatic irony which typically occurs when the

knowledge of some of the characters is less than that of the author and audience at level 1. (Short 1996:169).

11.5. Application of Grice's Co-operative Principle

To opt out of a maxim or conversation in which we do not want to participate is to fail to observe or flout a maxim intentionally. These maxims are stated as imperatives, they do not rule conversation in any sense but the failure to observe a maxim is to say something indirectly. This is a way of generating meaning- the non-observance of a maxim (or flouting of a maxim) encourages hearers to infer something about the reasons for this behaviour.

Portia flouted a maxim in *speech act 3*. She used an indirect directive in third person, a conversational implicature in *speech act 3*. Portia flouted a conversational maxim to convey an additional meaning, not exposed literally. These tenets we find in Grice's co-operative principle and conversational maxims. (Grice 1975:45). But this can also be an example of negative politeness which removes the speaker from the potential to be imposing by the use of indirect language.

In *speech act 7* Portia flouts the manner maxim by not answering Shylock, as she opts out – denoting her power role. As regards this maxim a speaker may break it either to infer something or to try and keep something from Speaker B.

Quantity.

Bassanio, in *speech act 8*, made his contribution more informative than was required because he added a plea to Portia.

In *speech act 5* Portia also flouts quantity, quality and relation maxims as she tries to persuade Shylock to render mercy.

In *Speech 23* Shylock, on becoming excited with the certainty that he would soon be in the possession of his pound of flesh, under the law, takes a *speech act* turn to which he had no right. He interrupts and utters 3 *speech acts* in one turn. He was sure to mention 'Nearest his heart' knowing it would be fatal, thus revealing his blood lust and real diabolical plan. Which of course contravenes or flouts the maxim of manner, avoid ambiguity – say what you mean.

Interruptions – Shylock usurps his speech turn, using two *speech acts* in one turn in *Speech Act 4* in a Challenging move. He also usurps a Speech turn in *speech act 19* and he interrupts Portia, which is an fta to her positive face. Finally, in *speech act 34* he utters three speech acts in one turn showing his impatience and also in *speech act 38* there are 3 *speech acts* in one turn. Throughout the texts analysed there are 33 directives in 50 *speech acts*.

There are ftas from Shylock to Portia in *speech acts 6, 14, and 16, and 19*. And from Portia to Shylock in *speech acts 40 and 49*.

11.6. Challenging Moves

Challenging moves and (Labov's 1981:371) preconditions for interpretation of any utterance as a request for action, linking 'what is said' with 'what is done' offers a general rule for interpreting any utterance as a request for action – a Directive.

A simple kind of challenging move is made by withholding an expected or appropriate reciprocal act, where the expectation for this Act was set up in a

preceding initiatory move. Thus, no reply after an elicitation, or similarly a Challenging move can be made by supplying an unexpected or inappropriate Act.

There are three Challenging moves made by Shylock in *Speech Acts* 4, 14 and 30. And Portia made two Challenging moves in *speech acts* 13 and 26.

11.7 Speech Acts Inference and their actual Outcome

Searle says: 'For *speech act* theoreticians to make an utterance is to perform an act. In saying something we perform an illocutionary act which is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to 'meaning' in the traditional sense.' (Searle 1977:27).

In 1975 a British philosopher of languages, J L Austin, developed and introduced his contemporary speech act theory, which considered language as a type of action rather than a medium of expression. So according to Austin: 'by observing *speech acts* different people perform we can infer things about their relations with others. *Speech acts* like other acts, change the world we inhabit.' (Austin 1962:109). Although the effects intended by their *speech acts* may not necessarily be those actually achieved (i.e.) the bond, a pound of flesh, as in *The Merchant of Venice*. 'A locutionary act is the act of producing a recognizable grammatical utterance. The illocutionary act is of a certain type, promising, warning, greeting, reminding, performing, commanding, eliciting, or requesting. Appropriateness conditions are conditions on which the felicity (success) of a *speech act* depends, which users of language presume to be in force in their verbal dealings with each other'.

'A perlocutionary sequel is an unforeseen or unintentional result which indicates that the speaker has not been successful in securing uptake.' (Austin 1962:101).

SPEECH ACTS INFERENCE AND THEIR ACTUAL OUTCOME

Speech Act 6

My deeds upon my head!

<p>Speaker – Shylock</p> <p>Act performed by speaking</p>	<p>I crave the bond.</p> <p>A Commissive -an oath, with illocutionary force of a Directive demand or command</p>
<p>Intended effect as a consequence of performing <i>speech act</i></p>	<p>Intended illocutionary force to have his bond</p>
<p>Actual effect caused by the act</p>	<p>Actual perlocutionary effect</p> <p>Counter proposition – an indirect question to Bassanio which is an unforeseen or an unexpected perlocutionary sequel: Is he not able to discharge the bond?</p>
<p>Challenging moves – Shylock demands his bond and Portia opts out by not answering him, but with an indirect question to Bassanio.</p>	

CHALLENGING MOVES

<p>Speech Act 13</p> <p>Speaker – Portia</p> <p>Act performed by speaking</p>	<p>Shylock there's thrice thy money offered thee.</p> <p>Locution – challenging move</p>
<p>Intended effect as a consequence of performing <i>speech act</i></p>	<p>Illocutionary force of representative e.g. stating (Searle 1985:198) albeit coercive, albeit a plea which is a Directive.</p> <p>Intended perlocutionary sequel – a felicitous outcome.</p>
<p>Actual effect</p>	<p>Actual perlocutionary sequel</p> <p>caused by the act – a counter proposal negation</p> <p>an oath, an oath I have an oath in heaven</p>

11.8 Partial Conclusion

This is just a small demonstration of *speech acts* and what can be inferred by an audience or reader. As can be seen in *speech act 6* the situation could not

be otherwise, than a conflictive one considering Shylock's demands, even though he had the law and justice on his side. The intended perlocutionary sequel could not be felicitous for either participant in the *speech acts* concerned. Portia opts out by not responding to Shylock's demand and directs a question to Bassanio.

But Shylock's behaviour threatened Portia's positive face as he used both a commissive and a directive and it was she who was in the power position. The co-operative principle was inoperative here on most occasions in this speech. Both parties used directives, (i.e.) commands, requests and ordering etc. Portia in *speech act 13* tries to act not only as a lawyer but as an intercessor on behalf of Antonio, by offering three times as much money as the bond payment. But as we know Shylock wanted vengeance under the law. In the end he leaves the Court without it and his bond money. Portia dissolves the bond using the letter of the law against one who lived and breathed by the letter of the law-she dissolves a flesh bond.

Shylock believed in the law of: 'an eye for an eye and a tooth for a tooth.'
(Exodus 21:24). The Law in the Old Testament.

12. Lope de Vega Carpio

In 1562, when Lope de Vega was born, King Philip II had named Madrid the capital of the Spanish Empire, and because of this, the city became an international centre which was swarming with diplomats, grandees, soldiers, poets and dramatists, *picaros* and people from nearly every country. Plays were performed in corrales owned by religious societies. Lope de Vega was one of the most prolific authors in the history of literature.

He said he wrote his first play at the age of 12. His life was very turbulent between his many lady loves and his literature. Lope's audiences demanded plays dealing with honour, religion, love, history (both natural and foreign) and Spain's own epic and ballad material. Lope said plays about honour were favourites with audiences. In Spain women were required to guard the family honour.

Because of the intimate union of Church and Monarchy in Lope's day, both institutions annually sponsored 1 act Corpus Christi plays called *autos sacramentales* in order to exalt, among others, the significance of the Last Supper. Lope de Vega's autos ran a close second to Calderon's. He invented the comic style of theatre called *el gracioso*. This character was usually a servant, and caused hilarity so he was very popular with the audiences. He is called the *Father of the Spanish Theatre*.

Lope de Vega's dramaturgy focused on pleasing the common man by telling a good story. His last words to a friend were 'it is nobler to be good than to be great'. He is said to have written over 1,000 plays during his lifetime.

'A writer of the Golden Age had no other choice if he did not come from a noble family, but to enter religion, to devote himself to navigation or to be part of the

servitude of a nobleman as a secretary in most cases. Lope initially opted for the latter solution'. (Isasi Angulo A 1969:11).

Lope became a priest in 1914, but he did not enter the Church because of a vocation or with the firm intention of reforming his life, but rather to seek the moral support that his weak spirit always needed because of the temptations of the flesh, as he himself says, 'I am disposed to the priesthood because this sanctuary defends and guards me'. Apart from fulfilling his daily obligations of masses and prayers, Lope continued to live as before, tirelessly dedicated to the task of maintaining the supply of comedies to the corrales and dealing with the Duke of Sessa's correspondence'. (Marin D 2009:13).

'This comedy is not a mere dramatization of the neo-Platonist idea of love, as one might think in view of the exposition of such a doctrine and its illustration in the mental regeneration of the silly lady, but Lope, as usual, departs from the theory, oriented towards a pure and spiritual love, to follow his own experience of an integral love in which the spiritual enlightenment of the protagonist is accompanied by an erotic passion that is quite blind because the object so desired by her is, in reality, a cynical man more interested in the dowry than in her love. Here, as in many other works, Lope uses the Neoplatonist doctrine of spiritual love to dignify sensual love, not to replace it'. (Marin D 2009:40-41).

Olsen says about comedies, 'Although written by men, comedy adopts a female point of view.' (Olsen E 1978:226).

Isasi Angulo says, 'Zamora Vicente pointed out the fusion between Lope and the people, his public (for once etymology and the real meaning of the word coincide): I blame Lope for being the adequate representative of the community

to which he belongs . . . Rooted in Catholic orthodoxy and in fidelity to the king, Lope assimilates the heartbeat of his people and transforms it into a creature of art, giving it a gesture of extraordinary beauty, but without new or complicated points of view, but faithful to the multitude in which he finds support.' (Isasi Angulo 1969:30).

These different opinions expressed about Lope's *La Dama Boba* and his comedies, all contain elements of truth, but they do not detract from the popularity which is present even today in his work.

12.1 Spain and the Renaissance

The Spanish Renaissance is the expression used to designate the influence and development that took place in Spain, both the artistic and scientific movement which originated in Italy in the fifteenth century, and spread throughout the rest of Western Europe in the sixteenth century.

During the late Middle Ages a change of mentality had already taken place, which triumphed in the Italian Renaissance, in the 14th and 15th centuries, and arrived in Spain in the 16th. Its prominent features were: the aesthetic imitates the values of the classical world, characterized by the presence of motifs, themes and characters from classical mythology, which coexist with the Christian faith. Little by little a capitalist society is imposed, and in this sense money, and not birth privileges, would mark membership in social classes. The Renaissance having spread from Italy to Spain later reached its peak in Spain in the second half of the 16th and early 17th century, mainly in literature and art.

'The Renaissance by autonomy is the resurgence at the dawn of the Modern Age, of art and literature inspired and guided by Greek and Roman antiquity.

Italy led that revolution and from there it spread to the rest of Europe'. (Pedraza F 1980:13).

The appearance of the Renaissance was important for humanity because at that time people were forced to rethink, experiment and explore everything they already knew and perhaps wanted to know, and to look for new answers to questions that surrounded the world and mankind.

'The ruling classes of our Renaissance assumed much of the medieval heritage. It is a culture of synthesis. Without taking into account the various components that concur in it (medieval Christian tradition, Hebraic and Muslim tradition, influence of classical antiquity, Italian influence, etc.) its most original and valuable manifestations cannot be explained: the picaresque, the mystical, Herrerian architecture, Greco's painting, the formation of comedy, the new ballads ...; to which others no less valid must be added, such as the editions of the Bible (Complutense and Antwerp), Hispanic erasmism, Italian poetry.' (Pedraza F (1980:23).

In the 16th century, Spanish literature had a personalized development and the greatest successes were novels and dramas. Lope de Vega and Miguel de Cervantes are two famous representatives in these areas, classical authors, who became models to follow.

The Castilian bourgeoisie was weak as it emerged from the Middle Ages. The main source of wealth was agriculture and cattle raising, both in the hands of the aristocracy. Industry had a precarious existence in some cities. On the other hand, the gold and silver from the Indies created a vertiginous inflation

that made work even less attractive for the Spaniards of the time. This bourgeois failure was constantly reflected in literature, the picaresque, the lyrical asceticism and epicureanism that renounced action, the absence of the bourgeoisie and its ideals in comedy, etc.' (Pedraza F 1980:26-27).

12.2 England and the Renaissance

William Shakespeare's drama marks the high point of the English Renaissance. Literary works in the vernacular (rather than Latin), which came into being from an early date, such as *Beowulf*, the longest surviving poem in old English (Anglo-Saxon), composed somewhere in England between about AD521 and AD1026. Then Chaucer writes his *Canterbury Tale*, in 1389 and completes the fusion of Saxon-Norman into the English tongue. The French were among the first to spread their literary works in the vernacular language, (i.e.) *The Song of Roland* the most famous of the poems of chivalry in French about the end of the 11th Century. The *Cantar de Mio Cid*, an epic poem, which formed the beginning of Spanish literature was written in 1140 – 1207 in Castilian, not to mention *Dante's Divine Comedy* written later between 1304 and 1321 in Tuscan.

The role of women in the rise of vernacular language should also not be underestimated, as it was noble women who commissioned works to be written or translated into the vernacular language, thus preserving history. (McCash, 2008:55).

Spain had a similar national organization and national consciousness but lacked the cultivated urban patriciate of the Northern countries and was slow to feel the

stimulant of the Italian Renaissance. The Counter-Reformation dominated the intellectual activity of Spain through the second half of the 16th century.

This destructive struggle ended with the political domination of Italy by Spain; and with Spaniards came the Inquisition and the repressive discipline of the Counter-Reformation, which stifled the intellectual freedom that had been a vital part of the Renaissance culture.

On the other hand, the Spanish Kingdom provided some examples of powerful and exceptional women – the most famous Isabella. Her partnership with Fernando was one of equals. Beatriz Galindo born in Madrid was a Spanish physician and educator. She was a writer and a humanist, preceptor of Queen Isabella. Born in 1464 she was named *La Latina* for her skill in Latin. She took her degree in Latin and philosophy from the University of Salerno in Italy. The Italian Universities welcomed women students. She had five children and combined motherhood with teaching rhetoric, philosophy and medicine at Salamanca University. She founded the Hospital of the Holy Cross (*Santa Cruz*) in Madrid in 1506 which still exists. The district La Latina is named after her as she lived there.

13. *La Dama Boba* – What it reveals

La Dama Boba. In this play there is no articulate middleclass protagonist, as the *ancien régime* structure of the time describes peasants and nobles. Therefore, there is no opposition to aristocratic ethics.

Lope wrote in a time in which the Catholic theology was still the accepted one, and therefore its attitude to women had not changed. Protestant opinion is therefore absent in Lope's plays. Lope de Vega did not question many of the societal problems, which enlightened men of his time, and which in his position he might have done. Pleasing his public was uppermost, and that he did. To question attitudes and values would have decreased his popularity. Accordingly, he did not challenge his audiences to reflect on the ethical values of his time. He knew how to intuitively side-step the problems of his age, and was clearly conformed to his *ancien régime* society.

Although in the 16th Century humanist reformers were challenging the basic assumption of the 'natural' inferiority of women in intelligence and character, enlightened Spaniards in particular stiffened their attitudes towards learned women. Such an attitude indicates the perceived threat posed to gender norms by the spreading of literary culture to women. One example of this attitude in *La Dama Boba* is Laurencio's dismay, when Finea demonstrates her dramatic transformation.

In Lope de Vega money facilitates the exchange and reluctant acceptance on Laurencio's part. Which seems to suggest a reason for women's dissimulation of their knowledge. Nise precisely was unpopular with audiences because of her learning, and Finea became dangerous to Laurencio because of her display of knowledge. Portia, Shakespeare's heroine, did not need to dissimulate her learning as she was given full reign by her fictional mentor and creator. The chains of restriction had fallen off and there is an ethereal quality to his woman protagonist where all things are possible in the Shakespearean world. Most of

all liberty of action, except in choosing a spouse, due to parental restrictions. But Portia was able to wrest even this obstacle, to her advantage.

If money is involved in a transaction, it is a commercial transaction. Accordingly, if marriage becomes part of this commercial transaction and there is the mention of love it always seems forced or rather insincere.

Lope's views are reflected in the play, (i.e.) speaking through Otavio he refers to both Nise and Finea his daughters, as rather a burdensome responsibility, although he prefers his Finea *Boba* to his intelligent Nise. In addition, he speaks through Laurencio who is dismayed when Finea displays a sign of intelligence, and it would seem that he can no longer trust her preferring her to remain silent.

Intellectual acuity is not a virtue in women it would seem, it is openly uncomfortable and unexpected. One need only refer to *The Dama Boba*, where these women are perceived as a threat by some men who seem to be rather immature and impulsive and quite prepared to obtain a fortune by marriage.

13.1. The Plot of *La Dama Boba*

Liseo, a gentleman, and his lackey arrive at an Inn in Illescas and it would seem that Liseo wants to marry a pretty girl Finea who has a sizeable dowry, which many other prospective suitors covet. They meet a salesman on the way who knows Finea and her sister. He describes Nise as being much more discrete and knowledgeable than her sister Finea, who is attractive but rather stupid. But Nise's dowry is much smaller than that of her sister. There are also three more gentlemen who are interested in Nise, (i.e.) Duardo, Laurencio and Fenisio. Laurencio decides to abandon the idea of courting Nise for economic reasons. He declares his love to Finea, but he finds she is so stupid that he

decides to change back to Nise. Nise is not interested in any of these gentlemen.

Laurencio is alone with Nise, who is aware of his manoeuvres, and she reproaches him. Liseo challenges Laurencio to a duel after he sees him with Nise. The two of them arrive at a compromise and Liseo approves Laurencio's courtship of Finea. Laurencio, in turn, approves Liseo's courtship of Nise. But both Nise and Finea are now interested in Laurencio. Finea in the monologue below reveals her psychological change, a kind of awakening which she says is due to her love for Laurencio. Liseo has been abandoned and tries to court Finea. Finea then decides to return to her ignorant state to avoid his pretences. The two sisters confront one another in a jealousy scene. Otavio, the father cannot explain the change which has taken place in Finea. He preferred her ignorant and decides to prohibit the entry of Laurencio into the house on Nise's demand. Finea hides Laurencio in the loft and she joins him there. Meanwhile, Liseo asks Otavio for Finea's hand, but after a dialogue between Finea and Clara the maid, Nise gives in to his amorous advances, so he proposes to Nise. Otavio is very angry when he discovers Finea with Laurencio in the loft, but he ends up accepting both marriages.

13.2. Texts to be Analysed

Text (2) *La Dama Boba*. – Scene 1 – Act 3

(40) Forty lines of poetry in octosyllabic verse – a Soliloquy by Finea

Emotively focused on herself and her awakening.

Text (3) *La Dama Boba* –Scene 10 –Act 3

(8) Eight *speech acts* by Finea also in octosyllabic verse

(10) Ten *speech acts* by Laurencio

(2) Two *speech acts* between Pedro and Laurencio

A total of 20 *speech acts*.

13.2.1. *Second Corpus – Soliloquy -Scene 1 –Act 3*

Introduction.

Finea is alone and is reflecting on the change that has come over her and is trying to describe it in all its facets and how it has affected and changed her outlook, while giving Laurencio thanks for performing this miracle. This is a soliloquy – the speaker’s solitude spontaneously improvised and informative, and focused on herself. There is evidence of intertextuality between this soliloquy and the biblical references, allusions of light (*luz*), a new birth (*el nuevo ser*), darkness (*escuridad*), saintly and divine reason (*la razon divina y santa*), the dumb to speak (*hablar los mudos*), more understanding than my teachers, y (*los rudos sabios y discretas hacen*) etc.

Third Act, Scene I - In Otavio’s salón.

Finea Amor, divina invención

(Alone) de conservar la belleza

de nuestra naturaleza,

o accidente o elección!

Extraños efectos son

los que de tu ciencia nacen,

Pues las tinieblas deshacen,

Finea seems to be suggesting that she has had a revelation with reflections and effects similar to what has been described in these scriptures. 'Unto the upright there ariseth *light* in the darkness: he is gracious, and full of compassion and righteousness.' (Psalm 112:4).

'For God, who commanded the *light* to shine out of darkness, hath shined in our hearts, to give the *light of the knowledge of the glory of God* in the face of Jesus Christ.' (II Corinthians 4:6).

These are scriptural glimpses of what has supposedly happened to Finea, in other words she has seen the light and has acquired knowledge. She is having a revelation, or 'seeing the light' in other words. Perhaps Lope de Vega is using his background of priestly studies and scriptural knowledge, to describe these revelations, because after all, he had studied for the priesthood.

pues hacen hablar los mudos,

'And were beyond measure astonished, saying. He hath done all these things well: he maketh both the deaf to hear, and the *dumb to speak*'. (Mark 7:37).

pues los ingenios más rudos sabios y discretos
hacen.

'I have *more understanding than all my teachers*: for thy testimonies are my meditations.' (Psalm 119:99). There seems to be a relationship between these scriptures and Finea's gradual awakening process. Lope seems to be using scriptural references to closely describe this process.

No ha dos meses que vivía

a las bestias tan igual,

que aun el alma racional

parece que no tenía.

Con el animal sentía.

Y crecía con la planta;

La razón divina y santa

estaba eclipsada en mi,

hasta que en tus rayos vi,

A cuyo sol se levanta.

'For the Lord God is a *sun and shield*: the Lord will give grace and glory: no good thing will he withhold from them that walk uprightly.' (Psalm 84:11).

Tú desataste y rompiste

la escuridad de mi ingenio;

'And ye shall *know the truth and the truth shall make you free*'. (John 8:32).

'For thou will light my candle: the Lord my God will *enlighten my_darkness*.'

(Psalm 18:28). These scriptures seem to be adequate for this experience.

tú fuiste el divino genio

que me enseñaste, y me diste

la luz con que me pusiste

'The entrance of *thy words giveth light*: it giveth *understanding* to the simple.'

(Psalm119:130).

'For ye were sometimes darkness but now *are ye light* in the Lord; walk as *children of light*'. (Ephesians.5:8).

el nuevo ser en que estoy.

Mil gracias, amor, te doy

pues me enseñaste tan bien,

'Verily, verily, I say unto thee, Except a man *be born again*, he cannot see the kingdom of God.' (John 3:3).

'The fear of the Lord *is the beginning of wisdom* and the knowledge of the Holy one *is insight*'. (Proverbs 9:10).

que dicen cuantos me ven

que tan diferente soy.

A pura imaginación

de la fuerza de un deseo,

en los palacios me veo

de la divina razón

¡Tanto la contemplación

de un bien pudo levantarme!

‘And God gave Solomon *wisdom and understanding exceeding much*; and *largeness of heart* even as the sand that is on the seashore’. (IKings 4:29).

Ya puedes del grado honrarme,

dándome a Laurencio, amor,

con quien pudiste mejor,

enamorada, enseñarme.

Finea has learned so much and thinks she is now entitled to a university degree, *grado*, because of her newly acquired knowledge. This knowledge, she imagines has been given to her, as a result of her love for Laurencio. She would seem to be a new person, ‘born again’.

13.2.2. The Transforming Power of Love

Love seems to have transformed Finea. She has had a revelation or an awakening which has given her more understanding. ‘Wherefore he saith, Awake thou that sleepest, and arise from the dead, and *Christ shall give thee light.*’ (Ephesians 5:14).

She sees the light, but she does not realize where it has come from. There are vague biblical references to an awakening. She mistakenly gives all the credit to Laurencio for her revelation, there is nevertheless a background of religious

sentiment, in her soliloquy. This may be due to Lope's priestly training, but could suggest heretical leanings.

Whereas she only felt as an animal (without a soul), (*alma racional no tenía*), now she was capable of reason. Finea does not actually put these experiences down to a spiritual revelation, but these vague biblical references are woven into the fabric of her soliloquy. She congratulates Laurencio with "tú fuiste el divino genio", she calls him divine which is a sacred term, and credits him with all the praise that is normally directed to God, thus perhaps lowering God to profane sentiments.

On the other hand, idolization of a person other than God is an example of idolatry.

'Idolatry by tradition emphasizes the separate worlds of the two sexes, because it is a homage paid *en bloc* by the male to the female, thriving on the exaggeration and idealising of difference. Shakespeare's concern more than any of his fellow playwrights is to dissolve artificial distinctions between the sexes'. (Dusinberre (1975:153). Lope de Vega gives Finea this role in contrast, she is to praise the male. As Marin says, 'Here, as in many other works, Lope uses the neoplatonist doctrine of spiritual love to dignify sensual love, not to replace it'. (Marin D 2009:40-41).

Many of her deliberations are reflected in scripture, as I have demonstrated and seem to reveal an awakening and a renewing of the mind.

An emotive message is one the addresser focuses on him/or herself. It could also be called emotional language. The speaker expresses her feelings. (Jakobson R 1960:4)

Finea undergoes a great change from this soliloquy onwards, and her progress in the next Corpus is noticeable as well as surprising. She is poised, and sure of herself, and carries on an intelligible conversation with Laurencio, so much so, that he is taken off guard by the change in her.

14. Introduction to Corpus - Act 3 Scene 10

The next text chosen to explore is Act Three Scene Ten because of the interaction between Finea, *la boba*, who has recovered her senses, and her fiancé Laurencio who cannot hide his dismay and surprise at this event. He never desired a knowledgeable wife. In fact, he felt threatened by what Finea was telling him, because he knew Liseo also wanted to marry her because of her fortune, so he was also afraid of this rivalry. I am interested in this awakening, and the fact that she is confident that she can reverse this process at will, as well as her explanation with reference to women's abilities in general, with regard to deceit, into which she was led leaving her no option by Lope de Vega, in order to first of all redeem herself, and secondly to assuage Laurencio's fears.

Laurencio on hearing this becomes more dejected each moment, even though she praises him for opening her eyes. He sees her under a new guise and wonders whether he will be able to actually trust her now she has revealed her new 'ability'. Lope here skillfully helps Finea through dialogue to unravel this complicated process so that her explanation of the reason why she was able to '*fingir*', or pretend, and actually deceive, is convincing enough to convince

Laurencio. But he is still full of doubts. Far from admiring her newly found skill, he feels threatened and unable to deal with it.

There is also the problem of schemata with reference to Finea and Laurencio regarding his expectations of what is expected of a married woman. And her admitted prowess in changing from one state to another (i.e.) from *boba* to intelligent at will, is perhaps another cause of his unease. As he himself reveals, '*Necio, me tuve seguro*, (I was sure of her when she was silly). However, Finea may be able to wrest a little more freedom to speak in her marriage, as she is an heiress of a sizeable fortune.

14.1 Third Corpus *La Dama Boba* and Analysis. - Act 3 –Scene 10

- (8) Eight *Speech acts* by Finea also in octosyllabic verse.
- 10) Ten *Speech acts* by Laurencio.
- (2) Two *Speech Acts* between Pedro and Laurencio.

A total of 20 *Speech Acts*

Scene X Finea enters.

Speech Act 1 Finea

¡Clara, Laurencio, me dio

nuevas de tanta alegría!

Luego a mi padre dejé,

y aunque ella me lo callara,

yo tengo quien me avisara,
que es el alma, que te ve
por mil vidros y cristales,
por donde quiera que vas,
porque en mis ojos estás
con memorias inmortales.

Todo este grande lugar
tiene colgado de espejos
mi amor, juntos y parejos,
para poderte mirar.

Si vuelvo el rostro allí, veo
Tu imagen; si a estotra parte,
también; y ainsí viene a darte
nombre de sol mi deseo;
que en cuantos espejos mira
y fuentes de pura plata,
su bello rostro retrata
y su luz divina espira.

A Declaration of love. (Searle 1985:211) an expressive, (i.e.) expressing an emotional state in Searle's five categories of *speech acts*. Yo tengo – First person at the centre of emotional function. (Jakobson 1960:4). She is foregrounded. It is an emotive *speech act*, on what she feels about it.

Speech Act 2 Laurencio ¡Ay, Finea! ¡A Dios pluguiera

The illocutionary force of a plea. Pleading is a directive in Searle's *speech act* categories. (Searle 1985:198).

Que nunca tu entendimiento
llegara, como ha llegado,
a la mudanza que veo!
Necio, me tuve seguro,
y sospechoso discreto;
porque yo no te quería
para pedirte consejo.
¿Qué libro esperaba yo
de tus manos? ¿En qué pleito
habías jamás de hacerme
información en derecho?
Inocente te quería,

porque una mujer cordero
es tusón de su marido,
que puede traerla al pecho.
Todas sabeís lo que basta
para casada, a lo menos;

He wants Finea, like a lamb, a simile for *una mujer cordero*.

No hay mujer necia en el mundo
porque el no hablar no es defeto.
a Dios plugiera!

Another plea to God, which is a directive in Searle.

Hable la dama en la reja,
Escriba, diga concetos
en el coche, en el estrado,
de amor, de engaños, de celos;
pero la casada sepa
de su familia el gobierno;
porque el más discreto hablar
no es sancto como el silencio,

Mira el daño que me vino
de transformarse tu ingenio,
pues va a pedirte, ¡ay de mí!,
para su mujer, Liseo.

Ya deja a Nise, tu hermana.

El se casa. Yo soy muerto

Laurencio -

Nunca, plega a Dios, hablaras

A plea to God – a Dios plugiera! Another plea, a directive in (Searle 1985:198).
He is deploring the position he is in, which is an expressive (Searle 1985:211),
telling how the speaker feels about the situation.

Speech Act 3 Finea

¿De qué me culpas, Laurencio?

A pura imaginación
del alto merecimiento
de tus prendas, aprendi
el que tú dices que tengo.
Por hablarte supe hablar,
vencida de tus requiebros;

por leer en tus papeles,
libros difíciles leo;
para responderte escribo.
No he tenido otro maestro
que amor; amor me ha enseñado,
Tú eres la ciencia que aprendo,
¿De qué te quejas de mí?

She blames Laurencio for her awakening, *Despertar*- which is an expressive in (Searle 1985:211). This is an fta to Laurencio's positive face, by the act of giving him thanks for his generosity, (i.e.) a compliment, with the illocutionary force of a question. (Brown & Levinson 1987:78).

Speech Act 4 Laurencio De mi desdicha me quejo;

pero, pues ya sabes tanto,

dame, señora, un remedio.

A complaint –misfortune, is an expressive (i.e.) expressing an emotional state in (Searle 1985:211). A directive – is dame señora Un remedio.

Speech Act 5 Finea El remedio es fácil.

This is a representative (i.e) stating, with the illocutionary force of a Statement.

Speech Act 6 Laurencio ¿Cómo?

The perlocutionary sequel – a question – a directive (Searle 1985:198).

Speech Act 7 Finea Sí, porque mi rudo ingenio,

Que todos aborrecían,

Se ha transformado en

discreto,

Liseo me quiere bien,

Con volver a ser tan necio

Como primero le tuve,

Me aborrecerá Liseo.

A felicity condition (i.e.) the desired effect of the *speech act* will be successfully achieved as the contextual conditions are in place for this utterance to function adequately as a particular *speech act* (i.e.) appropriateness conditions, and the maxim of manner – avoid ambiguity. (Grice 1975:45).

Speech Act 8 Laurencio Pues, ¿sabrás fingirte boba?

The illocutionary force – a question, therefore a Directive in (Searle 1985:198).

Speech Act 9 Finea Si; que lo fui mucho tiempo,

Y el lugar donde se nace

Saben andarle los ciegos

Demás desto, las mujeres

Naturaleza tenemos

Tan pronto para fingir

O con amor o con miedo,

Que, antes de nacer, fingimos.

In using the co-operative principle (Grice 1975:45), she flouts all 4 maxims, relation (i.e.) be relevant, manner (i.e.) avoid ambiguity, quantity (i.e.) be as informative as is required, and quality (i.e.) do not say what you believe to be false. Finea blatantly violates all Grice's maxims in her effort to convince Laurencio.

Speech Act 10 Laurencio ¿Antes de nacer?

The illocutionary force is that of – a question –the perlocutionary sequel to *speech act 9*.

Speech Act 11 Finea Yo pienso,

Que en tu vida lo has oído,

Escucha

The first person is at the centre of the emotive function (Jakobson 1960:4).

The illocutionary force is that of a declaration – her opinion and a directive –
escucha.

Speech Act 12 Laurencio

Ya escucho atento

This is a declarative –a perlocutionary sequel to the directive in *speech act* 11.

Speech Act 13 Finea

Cuando estamos en el vientre

de nuestras madres hacemos

entender a nuestros padres,

para engañar sus deseos,

que somos hijos varones;

y así verás que, contentos,

acuden a sus antojos

con amores, con requiebros,

y esperando el mayorazgo

tras tantos regalos hechos,

sale una hembra que corta

la esperanza del suceso.

Según esto, si pensaron

Que era varón, y hembra

vieron,

Antes de nacer fingimos

She flouted all 4 of Grice's maxims once more, quantity, quality, relation and manner. Which she also did in *speech act* 9. (Culpeper et al, 1998:58) write, 'audiences calculate implicatures made by characters in a play in the same way they do with real people in real conversations. They note failures to fulfil maxims.' The inference here is she tries to deceive Laurencio with a pseudo scientific explanation, of her abilities as pertaining to all women, thus hoping to ease his evident distress at her prowess. She feels forced to use trickery in the process.

Speech Act 14 Laurencio

Es evidente argumento;

Pero yo veré si sabes

Hacer, Finea, tan presto

Mudanza de extremos tales.

The first person is at the centre of emotive function. (Jakobson 1960:4).

He needed a demonstration of her ability. So he asks to see it, which is a directive in (Searle 1985:198).

Speech Act 15 Finea

Paso, que viene Liseo.

This is another Directive (Searle 1985:198).

Speech Act 16 Laurencio

Allí me voy a esconder.

The perlocutionary effect in answer to the directive in *speech act 15* (i.e.) agreement. (Searle 1985:198).

Speech Act 17 Finea

Ve presto.

This is a directive, also in (Searle 1985:198).

Speech Act 18 Laurencio

Sigueme, Pedro.

This is another directive.

Speech Act 19 Pedro

En muchos peligros andas.

This is a perlocutionary sequel to *speech act 18*, a warning- a representative (i.e.) stating (Searle 1985:202).

Speech Act 20 Laurencio

Tal estoy, que no los siento.

This is an emotive an expressive. (Jakobson 1960:4). They express how the speaker feels about the situation.

(Escóndanse Laurencio y Pedro)

14.2. Contrastive Analysis of the Text

Forty lines of poetry in octosyllabic verse and 20 *Speech Acts* between Finea and Laurencio have been looked at separately using tools specified in the theoretical framework. The linguistic findings are related to social action, inferences in attitudes, relations of power and distance, negotiation of identity and issues of gender and context.

14.3. Pragmatic Analysis of the Text

The Pragmatic structure of the same text will be examined and this will give more insight into practical aspects of the discursual interaction. Pragmatics as already said is the study of meaning in interaction.

Character number in Soliloquy in Act 3 – Scene 1 - Finea

40 lines of poetry in octosyllabic verse.

Character number in Act 3 Scene Ten – 3, Finea, Laurencio and Pedro, Lackey to Laurencio.

Number of turns_– Finea 9, Laurencio 8, Pedro 1, Laurencio 2 (with Pedro).

There was nearly an equal number of turns between Finea and Laurencio, and he had two turns with his lackey Pedro, who had one with Laurencio.

Turn size – Finea has 3 long and 5 short turns, Laurencio 1 long and 7 short turns, Laurencio had 2 short turns with Pedro , Pedro had one short turn.

Words per turn

Utterance	Speech Act	Character	Nº Words	Response	Speech Act	Character	Nº Words
Response	S/A 1	Finea	107	Response	S/A 2	Laurencio	170

Response	S/A 3	Finea	63	Response	S/A 4	Laurencio	14
Response	S/A 5	Finea	4	Response	S/A 6	Laurencio	1
Response	S/A 7	“	30	Response	S/A 8	“	4
Response	S/A 9	“	37	Response	S/A 10	“	3
Response	S/A 11	“	10	Response	S/A 12	“	3
Response	S/A 13	“	65	Response	S/A 14	“	16
Response	S/A 15	“	4	Response	S/A 16	“	5
Response	S/A 17	“	2	Response	S/A 18	“	2
Response	S/A 19	Pedro	4	Response	S/A 20	“	6

The ratio of words per utterance is this:

F107 F63 F4 F30 F37 F10 F65 F3 F2 L2 L6

L170 L14 L1 L4 L3 L3 L16 L4 P4

Finea uttered a total of 323 words throughout this Text. Laurencio uttered 215.

In terms of power in the total number of words Finea demonstrated this throughout 9 *Speech Acts*, and Laurencio in 8 *Speech Acts*. There would therefore appear to be a slight discourse domination on the part of Finea.

Interruptions – Both Finea and Laurencio turn-take, so neither of them talk at the same time. Nor do they interrupt each other, but this is a feature of this discourse situation, - a dramatic text. Finea has 3 long turns and 7 short turns

and Laurencio has 1 long turn and 7 short turns. If this text were a natural spontaneous discursal situation one would expect interruptions or hesitations.

Topic Control – The topic takes place under the control of Finea.

Finea in her rapturous praise of Laurencio's ability to cause her to come to her senses, and her weaving of the story of how all women have this ability to deceive their parents, until their actual birth date, keeps Laurencio in dramatic suspense. Furthermore, her talent at being capable of reversing to her primitive state at will, dominates his attention and maintains his interest to the end. She manages to convince him with might I say this *yarn*. In her power role Finea had Laurencio enthralled but still doubtful.

Point of view and speech presentation – Finea's happiness at her new found liberty, 'por hablarte supe hablar', *speech act 3* and ¿'De qué te quejas de mi?' – *speech act 3*, contrasts with Laurencio's point of view, 'Inocente te queria,' in *speech act 2*, seemingly to mean that she has lost some desirable trait in his eyes, and also –'Necio, me tuve seguro', -- and he suggests that a dumb woman is preferable –'porque el no hablar no es defeto' – 'Necio, me tuve seguro, y sospechoso discreto; *speech act 2*.

Repetition - is to give emphasis. Laurencio's thoughts on Finea's new understanding. 'A Dios pluguiera que nunca tu entendimiento llegara' and ¡'Nunca, plega a Dios, hablaras!'—both in *speech act 2*, and Finea's happy exclamation – 'amor me ha enseñado' – in *speech act 3*. There is repetition on the love theme which is foregrounded on the part of Finea, as her recovery she thinks, is due to her love for Laurencio. Then Laurencio's dismay and his plea to God regarding it, he said he had never wanted it. He is completely unconcerned about Finea's feelings of satisfaction. He now considers her not

to be trusted. – in *speech act 2*. ‘Necio, me tuve seguro, y sospechoso discreto.’

Context –‘assumptions people bring along to situations because of their previous experience are called schemata. If the speaker’s schemata are highly similar to the hearer’s assumptions, they will find it easy to communicate and understand each other. If on the other hand speaker and hearer belong to different discourse communities and hold differing world views, they will nevertheless understand each other to the extent that they share at least some interpretative assumptions’. (Culpeper et al, 1998:4).

Laurencio and Finea were from the same discourse community, the difference being that Laurencio was poor and Finea was endowed with a fortune. But there was a difference in that she was a woman, regarded by him as *sospecho* (not to be trusted) now that she had regained her senses. He was a typical man of his time, who thought –‘el más discreto hablar no es sancto, (even the most discrete conversation is not beneficial) y ‘Todas sabeis lo que basta para casada a lo menos’, (And everyone knows what is expected of a married woman more or less) and (there is no woman who is ignorant in the world because not being able to speak is not a defect). ‘No hay mujer necia en el mundo porque el no hablar no es defeto’.

What he really wanted was a fortune and a dumb wife who kept silent and acted like a lamb – *una mujer cordero* – *speech act 2*, and whom he could control or manipulate at will. To keep house, no skill was needed according to Laurencio, but he was very mistaken. He was thinking that he may not be able to cope with Finea’s newly found intelligence, now, their world schemata was divergent. He was afraid he would lose her and her fortune, as she had become (*discreta*),

or to her senses, or she now had her eyes open to reality. He was not happy at this thought. and was not generous enough to share Finea's newly found happiness and intelligence. Finea was just happy, she had come out of darkness into the light and was able to reverse the process at will. She was in control for once and not only that, her imaginative processes had been successful in nearly convincing Laurencio that she could at will reverse the process.

14.4. Discussion of Results

Flouting Grice's maxims generates meaning, and the non-observance of a maxim encourages hearers to infer something about the reasons for this behaviour. In *speech act 7* Finea breaks the manner maxim – avoid ambiguity, avoid obscurity of expression, as she intends to pretend to reverse back to her role of stupidity to avoid Liseo's amorous advances.

In *speech acts 9* and *13* she breaks all four of Grice's maxims of quantity – Do not make your contribution more informative than is required, and quality – Do not say that for which you lack adequate evidence, and relation – be relevant, and manner – be brief, avoid ambiguity. She felt under obligation to give Laurencio assurance due to the unusual circumstances of the events and to allay his fears, so she really had no option.

Among many attempts at classifying *speech acts*, (Searle 1985:182) usefully distinguished the following, which can be seen to have direct relevance to discourse. Searle's five categories of *speech acts* are:

Representatives (i.e.) stating, truth claims; directives (i.e.) ordering, requesting, commands, questioning; commissives (i.e.) threats, oaths, promising;

expressives (i.e.) praising, blaming, expressing emotional state, congratulations, thanks, declarations, effecting a change in status Declaratives, (i.e.) proclaiming, announcing and declaring. These *Speech acts* can be seen as necessary preliminaries to physical performance. Accordingly, they can be effectively performed under felicity conditions.

There are 20 *speech acts* throughout the text and 19 of Searle's categories above have been used in the analysis.

Certain contextual conditions have to be in place for an utterance to function adequately as a particular *speech act*. These are sometimes called happiness or felicity conditions. When these are in place the desired effect of the *speech act* will be successfully achieved.

Finea was given a dowry by her uncle specifically because she was so ignorant that no one of her class would marry her. Yet her father preferred her to Nise because being discrete and knowledgeable he considered her pedantic, to him a considerable fault in a woman, albeit his daughter. Feasibly, intelligence in a woman was unexpected and considered a defect by the male gender, and by the audiences in general so it would be the cause of hilarity because it was so unusual and unexpected.

With regard to the 'poética culterana' view, Nise says,

Nise: there are two kinds of poetry in prose,

 la Poética y Historial. La Historia, lisa y leal,

 la Poética oscura.

Celia: Pues, ¿de cosas tan oscuras juzgan tantos?

Nise: No le pones, Celia pequeña objeción;

Pero así corre el engaño del mundo (Act 1 Scene III)

In other words it is the outward appearance or ornamentation which can be deceiving, similar to the casket incident, with Bassanio in *The Merchant of Venice*.

Bassanio in *The Merchant of Venice* has to choose between three caskets, one of gold, another of silver and finally the last of lead. Portia's picture is in one of them and he has only one choice.

Bassanio while looking at the three caskets muses, 'so may the outward shows be least themselves. The world is still deceived with ornament. In law, what plea so tainted and corrupt, but, being seasoned with a gracious voice, obscures the show of evil? In religion, what damned error, but some sober brow will bless it and approve it with a text, hiding the grossness with fair ornament?'

Needless to say, after all his musings Bassanio chose the lead, the correct one and so could aspire to Portia's hand.

Nise talks to Liseo about the irrational character of love:

El amor se ha detener

Adonde se puede hallar;

Que como no es elección

Sino sólo un accidente,
Tiénese donde se siente,
No donde fuera razón
El amor no es calidad,
Sino estrellas que concertan
Las voluntades que aciertan
A ser una voluntad (Act 3 Scene IV)

And Nise to her father Otavio:

¡Que se ha de tener amor
Por fuerza! ¡Notable agravio! (Act 3 Scene IV)

Nise gave her maid Celia advice on love:

Nise: Mucho la historia me admira.

Celia: Amores pienso que son,

fundados en el dinero.

Nise: Nunca fundó su valor

sobre dineros amor,

que busca el alma primero. (Act 2 Scene II)

Nise was worth more on the marriage market for her learning, but she had a smaller dowry, whereas Finea without learning needed more gold in her dowry

to compensate. There is a lot of love of money in both plays. Portia had both learning and money. Nise is not as popular as Portia in the play. She was a knowledgeable woman who for this very reason was used as a figure of derision as well as her sister the *Boba*, which must have delighted Lope de Vega and his audiences. She gave good advice to Celia about love and money though, advising her to look for the soul first, *el alma primero*.

Whereas Lope used Nise as a source of humorous contrast with her sister, and ironic asides to the audience, this was never the case in *The Merchant of Venice* with Portia. Lope's intelligent Nice caused this hilarity due to the fact that she being a woman, had a desire for learning and culture.

But on the other hand, she was more in demand in marriage circles than Finea at the beginning of the play, precisely because of her knowledge and she would not have been required to be a mute woman. The extra large dowry went to Finea, in order to compensate for her deficiencies.

Lope catered to the interests and beliefs of his time without exposing them publicly. As we have seen even her father preferred *La Boba* and he would have been displeased to know that she had suddenly come to her senses, just as disappointed as Laurencio.

Otavio says, 'si me casa agora (y no te espante esta opción, que alguno lo autoriza), de dos extremos: boba o bachillera, de la boba elección, sin duda hiciera'. (Act I Scene XIII). Otavio very clearly states his choice of a wife, and it is to be another *boba*.

Shakespeare does not follow this example with Portia. She was in charge, never ridiculed, but powerfully positive and sure of herself.

Does Lope suggest moderation is the answer? After all, Finea does come to her senses. He seems to suggest that love is the answer to enlightenment. But then that was the neoplatonic theory in society at the time, *el amor como luz del entendimiento*.

Roles of non-submission in *La Dama Boba*

1. Finea with Laurencio

Finea shows her craftiness and her power and non-submission to her father when she tells Laurencio not to obey his orders to leave the house.

Laurencio: Todo se ha hechado a perder;

Nise mi amor le ha contado.

¿Qué remedio puede haber,

Si a verte no puedo entrar?

Finea: No salir.

Laurencio: ¿Dónde he de estar?

Finea: ¿Yo no te sabré esconder?

Laurencio: ¿Dónde?

Finea: En casa hay un desván famoso para esconderte. (Act 3 Scene XV11)

Power and non-submission.

2. Nise with Liseo

Liseo changes his mind and decides to court Nise, and she reproves him for his behaviour.

Liseo: Quien pensaba.

Casarse con quien lo era,

De pensarlo ha dado causa,

Yo he mudado pensamiento,

Nise: ¡Qué necedad, que inconstancia,

Qué locura, error, traición.

A mi padre y a mi hermana!

¡Id en buena hora, Liseo! (Act 2 Scene XX11)

3. Finea with Laurencio.

She shows her confidence in her power-role and her ability to be astute with Liseo.

Finea: Liseo me quiere bien,

Con volver a ser tan necio

Como primero le tuve,

Me aborrecerá Liseo

Laurencio: Pues, ¿sabrás fingirte boba?

Finea: Si; que lo fui mucho tiempo, (Act 3 Scene X)

4. Nise with Laurencio.

Role of power and non-submission on the part of Nise with Laurencio who changes his mind about Finea and tries to court her and she reproves him.

Nise: ¡Desvia, fingido, fácil,
lisonjero, engañador,
loco, inconstante, mudable hombre
que en un mes de ausencia
el pensamiento mudaste (Act 2 Scene III)

7. Nise with her father Otavio.

Nise and her father in a power-role with craftiness to get Laurencio banned from the house and away from Finea.

Nise: pues tu honor no lo consiente
que Laurencio no entre aquí

Otavio: ¿Por qué?

Nise: porque él ha causado

Que ésta no se haya casado

Y que yo te enoje a tí

Otavio: Pues, ¡eso es muy fácil cosa! (Act 3 Scene XV)

She gets Laurencio banned from the house because she blames him for causing friction in the family. She wants to get him away from Finea as she is competing for his love.

Face-Saving. The definition of face-saving is something done to try to lessen embarrassment or to make one's self look better in a situation where a person is made to look or feel bad (i.e.) to preserve one's dignity, self-respect or good reputation or self esteem. (Brown & Levinson 1987:78).

1. Face-saving – Finea with Laurencio

Finea: ¿De qué me culpas, Laurencio?

No he tenido otro maestro

Tú eres la ciencia que aprendo (Act 3 Scene X)

Finea is giving him credit for her change in reason to boost his self esteem, as she sees he feels dismay at this revelation.

Face-saving – Antonio tries to lessen Bassanio's embarrassment.

2. Antonio with Bassanio over the ring incident.

Antonio: I'm the unhappy subject of these quarrels.

Portia: Sir grieve not you; you are welcome notwithstanding.

Bassanio: Portia, forgive me this enforced wrong. (Act 5 Scene I)

Antonio blames himself for advising Bassanio to give the ring to the lawyer who won his case as he himself did. The lawyer being Portia in disguise!

He tries to save Bassanio's face.

3. Portia with Bassanio.

Portia: Happiest of all is that her gentle spirit

Commits itself to yours to be directed,

As from her lord, her governor, her king.

Myself and what is mine to you and yours

Is now converted. But now I was the lord

of this fair mansion, master of my servants.

Queen o'er myself, and even now, but now,

This house, these servants and this same myself,

Are yours --- my lord's. I give them with this ring. (Act 3 Scene II)

Portia expresses her voluntary submission as an act of Face Saving towards Bassanio's self-esteem because she is aware that she is really above his means. Portia although she was owner of all, expresses her reciprocal obligation (i.e.) the puritan ethic of agreement for the good of both. Shakespeare introduces this puritan idea into this play based in Venice. But

Portia despite all of what she expresses is still free, and able to make her own decisions.

There is a striving for the attainment of sublimity (i.e.) harmonious happiness in both plays. But there are also many instances of fickle behaviour In the *Dama Boba*.

Feniso is surprised to see that Laurencio has changed his mind about Finea.

Money and Marriage.

Feniso: Pues ¿con Finea te casas?

Laurencio: Sí, Feniso

Finiso: ¿y Nise bella?

Laurencio: Troqué discreción por plata. (Act 2 Scene XX)

Money influences Laurencio's decisión with regard to Finea.

Money of Prime Importance.

Laurencio speaking to Pedro his servant.

Laurencio: Doyme a entender que, poniendo

En Finea mis cuidado

A cuarenta mil ducados

Las manos voy preveniendo

Desde hoy quiero enamorar a Finea (Act 1 Scene XIII)

Love of Money.

Shylock had a love of money which destroyed his relationship with his only daughter. When his daughter ran away with a Christian and with a share of his ducats he exclaimed:

My daughter! O my ducats! O my daughter!

Fled with a Christian!

O my Christian ducats!

Justice, the law my ducats and my daughter!

This was the Mercantile world of Renaissance Venice. His daughter seemed to equal his ducats in value and vice-versa. Dowries were large in Venice as a wedding present in 'the giving away of daughters,' which incidentally is still in vogue in our modern society. The will of the male still prevails to a certain extent. Portia was still bound by her father's will. But revenge became more important to Shylock than money. Portia offered Shylock three times the amount of the bond money to free Antonio from his death sentence.

Money is given too much important and its value is too highly esteemed. It is in loving money, that it becomes the root of all evil.

'For the love of money is the root of all evil, which while some coveted after, they have erred from the faith and pierced themselves through with many sorrows'. (1Timothy 6:10). As a commodity it has its usefulness, if it is used and distributed well. But love should not be applied to it, nor should it be

coveted, such as we observe in the *Merchant of Venice*, and *La Dama Boba*. If money is loved above everything else, that is when problems arise, which was Shylock's case.

There is something else to be remembered: 'For we brought nothing into this world, and it is certain we can carry nothing out'. (1 Timothy 6:7). Although there is also generosity in both plays.

Antonio was prepared to lose his life for his friend's happiness. Portia was prepared to pay Antonio's monetary debt to Shylock of up to three times the amount of the bond.

Bassanio needed to borrow 3,000 ducats from Antonio to enable him to court Portia. Antonio was more than willing to lend Bassanio this money but as his ships had not yet arrived to port he was forced to borrow the money from Shylock the Jewish money lender.

Generosity is also shown on the part of Finea who accepted Laurencio even though it was obvious that she knew he was more interested in her fortune.

Bassanio learns from Antonio about generosity. Antonio was dependant on divine providence for the success of his business ventures as he considered it was fraught with risk. Shakespeare seems to believe that liberality is a virtue. This has scriptural backing in the following: 'But the liberal deviseth liberal things, and by liberal things shall he stand'. (Isaiah 32:8).

There is another biblical reference to generosity: 'Every man accordingly as he purposeth in his heart, so let him give; not grudgingly, or of a necessity: for God loveth a cheerful giver'. (11 Corinthians 9:7).

There is a striving for the attainment of sublimity (i.e.) harmonious happiness in both plays. The flaw is that there is a parallel world where money is of prime importance.

Antonio says at the end of the play:

Antonio: Sweet lady, you have given me life and living

For here I read for certain that my

ships are safely come to road. (Act 5 Scene I)

It was only in nearly losing his life that he found it and more abundantly it seemed at Belmont.

This could have been the cause of Antonio's sorrow. He had to lose his treasure and nearly lose his life to find himself, and after doing so, he discovered that he still had the treasure. Only now, it was no longer an obstacle to his happiness, as after meeting Portia and the atmosphere at Belmont he then saw how to enjoy his wealth in the idyllic harmonious life in the Belmont style.

Leland Ryken said: 'Shakespeare shows a profound knowledge of the complete Bible in this play of the Merchant of Venice'. (Ryken L 2009:9).

The Geneva bible was published in 1557 so he probably had the use of it, and he also had a background of Protestantism. The reformed Church of England was also using scripture so he would be familiar with its contents. The contrast he gives between the law and grace and its implications causes reflection. He very carefully elaborates on these concepts during the trial and its outcome and

brings all to a successful and satisfactory conclusion. Lope de Vega's ideas agree with the conventions and customs of his time, and the religion being catholic where the reading of the scriptures privately by the public, was not encouraged. Marriage was considered the ideal way for women to reach real love and stability. Both Finea and her sister Nise used their intelligence to achieve their objectives, although it was difficult for women to be considered capable of making decisions about the suitability of their respective husbands. Finea accepts the fact that Laurencio marries her because of her dowry which had to be larger than her sister Nise's because she was considered more intelligent. This rather mercantile aspect related to marriages of convenience was part and parcel of the ancien régime existing at the time. Nise was forced to take second choice but seemed content with her fate.

As regarding Shylock, we can only hope that the (vail) will be taken away for him at the end of the play when he is forced to recant. This trial experience could open up his mind and the minds of everyone who were part of this trial demonstration, and perhaps even some of Antonio's friends may have learnt something from this experience.

14.5. Partial Conclusion

The effect of the mirrors and the reflections which heighten the effect of Finea's clairvoyance one might say almost dazzle her with their brightness! As there are so many mirrors –'todo este grande lugar tiene colgado de espejos'....one can easily see the number of reflections she is talking about and that Laurencio's reflection would be multiplied many times over. He seems almost an object of adoration and she appears to be mesmerised. Laurencio was sure

of her when she was *boba* (i.e.) “me tuve seguro ---y sospecho discreta”- he is now suspicious of her, in other words, she cannot be trusted. He is treading this new ground very carefully, as he now does not consider her innocent. It is as if her new found reason, or knowledge is somehow offensive, and tainted and was un contemplated by him. Her awakening is certainly not a desirable attribute in his eyes. He takes it for granted that everyone agrees with him, that married women are to be dull and dumb –‘todos sabéis lo que basta para casada, a lo menos; no hay mujer necia en el mundo, porque el no hablar no es defeto’. Now he considers she has gained a defect, as she has learnt to express herself and his self-esteem has been affected negatively – ‘Mira el daño que me vino de transformarse tu ingenio’. He is not pleased for Finea and her happiness at her change. Unfortunately it would seem that he thinks only about himself. ‘Yo soy muerto, Nunca plega a Dios, hablaras.’ The first person ‘yo’ is at the centre of his emotive exclamation. (Jakobson 1960:4). He never wanted her in any other way but stupid although Liseo would have preferred her to be other than *boba*. But she had now become a woman of action who had found a solution to the situation. She says, ‘Con ser tan necio, como primero le tuve, Me aborrecherà Liseo’. So, she thought she had the solution. She then speaks for all women, and capitalizes on what men thought of women at that time, and evidently what Lope supposedly thought. Women have to pretend or deceive, because they really have no freedom to express their opinions freely, even to their own husbands. They would probably not be listened to, so it is not surprising that Laurencio prefers her to remain *boba*. In *speech act* 13 Finea speaks on behalf of all women when trying to justify why she was able, to deceive Liseo, and everyone else for that matter, and as nobody could prove

otherwise, she subversively weaves an explanatory reason for her newly found prowess. Laurencio remained doubtful, and admits that he is not convinced she can do this. Finea enjoys her recently acquired confidence and is anxious to prove its success. She has captured all Laurencio's attention by the fairy-tale story she has woven, but I think he sees her in a new light which is positive for her but unfavourable from his point of view although perhaps her fortune will have a positive effect on their union. It is a failing that I see in this play that Finea is forced to explain and deceive her future husband that even before birth, women were put into a secondary category, not as desired as a male heir and the effects of this process would be life-long.

15. General Conclusion – Comparing the Two Plays

In this essay, Stylistics, Discourse and Pragmatic Analysis have been used to demonstrate that drama can be analysed for meaning and effects created through reader interaction with the words in the texts. The facts also that the findings show is that in both instances Shylock and Portia were equal conversational partners and so were Finea and Laurencio. The first mentioned situation was a conflictive one with both parties taking turns in the conversation, but no doubt due to her power role in the court situation, Portia maintained her power position. There seemed to be reciprocity of power even though the cooperative principle was inoperative on many occasions, until Portia's *speech act*

44, when Shylock saw that his ploy had failed him. That the law he was demanding seemed to have taken an unexpected turn, and not in his favour, as regarding the letter of the law. The letter of the law being expressly a pound of flesh. Directives were used throughout, 33 in 50 *speech acts*. Both Portia and Shylock made challenging moves which can be regarded as requests for action. There was three times the amount of money owing to Shylock offered to him but his hate drove him on to the end, which he said was due to his oath in heaven, which would allow him it seems to cause an innocent man to be slaughtered by his own hand. 'Thou shalt have justice more than thou desir,'st' Portia tells him, in *speech act 37*. There were face threatening acts by both discursal participants but Portia won this case by the strict application of the law. It could be that Shylock was led to reconsider his strict ideas about the law and was led to ponder the theory of mercy and grace and its useful inclusion to the law. Portia used all her powers of persuasion with Shylock by appealing to his humanity, but in his spiritual blindness he was unable to perceive it. His schemata was strictly opposed to New Testament Christianity as his people the Scribes and Pharisees had rejected the Messiah as an imposter, so he was therefore impervious to any such appeals.

Finea with her new found reason in Scene 10 was now a woman of action. She was able to explain her miraculous change from her *boba* state in discourse which convinces Laurencio, but he is waiting to see her prove her hypothesis. There is a difference between Finea's attitude in the Soliloquy and her discourse in Act 3 Scene 10 where she seems to have gained more confidence in her discourse with Laurencio, as she uses 17 *speech acts* to Laurencio's 16 so they would seem to be reciprocal in power and were equal conversational

partners. They both used 19 Directives in 20 *Speech Acts* and the co-operative principle was operative. Finea seemed to be in charge of turn-management throughout the 20 *speech acts* and her explanation of why all women are able to pretend to be what they are not, and do so from before birth is quite ingenious and serves her purpose. One must not forget that Lope de Vega gave her this text! She tries to allay his fears about Liseo, but she is now under suspicion, in other words, 'not to be trusted'. Her explanation of course does nothing to dispel his deception, but increases his suspicion. Love is the key that Lope uses to open up dark minds and is the great teacher according to what he suggests. And it is noticeable in her discourse that Finea has now gained in subtlety. Finally, I would say that the original hypothesis has been fulfilled by these analyses:

These women both in their different ways and in their different worlds were competent discursal participants. There was reciprocity of power in both cases. They both learned to control the situation they were involved in.

The author's views seem to reflect this, the role of Portia being a more powerful one than that of Finea. Although Finea considering her prior state perhaps demonstrates more reciprocity of power in a shorter time than Portia. Portia put herself immediately into a power role with her Court performance and her male guise. Shakespeare gave his Portia complete freedom as well as her male guise, so there was no gender prejudice directed towards her. Both Finea and Portia were helped along by their wealth as their future spouses were in need of financial assistance.

Shakespearean women were emancipated and he was ahead of his contemporaries in giving them freedom and self-sufficiency. Although

aristocratic women in England in the 16th and into the 17th century enjoyed an emancipation comparable to that of aristocrats in Renaissance Italy.

Finea on the other hand had to overcome Laurencio's prejudice about women in general. He was given the mentality of the times by Lope de Vega who gave him a gender bias possibly in order to gratify his audience. But in the end Finea overcame all the difficulties put in her way by the prejudice of the times and emerged triumphant. And this result was shown through her *speech acts* and discourse.

Finea's revelation of her new found happiness and reason was not admired but feared. 'Mira el daño que me vino de transformarse tu ingenio', says Laurencio.

Finea was not given the freedom that Portia had by her author Shakespeare. But then Lope reflects the mentality of his times and the *ancien régime* in Spain in which he was comfortable. He was content to please his public, and his plays were very popular. He did not ask many of the questions that a playwright like Shakespeare might have asked.

Venice as a Republic for nearly 800 years had enjoyed a position of superiority. Every citizen in Venice enjoyed a high standard of living.

The values of this calculating society are rather cynical, therefore the resulting changes in fiancés, because of this, tends to trivialize instead of ennobling a society. The hyperbolic exaggeration in Finea's poems which is almost idolatrous coupled with these same attitudes tends to give a frivolous picture of Finea's sentiments to a certain extent.

. She decides to deceive in order to become desirable again, or by lying about women in general, who are obliged to deceive even their parents in the womb.

This is not really a victory considering her suitor was looking to find himself a fortune at her expense. It is a rather cynical show of love on the part of them both. What are the inferences and schemata here? Perhaps, that it was a marriage of convenience for both and that it suited both of them in some way, and that they would try to make the best of the situation.

Even so, love seems to cause a harmonious ending and Finea continues to enjoy her newly found confidence, so perhaps all was not in vain. But one cannot help but suspect that taking all into account, there is a rather flimsy basis for a long lasting union and happy outcome in the future.

Whereas in Shakespeare's time there was a body of protestant opinion this was absent in Lope's play.

'Lope did not manage to ask himself many of the questions that might have disturbed the educated man of his time, and even if he had considered such an approach, the taste of the public -the supreme norm- would have forced him to renounce the role of critical judge of his society'. (Isasi Angulo A 1969:28).

Shakespeare ignores issues of gender in the *Merchant of Venice* and gives Portia her moment of glory in her capacity of a Venetian lawyer, who wins her case with honours. Could it be due to the influence of his Puritan beliefs and his evident knowledge of the difference between the law of the Old Testament and the salvation and grace of the New Testament? Puritans were known to actually read their bibles.

In *The Merchant of Venice* Bassanio learns from Antonio about generosity, in that he was willing to lay down his life for his friend, and Antonio learns about the law from Shylock and grace from Portia, and Shylock also hears about grace.

'However, Nise's rather scandalous behaviour in demonstrating her knowledge, coupled with her gesticulations, would be considered exaggerated. Although, she is consistent in her literary tastes with those in which Lope was very well ensconced. Nise is a little like his sardonic spokesperson, but with humour, in an affectionate way.' (Vicente A Z 1991:19).

Marriage is the ideal in both plays, and seems to be the only solution for a woman.

However, women do not need to speak, as nobody is interested in their opinions, as they would not contribute anything to a complicated situation, seemed to be the general view at the time.

16. Coriolanus - The Plot

Tate's adaptation referred to the title page of the version published in 1682 as the first record there was of stage production in any form. *The Ingratitude of a Commonwealth or The Fall of Coriolanus*, was as it was acted at the Theatre Royal. Shakespeare uses the principal apertations of Plutarch, patricians and plebs at loggerheads, at the beginning of the play. The patricians incited to harshness by Caius Marcius, and the plebs to violent action by the Tribunes. There were two economic crises in Rome. In the first, the people were oppressed by userers before the Volscian war and the capture of Corioli, in which Caius Marcius played a heroic part, and the second, was due to the famine afterwards. In Shakespeare both are combined and in operation when the play opens. The citizens were complaining of starvation, and of the exactions of userers; complaints which were unfortunately not dealt with effectively.

The upper class patricians controlled the Senate, the army, the legal system and the supply of grain. The lower classes are represented in the Senate by elected Tribunes. In the scenes at Rome in which citizens or plebeians play a prominent part, they are shown to be unreliable and disloyal and this causes Coriolanus's anger and his subsequent treatment of them. When in the ranks they usually fought well, with one exception, the position of the army which was beaten back to the trenches before Corioli.

The Senate wanted to name Coriolanus Consul for his bravery in the battle at Corioli, but the plebeians were against it as they considered his attitude towards them offensive. So, encouraged by the Tribunes, he was banished from Rome and was accused of being a traitor. The result of this banishment can be seen in Act 4 Sc.3.

A Roman meets a Volsce on the highway between Rome and Antium.

Says the Roman:

The main blaze of it is past, but a small thing would make it flame again: for the nobles receive so to heart the banishment of that worthy Coriolanus, that they are in a ripe aptness to take all the powers from the people and to pluck from them their tribunes for ever. This lies glowing. I can tell you and is almost mature for the breaking out. Coriolanus was banished from Rome. (Act 4 Scene 3, lines 18-25).

Coriolanus is called upon to act in fulfilment of a public duty and one that will inevitably involve him in corruption alien to him. Although it would seem he was aware of this when he told Volumnia, his mother, in Act 2 Scene 1: 'know good mother, I had rather be their servant in my way than sway with them in theirs'.

Rome's definition of Virtue was revealed in Act 2 Scene 2:

Now in those days valiantness was honoured in Rome
Above all other virtues which they call *virtus* by
The name of virtue itself as including in the general name
All other special virtues besides
so that *virtus* in the Latin was as much as valiantness.

In this passage from *Plutarch's life of Caius Martius Coriolanus*, what Shakespeare might have questioned is the linguistic irony of valiantness as the all-inclusive virtue. The Renaissance accepted this *virtus*, exercised in a spirit of self-sacrifice, as the essence of Roman nobility. As a moral absolute the virtue that Coriolanus represents, must not be questioned by the mutable and, in Roman terms, entirely 'unvirtuous' populace. But in this play he was questioned, and he was expected to show his 27 wounds to the public.

So, there is irony in regarding valiantness or bravery as an all inclusive virtue, as in this play it did not seem so. Coriolanus had to show his wounds, and to do so he had to appear before the plebeians naked. Not only that he had to talk about his exploits and convince people of his worthiness, and that would have been regarded by the mob as boasting. He may have then been accused of vainglory.

There is a rebellion of the masses which Marcius or Coriolanus outrightly condemns, while Menenius an old Roman Senator, and a virtuous Patrician lawyer of law and order, as well as an old friend of Coriolanus, prefers to placate. When their enemies, the Volscians invade Rome, Cominius – commander of the Roman army leads the defensive action, while Marcius goes

to the Volscian city of Corioli and defeats Aufidius and that part of the Volscian army there, almost single handed.

When Marcius returns to Rome, Cominius Consul and commander in chief of the army, gives him the honourable title of 'Coriolanus,' for his bravery in battle. Coriolanus' mother, Volumnia encourages him to run for the Senate and although he is reluctant at first, he succumbs to his mother's wishes and runs for office. With his reputation for bravery as a soldier, he wins the support of the Senate and plebeians alike.

But suddenly, in Act 3 Scene 1, Coriolanus finds himself unexpectedly opposed by the other Patricians. Unaccountably, they are willing to grant corn to the plebs and Tribunes with whom they will have to divide their power. Coriolanus accuses the plebeians of laziness, and says, 'even when the navel of the state was touch'd they would not thread the gates. This kind of service does not deserve corn gratis'.

Being an idealist for him honour was above power, which he saw as a corrupting influence. He rebukes Brutus and Sicinius the two members of the Tribunes in Act 3 Scene 1 with:

Your dishonor
Mangles true judgement, and bereaves the state
Of that integrity which should becom't
Not having the power to do the good it would
For thi'll which doth control't.

Public justice existed but the Tribunes were accused of pride of power, and wanted to retain it. (Act 2 Scene 1). Coriolanus accuses them of the same, and they were aware that if he became Consul, they would not be able to

manipulate the plebs, as he was aware that they 'mangled true judgement and bereaved the state of that integrity, which should becom't.' His desire for justice and integrity foreshadows Christian beliefs, but had it been sprinkled with mercy and grace as Portia says, in *The Merchant of Venice* he would have been an exemplary leader. But then a just leader demands the same from those under his leadership which is also a problem for those who do not sustain the same convictions.

The conviction that valour is the whole of virtue informs the logic by which Coriolanus accuses the populace of negligence.

Brutus and Sicinius, two members of the Roman Tribune oppose Coriolanus' rough speech and manners and organize another riot, which they had planned beforehand.

Act 2 Scene 1.

Sicinius: Nature teaches beasts to know their friends (speaking about the plebeians).

Menenius: Pray you who does the wolf love?

Sicinius: The lamb.

Menenius: Ay, to devour him, as the hungry plebeians would noble Martius.

Brutus: He's a lamb indeed, that baes like a bear.

This would seem to suggest that to them, his disposition was basically 'lamb-like,' and that he only roared like a bear, and therefore was harmless. And a little later on, after the battle at Corioli:

Sicinius: On the sudden I warrant him Consul.

Brutus: Then our office may during his power, go to sleep

Sicinius: He cannot temperately transport his honours from where he should begin and end, but will lose those he hath won.

Brutus: In that there is comfort.

Sicinius: Doubt not. The commoners, for whom we stand, but they upon their ancient malice, will forget with the least cause these, his new honours, which that he will give them make I as little question as he is proud to do't.

Coriolanus was incorruptible and was unprepared for the world of dialectic deceit, into which he was born, as he was without guile. But his mother Volumnia was capable of sustaining her patrician importance within the context of the plebeian Tribunes. She was able to navigate between these differing facets of power. With power should go mercy and justice.

In Act 3 Scene 1:

Menenius says of him:

His nature is too noble for the world:
He would not flatter Neptune for his trident,
Or Jove for's power to thunder. His heart's his mouth
What his breast forges, that his tongue must vent,
And, being angry, does forget that ever
He heard the name of death.

In Act 3 Scene 3:

Brutus of the Tribune says:

Being once chafed, he cannot be reigned again to temperance; then he speaks what's in his heart and that is there which looks with us to break his neck.

And in the same Act in Rome at the Forum we observe the planned conspiracy of the Tribunes.

The Forum: Enter Sicinius and Brutus.

Brutus: In this point charge him home, that he affects Tyrannical power. If he evades us there Enforce him with his envy to the people And that the spoil got in the Antiates Was ne'er distributed.

It is obvious that the Tribunes were working towards Coriolanus' banishment from Rome and were aware of his weakness, which was 'once chafed he cannot be reigned again to temperance', as Brutus of the Tribune said.

He is soon denounced for his harsh rebukes and banished from Rome in retaliation. Not surprisingly Coriolanus becomes as consumed by a passion of revenge as the Jew in *The Merchant of Venice* which reveals that such a passion for destruction was caused because there was no Christian ethos of good-will. It was his natural reaction to the disloyalty of the plebeians and the Tribunes. Rome was also a pagan country.

Coriolanus then decides to take revenge on his own people for their lack of loyalty. He joins forces with Rome's enemy, Aufidius. Cominius and Menenius attempt to persuade Coriolanus to stop his campaign against his own people, but it is not until his family meets with him and Volumnia appeals to his heart,

that he finally stops the attack, offering a reasonable peace treaty between the two countries, with no less honour to the Antiates than shame to the Romans.

So, Coriolanus returns to Aufidius in Act 5 Scene 6 with the news, thinking he would be happy with this decision of the peace treaty with a greeting of:

Hail, lords! I am returned your soldier;
No more infected with my country's love
Than when I parted hence, but still subsisting
Under your great command. You are to know
That prosperously I have attempted, and
With bloody passage led your wars even to
The gates of Rome. Our spoils we have brought
Home.
Doth more than counterpoise a full-third part
The charges of the action. We have made peace
With no less honour to the Antiates
Than shame to th' Romans; and we here deliver,
Subscribed by th' consuls and patricians,
Together with the seal o' th' senate, what
We have compounded on.

An example of the 'chafing' Brutus of the Tribune spoke about in Act 3 Scene 3 is seen here in Speech Act 48 and 49 as Coriolanus finishes this speech.

Aufidius Speech Act 48:

Read it not, noble lords,

But tell the traitor in the highest degree
He hath abused your powers.

Coriolanus Speech Act 49:

Traitor! How now!

Not only did Aufidius usurp the Lords' trust but he also uses two directives putting himself into a position of undeserved power. Aufidius calls Coriolanus a traitor, and further insults him by calling him 'thou a boy of tears'. The conspirators with Aufidius' approval and encouragement, draw their swords and kill Coriolanus. Obviously, he did not expect this outcome, it took him by surprise. He had come face to face with a traitor. A just man was cut down treacherously because he was incapable of discerning a traitor's heart and intentions. As Menenius says, 'His nature is too noble for the world, his heart's his mouth'. Perlocutionary acts – are 'what we bring about or achieve by saying something, such as convincing, persuading, deterring, and even say, surprising or misleading.' (Austin 1962:109).

16.1 *Coriolanus* – What it Reveals

Author - William Shakespeare's *Coriolanus*, a Tragedy, Act 5 Scenes 3 – 6. It was written in 1608 – a total of 71 Speech Acts will be examined.

Coriolanus is based on *Plutarch's Lives* translated by Thomas North from the French version by Jaques Amyot. Caius Martius Coriolanus was a Roman general who is said to have lived in the 5th century BC. He received the name

'Coriolanus' because of his valorous deeds in the Roman siege of the Volscian city of Corioli. This story is the basis for the tragedy of *Coriolanus*.

What is a tragedy? Aristotle gives some guidelines such as 'tragic characters should be consistent in their behaviour.' He mentions another important thing about tragic heroes and heroines that 'they must have a fatal flaw' a *hamartia*. This will cause them to fall from good to bad fortune. In part *Coriolanus* falls into this characterization of a tragic hero, although there are some discrepancies. He did not make good choices about his actions, as it will be seen, the Peace Treaty between Rome and the Volscians led to his death, although he was a warrior and he behaved as a virtuous warrior. His best qualities were his bravery in war, and his honesty in distributing 'the spoil got in the Antiates', Scene 3, Act 3. He was certainly consistent in his behaviour, and he was incapable of being deceitful. His fatal flaw was that he was unable to recognize inferences of deceit in those around him.

As a hero Coriolanus was considered incapable of a base action. He also had a high sense of honour and integrity, and was unconscious of fear.

Shakespeare's Marcius is not an ambitious man, he is a patrician and soldier who being very brave, one could say almost foolhardy at times, demands the same behaviour from his men. Volumnia says herself that action is eloquence; in Act 3 Scene 2. 'Action is eloquence, and the eyes of th'ignorant more learned than the ears---waving thy head, which often thus correcting thy stout heart,'

This statement could be disputed in this play, as the actions of Coriolanus in the wars were soon forgotten by the plebeians. Nobody could deny that he was a man of action. This would seem to suggest that words were relegated to second

place or order in this Roman society, where ears were not as proficient as the eyes. It was a visual society not given to reflection. Precisely Coriolanus was not considered a gifted orator, so his actions should have been sufficient to convince the populace of his worthiness to be Consul.

In Rome that kind of valour was most esteemed which displayed itself in military achievements; one evidence of which we find in the Latin word for virtue, which is properly equivalent to manly courage or bravery. Valor and virtue were the same thing, and were used as the common term for excellence.

Volumnia had a powerful influence on Coriolanus, Shakespeare giving her a larger role than she was given by Plutarch. He is a patrician as is his mother, and it is a prerogative that he does not disdain. We are told in Scene 1 that the valorous deeds for which Marcius (*Coriolanus*) is famous 'he performed partly to please his mother'.

According to Plutarch, as the Senate are debating a proposal to make a free grant of corn to the starving people, Marcius delivers a long speech in which, he accuses them of seditious designs. This is surprising in that he was supposed to have had no rhetorical ability! Sicinius and Brutus who are of the Tribune, flatter the plebs to gain power for themselves. Public justice is there to be wielded by unworthy hands, by the Tribune who are themselves accused of not only the pride of power, but of pride of office as well. Coriolanus is aware of this and rebukes them.

His logic is that valour is the whole of virtue, and he accuses the populace of negligence. Where there is no valour there is no right to eat, let alone to govern. His virtue demands satisfaction, almost perfection, in military idealistic terms.

Shakespeare throws into relief the various facets power can take on different people, and its effects on both male and female characters in his plays. He seems to be interested in its distribution, and manipulation both for good and evil, and the fragility of humanity with regard to its use, and their exposure to it. His characters manipulate, or succumb to its effects. Some mature in distributing wisely, others are destroyed by the authority invested in them. With power should go mercy and justice, the distribution of the same seems to fascinate him.

Coriolanus stands for the Consulship reluctantly. For him the form of election itself is quite embarrassing and indecorous, and he thinks for this it is rather dishonest. He is thrust into the role, but he does not want it, nor is he suited to it. For him it is a humiliating experience.

Coriolanus's refusal to show his wounds to the people in order to gain their sympathy, or empathy for the role, he thought should not have been necessary, as many a time he had returned from battle bleeding freely. He had no political aspirations, so therefore had no claim to the language of diplomacy, which his mother accuses him of. 'You are too absolute', she says.

Another reason for Coriolanus to doubt the decorum of his role is that it requires him to relate his deeds using discourse which would require him to boast about his exploits. Coriolanus was not a man of rhetoric in the true sense, but a man of action. He was not a story-teller. Why would the people respond to his language, but forget his virtuous and heroic actions?

The irony is that Coriolanus the Roman hero, adored by his mother, dies dishonourably out of Rome accused of being a traitor, as a direct result of Volumnia's persuasive influence in persuading him to desist in attacking Rome,

and to force him to be a Consul in Rome. But then perhaps her action could be considered as commendable as she acted as a peace maker, and an intercessor for Rome. Coriolanus on his mother's insistence was able to make an honourable peace treaty between Rome and Corioli. There is blindness on the part of Volumnia who does not really know the extent of her son's virtue and honour both in battle and outside in real life. 'You are too absolute', she tells him, Scene 3 Act 2. Which could mean just, or direct. She reproves him in Act 3 Scene 2 with; 'I would dissemble with my nature, where my fortunes and my friends at stake required, I should do so in honour.'

This is the tragedy, and perhaps the irony of this play as Marcius himself hated promise breakers. Both in this instance and also in the other, love for his mother outweighed the claim of honour which had been so dear to Coriolanus. She wants to see him Consul, but he has no desire. He wants to be his own man and says, in Act 2 Scene 1: 'know good mother, I had rather be their servant in my way than sway with them in theirs.'

Volumnia wrongly interprets this as pride, but it is integrity to himself 'mine own truth', he says. The drama of Coriolanus is built up around two crises that arise, from situations in which the hero finds himself, forced to choose between his duty as a man of honour, and his duty as a son. He knew he would lose his integrity as he told Brutus and his mother, and would have to sway with them which he was incapable of doing. Volumnia in her persuasive domination of Coriolanus, seemed to be using his prowess in battle to promote her desire to see him Consul, despite his reluctance. He knew he would be expected to compromise. She did not consider his interests or decisions, which reveals her very manipulative and rather insensitive character.

He is the only one who is not politically ambitious, and cannot dissimulate, as he finds out with surprise his mother can, and expects him to follow suit.

This play reveals the ambition of Volumnia and her satisfaction at achieving her wishes. Act 2 Scene 1:

I have lived to see inherited my very wishes and the
building of my fancy

There's one thing wanting, which, I doubt not but our Rome
will cast upon thee.

Volumnia wanted to see him Consul but he had no desire. She tried to be a peace-maker between Rome and Corioli by convincing her heroic son against his convictions, to make an honourable peace treaty, but not counting with the treachery of Aufidius the leader of the Volsces.

To a great extent Coriolanus was not able to negotiate his identity or freedom of action, with his mother Volumnia, as her wishes were uppermost. He was not as successful as Finea with Laurencio in this aspect.

So, unfortunately, the desired outcome was not to be, as in satisfying her desire of a Peace Treaty between Rome and the Volscians and thus avoiding warfare between these two nations, Coriolanus was treacherously led to his death.

16.2 First Text Analysis

Coriolanus – by William Shakespeare – Act 5 Scenes 3 – 6.

Speech Acts & Narrative

The tent of Coriolanus

(N)1

Coriolanus seated before it, in a chair of state with

Aufidius and others about him. (N)2

Coriolanus. We will before the walls of Rome to-morrow (S/A)1
Set down our host. My partner in this action,
You must report to th' Volscian lords how plainly
I have borne this business.

Speech Act 1: Coriolanus expresses a belief or truth claim called a representative (i.e.) a belief is expressed in Searle's *speech acts* (1976:10).

In using the modal verb 'must' Coriolanus puts himself in the position of a powerful discourse participant as the illocutionary act of commanding (i.e.), the directive, requires it. The illocutionary act of commanding has an appropriateness condition requiring that the speaker be in a position of authority (Searle 1985:201). But it depends on whether the command is taken up or rejected. Aufidius is required to defend Coriolanus' loyalty to the Volscian lords. This could have been regarded as an fta by Aufidius, threatening his negative face by restricting his personal freedom, as it is an act predicating a future act on Aufidius' part.

Aufidius. Only their ends (S/A)2
You have respected; stopped your ears against
The general suit of Rome; never admitted
A private whisper---no, not with such friends
That thought them sure of you.

Speech Act 2: Aufidius is in agreement, with this. This is a representative or truth claim on the part of Aufidius in Searle's Speech Acts. He agrees that Coriolanus has never waived in his decision to attack Rome in vengeance for his banishment.

Coriolanus. This last old man, (S/A)3
Whom with a cracked heart I have sent to Rome,
Loved me above the measure of a father,
Nay, godded me indeed. Their latest refuge
Was to send him; for whose old love I have-----
Though I showed sourly to him-----once more offered
The first conditions, which they did refuse
And cannot now accept; to grace him only
That though he could do more, a very little
I have yielded to. Fresh embassies and suits,
Nor from the state nor private friends, hereafter
Will I lend ear to.

Speech Act 3 Coriolanus uses 12 lines of speech, an Emotive message focused on himself, of how he stood fast, and about his long-time relationship with Menenius who pleaded with him not to attack Rome. He says: 'this last old man, whom with a cracked heart I have sent to Rome, loved me above the measure of a father.' He repeats that he has not yielded to his pleas to emphasize his loyalty and adds, 'a very little I have yielded to.' An emotive message could also

be called emotional language. The speaker speaks to express his feelings: (Jakobson 1960:4). He fails to fulfil the quantity maxim of (Grice's 1975:45) co-operative principle, which is, 'make your conversational contribution such as is required, at the stage at which it occurs.' With his repetition and emphasis Coriolanus fails to observe this maxim. The failure to observe a maxim is to say something indirectly. This is a way of generating meaning and the non-observance of a maxim, or flouting of a maxim encourages hearers and readers to infer something about the reason for this behaviour, which is at odds with the principle of co-operation. The reason for this may be revealed shortly. This is a very eloquent speech for Coriolanus who is supposed to lack eloquence and rhetoric ability.

Ext. Narrator Shouting heard (N)3

Coriolanus. Ha! What shout is this? (S/A)4
 Shall I be tempted to infringe my vow
 In the same time 'tis made? I will not.

Speech Act 4 Coriolanus asks a question, which is a directive in Searle's Speech categories. Then there is another directive in: 'Shall I be tempted to infringe my vow in the same time 'tis made?' Next, Coriolanus makes a promise which is a commissive in Searle's *speech act* categories. 'I will not'. Commissives commit the speaker to doing something in the future or to not doing it as in this case. He fits 3 moves into one opening move which indicates he has topic control. But these are also emotive messages focused on himself.

Int.Narrator 'Enter,' in mourning habits, Virgilia, Volumnia, Valeria, (N)4
young Marcius, with Attendants'

Coriolanus. My wife comes foremost: then the honoured mould (S/A)5
Wherein this trunk was framed, and in her hand
The grandchild to her blood. But out, affection!
All bond and privilege of nature, break!
Let it be virtuous to be obstinate.
What is that curtsy worth? or those dove's eyes,
Which can make gods forsworn? I melt, and am not
of stronger earth than others. My mother bows;
As if Olympus to a molehill should
In supplication nod: and my young boy
Hath an aspect of intercession which
Great Nature cries 'Deny not. Let the Volsces
 Plough Rome, and harrow Italy: I'll never
 Be such a gosling to obey instinct, but stand
 As if a man were author of himself
 And knew no other kin.

Speech Act 5 Coriolanus seems to have taken on the role of the internal narrator announcing the arrival of his family which is a declarative in Searle's speech Act Categories. Although these 16 lines of verse could also be regarded as an emotional soliloquy on his internal musings. 'My wife comes foremost: then the honoured mould, Wherein this trunk was framed, and in her hand The

grandchild to her blood. But out, affection!’ This is a self-directed command which reveals that his resolve is wavering. The same could be said about such utterances as: ‘But out affection! All bond and privilege of Nature break! Great Nature cries Deny not!’ He is overcome with strong emotions as he had not seen his family for a long time. This is an emotive message which the addresser, Coriolanus focuses on himself, which reflects his debility and wavering resolve. (Jakobson R 1960:4) There are implicatures here to infer his possible change of mind. Gricean implicatures can be seen as the basis in ordinary conversation. Readers and audience use their observation of conversational behaviour, to infer things people suggest, as opposed to what they say, these are called implicatures and are a way of generating meaning. Grice’s maxims of quantity (1975:45) are broken in this *speech act*, because quantity requires that you make your contribution as informative as is required for the current purpose of exchange. Do not make your contribution more informative than is required. Coriolanus also breaks the maxim of relation, which is to be relevant and also of manner which is to avoid obscurity of expression. Grice’s maxims are formulated only to apply to language used for the maximally and efficient exchange of information and they would have to be modified to apply to other situations. This was not a communicative speech act in the true sense as there was no addressee. But he made a promise to himself with, ‘I’ll never be such a gosling to obey instinct, but stand as if a man were author of himself” which as a promise is a commissive in Searle’s Speech Acts.

Virgilia. My Lord and husband! (S/A)6

Speech Act 6 Virgilia greets her husband, Coriolanus, which is a phatic function.

Coriolanus These eyes are not the same I wore in Rome. (S/A)7

Speech Act 7. This was Coriolanus' reply to her greeting. Here Coriolanus flouts Grice's co-operative principle and opts out of returning Virgilia's greeting by mentioning his eyes.

Flouting Grice's maxims generates meaning and the non-observance of a maxim encourages hearers to infer something about the reasons for this behaviour. Which is exactly why Virgilia is anxious to take the blame for this exploitation of the maxim as she thinks that the changes he mentions must be due to the change seen in them due to his long absence.

This is an fta to Virgilia's positive face or self image. A face threatening act challenges the face wants of a speaker, it includes disapproval, criticism etc. (Brown & Levinson 1987:78).

Coriolanus also fails to observe the maxim of relation, which is to be relevant, as well as the quantity maxim which says: 'make your contribution as informative as is required, for the current purposes of exchange.' This speech act could be regarded as non-felicitous. Felicity conditions must be in place for it to achieve its purpose, (i.e.) appropriateness conditions. For felicity conditions to exist, the speaker must utter words that are heard and understood by the hearer. If the speaker is unintelligible or is insincere, then the utterance is non-felicitous, unsuccessful in other words. The term felicity conditions refers to the conditions that must be satisfied for a speech act to achieve its purpose.

Virgilia. The sorrow that delivers us thus changed (S/A)8

Makes you think so.

The implicature here as far as Virgilia is concerned, is that she understands that he sees them so changed because of their sorrow, that he has difficulty in recognizing them. She takes it as an *face* (i.e.) criticism to her positive face. So she tries to save face with the excuse of their sorrow. This is done to try to lessen embarrassment or to make one's self look better in a situation where a person is made to look or feel bad (i.e.) to preserve one's dignity or self-esteem. According to Grice's co-operative principle, felicity conditions are criteria that must be satisfied for a *speech act* to achieve its purpose (i.e.) appropriateness conditions. The contextual conditions of the previous speech act were not adequate for this particular speech act to function adequately, so it was non-felicitous in outcome. This is clear, as Virgilia did not understand his message. Once again, the co-operative principle was not in operation, so Virgilia's utterance did not achieve its purpose. Grice points out a limitation on his maxims in that they are formulated only to apply to language used for the maximally and efficient exchange of information.

Int.Narrator	Coriolanus rising.	(N)5
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Coriolanus.	Like a dull actor now I have forgot my part and I am out, Even to a full disgrace.	(S/A)9
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Speech Act 9. This is an emotive message focused on himself according to (Jakobson R 1960: p4). The speaker speaks (i.e.) to express his feelings.

Int.Narrator.	He goes to her.	(N)6
Coriolanus.	Best of my flesh Forgive my tyranny; but do not say, For that, 'Forgive our Romans.' O, a kiss Long as my exile, sweet as my revenge! Now by the jealous queen of heaven, that kiss Hath virgined it e'er since. You gods! I prate, And the most noble mother of the world Leave unsaluted. Sink, my knee, i' th' earth;	(S/A)9

Speech Act 9. Coriolanus praises Virgilia, which is an expressive in Searle's *speech act* Categories, followed by two directives, 'Forgive my tyranny' which is a command in Searle's *speech act* Categories and adds, 'but do not say, For that, 'Forgive our Romans.' O, a kiss; another directive. Then Coriolanus kisses his wife without addressing her, and greets his mother in third person, which distances him from her in his discourse, 'And the most noble mother of the world Leave unsaluted. Sink, my knee, i' th' earth;' Taken as an apology this is an expressive in (Searle 1985:211). He continues with his emotive message focused on himself as a kind of soliloquy, and does not fulfill Grice's manner maxim, which is avoid obscurity of expression, be brief and orderly.

Int. Narrator.	He kneels	(N)7
Coriolanus.	Of thy deep duty more impression show	(S/A)9

Than that of common sons.

Speech Act 9. He supposedly greets his mother with these words, 'Of thy deep duty more impression show than that of common sons,' but they appear self-directed. If not, these are words of praise and as such are expressives in Searle's *speech acts*.

Volumnia.	O, stand up blest!	S/A)10
	Whilst with no softer cushion than the flint	
	I kneel before thee, and improperly	
	Show duty, as mistaken all this while	
	Between the child and parent.	

Speech Act 10. Volumnia commands him to stand up which is a directive in Searle's Speech Acts. 'O stand up blest!' Then Volumnia takes his place, kneeling on the stones in order to improperly show duty, 'Whilst with no softer cushion than the flint I kneel before thee, and improperly Show duty, as mistaken all this while between the child and parent'. There is a tinge of blame in the word *improperly*. In other words, the natural order should be that the child shows duty to the parent which is what Volumnia seems to be implying. This would be an expressive in Searle's *speech acts*. Expressives express how the speaker feels about the situation. Phatic communication is noticeably absent in these Speech Acts, especially with regard to Coriolanus' opening and closing utterances. Phatic function has its emphasis on establishing and maintaining contact (i.e.) greetings. It is in this sense a part of communication that is separate from the exchange of meaning.

Int. Narrator. She kneels. (N)8

Coriolanus. What's this? (S/A)11

 Your knees to me? To your corrected son?

Speech Act 11. Coriolanus uses three directives (i.e.) questions, which means he fits 3 moves into one opening move. He is a powerful discourse participant. 'What's this? Your knees to me? To your corrected son?' The illocutionary act of demanding has an appropriateness condition that the speaker be in a position of authority. (Searle 1985:201).

Int. Narrator. He raises her (N)9

Coriolanus. Then let the pebbles on the hungry beach (S/A)11)

 Flip the stars; then let the mutinous winds

 Strike the proud cedars 'gainst the fiery sun,

 Murd'ring impossibility, to make

 What cannot be, slight work.

Speech Act 11. After raising his mother he begins to talk in third person about inanimate objects, a discourse which serves to distance himself from his mother standing before him, such as, 'Then let the pebbles on the hungry beach Flip the stars; then let the mutinous winds Strike the proud cedars' etc. This is a soliloquy which is self-directed, and which is irrelevant to the actual situation and does not include his mother Volumnia. There is no phatic function with its emphasis on establishing and maintaining contact (i.e.) greetings. Coriolanus

here does not observe Grice's maximum of quantity (i.e.) make your contribution as informative as it is required for the current purposes of exchange, or the maximum of relation (i.e.) 'be relevant', nor of manner (i.e.) avoid ambiguity. Gricean implicatures can be seen as the basis in ordinary conversation. When one says what one means, the obliquity lies in interpersonal factors which are at odds with the principle of co-operation, factors of attitude, tension and conflict. When characters are at cross purposes their models are at variance. This variance is the basis of dramatic interest in conversational dialogues. There are interpersonal factors here which seem to be at odds with the principle of co-operation, which may soon become evident.

Volumnia.	Thou art my warrior;	(S/A) 12
	I help to frame thee. Do you know this lady?	

Speech 12. First of all Volumnia praises him which is an expressive, in Searle's Speech Acts then there is an emotive message, that she focuses on herself in talking about his birth. (Jakobson R 1960:4).

Volumnia also boasts about helping to frame him which is an assertive in Searle's Speech Acts. This could have resulted in an fta to his negative face predicating a future act on his part. She does not address him in third person, as he does, so her greeting is more familiar.

Finally, his mother introduces him to Valeria with a question which is a directive in Searle's Speech Act categories.

Coriolanus.	The noble sister of Publicola,	(S/A)13
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The moon of Rome, chaste as the icicle
 That's curdied by the frost from purest snow
 And hangs on Dian's temple-----dear Valeria!

Speech Act 13. Coriolanus opts out of greeting his mother, and compares Valeria to an icicle. He speaks in third person which creates distance between them and does not observe Grice's quantity maxim, make your contribution as informative as it is required for the current purposes of exchange. Valeria is backgrounded as a form of salience. Subordination is a syntactic form of salience, since the effect of making a clause subordinate is to background it saving the clause to the end. This reinforces the highlighting and final position with the highlighting of syntactic form. It is end weighted which causes it to have end focus to give it emphasis.

Int. Narrator	Showing young Marcius	(N)10
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Volumnia.	This is a poor epitome of yours, Which by th'interpretation of full time May show like all yourself.	(S/A)14
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Speech Act 14. Volumnia presents his son with the words above. There is irony in the words, *a poor epitome*, because her grandson in an earlier scene, and in a rage, tears a butterfly to pieces with his teeth and Volumnia remarks in delight 'that he is like her son, his father' in Act 1 Scene 3. So the implicature here is

Speech Act 18. Volumnia continues by saying, 'Even he, your wife, this lady, and myself are suitors to you.' This show of praise is an expressive in Searle's *speech act* categories and is taken on the part of Coriolanus as an fta, which threatens his negative face and his personal freedom. These acts could be predicating a future act on the part of the hearer such as requests, suggestions, and even threats, warnings etc. Coriolanus is well aware of what his mother is planning and his next *speech act* warns her about doing so.

Coriolanus. I beseech you, peace! (S/A)19
Or, if you'd ask, remember this before:
The things I have forsworn to grant may never
Be held by your denials. Do not bid me
Dismiss my soldiers, or capitulate
Again with Rome's mechanics. Tell me not
Wherein I seem unnatural; desire not
T'allay my rages and revenges with
Your colder reasons.

Speech Act 19. Coriolanus anticipates what is going to happen and his discourse reveals it. First of all, Coriolanus makes a plea which is a directive the same as requesting, then another directive, a command, (i.e.) with do not bid me, or capitulate, Tell me not, desire not, which are four directives in one speech act which causes him to be a very powerful discourse participant. Uttering a command is an act which threatens the interlocutor's face or self-image and puts him or her in the position of a powerful participant. But it

which should Make our eyes flow with joy,
hearts dance with comforts, Constrains them weep
and shake with fear and sorrow, Making the mother,
wife, and child, to see The son, the husband, and the
father, tearing His country's bowels out. And to poor
we Thine enmity's most capital: thou barr'st us
Our prayers to the gods, which is a comfort
That all but we enjoy. For how can we,
Alas, how can we for our country pray,
Whereto we are bound, together with thy victory,
Whereto we are bound? Alack, or we must lose
The country, our dear nurse, or else thy person,
Our comfort in the country. We must find
An evident calamity, though we had
Our wish, which side should win; for either thou
Must as a foreign recreant be led
With manacles through our streets, or else
Triumphantly tread on thy country's ruin,
And bear the palm for having bravely shed
Thy wife and children's blood. For myself, son,
I purpose not to wait on fortune till
These wars determine: if I can not persuade thee
Rather to show a noble grace to both parts
Than to seek the end of one, thou shalt no sooner
March to assault thy country than to tread----

Trust to't, thou shalt not---on thy mother's womb,
That brought thee to this world.

Speech Act 22. Volumnia blames Coriolanus for their state with the words, 'Should we be silent and not speak, our raiment and state of bodies would bewray what life we have led since thy exile. Think with thyself how more unfortunate than all living women are we come hither'. This is an expressive, (i.e.) blaming in Searle's *speech act* categories. She also questions his actions with, 'Alas, how can we for our country pray, whereto we are bound, together with thy victory, whereto we are bound? Alack, or must we lose the country, our dear nurse, or else thy person.' By using a directive (i.e.) question in Searle's *speech acts*, it would seem she knew she had to make a choice between her son and Rome.

Volumnia is pleading for her country which is a directive the same as a request. She uses 32 lines of verse, emotive messages focused on herself (Jakobson 1960:4), and expressives such as deploring an expressive, and begging which is a directive, in order to change her son's decision, to go battle against Rome, which naturally results in powerful emotional discourse. Finally, she ends her plea with a threat which is a commissive with, 'if I cannot persuade thee rather to show a noble grace to both parts than to seek the end of one, thou shalt no sooner march to assault thy country than to tread---trust to't thou shalt not--- on thy mother's womb, that brought thee to this world.' Speech acts can be further divided into self-directible and non-self directible. Self directible are such that the subject of the act (as in cases of self-pity and self-hatred, toward whom they are directed, may be identical with the subject of the act). (Reinach, 1913:18).

This last remark of Volumnia's would seem to be in the category of self-pity, which is directed towards herself.

Virgilia. Ay, and mine, (S/A)23
That brought you forth this boy, to keep your name
Living to time.

Speech Act 23. Virgilia agrees. It is a truth claim and thus a representative, in Searle's *speech acts*.

Boy. A'shall not tread on me; (S/A)24
I'll run away till I am bigger, but then I'll fight

Speech Act 24. Marcius, the son of Coriolanus invades his father's linguistic space with, 'A' shall not tread on me; I'll run away till I am bigger, but then I'll fight.' First of all he comes to a conclusion which is an assertive, then he makes a promise and a threat which are commissives. These three *speech acts* on the part of his son are very reminiscent of Coriolanus his father. Commissives commit the speaker to doing something in the future.

Coriolanus. Not of a woman's tenderness to be, (S/A)25
Requires nor child nor woman's face to see.
I have sat too long.

Speech Act 25. Coriolanus opts out of replying to his son Marcius, or to his wife Virgilia, or for that matter to his mother Volumnia. He focuses his speech act on

himself. To opt out of or to avoid a maxim or conversation in which he does not want to participate, is to fail to observe a maxim intentionally. This obliquity lies in interpersonal factors which are at odds with the principle of co-operation, factors of attitude, tension and conflict, which are present here as the characters are at cross purposes. 'Not of a woman's tenderness to be, Requires nor child nor woman's face to see. I have sat too long'. This is an emotive message that the addresser focuses on himself. It could also be called emotional language. The speaker is expressing his feelings. (Jakobson R, 1960: 4).

Int.Narrator.	Rising	(N)12
Volumnia.	<p>Nay, go not from us thus. (S/A)26</p> <p>If it were so that our request did tend To save the Romans, thereby to destroy The Volsces whom you serve, you might condemn us, As poisonous of your honour: no; our suit Is, that you reconcile them: while the Volsces May say 'This mercy we have showed,' the Romans This we received;' and each in either side Give the all-hail to thee and cry 'Be blest For making up this peace!' Thou know'st, great son, The end of war's uncertain; but this certain, That, if thou conquer Rome, the benefit Which thou shalt thereby reap is such a name Whose repetition will be dogged with curses;</p>	

But with his last attempt he wiped it out,
Destroyed his country, and his name remains
To th'ensuing age abhorred.' Speak to me, son:
Thou has affected the fine strains of honour,
To imitate the graces of the gods;
To tear with thunder the wide cheeks o' th' air,
And yet to charge thy sulphur with a bolt
That should but rive an oak. Why dost not speak?
Think'st thou it honourable for a noble man
Still to remember wrongs? Daughter, speak you:
He cares not for your weeping. Speak thou, boy:
Perhaps thy childishness will move him more
Than can our reasons. There's no man in the world
More bound to's mother, yet here he lets me prate
Like one l' th' stocks. Thou has never in thy life
Showed thy dear mother any courtesy,
When she, poor hen, fond of no second brood,
Has clucked thee to the wars, and safely home
Loaden with honour. Say my request's unjust,
And spurn me back; but if it be not so,
Thou art not honest, and the gods will plague thee,
That thou restrain'st from me the duty which
To a mother's part belongs. He turns away:
Down, ladies; let us shame him with our knees.
To his surname Coriolanus 'longs more pride

Than pity to our prayers. Down: an end;
This is the last: so we will home to Rome,
And die among our neighbours. Nay, behold's!
This boy, that cannot tell what he would have,
But kneels and holds up hands for fellowship,
Does reason our petition with more strength
Than thou hast to deny't. Come, let us go:
This fellow had a Volscian to his mother;
His wife is in Corioli, and his child
Like him by chance. Yet give us our dispatch.
I am hushed until our city be a-fire,

Speech Act 26. 'Nay, go not from us thus.' This is a command (i.e.) directive in Searle's *speech acts*. Therefore Volumnia's first *speech act* is one of power which is a key notion in the study of group relations in society. Volumnia's persuasive power will be revealed in the following speech acts, which are not based on implicit threat, although there is some of this, but rather on argument, or other forms of persuasion.

'If it were so that our request did tend to save the Romans, thereby to destroy The Volscies whom you serve, you might condemn us, As poisonous of your honour:' Volumnia uses the subjunctive to distance herself slightly from the centre of the discourse emotionally, or to put forward an argument, conjecture or possibility.

Many analysts including (Halliday 1999:3), have suggested that the language of dialogue involves in essence acts of exchange. 'This suggests that there is

normally a return from interactant B to interactant A in compensation for whatever A has supplied. In practice talk is far less reciprocal, so it might be better to say it involves transfer more often than exchange.' He indicates, 'that when individuals talk to each other, they are enacting exchanges, and these exchange phenomena can be thought of as either mental or physical, and the grammar of English reflects this. If the enacted exchange is chiefly mental, the conversation contribution amounts to a giving of information or a seeking of information. If the exchange is chiefly physical, the contribution amounts to giving or seeking services.' The exchange in this case would have been physical, a peace treaty between Rome and the Volscians. Volumnia wanted Coriolanus to show mercy by reconciling the two nations. This exchange would not be considered a dishonourable compromise but one whereby he would be blessed for making peace. Unfortunately she had no knowledge of the conspirators' plans in Rome and among the Volscians. Volumnia uses powerful argument here about the uncertainty of this war, but 22 verses below she boasts about how she clucked (i.e.) encouraged him to the wars and safely home, laden with honour. Pleading, commanding and requesting are all directives in Searle's speech acts. She continues, 'and his name remains to th'ensuing age abhorred.' This is an fta which threatens the hearer's positive face, or self-image (i.e.) disapproval, criticism, accusations which are expressions of violent emotions. According to (Brown & Levinson 1987:78) face-threatening acts may threaten either the speaker's face or the hearer's face, and they may threaten positive face or negative face. 'Speak to me, son:' This is a command a directive, and again 'Why dost not speak?' Which is another directive. 'Think'st thou it honourable for a noble man still to remember

wrongs?' 'Daughter, speak you: He cares not for your weeping', 'Speak thou, boy': Volumnia uses three more directives one is addressed to Coriolanus, another to her daughter-in-law Virgilia and another to her grandson. She is the most powerful discourse participant in this dialogue.

'There's no man in the world more bound to's mother, yet here he lets me prate Like one I' th' stocks. Thou has never in thy life showed thy dear mother any courtesy,' (Act 5 Scene 3). Here Grice's quality maxim is not observed, do not say what you believe to be false. Volumnia, first of all says there is no man more bound to his mother, then immediately says that he never in his life showed her any courtesy. 'When she, poor hen, fond of no second brood, has clucked thee to the wars, and safely home loaden with honour'. Here she boasts, which is an assertive in Searle's *speech acts*, about encouraging her son to go to war, which is true, but she could not possibly control his safe homecoming. 'When she poor hen' this could be pity, which is self directed (i.e.) self-pity, which means the subject of the act to whom it is directed is herself. (Reinach 1913:18).

In Act 2 Scene 1 she says to Menenius, 'O he is wounded, I thank the gods for't" on his return from a battle. To which Menenius replied, 'So do I, if it be not too much: brings a victory in his pocket? The wounds become him.' He usually came home full of wounds, about which she showed great joy. There is irony here, as it would seem that these victories in battle and the safe homecoming and the honours received were in great part due to herself and her protection. It would seem he has to thank her for that and has not personally merited anything.' 'Say my request's unjust, and spurn me back; but if it be not so, thou

I'll not to Rome, I'll back with you; and pray you
Stand to me in this cause. O mother! Wife!

Speech Act 29. Coriolanus says, 'I dare be sworn you were! And, sir, it is no little thing to make mine eyes to sweat compassion'. He mentions his eyes and the emotional effect of Volumnia's speech. It is an emotive message that he focuses on himself. The speaker once more speaks to express his feelings (Jakobson, 1960:4). 'But, good sir, What peace you'll make, advise me: for my part, I'll not to Rome, I'll back with you; and pray you; Stand to me in this cause'. Coriolanus uses two directives (i.e.) advise me and stand to me in this cause. So, he expects help and co-operation from Aufidius. This puts him in the position of a powerful discourse participant. Not only that, but he also tells Aufidius he is not going to Rome. This could also be an fta, threatening Aufidius's negative face predicting a future act on the part of the hearer, such as orders, requests and suggestions. But it depends on whether the commands are taken up, ignored or rejected. We will observe later that this is the case. 'O mother! Wife!' Coriolanus greets his mother and wife which is a phatic function. This phatic communication with his wife and his mother has not been in evidence up to now and his taciturn manner towards them could be considered an instrument of power. He could have used inexpressiveness, silence or parquedad to wield power over Volumnia and Virgilia. Sattel says silence could be considered an instrument of power that men use to wield over women. (Sattel:1983:119)

Int. narrator-

He speaks with them apart.

(N)15

Aufidius. I am glad thou hast set thy mercy and thy honour (S/A)30
At difference in thee. Out of that I'll work
Myself a former fortune.

Speech Act 30. Aufidius congratulates Coriolanus, an expressive, for putting mercy first before his honour. He makes a vow which is a commissive in Searle's Speech acts. It is doubtful whether Coriolanus heard this last part of the utterance. It was probably self-directed, an emotive message the addresser focuses on himself. He sees the opportunity he has been waiting for. Coriolanus is unaware of this, as in his confidence he does not suspect anyone of ulterior motives. He seems rather immature about the complexity of human relationships and is not given to deeply processing interior motives. He says what he thinks, and does what he says, and there is no deceit or guile in him. So, as he is incapable of imagining anything else than what he sees, so he is vulnerable.

Int. narrator. Coriolanus coming forward with Volumnia and (N)16
Virgilia.

Coriolanus. Ay, by and by; (S/A)31
But we will drink together; and you shall bear
A better witness back than words, which we
On like conditions will have counter-sealed.
Come, enter with us. Ladies, you deserve

To have a temple built you. All the swords
 In Italy, and her confederate arms,
 Could not have made this peace.

Speech Act 31. 'Ay, by and by; but we will drink together; and you shall bear a better witness back than words, which we on like conditions will have counter sealed'. Coriolanus makes two promises to his wife, mother and Aufidius which are commissives in Searle's *speech acts*. Then he invites them to go in with him, which is a directive. 'Come, enter with us'. Then he praises them which is an expressive. Ladies, you deserve to have a temple built you. All the swords In Italy, and her confederate arms, could not have made this peace'. He was now fully convinced that this was a good decision. This is a representative where a belief is expressed in Searle's *speech acts*.

Int. Narrator.	They enter the tent.	(N)17
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Ext. Narrator.	Rome. A street not far from the gate	(N)18
	Enter Menenius and Sicinius	

Menenius.	See you yond coign o' th' Capitol, yond cornerstone?	(S/A)32
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Speech Act 32. Menenius asks a question which is a directive.

Sicinius	Why, what of that?	(S/A)33
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Speech Act 33. Sicinius asks another question also a directive.

Menenius	If it be possible for you to displace it with your little finger, there is some hope the ladies of Rome, especially his mother, may prevail with him. But I say there is no hope in't: our throats are sentenced, and stay upon execution.	(S/A)34
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Speech Act 34. Menenius with this indirect statement bordering on a subjunctive phrase of negativity has no hope regarding the success of the ladies in persuading Coriolanus not to attack Rome. He finishes with an emotive message focused on themselves expressing his feelings that death is near (Jakobson 1960:4). He also deploras what he believes to be the outcome. An expressive in (Searle 1985:211).

Eight Speech Acts Omitted.

Ext. Narrator	Enter a messenger	(N)19
		(S/A)35
First Messenger	Sir, if you'd save your life, fly to your house: The plebeians have got your fellow-tribune, And hale him up and down; all swearing if The Roman ladies bring not comfort home, They'll give him death by inches.	

Speech Act 35. First Messenger 'Sir, if you'd save your life, fly to your house': This is a conditional warning and a directive. 'The plebeians have got your fellow-tribune, and hale him up and down; all swearing if The Roman ladies bring not comfort home They'll give him death by inches'. This is a conditional threat a commissive about a likely death.

Ext.Narrator. Enter another Messenger. (N)20

Sicinius What's the news? (S/A)36

Speech Act 36. Sicinius asks, 'What's the news'? Which is a directive being a question.

(S/A)37

Second Messenger. Good news, good news! The ladies have prevailed,
The Volscians are dislodged, and Marcius
gone. A merrier day did never yet greet Rome,
No, not th' expulsion of the Tarquins.

Speech Act 37. Second Messenger. 'Good news, good news! Phatic function (i.e.) greetings. 'The ladies have prevailed, The Volscians are dislodged, and Marcius gone'. Three truth claims or representatives where a belief is expressed.

Praise is an expressive which indicates how the speaker feels about the situation. 'A merrier day did never yet greet Rome, No, not th'expulsion of the Tarquins'.

Two speech acts omitted.

Menenius	This is good news.	(S/A)38
	I will go meet the ladies. This Volumnia Is worth of consuls, senators, patricians, A city full; of tribunes such as you, A sea and land full. You have prayed well today: This morning for ten thousand of your throats I'd not have given a doit.	

Speech Act 38. Menenius says, 'This is good news. I will go meet the ladies'. This is a representative, a truth claim, a belief is expressed in (Searle's *speech acts* 1976:10) 'This Volumnia is worth of consuls, senators, patricians, A city full; of tribunes such as you, A sea and land full'. He proclaims her worth which is a declarative. 'You have prayed well today: This morning for ten thousand of your throats I'd not have given a doit'. Congratulations, as they had prayed well which is an expressive about how the speaker feels about the situation.

Ext. Narrator	shouts, trumpets, etc heard louder	(N)21
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Menenius	Hark, how they joy!	(S/A)38
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Speech Act 38. Menenius says, 'Hark, how they joy!' Which is an expressive, about how the speaker feels about the situation.

Speech Act 41. First Senator, Announces Volumnia's arrival, which is a declarative. 'Call all your tribes together, praise the gods, and make triumphant fires; strew flowers before them. Unshout the noise that banished Marcius, Repeal him with the welcome of his mother; Cry Welcome, ladies, welcome!' There are seven directives (commands) in this Speech act. Call, Praise, Make, Strew, Unshout, Repeal him, and Cry. It will be seen that Coriolanus' banishment has been repealed and as far as the Romans are concerned, he can return to Rome.

All. Welcome, ladies, Welcome! (S/A)42

Speech Act 42. All 'Welcome, ladies, Welcome!' This is an expressive in Searle's *speech acts*.

Ext. Narrator. Corioli. A public place (N)23
Enter Tullus Aufidius with Attendants

Aufidius. Go Tell the lords o' th' city I am here: (S/A)43
Deliver them this paper: having read it,
Bid them repair to th' market-place, where I,
Even in theirs and in the commons' ears,
Will vouch the truth of it. Him I accuse
The city ports by this hath entered, and
Intends t'appear before the people, hoping
To purge himself with words. Dispatch.

Speech Act 43. Aufidius 'Go tell the lords o' th' city I am here: Deliver them this paper: having read it, Bid them repair to th' market-place, where I, Even in theirs and in the commons' ears', three directives (i.e.) go, deliver, bid which are commands. Then a promise which is a commissive. 'Will vouch the truth of it'. He pronounces Coriolanus guilty which is declarative. 'Him I accuse the city ports by this hath entered, and Intends t' appear before the people, hoping to purge himself with words.' Finally, a directive or command, 'Dispatch'. It becomes evident that Aufidius is hatching a plan to trap Coriolanus. He never had any intention of implementing a Peace Treaty. In Speech Act 30 he says, 'out of that I'll work myself a former fortune.'

Int. Narrator.	Attendants go	(N)24
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Ext. Narrator.	Enter three or four Conspirators of Aufidius' faction'	(N)25
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Aufidius.	Most welcome!	(S/A)44
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Speech Act 44. Aufidius. 'Most welcome'! An expressive welcoming the conspirators.

First conspirator.	How is it with our general?	(S/A)45
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Speech Act 45. First conspirator. 'How is it with our general?' A directive (i.e.) a question.

Aufidius. Even so (S/A)46
As with a man by his own alms empoisoned,
And with his charity slain.

Speech Act 46. Aufidius. This is an emotive message focused on himself. (Jakobson:1960:4). There may also be pity directed towards himself, (self-pity) in this *speech act* (Reinach:1913:18).

Int. Narrator. 'Enter Coriolanus, marching with drum and (N)26
colours; the commoners being with him.

Coriolanus. Hail, lords! I am returned your soldier; (S/A)47
No more infected with my country's love
Than when I parted hence, but still subsisting
Under your great command. You are to know
That prosperously I have attempted, and
With bloody passage led your wars even to
The gates of Rome. Our spoils we have brought
home doth more than counterpoise a full third part
The charges of the action. We have made peace
With no less honour to the Antiates
Than shame to th' Romans; and we here deliver,
Subscribed by th' consuls and patricians,
Together with the seal o' th' senate, what
We have compounded on.

Speech Act 47. Coriolanus. 'Hail, lords!' Phatic function of a greeting. He declares his loyalty towards Aufidius with 'your soldier, still under your great command', which is a declarative. Then he boasts, an assertive, about his success in leading the war to Rome. 'You are to know that prosperously I have attempted, and with bloody passage led your wars even to The gates of Rome'. This is a truth claim or a representative in Searle's *speech acts*. 'Our spoils we have brought home doth more than counterpoise a full third part the charges of the action.' Coriolanus has shown that he is very trustworthy and honest in these dealings, and that he is guileless. He adds there is a profit which will cover a third of the war action. 'We have made peace with no less honour to the Antiates than shame to th' Romans; and we here deliver, subscribed by th' consuls and patricians, together with the seal o' th' senate, what we have compounded on'. Three truth claims or representatives where a belief is expressed, and which commit the speaker to something being the case. Coriolanus expected to be congratulated for his action, as no one had to suffer humiliation, this was in his eyes a victory. It also had the seal of the senate. Congratulations should have been in order.

Appropriateness conditions are conditions on which the felicity or success of a *speech act* depends, which users of language presume to be in force in their verbal dealings with each other. The desired effect of this *speech act* was not successful as the contextual conditions were not in place for this utterance to function adequately. Gricean implicatures can be seen as the basis in ordinary conversation. When one says what one means, the obliquity lies in interpersonal factors which are at odds with the principle of co-operation, factors

Speech Act 51. Coriolanus. 'Marcius'! Although this is in the form of an exclamation it is really a question, therefore a directive. This is another fta to Coriolanus' positive face (i.e.) contradictions. Coriolanus was given this name precisely for winning the battle at Corioli in honour of his bravery, and Aufidius has removed it as an act of further humiliation.

Aufidius. Ay, Marcius, Caius Marcius! Dost thou think (S/A)52
I'll grace thee with that robbery, thy stol'n name
Coriolanus, in Corioli?
You lords and heads o' th' state, perfidiously
He has betrayed your business and given up,
I say 'your city', to his wife and mother;
Breaking his oath and resolution, like
A twist of rotten silk; never admitting
Counsel o' th' war; but at his nurse's tears
He whined and roared away your victory;
That pages blushed at him and men of heart
Looked wond'ring each at other.

Speech Act 52. Aufidius. 'Ay, Marcius, Caius Marcius!' The fta is repeated twice as a process of humiliation followed by a directive (i.e.) question and another fta an accusation of stealing his name, Coriolanus. Grice's maxim of quality here was not observed, which is, do not say what you believe to be false. 'Dost thou think I'll grace thee with that robbery, thy stol'n name Coriolanus, in Corioli?' Aufidius continues with his ftas threatening the hearer's self-image which include expressions negatively evaluating the hearers positive

he can cause Coriolanus to become angry especially when he lies, he therefore continues with his insults.

Coriolanus. Ha! (S/A)55

Speech Act 55. Coriolanus. 'Ha!' Phatic function, which is in this sense a part of communication that is separate from the exchange of meaning.

Aufidius. No more (S/A)56

Speech Act 56. Aufidius 'No more'. The closing phase of phatic function. There are usually points of social insecurity, in both opening and closing phases of phatic function.

Coriolanus. Measureless liar, thou hast made my heart (S/A)57
Too great for what contains it. 'Boy!' O slave!
Pardon me, lords, 'tis the first time that ever
I was forced to scold. Your judgements, my grave
lords,
Must give this cur the lie: and his own notion----
Who wears my stripes impressed upon him; that
Must bear my beating to his grave----shall join
To thrust the lie unto him.

Speech Act 57. Coriolanus. 'Measureless liar, thou hast made my heart Too great for what contains it. 'Boy!' O slave!' These are ftas threatening Aufidius's

positive face, the accusation of him being a liar, and the expression of violent emotions in calling him boy and slave. Then he apologises, with an expressive to the lords, 'Pardon me, lords, 'tis the first time that ever I was forced to scold'. He asks for their help in judging the truth claim, which is a directive. 'Your judgements, my grave lords, Must give this cur the lie: and his own notion---- Who wears my stripes impressed upon him; that must bear my beating to his grave----shall join To thrust the lie unto him'. This is a representative or truth claim as Coriolanus had fought Aufidius in the past and wounded him in battle, in Corioli.

First Lord. Peace, both and hear me speak. (S/A)58

Speech Act 58. First Lord 'Peace, both and hear me speak'. A command and a directive. But this command was not taken up by Coriolanus. The felicity conditions were not in place for the *speech act* to achieve its purpose. Coriolanus flouted this command because he was offended at the criticism and lies. The ftas had achieved what Aufidius wanted.

Coriolanus. Cut me to pieces, Volsces; men and lads (S/A)59
Stain all your edges on me. 'Boy'! False hound!
If you writ your annals true, 'tis there,
That, like an eagle in a dove-cote, I
Fluttered your Volscians in Corioli.
Alone I did it. 'Boy!

Speech Act 59. Coriolanus says, 'Cut me to pieces, Volsces; men and lads stain all your edges on me'. There are two commands or directives towards the

Volsces. Then Coriolanus boasts, (i.e.) an assertive about how he defeated the Volscians almost single-handed in battle. He uses belittling expressions such as 'Boy! False hound! If you writ your annals true, 'tis there, That, like an Eagle in a dove-cote, I fluttered your Volscians in Corioli. Alone I did it. Boy!' Coriolanus boasts about his exploits which are assertives in (Searle 1985:182). Coriolanus ignores the command of the First Lord, as he opts out. The felicity conditions were not in place for his co-operation in this *speech act*.

Aufidius.	Why, noble lords,	(S/A)60
	Will you be put in mind of his blind fortune,	
	Which was your shame, by this unholy braggart,	
	Fore your own eyes and ears?	

Speech Act 60. Aufidius. 'Why, noble lords, Will you be put in mind of his blind fortune, Which was your shame, by this unholy braggart, Fore your own eyes and ears?' He asks the lords a question which is a directive, reminding them of Coriolanus's fortune in battle and of their shame when they were overcome at Corioli. He thus tries to sway the lords to condemn Coriolanus, by emphasizing the fact of their shame at the hands of Coriolanus in battles of the past. Aufidius ignores Coriolanus and tries to sow discord.

The Conspirators.	Let him die for't.	(S/A)61
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Speech Act 61. The Conspirators. 'Let him die for't'. They pronounce him

16.2.1 First Analysis – Contrastive

Coriolanus was written in 1608 and is based on *Plutarch's Lives* translated from the French version by Jacques Amyot. Caius Martius Coriolanus was a Roman general who is said to have lived in the fifth century BC.

A contrastive analysis of the texts has been done with the tools specified in the theoretical framework. The linguistic findings will be related to social action (i.e.) inferences in attitudes, relations of power and distance, negotiation of identity and persuasive power.

Act 5 Scenes 3 - 6

- (10) Ten Speech Acts between Coriolanus and Aufidius will be looked at using tools specified in the theoretical framework.
- (9) Speech Acts between Aufidius and Coriolanus.
- (7) Speech Acts between Coriolanus and Volumnia.
- (7) Speech Acts between Volumnia and Coriolanus.
- (3) Speech Acts between Virgilia and Coriolanus.
- (1) Speech Acts between Coriolanus and Virgilia
- (1) Speech Acts between Coriolanus and young Marcius, his son.
- (1) Speech Act between young Marcius and Coriolanus.
- (1) Speech Act between Sicinius and Menenius
- (2) Speech Act between Sicinius and Second Messenger
- (2) Speech Acts between Second Messenger and Sicinius

- (2) Speech Act between Menenius and Sicinius
- (1) Speech Act between Menenius and Second Messenger
- (1) Speech Act between First Messenger and Menenius
- (1) Speech Act from the People to the Ladies
- (1) Speech Act between Aufidius and Conspirators
- (1) Speech Act from Aufidius to the Attendants
- (1) Speech Act between the First Conspirator and Aufidius
- (2) Speech Acts between Aufidius and Noble Lords
- (1) Speech Act between the First Lord and all the People
- (2) Speech Acts between the Conspirators and the People
- (1) Speech Act between the Second Lord to all the People
- (2) Speech Acts between the Second Lord and Aufidius
- (1) Speech Act between Third Lord and the Conspirators.
- (1) Speech Act of the People to the people
- (2) Speech Acts between First Lord, Aufidius and Coriolanus
- (2) Speech Acts between the Lords and the People
- (2) Speech Act between Aufidius and Lords
- (2) Speech Acts between First Lord and Aufidius
- (1) Speech Act between Third Lord and the People

A Total of 71 Speech Acts

16.2.2. Second Analysis – Discourse Pragmatic Structure

The Pragmatic structure of the texts in these speech acts is examined and this will give more insight into practical aspects of the discourse interaction.

Pragmatics is the study of meaning in interaction.

Character number – There is Coriolanus the hero, his mother Volumnia, his wife Virgilia and his son Marcius -4

There is Menenius, a patrician and Senator, who had been like a father to Coriolanus, and Aufidius a Volscian and previous enemy of Coriolanus, and Sicinius who is a member of the Tribune --3.

Other characters are First, Second and Third Lords.

Senator, Attendants, Conspirators, Plebeians, First Messenger, and Second Messenger.

Number of Turns – There are 7 turns by Coriolanus and Volumnia. Coriolanus had 10 turns with Aufidius, the traitor. Aufidius had 9 turns with Coriolanus. Virgilia had 3 turns with Coriolanus. Menenius had 2 turns with Sicinius.

Turn size – Volumnia in her first Speech Act made an utterance of 263 words (S/A22). Her second Speech Act contained 437 words and (S/A 26) and was responsible for her success in negotiating the proposed Peace Treaty between the Volscians and Rome.

Coriolanus' longest utterance was 105 in Speech Act 47 where he expected to be congratulated by Aufidius for arranging a dignified Peace Treaty between Rome and the Volscians, and the next was 94 words in Speech Act 27 after Volumnia's long plea for Rome. But in Speech Act 5 Coriolanus uses 123 words mostly focused on himself of emotional poetic content and again in Speech Act 9 where he uses 101 words of varying emotional content mainly self-directed.

Aufidius' traitorous speech in reply was 95 words long, Speech Act 52.

Virgilia's longest utterance was 16 words long, Speech Act 23.

Marcus' was 17 words in Speech Act 24.

Menenius' longest utterance was 55 words Speech Act 38.

Sicinius' utterance was 12 words in Speech Act 39.

First Lord's utterance was 6 words in Speech Act 58.

Second Lord's longest utterance was 35 words in Speech Act 63.

Third Lord's utterance was 12 words in Speech Act 71.

Conspirators' utterance was 6 words Speech Act 66. The People's utterance was 22 words in Speech Act 62. The ratio of words per utterance is this: C-Coriolanus, Vol – Volumnia, Auf – Aufidius, Men Menenius, Sic – Sicinius: e.g C 31 is Coriolanus 31 words in Speech Act.

Inference and Outcome - Coriolanus in Speech act 47 enters the Volscian camp with a very clear speech and solution regarding the Peace Treaty between Rome and the Antiates. He addresses his speech to the Lords (i.e.) 'Hail lords!' He has not only a Peace Treaty, sealed by the Senate and agreed upon by the Consuls and Patricians of Rome, but spoils which cover a third of the costs of the war. He declares his loyalty to Aufidius with 'your soldier still under your great command.' Although felicity conditions were not in place here. Gricean implicatures can be seen as the basis in ordinary conversation. When the maxims are disregarded in communication (what Grice refers to as flouting), implicatures are produced.

There are interpersonal factors which are at odds with the principle of co-operation. There are inferences to be drawn. In Speech act 28, Aufidius did not give a clear answer to Coriolanus, he flouts Grice's maxim of manner (1975:45), avoid obscurity of expression and also relation, be relevant, Page

327. There are inferences here but Coriolanus seems to be incapable of recognizing the inferences of deceit around him.

Interruptions – Before the Lords had the opportunity to read the Peace Treaty Document, Aufidius forbids them to do so using two directives, and he tells them how to respond to Coriolanus in Speech act 48. He takes a turn to which he has no right, in his usurpation of a power role in Speech act 48.

Repetition – of the word traitor in Speech act 48 and 50 by Aufidius to the Lords and to Coriolanus in his efforts to convince them by his lies.

Lexis – in Speech act 57, Coriolanus to the Lords is more formal and respectful. He apologises for scolding Aufidius. Aufidius in Speech act 68 after having had Coriolanus murdered, invades the Lords' speaking space once more with 'hold' and tries to justify his actions.

DISCOURSE PRAGMATIC STRUCTURE

C 3	C 88	C 22	C 123	Vir 4	C 10
Auf31	Auf	h/self	h/self	0	h/self
Vir 11	C 101	Vol 30	Vol 14	Vol 19	Vol 3boy
0	h/self	C 43			
	Vir/Vol	h/self	C 28	C 41	C 4
Vol 12	Vol 49	Vol 263	Boy 17	C 20	Vol 437
C 57	C 15/Auf	Vir 16	0	h/self	C 91 Vol/Auf
Auf 4	C 52	C 56	Men 9	Men 44	
	Auf 24	Vol/Vir/Auf	Sic 4	Sic	
1stMessenger 40		2nd Messenger 30		Sic 12	
Sic 3		Men 55		2nd Messenger 10	
1 Senator 41		Auf 63		Auf 2	Auf 16
All 3		Attendants		Conspir/6	C 105
Auf 18	C 3	C 1	C 3	Auf 8	Auf 2
Lords	Auf 3	Auf 94	0	C 1	C 68
1stLord 6	C 43	Auf 27	Conspirators 4	2ndLord 35	C 17
C and Auf		Lords	People 22	Auf/People	Auf 2
		Conspirators 6	Auf 6	2nd Lord 9	3rd Lord 12
		Lords 4	1stLord 2		

There are 71 Speech Acts.

In terms of power the total number of words used by Volumnia were 827 in all the Speech Acts.

Coriolanus used 1024 words throughout all the Speech Acts.

Virgilia used 31 and Marcius the son used 17.

Aufidius used 298 and Menenius used 108 in their Speech Acts, and Sicinius 26 words.

16.3 Topic Control

Volumnia dominated the discourse situation which no doubt was due to her Patrician status in Rome, the fact that she was a widow, and also because of her good relationship with her son Coriolanus and his love and respect for her. Her determination and persuasive language were at the forefront and the fact that she used 12 Directives with Coriolanus and he used only 5 Directives with her reveals that she was in a more powerful discourse position than her son.

16.4 First Cursory Reading

On the first cursory reading of the text consisting of 71 Speech Acts and 27 Narrative Acts there is a reasonably fluid exchange between the participants. The Speech Acts are controlled by an emergency situation in which all the participants are awaiting another war against Rome, in which Coriolanus will lead the Volscians, in order to avenge himself on account of their humiliating treatment towards him, after all his years of loyal service as patriot, patrician and soldier of the Roman Empire. The Senate wanted to give him the Consulate

but the plebeians did not approve of his attitude towards them, so the Tribune exiled him from his town and family.

His mother wanted him to take the position of Consul proposed by the Senate for his bravery at Corioli, but he tells her 'know good mother, I had rather be their servant in my way than sway with them in theirs.'

There is empathy between Coriolanus and Volumnia but she will not accept her son's refusal to make a peace treaty between the Volscians and Rome.

There are breakdowns in conversation due to the many emotive messages Coriolanus focuses on himself. His discourse often fails to fulfil the quantity maxim (Grice, 1975:45) (i.e.) make your contribution as informative as it is required for the current purposes of exchange, which is of course at odds with the principle of co-operation.

Volumnia also exceeds the quantity maxim with her long speeches of 32 and 52 lines of dialogue, by which she exerts control over Coriolanus. She uses persuasive power which is based not on implicit threat, although that also is present when she says, 'if I cannot persuade thee rather to show a noble grace to both parts than to seek the end of one, thou shalt no sooner march to assault thy country, than to tread ---trust to't thou shalt not ---on thy mother's womb, that brought thee to this world'. (Speech Act 22).

Finally, Volumnia prevails in changing Coriolanus' decision to take revenge on Rome for his banishment. She enlists the help of Virginia, his wife, and Marcius his son, and even a dear friend of the family Valeria to help break his resolve and cause him 'to show a noble grace to both parts'. At the same time, he realizes what this may signify, as he says, (speaking about how this

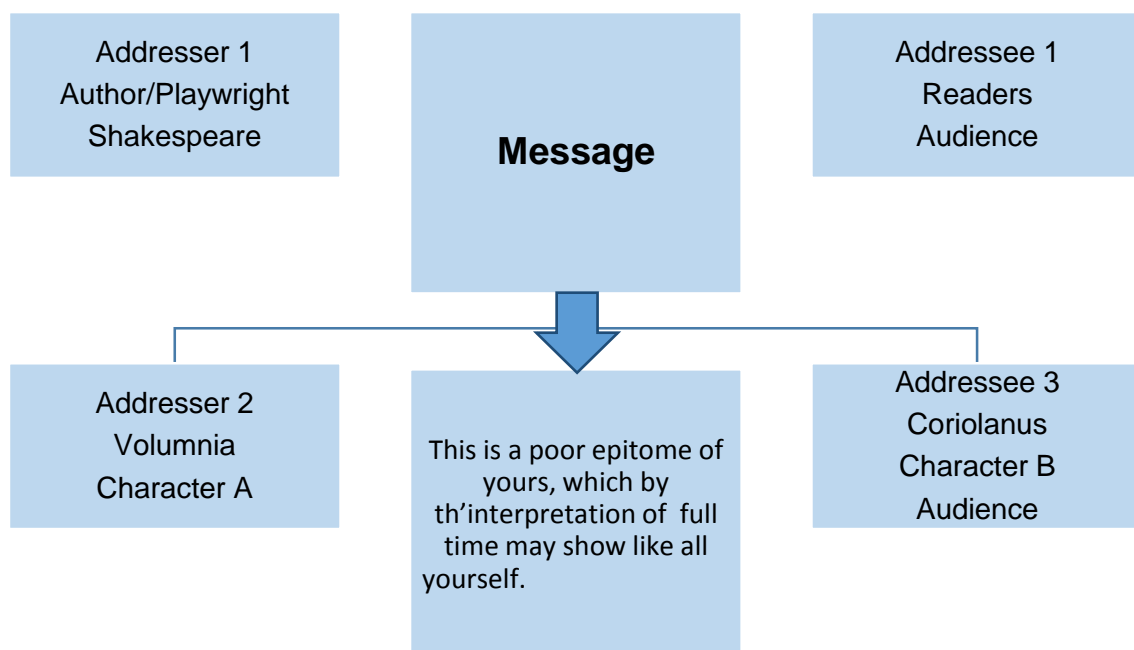
compromise will affect himself) 'most dangerously you have with him prevailed, If not most mortal to him. But let it come,' (i.e.) his demise. Speech Act 27.

16.5 Complex Discourse Structure of Drama

When analyzing dramatic texts, it is also important to remember that interaction seems to happen on at least 2 levels.

The overarching level of discourse is that between the playwright and the audience. Character talk is embedded in the higher discourse, allowing the audience to 'listen in' to what the characters say. It is this 'doubled' structure which gives rise to the notion of dramatic irony which typically occurs when the knowledge of some of the characters is less than that of the author and audience at level 1 (Short 1996:169).

Overarching Level of Discourse.



16.6 Application of Grice's Co-op Principle

To opt out of a maxim or conversation in which we do not want to participate is to fail to observe or flout a maxim intentionally. These maxims do not rule conversation in any sense but the failure to observe a maxim is to say something indirectly. This is a way of generating meaning as the non-observance of a maxim or (flouting of a maxim) encourages hearers to infer something about the reasons for this behaviour. We observed an example of this in Speech Act Inferences and their outcome in *speech acts* 27, 28, 30, 31, (on p.228-9) where Aufidius did not give his agreement to Coriolanus. But unfortunately, Coriolanus did not observe the meaning generated and the inference. Coriolanus in Speech Act 3 in his self-directed emotive language flouts Grice's quantity maxim (i.e.) make your contribution as informative as it is required for the current purposes of exchange. He does the same in Speech Act 5 with the quality_maxim, (i.e.) do not say what you believe to be false and the relation maxim (i.e.) be relevant. Coriolanus continues flouting maxims in Speech Act 7 with Virginia, both relation and quantity maxims as well as the co-operative principle, which causes the act to be non-felicitous, or unsuccessful in outcome. In Speech Act 11 he flouts quantity and relation maxims and finally in Speech Act 13 the quantity maxim. Volumnia in Speech Act 26 with Coriolanus, flouts the quality maxim.

16.7 Speech Acts Inference and their Actual Outcome

Inference is the process of deduction of working out what is inferred, making clear what is unspoken is an important element in the making of coherence. By drawing on background knowledge of the world or on the context of a situation, we can infer something. The non-observance of a maxim (or flouting of a maxim) encourages hearers and readers to infer something about the reason for this behaviour.

Austin states: that by observing speech acts different people perform we can infer things about their relations with others. A locutionary act is the act of producing a recognizable grammatical utterance. The illocutionary act is of a certain type, promising, warning, greeting, reminding, performing, commanding, eliciting, requesting.

Appropriateness conditions are conditions on which the felicity (success) of a speech act depends, which users of language presume to be in force in their verbal dealings with each other. 'A perlocutionary sequel is an unforeseen or unintentional result which indicates that the speaker has not been successful in securing uptake'.

(Austin 1962:101).

	<p>Aufidius has opted out by not replying adequately to his question. Aufidius flouts the maxim of Manner Grice:1975:45, avoid obscurity of expression and also Relation, be relevant. There are inferences here.</p>
<p>SPEECH ACTS INFERENCE AND THEIR ACTUAL OUTCOME</p>	
<p>Speech Act 30 Speaker – Aufidius</p> <p>Act performed by speaking</p>	<p>I am glad thou has set thy mercy and thy honour at difference in thee. Out of that I'll work myself a former fortune.</p> <p>An Expressive locution - Congratulations and a vow or promise, a Commissive in Searle's Speech Acts: 1985:192.</p>
<p>Intended effect as a consequence of performing S/Act</p>	<p>Illocutionary force of a Representative e.g. stating Searle:1969, a belief is expressed. – a felicitous outcome, and a fortune.</p>
<p>Actual effect caused by Speech Act</p>	<p>Perlocutionary effect of a vow, a Commissive in Searle, a promise.</p>
<p>Speech Act 31 Speaker – Coriolanus</p>	<p>Ay, by and by; But we will drink together; and you shall bear a better witness back than words..... a perlocutionary sequel as a result of the Speech Act.</p>

It is quite possible that Coriolanus did not hear the last part and the vow that Aufidius uttered as he was speaking to his wife and mother apart at the time See Internal narrator (N15).

A simple kind of Challenging move is made by withholding an expected or appropriate reciprocal act. Thus, no reply after an elicitation, or similarly a challenging move can be made by supplying an unexpected or inappropriate Act. (Labov 1981:371).

16.8 Challenging Moves

Speech Act 29 Challenging moves – Coriolanus to Aufidius. What peace you'll make, advise me: for my part, I'll not to Rome, I'll back with you; (to Corioli) and pray you stand to me in this cause. (Act 5 Scene 3. Line 215).

Coriolanus uses 2 Directives to Aufidius, who does not express agreement. Coriolanus up to now does not realize this but in the next Speech Act 30, (on p.229) it is obvious that the audience and readers will clearly see the reason for this behaviour, on the part of Aufidius, and of which Coriolanus is unaware. He ignores the inferences.

Appropriateness conditions are conditions on which the felicity or success of a *speech act* depends, which users of language presume to be in force in their verbal dealings with each other. (Austin 1962:101). A perlocutionary sequel is an unforeseen or unintentional result indicating the speaker has not been successful in securing uptake. Coriolanus up to now does not realize this but in the next Speech Act it is obvious that the audience and readers infer something about the reason for this behaviour, of which he is unaware.

16.9 Discussion of Results

Roles of Non-Submission in Coriolanus.

With regard to Searle's Directives, the illocutionary act of commanding has an appropriateness condition that the speaker be in a position of authority. (Searle 1985:198). Directives try to make the addressee perform an action. Coriolanus uses 5 Directives with his mother Volumnia in the Speech Acts analysed and in turn Volumnia uses 12 Directives with him which reveals that she was in a more powerful position than he. This was very evident throughout the play. Coriolanus uses 3 Directives to his wife Virgilia, and 10 Directives with Aufidius showing that he was the more powerful speaker as Aufidius used only 2.

16.8.1 Emotive Messages

In Derek Traversi's words, (1965:15), 'of Coriolanus we can say before entering into a detailed analysis, that it is a work in which the emotional intensity which produces the best poetry has been united with a political theme to produce what is, in its own way, a masterpiece'.

'An emotive message is one that the addressee or speaker focuses on himself.' (Jakobson 1960:4). It could also be called emotional language as the speaker

expresses his or her feelings. Expressives in Searle's *speech acts* could also be considered in the same vein as they also indicate how speakers feel about a situation where a psychological state is expressed, such as praising, blaming, thanks, congratulations, apologizing, welcoming and deploring. (Searle 1985:211).

There is a generous use made of emotive messages in this play by Coriolanus, in Speech Acts 3, 4, 5, 9, 11, 29, 25, and also Aufidius in Speech Act 46, including Menenius in Speech Act 34, and Volumnia in Speech Acts 12 and 22. Katy Wales says: 'An interior monologue or point of view can be entirely internal and subjective, consisting of half formed or vague thought processes, or a rapid succession of thoughts or topic shifts and also non-verbal images, by the use of dislocated thoughts or ramblings.' (Wales 1994:254-5). There is evidence of this in Coriolanus's utterances, for example in Speech Act 11, 'Then let the pebbles on the hungry beach flip the stars,' which is self-directed. and also Volumnia in Speech Act 26 where she tells her son, 'Thou has never in thy life showed thy dear mother any courtesy, when she, poor hen, fond of no second brood, has clucked thee to the wars, and safely home laden with honour'.

16.8.2 Self-Directed Speech Acts

Self-Directed and Non-Self Directed Speech Acts are such that the subject of the act (as in cases of self-pity and self-hatred, toward whom they are directed, may be an example of pity which is self-directed. It could also be regarded as pathos, which in modern *speech act* language translates pathos into 'perlocutionary effect'. (Austin 1962:101). Aufidius's utterance in Speech Act 46. 'Even so as with a man by his own alms empoisoned, and with his charity

slain', also demonstrates self-directed pity. And also Volumnia in Speech Act 26 where she tells her son, 'Thou has never in thy life showed thy dear mother any courtesy, when she, poor hen, fond of no second brood, has clucked thee to the wars, and safely home loaden with honour'. This would seem to be self-directed pity. Bradley described this play as, 'built on the grand scale' like *King Lear* and *MacBeth*, but it differs from those two masterpieces in an important way.'

He goes on to say that 'the warrior Coriolanus is perhaps the most opaque of Shakespeare's Tragic heroes, rarely pausing to soliloquise or reveal the motives, behind his proud isolation from Roman society.' (Bradley 1991:83). This analysis does not seem to agree with the observation of Derek Traversi, nor what has been observed in the emotive speech acts focused on himself, including Directives self-directed in Speech Acts 3, 4 and 5.

16.8.3 Conversational Implicatures versus Exploitation

Grice speaks about the procedure by which conversational implicatures are presented as exploitation: the speaker intentionally 'exploits' a maxim (by blatant flouting) in order to imply something more or different from what he or she actually says. Gricean implicatures can be seen as the basis in ordinary conversation.

Examples, Speech Act 5 Portia and Speech Act 7 Coriolanus with Virginia. Portia opts out, in *speech act 5*, she side-tracks Shylock's demand, in Speech Act 4 and does not co-operate with him by ignoring his demands. First of all, because he usurped a *speech act*, and secondly he used two directives, a command and a demand to force Portia to perform an action, although he was not a speaker in a position of authority. Portia refers back to the quality of mercy

in a very long speech, hoping to change his vengeance plan. By taking the power role, she tries to mitigate the justice of his plea: the Venetian Court is strict and will be forced to give sentence against Antonio, which would lead to his death. There were factors which were at odds with the principle of co-operation, such as of an attitude of tension and conflict, and problems of schemata, with regards to inferences, or ideological differences. Grice speaks about the procedure by which conversational implicatures are presented as exploitation: In Speech Act 7, this was Coriolanus' reply to Virgilia's greeting. These eyes are not the same I wore in Rome. Here Coriolanus flouts Grice's co-operative principle and opts out of returning Virgilia's greeting by mentioning his eyes.

Flouting Grice's maxims generates meaning, and the non-observance of a maxim, encourages hearers to infer something about the reasons for this behaviour. Which is exactly why, for Virgilia, there is the implicature here, that he does not recognize them.

16.8.4 Implicature of an fta to Positive Face

In Speech Act 8, Virginia responds to Speech Act 7 where Coriolanus instead of returning her greeting in Speech Act 6 makes a comment about the eyes he wore in Rome. As Coriolanus failed to observe the relation maxim, which is be relevant, for Virginia the implicature is that he does not recognize them. She takes it as some kind of fault or criticism of their appearance and blames it on their sorrow which has affected them all since his banishment.

Virginia takes this as an fta, face-threatening act to her positive face (i.e.) self-image. These include disapproval, criticism, accusations, disagreements etc.

16.8.4 Implicature of an FTA to Negative Face

In Speech Act 18 Volumnia praises Coriolanus but he takes this as an fta, a face-threatening act to his negative face and perhaps to his personal freedom. These acts predict a future act on the part of the hearer which could be a request, suggestion and even a threat, or warning etc. He could envisage what his mother was going to demand from him. In Speech Act 19 he uses four Directives with Volumnia in one speech act thus becoming a powerful discourse participant but all to no avail. Grice's (1975:45) co-operative principle 'Make your conversational contribution such as is required at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged,' was not in operation here.

Other ftas were Speech Act 29 Coriolanus to Aufidius, Speech Act 48 Aufidius to Lords, Speech Act 1 Coriolanus to Aufidius, Speech Act 20 Volumnia to Coriolanus.

16.8.5 Interruptions

The speaking territory is usually owned by the one who speaks first.

Marcus in Speech Act 24 invades his father's linguistic space, and Aufidius does the same with the Lords in Speech Act 64.

The interruptions occur after Coriolanus' Speech Act 47. The First Lord interrupts Coriolanus in Speech Act 58 and Coriolanus interrupts the First Lord

in Speech Act 59 and Aufidius usurps Coriolanus's turn in Speech Act 60. The interruptions occur continuously by the conspirators, the people, the second Lord, Coriolanus and Aufidius and the Third Lord until the end of Speech Act 71.

Constant interruptions limit the speaker's power role, and the turn-taking process connected to Grice's politeness principle, with the result that the speaker's message is not heard or received.

16.8.6 Invading of Linguistic Space

This happens when a space expected for someone's thoughts or speech is invaded by a third voice such as in Speech Act 24 where Marcius invades his father's linguistic space with, 'A'shall not tread on me; I'll run away till I'm bigger, but then I'll fight', an assertive, a promise and a threat in Searle's *speech acts* (1985:182). This is a powerful *speech act* for a child!

Aufidius does the same in Speech Act 68 when he invades the Lords' linguistic space even after four commands by the Lords in Speech Act 67.

16.8.7 Phatic Failure

The phatic function establishes and maintains contact, it keeps the channels of communication open. It is sociable with little content. So, it has its emphasis on establishing and maintaining contact (i.e.) greetings. It is therefore a part of communication that is separate from the exchange of meaning. There is very little use made by Coriolanus of phatic function throughout this play and none until Speech Act 9 with his wife Virgilia whom he greets with 'Best of my flesh', which can scarcely be regarded as a greeting in the phatic sense. In Speech

Acts 55 and 56 there are examples of phatic function in operation. So, it could be considered an example of a play with phatic failure which helps to convey the adversity or conflict theme derived from constant war and conflict with others (i.e.) soldiers.

16.8.8 Partial Conclusion

Stanley Cavell finds the words of this play ineloquent. He claims 'that insofar as Coriolanus cannot express desire he cannot speak at all'. (Cavell 1983:6). In Speech Act 47 Coriolanus expressed himself very succinctly and in an orderly manner. What he was not capable of is taking refuge in subterfuge. He was a man of action and not of cultivated rhetoric in the true sense.

Bradley writes, 'the warrior Coriolanus is perhaps the most opaque of Shakespeare's Tragic heroes rarely pausing to soliloquise or reveal the motives behind his proud isolation from Roman society'. (Bradley 1991:21).

Both these opinions are disputable. There are many *speech acts* emotively focused on himself. But having spent most of his life in battle among soldiers would explain some of this enforced proud isolation mentioned by Bradley. As for soliloquies in Speech Act 3 Coriolanus uses 12 lines of speech, an emotive message focused on himself, with further examples in Speech Acts 4, 11, 5, and 25.

The plebeians may have responded to his language or rhetoric, but that is doubtful although even Volumnia advised him that actions are more important than words. This is also debatable. They did not respond to his virtuous and heroic actions in battle in the defense of Rome. He was not a storyteller and had not had time to reflect on his deeds to give them a context of historical importance. His inferences of schemata differed from the rest of the Roman

population, in that it consisted of war and injuries, and the defence of the city, and its people, and valour being the highest ideal, with denial of self therefore no self-pity. The importance of his Patrician upbringing with its pagan beliefs, his honesty and being true to himself. He was still an active participant in heroic exploits.

From hero to traitor without a trial, condemned by all those who were upset by his direct language and behaviour, and by all those who had not earned honour by their bravery. They left Coriolanus alone at the gate in Corioli to enter the city and fight the battle single-handed and then demanded corn. The Tribunes were also actively plotting against him which is seen here; and later on in the actions of Aufidius. If he became Consul, they would have lost some of their power which meant loss of privilege. Coriolanus would have demanded honesty of office.

Derek Traversi says, 'Coriolanus represents a failure on the part of a whole society'. There is much of this society failure demonstrated in this tragic play. Shakespeare gives Coriolanus a desire for justice in his speech and dealings – which could be regarded as a precursor of Christian virtue, if mixed with mercy. The Tribunes were only interested in their own privileges and not in the common welfare. If Coriolanus became Consul, these would be threatened, as he would have demanded honesty and justice. He therefore had to be eliminated. As Coriolanus himself mentioned, 'Rome cannot survive a divided rule'.

But suddenly, in act III, Coriolanus finds himself unexpectedly opposed by the other patricians. Unaccountably, they are willing to grant the plebeians the tribune, with whom they will have to divide their power. Coriolanus insists that

Rome cannot survive a divided rule: He explains why he comes to such a conclusion with these words.

This double worship, Where one part does disdain
with cause, the other Insult without all reason; where
gentry, title, wisdom,
Cannot conclude but by the yea and no
Of general ignorance—it must omit
Real necessities, and give way the while
To unstable slightness. (3.1.142-48)

He realizes that it would lead to instability, and he therefore shows more political foresight than the rest of the population.

17. General Conclusion of *Coriolanus*

The tragedy or tragic circumstances of the play were such, that although Volumnia as mother and patrician prevailed with her son, as she had always done by her eloquent cajoling persuasive insistence, and sometimes threatening discourse, to change his plans of revenge against Rome; she failed in that this was indeed *The Ingratitude of a Commonwealth, or The Fall of Coriolanus* from Tate's adaptation, as it was first performed at The Theatre Royal in 1682, being the first record there was of a stage production. This failure was due to the planned revenge of the Judas character, that is, Aufidius due to his envy of Coriolanus' prowess in battle, and old injuries suffered at his hands. Coriolanus' fatal flaw was his temper which Brutus and his colleagues took very good advantage of. 'He that is slow to anger is better than the mighty;

and he that ruleth his spirit than he that taketh a city' (Proverbs 16:30). Coriolanus could take the city of Corioli single-handed, but could not control his temper, and that was his undoing as well as his rather trusting, guileless nature. But in the case of the Tribunes Coriolanus was able to recognise inferences of deceit, as he told them they were dishonorable. And he showed his political insight when he said that Rome could not stand with a divided rule. The plebs were easily manipulated by the greedy Tribunes who were supposed to represent them. In short one may see a repetition of the crucifixion circumstances. It could be that this is what Shakespeare presented and wanted to reveal, (i.e.) the representation of power in unworthy hands, and the fickleness of society against noble sentiments.

So Volumnia, who is hardly mentioned in Plutarch, pleads for Rome and her son makes an honourable peace treaty between Rome and the Volscians, overcoming his thoughts of revenge for his unjust banishment from Rome, especially after his valorous actions and sacrifices in battle to protect Rome from its enemies. His mother, who delights in the same, and takes credit for her son's attitude in the wars, of bravery, attributing it to herself, was not completely satisfied. There was one thing she wanted more, or that she lacked, the Consulship –a political position. So, she persuaded, almost bullied her son to make peace between Rome and Corioli and to forget Rome's banishment of his person. He did it even though suspecting that it would not be good for him. She would not tolerate his stance regarding this, when he said he preferred to be his own person, and had no desire to be Consul, as he knew he would be forced to sway with the deceitful Tribunes. She did not approve, and insinuated it was pride on his part.

But Coriolanus being honest in his dealings was incapable of perceiving subversion in Aufidius, although there was an inference of this in Speech Act 28. There had always been a smouldering envy or resentment towards Coriolanus on the part of Aufidius. In Act 1 Scene 10 he says:

Five times Martius	line 7
I have fought with thee; So often hast thou beat me	line 8
And wouldst do so, I think should we encounter	line 9
As often as we eat. By the elements,	line 10
If eer again I meet him beard to beard	line 11
He's mine, or I am his: mine emulation	line 12
Hath not that honour in't it had; for where	line 13
I thought to crush him in an equal force	line 14
True sword to sword. I'll potch at him someway	line 15
or wrath or craft may get him.	line 16
Bolder, though not so subtle. My valours poisoned	line 18
He is the only one who has compromised my honour.	line 19

From these words it can be clearly seen, why even the most eloquent pleas were doomed to failure, which is the real cause of the tragedy. Volumnia exceeded the quantity maxim, with her long speeches and much logical reasoning, but such was her insistence and tenacity that she prevails with the

Peace Treaty, but in this process she loses her son. As can be seen she was a powerful discourse participant, who would not be deterred from her stance. It could have been a joy for everyone when both mother and son became the saviours of Rome, but this plan was not to be.

18. A Conversation between Jesus and a Samaritan at the Well in Sychar

18.1. Introduction

George Steiner, the author awarded the 'Prince of Asturias' prize in 2001, remarked that 'we now speak more and louder to say less'. (Steiner 1987:15). This would seem to be a paradox, because it implies that human beings speak so as not to say anything in particular, but just to fill the silence, or perhaps to pass the time. Worst of all, some people manage to speak to say nothing at all but to mislead. Participation in a communicative discursal situation or activity is vital to a thinking communicating society and may even be a social necessity or required as a social grace or skill. Discourse may be used as a weapon for instance, whereby the words chosen offend others. To defend oneself against criticism also needs agile discursal ability. The obvious need to hear, read or listen to discourse then seems to be a 'built in' or basic necessity. People can be influenced by discourse (i.e.) it can change their way of thinking. By refusing to co-operate in a discursal situation, isolation or alienation can be achieved. In using this same discursal ability, salesmen or politicians sell themselves and charm others into buying their products, or voting for them and their policies. The purpose of these words is to analyse a biblical or sacred text for meanings and effects created through reader interaction with the words in the text. In particular the interaction between the Samaritan woman and Jesus, using some of the discursal analytical tools available such as stylistic analysis. What the analysis could demonstrate is reciprocity of power between the discourse participants (i.e.) Jesus and the Samaritan, and negotiation of identity. The text

chosen to explore is from the New Testament Gospel, according to St John, Chapter 4: verses 3-19, 25-26, 28-29, 39-41. This text was chosen because of the interaction between the Samaritan woman and Jesus in a seemingly casual encounter. The setting is in Samaria near the town of Sychar at the well that Jacob had built. Sychar was a city in Palestine situated 42 miles north of Jerusalem and 25 miles east of the Mediterranean, today the modern town of Tell Balatah. As a result of this 'casual' encounter many people in the town of Sychar met Jesus personally, as he abode there for two days. At the same time they became believers by his and the Samaritan woman's testimony. The patience, interest, tolerance and the co-operative effort the Samaritan woman put into the conversation became clearer after doing the analysis.

With reference to meaning and stylistic analysis, Hofmann (1993:6) states that, 'most linguists avoided theories about meaning until some 20 years ago, it could not be shown to exist. As a result of that prohibition, linguists put meanings in between the rules of their grammars. Most importantly as deep or logical structure in transformational grammar. After all conveying of ideas is a primary use of language and the only obvious one'. Culpeper et al write, 'It is the detailed analysis of the text in relation to meaning and effect that is the *modus vivendi* of stylistic analysis.' (Culpeper et al 1998:4).

18.1.1 A Challenge to Transformational Grammar

Transformational grammar which dominated linguistic thinking up to 20 years ago, saw language as a capability of the human mind and therefore highlighted the formal and cognitive aspects of language but it has been challenged by other models, particularly those which emphasize the social role of language.

Halliday's functional model sees language as a social semiotic and so directs attention to communicative and socially expressive functions of language. In so directing attention to the communicative and socially expressive functions of language, the use made of language in certain social roles is highlighted, and this leads one to the linguistic study of style called stylistics, which describes what use is made of language in discourse, which in turn can reveal meaning in texts.

Considered primarily as a means of spoken communication, language has been regarded, both traditionally and in modern linguistics, as a system for translating meanings in the speaker's mind into sounds or, conversely, for translating sounds into meanings in the hearer's mind. (Leech & Short 2007:95-96).

18.1.2 A World Beyond Language in Fiction and Non-Fiction

According to Leech & Short, 'it is important to understand that language is used in fiction to project a world beyond language in that we use not only our knowledge of language and the meanings of words etc, but also our general knowledge of the real world to furnish it.' (Leech & Short 1981:35).

This biblical text is not a fictitious event, but there is also a world beyond language. Jesus's world is beyond language, but he has used the language of the real world, and our general knowledge of the thirst sensation, to make concrete the language of the world beyond. It is impossible to look at this text from the author's point of view because it is not fiction, and even if one tries to regard it as such, one cannot be sure of the mind of the author (i.e.) God and his intentions. But from the point of view of readers, the thirst sensation is tangible, and we know the dialogue can be examined and investigated as a text.

The set of expectancies acquired as speakers, hearers, readers and writers varies from one kind of language situation to another. Considered primarily as a means of spoken communication, language has been regarded both traditionally and in modern linguistics as a system for translating meanings in the speaker's mind into sounds, or conversely for translating sounds into meanings in the hearer's mind. (Leech & Short 2007:95-96).

18.2 Theoretical Frameworks to be used in the Analysis

Different models and approaches from Pragmatics and Discourse Analysis will be applied to demonstrate how frameworks can be used to analyse the conversational behaviour of the characters or participants for meaning in the text. These include 'Speech Act theory' (Austin:1962); 'Appropriateness conditions' (Searle:1969; Labov:1972); 'Co-operative Principle' and 'Politeness theory and implicature' (Grice:1975); 'Exchange and Transfer' (Halliday:1994); 'Felicity conditions' (Brown & Levinson:1987); and, finally, the 'Social context of power' (West and Zimmerman:1985). This work is in line with the research done by Short (1996) Burton (1980), and Culpeper et al (1998).

18.2.1 Modes of Analysis

Short writes:

Modes of analysis which work well for one literary genre also give us interesting insights into texts from the other genres. There are many texts which have mixed genre characteristics. We tend to think of prose as narrative, but it also contains a lot of interactional discourse which we associate primarily with drama, and quite a lot of poems have interactive patterns too. Some plays, in spite of being composed of dialogue, consist largely of poetry, Elizabethan and Jacobean drama being obvious examples. (Short, 1996:169).

It is in this context of mixed genres that this biblical text can be placed---it is narrative prose which contains interactional discourse and metaphorical references which are a feature of poetry. Various aspects of the stylistic approach can be brought together to explore different kinds of texts.

18.2.2 Analysis (1) Speech Acts and Narrative Acts

Sixteen Speech Acts between Jesus and the Samaritan woman will be looked at separately using tools specified in the theoretical framework. Inferences will be drawn as to their interaction in the discourse situation. The cohesive devices of the narrative in the co-ordination of the text is also taken into account. There are 11 Narrative Acts in the text.

18.2.3 Analysis (2) Pragmatic Structure

The pragmatic structure of the same text will be examined. This will give more insight into practical aspects of the discourse interaction.

19. Presentation of Text

King James Holy Bible, Authorised Version. Gospel of John: Chapter 4 verses 3-19, 25-26, 28-29, 39-41.

Verse		Speech Acts & Narrative
3	He left Judaea and departed again into Galilee.	(N)1
4	And he must (needs go through Samaria).	(N)2
5	Then cometh he to a city of Samaria, which is called Sychar, near to the parcel of ground that Jacob gave to his son Joseph.	(N)3
6	Now Jacob's well was there. Jesus therefore being wearied with his journey, sat thus on the well: And it was about the sixth hour.	(N)4
7	There cometh a woman of Samaria to draw water: Jesus saith unto her, Give me to drink.	(N)5 (S/A)1
8	(For his disciples were gone away unto the city to buy meat).	(N)6
9	Then said the woman of Samaria unto him, How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria? for the Jews have no	(S/A)2

- dealings with the Samaritans. (N)7
- 10 Jesus answered and said unto her, If thou newest (S/A)3
the gift of God, and who it is that saith to thee,
Give me to drink, thou wouldest have asked of him,
and he would have given thee living water.
- 11 The woman saith unto him, Sir thou hast nothing (S/A)4
to draw with, and the well is deep: from whence then
hast thou that living water?
- 12 Art thou greater than our father Jacob, which gave us (S/A)5
The well, and drank thereof himself, and his
children, and his cattle?
- 13 Jesus answered and said unto her, Whosoever (S/A)6
drinketh of this water shall thirst again:
- 14 But whosoever drinketh of the water that I shall (S/A)7
give him shall never thirst; but the water that
I shall give him shall be in him a well of water
springing up into everlasting life.
- 15 The woman saith unto him, Sir, give me this water, (S/A)8
that I thirst not, neither come hither to draw.
- 16 Jesus saith unto her, Go, call thy husband and come (S/A)9
hither.
- 17 The woman answered and said, I have no husband. (S/A)10
Jesus said unto her, Thou has well said, I have no (S/A)11

husband:

- 18 For thou hast had five husbands; and he whom thou. (S/A)12
now hast is not thy husband:in that saidst thou truly.
- 19 The woman said unto him, Sir, I perceive that thou art a (S/A)13
prophet.
- 25 The woman saith unto him, I know that Messiah cometh (S/A)14
which is called Christ: when he is come he will tell us
all things.
- 26 Jesus saith unto her, I that speak unto thee am he. (S/A)15
- 28 The woman then left her waterpot, and went her way (N)8
Unto the city, and saith to the men.
- 29 Come, see a man, which told me all things that ever (S/A)16
I did: is not this the Christ?
- 39 And many of the Samaritans of that city believed on him
for the saying of the woman, which testified, He told me all that ever I
did. (N)9
- 40 So when the Samaritans were come unto him, they (N)10
besought him that he would tarry with them: and he
abode there two days.
- 41 And many more believed because of his own word; (N)11

19.1 First Cursory Reading

On the first cursory reading of the text it appears that there is a reasonably fluid exchange between the two participants. It seems as if this conversation could have taken place anywhere, as it flows easily, and although Jesus and the Samaritan have just met, there is a certain empathy between them. They both appear comfortable in their conversational roles, both being quite well matched as far as conversational skill goes. There also does not seem to be any deference on the part of Jesus towards the woman, in that there is no belittling or obvious 'talking down'. There is no breakdown in communication nor is there any racial animosity, enmity or flagrant abuse of power. Any other reader may of course respond to the text in a different way and justify an alternative set of observations. This biblical text can be classified as another type of prose narrative containing a discourse structure in line with what Halliday says, 'It is part of the task of linguistics to describe texts; and all texts, including those, of prose and verse, which fall within any definition of 'literature,' are accessible to analysis by the existing methods of linguistics.' (Halliday:1999:3).

So, in this paper I would say:

- (a) That stylistic analysis can be applied to scripture in order to reveal meaning and that it is open to analysis using the linguistic tools available for other texts.
- (b) That biblical text containing discourse can be analysed for meaning as can other discourse.
- (c) That biblical text, although it is hermeneutic, has meaning on a purely physical level, because the action took place on that level.
- (d) That the hidden meaning is accessed through the physical level as the Samaritan woman was to discover.

19.2 What a Sacred Text is or is not

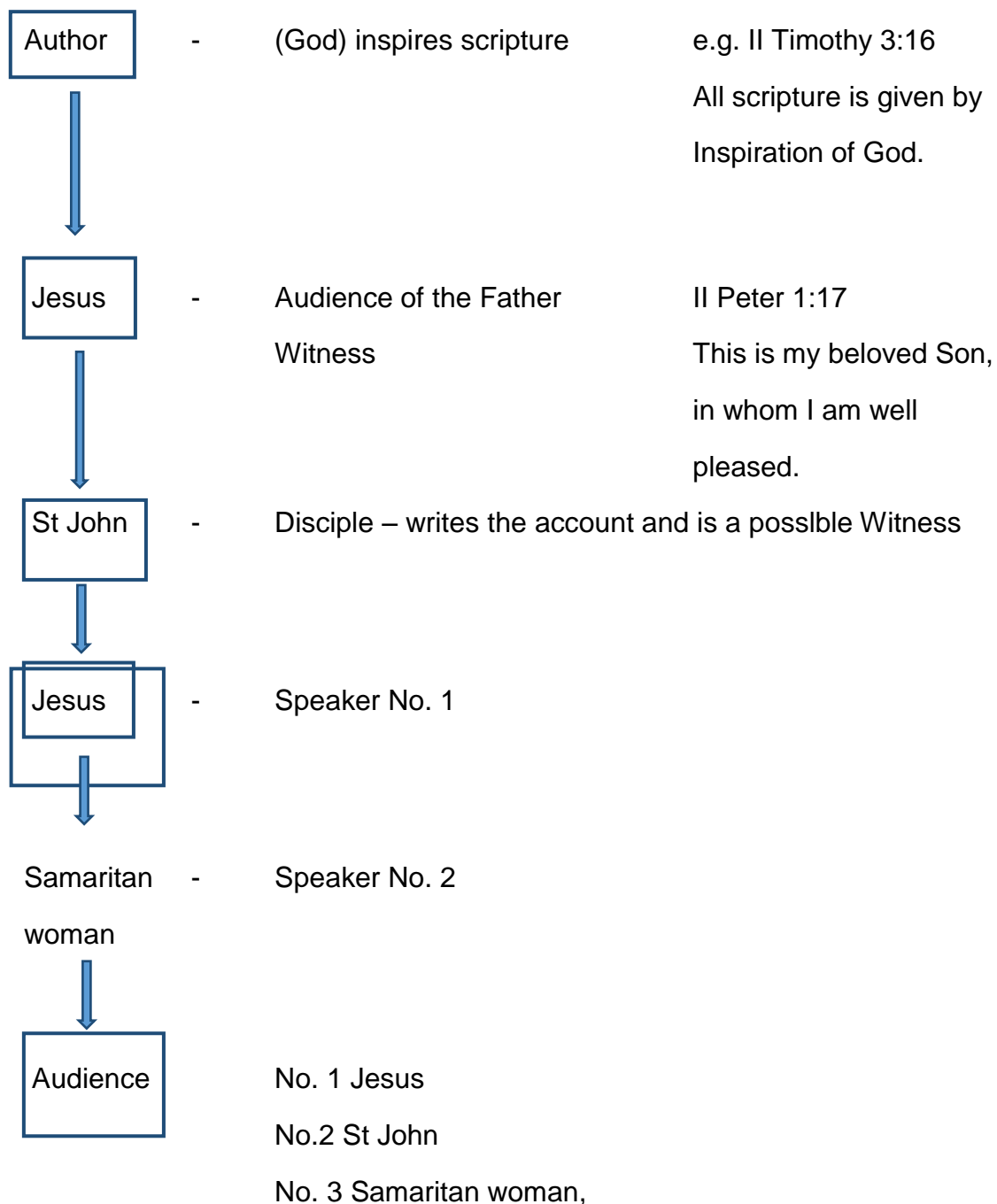
- (a) It is not elaborated fiction, it is real and historically documented.
- (b) That it is not fiction for those who believe, but a factual account, nevertheless like other texts there are readers, hearers and an author or authors. There is characterization in theatre and in dialogues, in narrative. In drama the characterization has to be achieved, and it is how it is achieved which is central to the analysis. In the biblical text characterization has not been artificially constructed, but nevertheless inferences can be drawn from what is said by each, and how it is said (i.e.) what words are chosen to say it.
- (c) It is not made to simulate fiction or imitate fiction. It is a reported event, as there is a narrator and witnesses.
- (d) It is translated and we can assume that the translation is exact and reliable, having been approved, as novels are in this respect, and that it has a reading audience just as novels, plays and newspapers do.
- (e) It was understandable on the surface at first to the Samaritan woman, and as readers we are capable of putting ourselves in her place.
- (f) It is unique in that it is given by inspiration of God, (see II Tim 3:16) which says 'all scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness'.

19.3 Some Effects Created by the Text

Some effects created by the text are that it seems to be timeless in that it is a monographic study of needs (i.e) physical thirst, which in itself has a timeless quality, contrasted or equated with spiritual thirst and a conversation between a man and a woman. One can almost believe that this is like a real conversation. The dialogue sounds real because it seems to flow, despite the difference in schemata (i.e.) physical and spiritual. The vocabulary and concepts are kept to a minimum and there is much repetition: water, thirst, living water, well, etc.

19.4 Simple Discourse Structure of the Text

This simple diagram represents the discourse structure of the text on first examination.



No. 4 Readers,

No. 5 Men of the village.

It can be seen that some communication (or message) is passed down from God through various channels (addressers and addressees), and eventually to the readers, those who are interacting with the written text on the page. As is observed there are various discourse levels and collapsings where for example St John and the Samaritan appear at more than one discourse level in the text. (See Complex Discourse Structure).

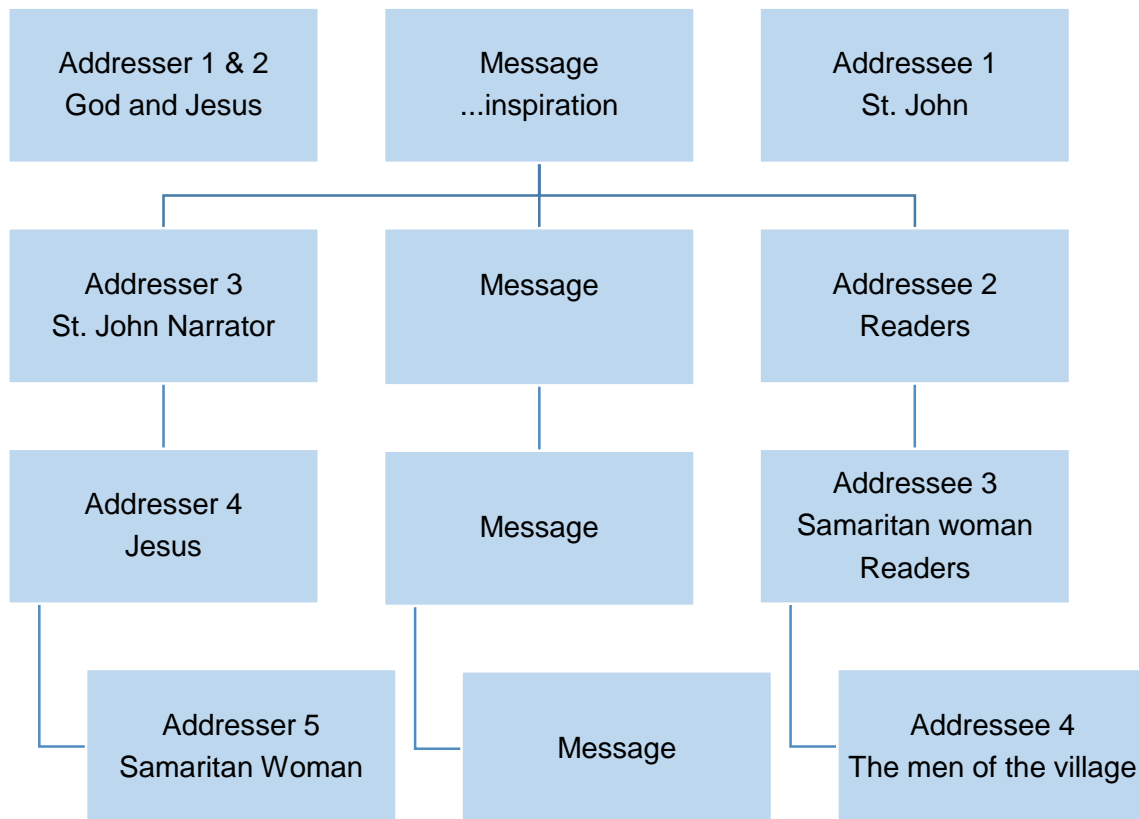
Short writes, 'We can only apply conversational analysis to drama in relation to those areas where conversation and plays are similar'. But in justifying the application of language analysis to both drama and conversation, he writes:

Drama, on the other hand, largely consists of character-to-character interaction, and it is for this reason that the most profitable areas of language analysis to apply to drama are those developed by linguists to describe face-to-face interaction and how we infer meaning in context. (Short:1996:169).).

So, on the basis of this assumption, his model using the discourse structure of drama which reflects various levels of discourse, (Short:1996:169) seemed to be appropriate to show the discourse structure and interaction in this biblical text in a clearer way.

19.4.1 *Complex Discourse Structure.*

OVERARCHING LEVEL OF DISCOURSE



The overarching level of discourse is that between God and Jesus and St John via the inspiration. The addressers and addressees change roles as the discursal interaction comes full circle and the message is carried forward to its ultimate conclusion. The discursal collapsings where for example St John and the Samaritan appear at more than one discourse level can be seen in the outline of the discursal situation.

20. Analysis

20.1 Text Analysis (1) Speech Acts and Narrative Acts

Text Analysis (1).

Narrative 1 The writer (narrator) St John provides details of the world readers are about to enter into, hence the simple unmarked form of the narrative verb phrase, in the simple past tense i.e. left, departed. The narrator tells readers where he (Jesus) came from and where he was going. We know by the word again, that it is not his first visit to Galilee. This is simply an orientation for the readers, a 'setting the scene' for the action to follow. Readers get the idea that someone has a purpose which is confirmed in (Narrative 2).

Narrative 2 begins with the co-ordinating cohesive And. There is an imperative necessity to go through Samaria and the modal verb must gives force to this obligation in a double sense. But the situation now comes closer to readers through the use of the verb tense change to present simple needs. The modal verb must is only used with a present simple or present perfect aspect in English anyway, which could lead one to believe that this present tense use possibly fulfils a grammatical function instead of a way of drawing us as readers closer to the text by making it more immediate.

Narrative 3 begins with the co-ordinating adverbial cohesive Then. The destination Sychar city is given and the location with its historical perspective, reverting back to simple unmarked narrative style tense with the verb gave. As yet Jesus has not been mentioned by name. The narrative is being built up in stages.

- Traveller – leaves Judaea & departs again to Galilee. He needs to go through Samaria to get there.
- The city – Sychar in Samaria
- Location – near the parcel of ground
- further identification– that Joseph gave to his son Jacob

So, there is a physical description of a traveller leaving one place to go to another, but first of all he has to go through Samaria. Movement can be registered by the senses and is part of the physical descriptive focus of the opening part of the narrative prose. The cohesive devices 'And', 'Then', and 'Now' in narrative phrases 2, 3 and 4 represent a logical sequence time strand carrying the narrative forward. He arrives in Sychar, which is related to an Old Testament event, historically relevant or known to the narrator, and reader knowledge is assumed by the words 'Now Jacob's well was there'.

Narrative 4 begins with the co-ordinating adverbial cohesive Now. There is further information given about the parcel of ground mentioned in narrative phrase 3, Jacob's well was there. There is the inference

again, that both narrator and readers know who Jacob was and that he had a well built. The Samaritan woman also knew this. In other words, there is the assumption that readers share the same knowledge or schema. That there is a certain complicity in fact. These details are establishing a connection between events thus increasing readers' expectations of some event which is about to unfold. It is a typical narrative story-telling situation. Now readers find out who the 'he' is, Jesus is named for the first time, as the traveller. He sat on the well because he was weary (being wearied). We are given to infer that he has travelled far. This weariness is a purely physical subjective description on the part of the narrator and has the effect of bringing Jesus humanly closer to us as readers and creating a certain empathy. We can sympathize with his predicament. This is the first time an adjective has been used. There is the co-ordinator and linking the last clause, then we are informed about the time the action took place: the sixth hour. This supposedly would be the time when water was usually drawn, but then there does not seem to have been other women present. Or at least they are not mentioned.

Narrative 5 begins with the existential expository, There cometh a woman of Samaria to draw water: (the woman is backgrounded) in that she is demoted into a 'subservient position by 'There cometh' where the coming, the action is highlighted and the end focus falls on water. Although existential sentences usually have a structure with be, which helps create end weight or focus, this same sentence

could be rephrased as, There was a woman who came to draw water. So, the meaning is existential here, but water is end-weighted which leads to emphasis. Here for the first time water is mentioned, which is a recurring leit motif in this text.

The narrator is using third person narrative and this invites readers to believe there is no explicit 'you', but on the other hand those cohesive links between...And, Then, Now and There cometh, invite us as readers to take the position of an audience. An audience which is being 'affectively' catered for, and as such is important.

The use of the generic present – must needs, cometh, is called, and go, is a clear example of author-reader implication. When the author/narrator breaks away from the simple past narrative and adopts the present generic must needs, go, cometh, is called in Narrative 3), (cometh in Narrative 5), we are led to believe it has some relevance in the narrative text. This has the effect of bringing the narrative closer to the reader and thus tends to implicate the readers into accepting that this is a general assumption.

Speech Act 1 (page 248) This is where the interaction, or communicative discursal process between Jesus – the weary one – and the social outcast – the Samaritan woman, (Jews do not talk to Samaritans) begins. It is instigated by Jesus with the words 'Give me to drink'. A command or an imperative: he did not say please. He could have said, 'Would you mind giving me a little water?' Of course the hearer was at liberty to refuse. This latter opening to the speech

act may not have made such an impression on the Samaritan in that she was not expecting to have a conversation with him at all, and it might have put Jesus in a subservient position. The illocutionary act of commanding has an appropriateness condition requiring that the speaker be in a position of authority, Searle (1985:198). Jesus seems to put himself in this position by this speech act.

Narrative 6 is an explanation of why Jesus was forced to ask the Samaritan woman for a drink... because his disciples were not there to do it. The external narrator himself asserts...for his disciples were gone away into the city to buy meat. St John thought this explanatory commentary was needed. Pleading, commanding and requesting are all directives, but they differ according to the relationship that must exist between speaker and addressee. Jesus tries to establish a positive bond between them via the water-thirst concept. Jesus' words are a direct command and a direct speech act, even though there are no quotation marks. According to (Laver:1974:1-18), 'the opening and closing phases of an interaction is where most phatic communion is seen to take place as these are points of psychological insecurity.' Phatic function has its emphasis on establishing and maintaining contact (i.e.) greetings. There was no obvious psychological insecurity on the part of Jesus in this opening, but there might have been on the part of the Samaritan woman under the circumstances, if he had not used the command opening. There is no evidence of psychological insecurity on her part either in that he begins the

conversation with a command, and she with a question or an inquiry. Both these illocutionary acts are Directives.

Speech Act 2 (page 248) The question the Samaritan asks, 'How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria?' makes it evident she was quite astonished at Jesus' action. The speaking territory is usually owned by the one who speaks first, which is Jesus' case, but then he really has no territorial rights as far as being a Jew in a Samaritan land.

Both speech acts in 1 and 2 can be classified according to Searle's categories as Directives. Directives as speech acts are usually seen as acts affecting physical change, but as readers we have not observed actual completion of these acts.

Narrative 7 The 'friendly' external narrator offers an explanatory statement of why the Samaritan asked this question... For the Jews have no dealings with the Samaritans. She therefore had good reason for her curiosity. It is not obvious from the text whether Jesus' command generated the expected reaction to the speech act from the Samaritan woman. It caused her to question him as to the reason for his request.

The social context of power and the concept of participant identities, in West & Zimmerman (1995:116), may help to explain Jesus' Speech Act command and the possible non-completion of the same on the part of the Samaritan woman. There are 'Master' identities which crosscut all occasions of discourse such as age, sex and social class, and 'Situated' identities occupying social

settings which are less permanent identities and 'Discourse' identities, which shift between discourse participants.

Uttering a command is an act which threatens the interlocutor's face or self-image and puts one in a position of a powerful discourse participant. But it depends on whether the command is taken up, ignored or rejected. Jesus could be said to take on No1, the 'Master' identity in that he is a Jew, in a socially superior position to the Samaritan woman, and he is also a male in his earthly role, as well as taking on the 'Situating' identity in Speech Act 13, when the Samaritan perceives him to be a prophet, and also No 3, as he is a powerful 'Discourse' participant in that he utters a command as an opening approach. But we also have to take into account that Jesus was tired and thirsty (in his human role) and his needs were urgent. To him this was the appropriate way to get a drink of water, although it is doubtful whether he actually did manage to get to drink water from Jacob's well. It would not be surprising if his command had not been taken up. Apart from the face threatening act of Jesus's command, and the astonishment that his request caused in her, another reason why his command may not have been taken up could be due to the less-than-ideal appropriateness conditions.

On linking what is said with what is done (Labov:1981:371) offers a general rule for interpreting why an utterance as a request for action (i.e.) a Directive could be successful or unsuccessful. If A requests B to perform an action, A's utterance will be heard as

a valid command only if the following preconditions hold: B (the Samaritan) in this case, believes that A believes that it is an AB event and that (1) (X) should be done for a purpose (Y) giving it to Jesus to quench his thirst, and (2) B has the ability to do (X) draw water, and (3) B has the obligation to do (X) and (4) (A) Jesus, has the right to tell (B) the Samaritan woman, to do (X to draw water. It could be that the appropriateness conditions 3 & 4 were not all that obvious to the Samaritan woman, hence her query. 'How is it that thou being a Jew?' She may have been in doubt as to either B believes that A believes that (it is an AB event) or B (she) has no obligation to do X, or A (Jesus) did not have the right to tell her X.

The appropriateness conditions required by the addressee, were favourable in that she had the ability to do X, she also had the bucket, the expertise required to draw the water, and she had come there to do it anyway. But that she was not expecting him to address her is very clear.

Certain contextual conditions have to be in place for an utterance to function adequately as a particular speech act. These are sometimes called happiness or felicity conditions. When these are in place the desired effect of the speech act will be successfully achieved. This speech act may not have been successful because of the surprise registered by the Samaritan woman's question. If they were not in an appropriate social relationship there may be some reason for the deflection of

Jesus's request for water. The narrator may also have considered this too irrelevant to mention.

(Grice, 1975:45) sees conversation as a tidy co-operative and purposeful construct. He says they are characteristically co-operative efforts, and each participant recognizes in them to some extent a common purpose. On this note we can assume that Jesus was given water and then asked the reason for asking her for it. This would be the expectation of a co-operative construct, but we are not told of this or whether she refused to give it to him either.

Speech Act 3 (page 248) is Jesus's 'reply' to her question couched in hypothetical language, 'If thou knewest the gift of God and who it is that saith to thee, Give me to drink, thou wouldest have asked of him, and he would have given thee living water.' (John 4:10).

If thou knewest, wouldest have, he would have given. He distances himself by speaking of himself in third person...of him, he would. He could have used this indirect manner in order to maintain her face, so as not to threaten her self assurance by being too direct. He used the metaphorical living water for the first time. Jesus ignores her question, he goes off on a tangent, side tracks. He chides her about something she is not aware of, but he does not tell her what she wanted to know, which was, how he came to be asking her a Samaritan, for a drink of water.

In other words, how he came to lower himself in such a way. Samaritan was to the Jew a name of contempt and reproach. They were hate neighbours and

rivals of the Jewish theocracy. Jakobson mentions, 'that a message the addresser focuses on himself is an emotive one, where language is being used mainly in its emotive function'. (Jakobson, 1960:4). Speech Act 3 then could be taken to be an emotive plea on the part of Jesus. This speech act does not correspond to a felicity condition as far as the Samaritan is concerned, on the surface anyway. An account of the appropriateness conditions for the illocutionary act of asking a question for example would include the following: (1) speaker does not know the answer (2) speaker believes it is possible hearer knows the answer (3) it is not obvious that hearer will provide the answer at the time without being asked (4) speaker wants to know the answer (sincerity condition). The Samaritan woman fulfilled all these appropriateness conditions for the successful conclusion of the illocutionary act of questioning. A speaker who utters a question implies that these conditions have been met, and the addressee assumes the speaker has implied this. If the conditions have not been met, the speaker's question is inappropriate or infelicitous. Searle (1977:27) proposes that appropriateness conditions be classified as either preparatory, essential or sincerity conditions. 1-3 would be the preparatory conditions and 4 is the sincerity condition. The essential condition is the definition of a question as an undertaking to elicit information from the addressee. In Speech Act 3 then Jesus seems to ignore her question, changes the subject and chides her for not asking him for water. And living water no less. There is a metaphorical shift, a complete topic shift. The water is alive not dead!

Grice's tidy Co-operative Principle and Politeness theory is not working in this discourse. Bennison suggests in (Culpeper et al, 1998:68) that changes in a

character's conversational behaviour may lead to inferences about changes in his character. Readers could be led to infer something by this topic shift. In drama conversation, characters often say one thing but mean another. It is sometimes referred to as subtext. But this say-mean distinction is clearly important in ordinary conversation too. We could compare this to the metaphors Jesus used. He said one thing and meant another. He was talking about spiritual thirst and the Samaritan woman was talking about physical thirst. Jesus brings God into the discourse and talks about gifts, and turns the tables on the issue of drink. Give me to drink is repeated from Speech Act 1, (a metalinguistic speech act) but this time indirectly coupled with the living (non-dead) water. Many analysts including (Halliday, 1999:3) have suggested that the language of dialogue involves in essence acts of exchange. 'This suggests that there is normally a return from interactant B to interactant A in compensation for whatever A has supplied. In practice talk is far less reciprocal, so it might be better to say it involves transfer more often than exchange.

He says, 'that when individuals talk to each other, they are enacting exchanges and these exchange phenomena can be thought of as predominantly either mental or physical and the grammar of English reflects this. If the enacted exchange is chiefly mental the conversational contribution amounts to a giving of information or a seeking of information'. (Halliday, 1999:3)

Which is the case of the Samaritan woman. She was seeking information. If the exchange is chiefly physical the contribution amounts to giving or seeking services. Which is the case of Jesus who was seeking a drink of water. The act identification is divided by function, not form. In applying this model, we can say

that Speech Act 1 is a physical act of seeking services (i.e.) a drink of water, and Speech Act 2 being an enacted mental exchange which amounts to a seeking of information. Are we given to suspect here that neither of these exchanges or transfers were fulfilled? Speech Act 4 and the form of address Sir, used by the Samaritan, in contrast with Speech Act 2 is more respectful. She has not taken offence at his ignoring her question or opting out. She is imminently a practical woman and her reasoning shows this. From the Samaritan's conversational behavior readers can infer her inferences as:

1. Why are you talking to me?
2. How can you draw water, you have nothing to draw with?
3. And the well is deep
4. Where have you got that living water?
5. You are a prophet (Speech Act 13, page 248).

These were the reasons why she could see it was going to be difficult for him to accomplish what he (Jesus) said. (Grice, 1975:45) calls implicatures a way of generating meaning. Conversation and drama are similar (i.e.) in that both readers and audience use their observation of conversational behaviour to infer things people suggest (as opposed to what they say). When they talk, hearers also use such behaviour to infer things about people (or characters) which they might not intend them to realize.

Culpeper et al, write: 'audiences calculate implicatures made by characters in a play in the same way they do with people in real conversations. They note failures to fulfill maxims, decide whether in the context of this particular genre of discourse and this particular time and culture the failures are significant, work out what has been implicated on the basis of what they know of the situation

and make further inferences about what kind of people they are dealing with on the basis of what has been said and implicated and what they know of the conventions operating in the situation'. (Culpeper et al, 1998:58).

But it did not occur to her to ask why he had asked her for water when he, according to his own words, had an abundant supply of it. Amazingly enough though, she picked up on the metaphor living water which Jesus had end weighted in Speech Act 3. So, she questions him once again. These would be questions that any rational thinking person would ask. And once again the same words are repeated *living water* end weighted in her question. The inference is that she is rather intrigued by these two words.

The Samaritan woman uses the Co-operative principle by referring to his last words and taking them up although she is not able to understand just how he is going to get the water physically, she has realized that it is he who must somehow have some knowledge despite the fact that Jesus in Speech Act 3 refers to God and uses the third person pronoun to refer to himself or God. She perceives that he has the knowledge as she says 'whence then has thou that living water?' (Speech Act 4, John 4:11). Thesis page 249.

We would expect an answer to this question (i.e.) a directive, in Searle's Speech Act categories...the same as ordering or requesting. Once again, there is no quick or eager response on the part of Jesus to her question. Is he flouting or opting out, or is it that she is impatient for an answer? What can be inferred here? We are not sure, we only know that the co-operative principle, or turn-taking is not operating on the part of Jesus as a participant in the *speech act*.

Speech Act 5 She continues her reasoning, she seems to be a loquacious woman, anxious to get at the truth. Her reason for coming to the well seems to take second place. 'Art thou greater than our father Jacob, which gave us the well etc?' (Speech Act 5:John 4:12) Thesis page 249.

By the use of our and us she is creating a bond, which brings Jesus closer to her historically as Jacob was recognized as such (father), to both. That the well is important to her is shown by the noun co-ordination ---'drank himself, and his children and his cattle'? This well had been an important life-line to them all for many generations. The grammatical comparative...greater than...performs an evaluative function in the *speech act*.

Speech Act Nos 6 & 7 (page 249) In the long 'answer' to her Jesus reinforces the fact it is he who gives the water and that once one drinks this water one never thirsts again. Once again Jesus did not answer her question. He opted out when she asked him in Speech Act 4 where he had this living water...'from whence then has thou that living water?' (Speech Act 4: John 4:11). Thesis page 249.

Speech Act 8 It can be observed that Jesus was successful in getting her to accept what he was offering which was the living water. She asks for the water to save herself the bother of coming to the well to draw. She operates on a perfectly expected logical physical interpretation of his words. She is willing to believe that it is possible to get this water even though as yet she has seen no evidence of it. She utters a command but prefaces it with the respectful salutation, 'Sir, give me this water, that I thirst not, neither come hither to draw.' After the command she offers her two reasons as justification for wanting this

water. She took his metaphor on a 'real world' basis, which was to be expected, instead of the spiritual with its transference of meaning from the concrete to the abstract.

Speech Act 9 Jesus once more changes the topic and commands her to (1) go (2) to call her husband (3) and come hither. Three commands or (directives in one turn). This was of course an unexpected outcome to her request 'Sir, give me this water.' (Speech Act 8:John 4:15) Thesis page 249.

Speech Act 10 But she is unable to comply with his command and tells him she cannot because she has no husband. The inference here being that her companion was not considered as such. Her honesty in this respect is quite surprising concerning the light it sheds on her interpretation of her relationship with her present companion. By her answer she infers she does not consider the man she lives with as a husband. So she is unable to carry out his three commands and she tells him why she cannot do so.

Speech Act 11 Jesus seems to approve of her honesty and repeats her exact words almost as if to give them emphasis for some reason. It is almost with approval that he says, 'Thou hast well said, I have no husband': as if complementing her sincerity. (Speech Act 11:John 4:17) Thesis page 249.

Speech Act 12 He tells her how many she has had, five in all, and that she was not married to her present companion. He does not seem to condemn her behavior in any way, but evidently liked the veracity of her assertion. There could be a suspicion of a little irony in his remark though in telling her to call her

husband, knowing all along her life story. As the Samaritan says afterwards, 'He told me all that ever I did'. (Speech Act 14: John 4:29) Thesis page 249.

On the subject of irony and the slightly ironic remark about the Samaritan's husbands, the most usual kind of irony is that which involves a contrast between point of view stated or implied in some part of the text and the assumed point of view of the author and hence the reader. But irony can vary in its intensity. Here it seems to be a benevolent awareness or acceptance of the contradictory impulses which can undermine good intentions in even the best motivated characters. 'The 'secret communion' between author and reader is the basis of irony,' according to Leech & Short (1981:278).

Speech Act 13 She chooses a mental verb perceive –she does not say see. Perceive has a deeper meaning –she is beginning to see beyond the purely physical appearance of things in the 'real world'. She perceives that he is a prophet. It is noticeable that the Samaritan woman begins to treat Jesus with more deference from Speech Act 4 onwards by addressing him as Sir, and then on through Speech Act 8 and 13 as her perception and understanding was increased.

Speech Act 14 She confirms the fact that she was expecting the Messiah at some time and that his function was to tell them everything they needed to know, all things. These facts were not hidden from her as she seems well aware of them. That same Messiah was going to be hers as well as of the Jews, and for her this did not seem to be problematic.

The illocutionary act of making a statement carries the following appropriateness conditions from Searle (1969:65). (1) speaker believes p (where p is the proposition being asserted), (the coming of the Messiah), (2) speaker has evidence for the truth of p (or reasons for believing p), (3) it is not obvious to both speaker and addressee that the addressee knows p (or does not need to be reminded of p), (the Samaritan did not know whether the stranger/prophet at the well knew), (4) speaker has some reason for wanting addressee to know p (or to remember p).

All these appropriateness conditions were operating in the assertion made by the Samaritan. And consequently this was the first time she received a satisfactory assertion from him, both direct and non-ambiguous.

Speech Act 15 This is the first time Jesus uses the I and the first time he speaks clearly to her. He reveals his real identity to the Samaritan woman. What is her reaction? Action! There is no further speech act on her part with Jesus. Verse 27 concerning the return of his disciples and their surprise on finding him talking to the woman is not included as it was not considered relevant in this discourse and would make the essay longer by bringing in new elements to be considered. Now this is a surprising reaction on her part. The statement that Jesus made was 'I that speak unto thee am he.' This is one of Searle's (1985:205) five categories of *speech acts*, precisely a declaration, in that it effected a change in status. Up to that moment he had been a weary traveller, a Jew who was thirsty, then in Speech Act 13 she perceived him as a prophet, and then in Speech Act 15 he becomes the Messiah. Her response to this

speech act was performance. This speech act generated immediate action on the part of the woman, who needed no further instructions as to what to do:

- she left her waterpot)
- went her way to the city)
- saith to the men)
- Three physical actions.
- This speech act can therefore be seen as a necessary preliminary to the physical actions she performed.

Narrative 8 The external narrator who is also the writer St John tells us she left her waterpot. Readers inferences may be: (1) It is doubtful whether she ever drew the water (2) she did not take the water pot full back to the city, where one could imagine that someone was waiting for a drink of water. (3) It could be she was in a hurry to get the water mentioned by Jesus which would mean she would have no need to draw more as she herself mentions in Speech Act (4) or she was in a hurry to tell the men (not women) the news and to invite, or command them to come.

Speech Act 16 Her speech act contains three directives (Searle:1985:198) (i.e.) ordering or commanding, (1) come, (2) see a man which told me all things that ever I did, and questioning (3) is not this the Christ? Her commands caused the men to follow her and was the result of Narrative 9... and many of the Samaritans of that city believed on him for the saying of the woman, which

testified, He told me all that ever I did. (Speech Act 16 John 4:29) Thesis page 250.

Narratives 9-11 tells us what the result of her speech act was, and the successful conclusion of Jesus' testimony. They believed on him in that city. Her speech Act in 16 is powerful ---her testimony. 'He told me all that ever I did': was extremely effective. It is rather typical of sacred texts that so called marginalized figures (Samaritan woman 'who had many husbands') are chosen to carry out actions which have surprisingly effective results or outcomes.

20.2 Text Analysis (2) Discourse Pragmatic Structure

Character number – There is Jesus and the Samaritan woman and an unspecified number of men from the village, near where the well was situated.

Number of turns – There was an equal number of conversational turns between Jesus and the Samaritan woman, then one turn between the Samaritan and the men.

Turn size – The Samaritan woman made 4 long utterances and 2 short utterances and 1 long utterance to the men of the village. Jesus made 3 long utterances and 3 short utterances.

Words per turn:

Utterance – Speech Act 1 Jesus - 4 words

Response Speech Act 2 Samaritan – 18 words

Response – Speech Act 3 Jesus - 33 words

Response Speech Acts 4, 5 Samaritan – 42 words

Response – Speech Act 6, 7 Jesus – 44 words

Response - Speech Act 8 Samaritan – 14 words

Response – Speech Act 9 Jesus – 7 words

Response Speech Act 10 Samaritan – 4 words

Response – Speech Acts 11, 12 Jesus – 29 words

Response – Speech Act 13 – 7 words

Response – Speech Act 15 Jesus – 7 words

Response – Speech Act 14 Samaritan – 19 words

Utterance – Speech Act 16 Samaritan – 18 words to the men

The ratio of words per utterance is this:

J4	J33	J44	J7	J29	J7
S18	S42	S14	S4	S7	S19

They were both equal in terms of power in the total number of words. Jesus used 124 words through all the speech acts. The Samaritan used 104 words in the discourse with Jesus and 19 in her discourse with the men of the village in Speech Act 16, which makes a total of 123 words. So there would appear to be no discourse domination. There are 6 speech acts on the part of each

participant. The Samaritan has an extra Speech Act 16, which is addressed to the men of the village.

Interruptions – Both Jesus and the Samaritan take turns in speaking, so neither of them talk at the same time nor do they interrupt each other. But this is a feature of this discorsal situation. It would be unusual in this type of text given its nature. Both participants have long turns in their Speech Acts, for instance the Samaritan in Speech Acts 4 and 5, and Jesus in Speech Acts 6, 11 and 12. If this text were a dramatic text or a natural spontaneous discorsal situation one would expect interruptions or hesitancies.

Topic control – seems to take place under the control of Jesus. The Samaritan woman tries to get control or answers by her questioning techniques which are to the point and relevant as far as she is concerned, in a purposeful cooperative discorsal situation. The reason readers never quite see her in control is that Jesus opts out of responding to her questions in Speech Acts, 2, 3, 4 and her request in 8. But then one is not aware of her losing control either as she is resourceful. Speech acts are initiated by both participants, but there is a difference in the responses. Jesus gets a clear response from her whereas she does not. Direct commands are used by both participants, (i.e.) Jesus, ‘Give me to drink.’ (Speech Act 1: John 4:7) Thesis page 248, and the Samaritan, ‘Sir give me this water’, (Speech Act 8: John 4:15) Thesis page 249 Indirect commands are used by Jesus perhaps not to threaten her face, in Speech Act 3 ---‘thou wouldest have asked of him’ and ‘he would have given thee living water’. (Speech Act 3: John 4:10) Thesis page 248.

Point of view and speech presentation – There is an obsessive preoccupation with water and thirst concepts, and the emphasis on the water being living, not

dead. Readers and the Samaritan are made to ponder the fact that water can ever be dead, and wonder what the living water would be like, especially as it caused one never to thirst again. The Samaritan woman's curiosity and questioning techniques carry the dialogue forward. She was perhaps chosen for her dynamic character to carry not only the dialogue forward but also the spiritual message.

Repetition – is to give emphasis. Water and thirst concepts are foregrounded. Repetition is a feature of this text (i.e.) –to drink --askest drink of me---living water-- drinketh of this water ---thirst again---well of water --- water springing up into everlasting life. Give me to drink is repeated twice in Speech Act 1 and again Speech Act 8. There is also much repetition on the hypothetical would have given, would, wouldst, whosoever drinketh – twice.

Parallelism –is found in Speech Acts 6 and 7. 'Whosoever drinketh of this water shall thirst again: But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life'.(Speech Acts 6-7:John 4:13-14) Thesis page 249.

'Metaphors are found in the most prosaic of prose not to mention everyday speech,' say Leech & Short (1981:278). It is quite usual to attribute human characteristics to inanimate nature (i.e.) there is a transference of meaning from the concrete literal water to water which is animated or alive (i.e.) water, (living water) (personified) and also spiritual. This spiritual water is spoken of in this same Gospel and the explanation given. There is a transference of meaning from the concrete literal water to water which is alive. These are the last words in Speech Act 3 and 4, therefore living water is end weighted which causes it to

have end focus. The Samaritan woman easily recognises this end focus for in her Speech Act 4, as can be seen, she picks up on it.

The explanation of the metaphor Jesus uses is found in John Chapter 7, verse 37. Jesus said 'If any man thirst, let him come unto me, and drink.'

And again in Verse 39: 'But this spake he of the Spirit, which they that believe on him should receive; for the Holy Ghost was not yet given because that Jesus was not yet glorified'. (John 7:37-39), from *King James Holy Bible*.

In the Text in Speech Act 3, Jesus also referred to this water as...the gift of God.

There is much phonetic focus on words beginning with the hard G in this text, the gift of God...Give me to drink...have given, give me to drink etc.

Subordination in clauses – is a syntactic form of salience, since the effect of making a clause subordinate is to background it, saving the clause to the end (i.e.) living water reinforces the highlighting and final position with the highlighting of syntactic form, which is mentioned in metaphors above.

Complexity in the structure of sentences – The sentences are quite complex. The longest in Jesus's participation are 32, 44 and 29 words and the longest in the Samaritan's Speech Acts are 42, 18 and 19 so this allows for some complexity in 6 speech acts each.

The dominant syntactic pattern is trailing:

(i.e.) Speech Act 3---'If thou newest the gift of God and who it is that saith to thee, Give me to drink, thou wouldest have asked of him, and he would have given thee living water.' (Speech Act 3: John 4:10) Thesis page 248.

And Speech Act 5--- 'Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle?' (Speech Act 5:

John 4:12) Thesis page 249.

And Speech Act 16---‘Come see a man, which told me all things that ever I did: is not this the Christ?’ (Speech Act 16: John 4:29) Thesis page 250.

Speech Realism – the speech is quite realistic for the time and circumstances. It was necessary to draw water daily and it was usually the woman who did it at specific times during the day. Wells are usually deep so it is necessary to have something to draw with. Water was and is a basic need. People get thirsty, all these concepts we can understand and share.

Lexis – the lexis is formal but dynamic. The dynamism being due to the use of directives throughout. The dynamism is dimmed slightly by the use of the hypothetical in Speech Acts 3 and 6, but is recovered again by the Samaritan in Speech Act 8.

Graphological contractions – there are none, given the formal nature of the text. The speech acts also have no direct quotation marks, but it is evident that it is direct speech. This does not detract from them as direct speech acts. Question marks are used...which am a woman of Samaria? –that living water? –and his cattle?

Context – assumptions people bring along to situations because of their previous experience are called schemata (Culpeper et al, 1998:4) ‘This information is kept as sets of beliefs and assumptions which are called ‘cognitive models’. If the speaker’s schemata are highly similar to the hearer’s assumptions they will find it easy to communicate and understand each other to the extent that they share at least some interpretative assumptions. If their background schemata are widely divergent, then the result is likely to be

misunderstanding or conversational breakdown.’ The schemata between the Samaritans and Jews as far as their father Jacob was concerned was similar and as far as their historical background also. Our father Jacob remarked the Samaritan woman, I know that the Messiah cometh which is called Christ: when he is come he will tell us all things – so she was not ignorant of this fact. Their background schemata was not noticeably widely divergent. But as far as Jesus and his spiritual or heavenly message was concerned they were widely divergent which resulted in differing world views. They understood each other to the extent that they shared at least some interpretative functions. The significance attributed by the Samaritan to Jesus’ words was misunderstood, but worked out to her good, because it was prepared beforehand by Jesus who had divine insight—being a prophet and the Messiah.

The Samaritan’s Schema was Jews do not talk to Samaritans. Our father Jacob gave us this well and I know that the Messiah cometh which is called Christ and when he comes, he will tell us all things. If I have this water, I will not thirst neither will I need to draw it from the well.

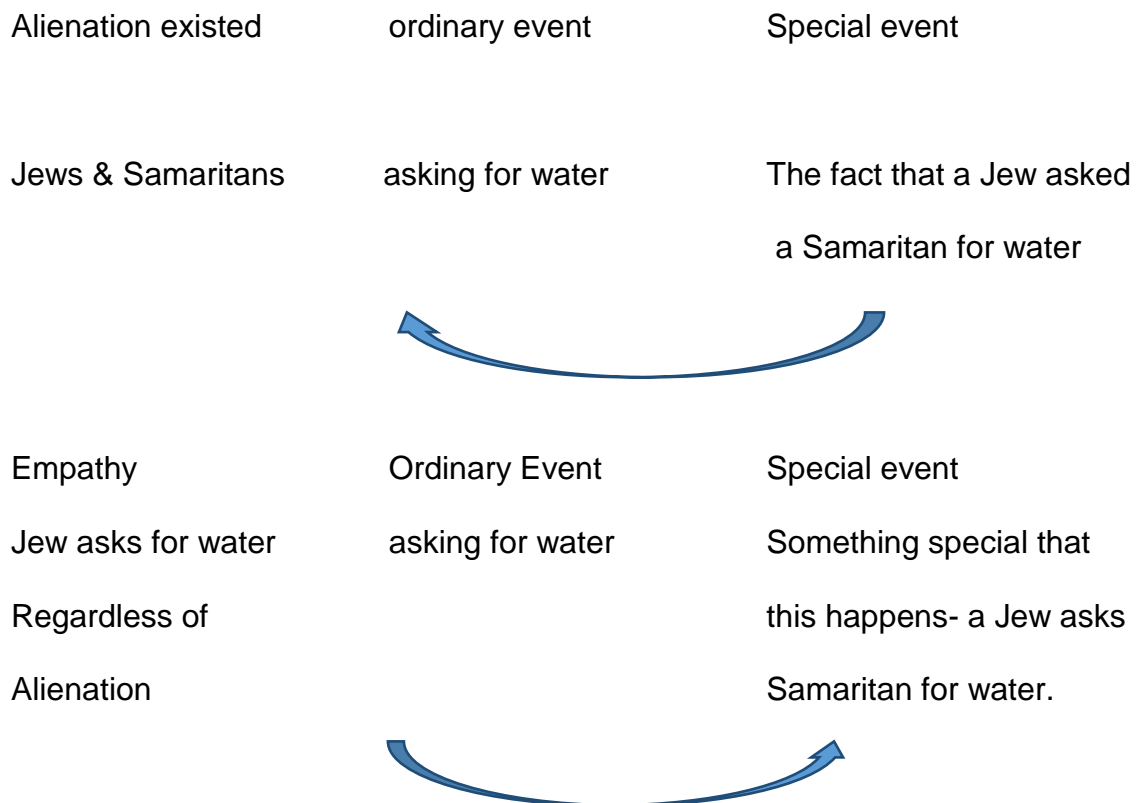
Jesus’s Schema was he first wanted her to satisfy his thirst. Then he would satisfy her thirst. He wanted to give her the gift of God and his idea was to create a new thirst in her for living water and then he was to reveal himself as the Messiah and tell them all things.

20.3 Alienation or Distancing Effect-An Ordinary Event made Special

A stigma existed between Samaritans and Jews, and this alienation was part of their historical situation, but that day at the well, an ordinary event (drawing water) was made a special event by empathy on the part of Jesus in asking her

for water and being willing to exchange conversation with her. 'Alienation devices make something special of an ordinary event', Brecht (1973:368).

Burton and other theorists argue that alienation devices enable analytical thoughts to penetrate otherwise intangible aspects of the everyday world. (Burton 1980:92). Therefore, if alienation or the (distancing effect) makes something special of an ordinary event, empathy makes something ordinary of a special event.



The most hackneyed everyday incidents are stripped of their monotony when represented as quite special. Brecht's alienation effect in theatre may be applicable to all discourse texts and it could have something to do with the acceptance of the message on the part of the Samaritan woman (i.e.) the final

message. Brecht writes concerning this effect in theatre, 'what is obvious is in a certain sense made incomprehensible, but this is only in order that it may then be made all the easier to comprehend. Before familiarity can turn into awareness, the familiar must be stripped of its inconspicuousness' the water/thirst concept is made incomprehensible by the metaphor and then easier to understand (i.e.) familiarity with the water situation,--then it is stripped of its familiarity, to reveal a more perceptive awareness. This device could well have been used by Jesus as a strategy at the well, for maintaining the Samaritan's interest and her participation and her final acceptance of his message. 'Burton believes that theatre has a very specific link with naturalistic social interaction which means she says that alienation or distancing devices can be used for a specific purpose and effect'. (Burton 1980:92).

20.4 Labov's 'Natural' Narrative Model Adapted to the Text

(Labov 1981:371) says a fully developed 'natural' narrative is made up of the following sections. Labov's model can be used for this text because it seems to slot neatly into this narrative outline. His outline is as follows:

1. abstract
2. orientation
3. complicating action
4. evaluations
5. result of resolution
6. coda

The abstract encapsulates the point of the story. The reason for the text was that Jesus had left Judaea and had to get to Galilee but forcibly had to go through Samaria to get there.

So, the abstract in this text would be N1 and N2 of the Narrative.

The orientation serves to identify in some way the time, place, persons and their activity or situation.

The orientation in this text would be N3, N4 and N5 of the Narrative.

The complicating action together with the resolution are the core of the narrative. The complicating action in this narrative, begins with Speech Act 1, where Jesus demands water.

The evaluation is considered by Labov to be 'perhaps the most important element in addition to the basic narrative clause'. Labov means by evaluation 'the means used by the narrator to indicate the point of the narrative...why it was told and what the narrator was getting at'. The evaluation of a natural narrative is usually concentrated in one section immediately preceding the resolution.

So, the evaluation in this text, would consist of N6, N7, N8, N9 and N10 of the Narrative.

A further comment on the evaluation is made by Labov in that he says: 'The narrators....were under social pressure to show the events involved were truly dangerous and unusual, or that someone else really broke the normal rules in an outrageous and reportable way. Evaluative devices say, more generally, that it was strange, uncommon, or unusual – that it was worth reporting Labov'. (1972:366).

Jesus was under pressure to get to Galilee and was under the social pressure of the day from his own people and the Roman rulers. He usually broke normal rules in an outrageous and reportable way by for instance, healing people, and bringing them back to life. The apostle John was probably under pressure as a disciple too, to report this as this story appears only in this Gospel, as well as the account of bringing Lazarus back to life for example. The apostle John was the disciple whom Jesus was purported to have loved in a special way.

Labov states the evaluation of a natural narrative is usually concentrated in one section, immediately preceding the resolution. However, he notes, evaluative devices are generally strung throughout the entire narrative, forming what he calls 'a secondary structure'.

The narrator interrupts the progress of the narrative with a statement reaffirming or assessing the situation. Such commentary may be External, Internal and also Sentence – internal evaluation devices. It could be said that Nos 6, 7, 8, 9 & 10 is the external narrator himself asserting that 'For his disciples were gone away unto the city to buy meat' etc. The apostle John thought this explanatory commentary was needed to account for the fact that Jesus had no one to ask for water, except the Samaritan woman.

The resolution usually ends with the last clause in the speech act.

So, the resolution in this text would be Speech Act 16. 'Come, see a man, which told me all things that ever I did: is not this the Christ?' (Speech Act 16 John 4:29) Thesis page 250.

The coda's function is to 'close off the sequence of complicating actions'.

So, the coda in this text would be N11 of the Narrative. 'And many more believed because of his own word.'

20.5 Discussion of Results

To opt out of a maxim or conversation in which we do not want to participate is to fail to observe a maxim intentionally. These maxims are stated as imperatives, they do not rule conversation in any sense but the failure to observe a maxim is to say something indirectly. This is a way of generating meaning – the non observance of a maxim (or flouting of a maxim) encourages hearers to infer something about the reasons for this behaviour.

It seems by the examples studied in Speech Act 3 that Jesus flouted all the maxims except the 2 quality ones.

As far as my analysis for meaning is concerned the Samaritan flouted none of these maxims except perhaps in Speech Act 1. The only possible negative outcome of this whole piece regarding her participation in the discourse is that the directive speech act in No 1 ...Jesus commanding a drink, --was not fulfilled, and so this Speech Act could be seen as a failure in that as a directive it did not generate the expected action as performance. There is no way of knowing whether the water-pot in Narrative 8 was full or empty. If it were full, Speech Act No 1 was probably successful. It could be that her surprise at being addressed by a Jew, inactivated her for physical action and performance which would normally have taken place. But this is only a conjecture for which there is no evidence. So, my inference is or the 'implicature' (which Grice calls a way of generating meaning), is that she was a willing and co-operative participant in the discourse exchange.

Jesus on the other hand did flout most of the maxims as stated by Grice.

Quantity - He often made his contribution more informative than was required (for the current purposes of exchange). And it was not what she really wanted to know at that moment.

Quality - He fulfilled this maxim as he said nothing he believed was false, nor anything for which he lacked evidence.

Relation maxim – be relevant, he did not fulfill. Speech Act 9 was not relevant to her at that stage, because it was her who wanted the water. Speech Act 13 was relevant under the circumstances and for the effect it achieved on her...She perceived he was a prophet. Speech Act 12 was very significant to her, because after seeing how much he already knew about her she perceived he was a prophet. But she had already had a demonstration of his prophetic ability. Speech Act 15 was relevant, because he spoke plainly in first person thus revealing his identity.

Manner - Jesus was obscure in Speech Acts 3, 6, 7, 9 and 11 and ambiguous. Be brief and orderly was also flouted as far as the analysis is concerned. Strangely enough even though his opting out was obvious (see the analysis sheets on pages (291-293) where it becomes more apparent, the outcome was extremely successful, which should lead one to suppose that there is some hidden truth here. That this dialogue was successful in spite of what was inferred from the conversational exchanges is perhaps due to the divine nature of Jesus who did not let himself become side-tracked by the Samaritan woman. She actually let herself become side-tracked by Jesus, and certainly it would have been to her advantage. Perhaps dialogue is not always such a predictable affair, or at least the responses as is supposed.

20.6 Challenging Moves

Challenging moves and Labov's preconditions for interpretation (1981:371) of any utterance as a request for action, linking 'what is said' with 'what is done,' offers a general rule for interpreting any utterance as a request for action – a Directive.

A simple kind of challenging move is made by withholding an expected or appropriate reciprocal act, where the expectation for this Act was set up in a preceding initiatory move. Thus, no reply after an elicitation, or similarly a challenging move can be made by supplying an unexpected or inappropriate Act. A Challenging Move may divert ongoing talk in quite an amicable way. The guidelines regarding Elicitations are: If A asks B for a linguistic response concerning a question M, it will be heard as a valid Elicitation only if the following pre-conditions hold: A believes that B believes that (it is an AB-event that (1) B hears M as a sensible question (2) It is the case that B might know M (3) It is the case that A can be told M (4) It is the case that B has no objection to telling M to A.

In Speech Acts Nos 2, 4, 5 and 8 which concerned the Samaritan woman's requests and commands, there were kinds of challenging moves on Jesus' part, as a participant in the discursal exchange. His answers were unexpected and rather inappropriate. In fact Jesus seems to flout Grice's maxims, as we have seen above, and also not respond to the Samaritan's directives in an expected reciprocal way. The inference here is that for some reason he did not consider them relevant in his plan or that the preconditions were not appropriate as Labov suggests. It could be that A (the Samaritan believed that it was an AB event and it was not) or that (3) it is the case that A (the Samaritan cannot be

told M the answer) or (4) it is the case that B (Jesus) has an objection to telling M (the answers to A (the Samaritan)).

The non-contestatory nature of Jesus to the Samaritan's questions can be interpreted as opting out or flouting maxims, but overall, they do not affect the outcome, which may not have been so optimum if Jesus had stopped to answer the Samaritan's questions. To himself as he saw it he was being relevant. To the Samaritan as she saw it and to readers it did not appear to be relevant but rather puzzling.

20.7 Speech Acts Inference and their actual Outcome

For *speech act* theoreticians to make an utterance is to perform an act.

In saying something we perform a locutionary act which is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to 'meaning' in the traditional sense. (Searle 1977:45).

By observing *speech acts* different people perform we can infer things about their relations with others. *Speech acts*, like other acts, change the world we inhabit. They have effects on people and in turn make them do things. (Austin 1962:109).

Although the effects intended by their *speech acts* may not necessarily be those achieved (i.e.) literal water versus spiritual living water.

A locutionary act is the act of producing a recognizable grammatical utterance. The illocutionary act is of a certain type, promising, warning, greeting, reminding, performing commanding, eliciting, and requesting. Appropriateness

conditions are conditions on which the felicity (success) of a *speech act* depends, rules which users of language presume to be in force in their verbal dealings with each other. 'A perlocutionary sequel is an unforeseen or unintentional result which indicates that the speaker has not been successful in securing uptake.' (Austin 1962:101).

SPEECH ACTS INFERENCE AND THEIR ACTUAL OUTCOME

<p>Verse 7 (Speech Act I)</p> <p>Speaker – Jesus</p> <p>Act performed by speaking</p> <p>Intended effect as a consequence of performing speech act</p> <p>Actual effect caused by the act</p>	<p>Give me to drink</p> <p>Command – illocutionary force</p> <p>Intended perlocutionary force/effect To be given a drink</p> <p>Actual perlocutionary force-effect</p> <p>Counter proposing – a question Which is a perlocutionary sequel</p> <p>(An unforeseen or unintentional result)</p>
<p>Challenging moves...Jesus asks for a drink and the Samaritan asks him why.</p>	

<p>Verse 9 (Speech Act 2)</p> <p>Speaker – Samaritan</p> <p>Act performed by speaking</p> <p>Intended effect as a consequence of performing speech act</p> <p>Actual effect caused by the act</p>	<p>How is it that thou, being a Jew etc?</p> <p>Question – illocutionary force</p> <p>Intended perlocutionary force/effect To elicit a response to her question</p> <p>Actual perlocutionary force/effect Counter proposing – perlocutionary sequel... If thou knewest etc.</p>
<p>Verse 15 (Speech Act 8)</p> <p>Speaker – Samaritan</p> <p>Act performed by speaking</p> <p>Intended effect as a consequence of performing speech act</p> <p>Actual effect caused by the act</p>	<p>Sir, give me this water,</p> <p>Command/Request-illocutionary force</p> <p>Intended perlocutionary force/effect To be given the water</p> <p>Actual perlocutionary force/effect A Perlocutionary sequel Another speech act command – go, a Counter proposal a kind of Challenging move</p>
<p>The Samaritan asks Jesus for this water and gives him her reasons for wanting it. He asks her to go and call her husband. As she is a practical woman who wanted to save herself the trouble of going to the well it is surprising she does not wonder why Jesus asked her for water when he already had some which would have saved her the trouble of drawing. He is thinking about her spiritual thirst.</p>	

<p>Verse 29 (Speech Act 16)</p> <p>Speaker – Samaritan</p> <p>Act performed by speaking</p> <p>Intended effect as a consequence of performing speech act</p> <p>Actual effect caused by the act</p>	<p>Come, see a man...is not this the Christ?</p> <p>Illocutionary Force/effect two commands and a question</p> <p>Intended perlocutionary force/effect They would follow</p> <p>Actual perlocutionary force/effect They did follow</p> <p>This was a felicitous outcome where the co-operative principle was in evidence.</p>
<p>Due to the felicitous outcome of this Speech Act many of the Samaritans of that city believed.</p>	

20.8 The Case for Gender Studies and the Position of Women today

This thesis could be included within the subject of gender studies as it analyzes the speech acts of four women and other protagonists in the context of the Renaissance, but the theme is a study in stylistics and linguistics on dramatical texts. The conclusions may be relevant for gender studies with reference to demonstrations of freedom and power, on the part of the women protagonists, but the proposal here is to demonstrate the use of stylistic and discourse analysis in dramatic and other texts.

The case for women today and their perceived rights is one regarding firstly the laws. I agree with DusiBerre when she says, the following:

No attitude will ever change permanently unless the conditions of change are recorded in the law. In the sphere of race relations this is a recognized fact; the conservative majority changes its behaviour not because its convictions have changed, but because the law compels change. For women, issues like equal pay only scratch the surface of the inequalities society inflicts on women, but it is only through the cut-and-dried process of legal change that the elusive pattern of attitudes to women can be forced into a different shape which will outlast the reformers who pioneer new attitudes.

Elizabethan and Jacobean feminism was a movement of minds but not of facts. (DusiBerre J 1975:135-6).

Shakespeare's concern more than any of his fellow playwrights is to dissolve artificial distinctions between the sexes. (Dusinberre J 1975:152-3).

Dusinberre mentions artificial distinctions between the sexes. Many 'so called differences' could be regarded as artificial. For example the scriptures say: 'There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female: for ye are all one in Christ Jesus.' (Galatians 3:28). There are no differences with God according to the gospel.

Montaigne echoes the humanist idea when he says, 'I say that both males and females are cast in the same mould: except for education and custom the difference is not great between them'. Cited in (Charlton K, 2002:19).

As for changing the language in order to reflect these artificial differences is, I believe, discriminatory, and causes more 'created' separation between humans. Language evolved because mankind needed it and used it to survive. Language can be used to distance speakers from each other, and this can be done commonly by using indirect speech, but changing the language to facilitate the separation of the sexes under the 'illusion' that inclusion is conferred is not equality, as language should be inclusive for communicative purposes.

Trivializing language and women in utilizing expressions such as jóvenes y jóvenes, reflects a lack of culture. I refer to what Reverte writes about the same. He says:

[...] discrimination consists precisely in marking the difference between the sexes, not the other way around, and the neutral gender is neither masculine nor feminine, but often encompasses both, and it was invented precisely for a reason. Pérez Reverte A (2000:10) *Diario 16*, 'Clientes y clientas'. Cited in Vígara Tauste A M (2009:45).

An early example of an attempt at equality for women under the law came from New Zealand in 1893.

The situation in New Zealand in May 1888 was that Kate Sheppard sent one of her famous texts to various politicians - *Ten reasons why the women of New Zealand should vote*. Kate argued that in a democratic country women should be involved in its development, and they had the same rights as men to fight for a better world and to raise their voices for the benefit of the community. When in 1893 they made women's suffrage a real right, New Zealand made history. It was at the top of the list of countries to achieve women's suffrage throughout its territory. The fight was relatively quick and became an example for the rest of the world. In addition, Kate travelled to help suffragettes in other countries with a valuable example.

In 1893 Kate Sheppard received a small gift, a pen from the hands of Governor Lord Glasgow that was much more than a simple object. With it had been signed the bill giving New Zealand women over the age of 21 the right to vote. Kate Sheppard championed women's right to education, to have economic independence in and out of marriage and to improve the status of mothers. (Ferrer Valero S 2020:36-8).

Following the October 2020 elections, Prime Minister Rt. Hon. Jacinda Ardern leads the most diverse government in New Zealand's history. Today there are more women, people of colour, LGBTQ+ and indigenous MPs than ever before. This diversity is reflected in the 20-person Cabinet, of which eight members are women, five are Māori, three are Pasifika, and three are from the LGBTQ+ community. In New Zealand, the government now better reflects the diversity of its population, and it is forging a path for other nations to follow. The first Government under her leadership was celebrated by many as one of 'generational change', but most of that age change came in the form of its leader, Ardern, who at 37 was the youngest member, and the world's youngest female head of government. Women continue to face some disparities in employment, including a 9.3 percent gender pay gap and under representation in leadership positions in both the public and private sectors. So, there is still work to be done with regard to basic equality laws and regulations such as equal wages, so progress is slow but hopefully sure.

21. General Conclusion

In this dissertation I have demonstrated that Discourse Analysis and Pragmatic Analysis can be used to analyse a biblical or sacred text for meaning and effects created through reader interaction with the words in the text. The speech act distinctions between the utterances' illocutionary force and their intended and actual perlocutionary effects on pages 289-290, reveal the extent to which the Samaritan woman and Jesus did not always achieve the desired exchange due to challenging moves and counter proposals until Speech Act 16, on page 291 where the actual perlocutionary effect and intended perlocutionary effect were the same. This resulted in a felicitous outcome of this Speech Act.

The thirst concept is presented in the first Speech Act and is a constant theme throughout the text, but it is only after persisting that the Samaritan was able to get the living water mentioned. The first turning point came in Speech Act 8...Sir, give me this water, but Jesus postponed her request for water. He seemingly ignored it in a sense, and to her it must have seemed irrelevant after her directive that he begins to talk about her many husbands. She would have wondered what it had to do with water and saving herself labor and time by not having to go to the well daily. She must have asked herself what her husbands had to do with the living water whereby she would never be thirsty again.

As we saw in 20.5 Discussion of Results, Jesus flouted all Grice's 'maxims' except the 2 quality ones. This is a way of generating meaning and the non-observance of a maxim encourages hearers to infer something about the reasons for this behaviour. Even though his opting out was obvious, the outcome was successful. This leads us to infer that dialogue may not always be

so predictably reciprocal, but nonetheless felicitous. It was only after opting out persistently that Jesus was able to get the Samaritan to want the water which he had to offer.

The fact that the findings show, is that they were equal conversational partners. The situation was a non-conflictive one with both participants taking turns in the conversation. There seemed to be reciprocity of power between them even though the co-operative principle was inoperative on many occasions, but the flow of discourse was not in any way affected by this. They both used directives with varying degrees of success. Jesus's control of turn-management procedures and topic control perhaps seemed to put him into prominence except for Speech Act 2, where the Samaritan wants to know why he is asking her for water.

There is negotiation of identity on the part of both discursal participants. The likelihood that Jesus's message would be accepted on the grounds of the conversational exchanges or transfer was in the balance. Jesus negotiates his identity as the Messiah and the Samaritan woman, as worthy to have the gift of the living water, albeit being an outcast. An analysis can show that levels of formality and politeness used by a character in conversation may be a revealing area study and could provide us with a perceivable change in a character. There is a change in politeness towards Jesus in Speech Act 4 when the Samaritan calls him Sir and she finally perceives him to be a prophet in Speech Act 13 after he reveals her past and present life story. This is probably the second turning point, her perception of something, Sir, I perceive that thou art a prophet. She perceived this only after he had told her about how many

husbands she had had. This almost jocular remark was effective in opening her eyes and helping her to perceive something that was beyond the real world.

The reciprocity of power between the two participants is clear from the Text Analysis (2) where they each had an equal number of conversational turns and the size of the turns was similar. For example the Samaritan made four long utterances and two short ones including one long utterance to the men of the village, whereas Jesus made three long utterances and three short ones. Jesus used 124 words through all the Speech Acts and the Samaritan used 123 words. So there would appear to be no discourse domination. The Samaritan woman seems to hold her own. The social context (power relations) or power as domination has no place in this text, but of course their background schemata was similar. They both shared an empathy in that they had historical background schemata in common. They both knew who Jacob was and that the Messiah was coming. What the Samaritan could not suspect was that the Messiah was sitting on the well and asking her for water! Speech Act 15 on the part of Jesus was the most effective as far as performance is concerned. It galvanised her into action. The men in the village did not believe her story at first, but after meeting Jesus they did.

What interested me in this text was the efficacy displayed by the Samaritan woman as a discursal participant and her tenacity in getting at the truth, her dynamism for action and the practical nature with which she seemed to deal with this new unexpected information she was getting from this unknown person. There was no animosity on her part, nor racial rejection, just surprise. She had the mechanism for activating things (i.e.) willingness. She shows that with her answer to Speech Act 15. She leaves the water jar, and runs to the

village to get the men. She uses three directives with them and gets them to follow her. This may not be a happy solution for linguists in that through misunderstanding....she understood only on a worldly plain instead of a spiritual, a discursal participant comes to understanding. That such ambiguous dialogue on the part of Jesus has such optimum results perhaps cannot be explained on a superficial or physical level either. Although she understood only on a superficial level the desire was there, followed by obedience. Even though initially the desire was to save herself the bother of drawing water daily and getting thirsty.

22. Final Conclusion – comparing the three plays and the Samaritan

Stylistics and Discourse Analysis opens up texts, including dramatic texts of as diverse a nature as those of William Shakespeare and Lope de Vega as well as a biblical text. And Stylistics and Discourse Analysis reveals some surprising results with regard to inferences, and flouting of maxims, felicity events, and maxims of co-operation etc.

Stylistic analysis can be applied to drama texts in order to reveal meaning, and that all texts are open to analysis using the linguistic stylistic tools available.

Portia was a woman who played an important role in saving a man's life by courageously taking on the guise and discourse of a lawyer in Venice.

Lope's heroine the once 'so called silly woman' seems to regain her reason. She needs respect from Laurencio. She could not go into marriage as being thought of as stupid, so she thought she had to redeem herself before marriage in his eyes. Not only that, she tells him that she is able to change from her

intelligent state to her silly state at will. This ability she had to demonstrate for him in detail and explain its cause. So, she becomes an accomplished actress, able to persuade Laurencio of this, though to his dismay. Little did she realize though, that he would now see her as a perceived threat due to his received schemata which was that women did not need to speak.

Volumnia succeeds with her son in saving Rome, his virtue triumphs, but he forfeits his life and she loses her only son. The fatal flaw of this tragedy was that Aufidius was envious of Coriolanus and his success in battle, and falsely accused him of traitorous behaviour, and that the Tribunes being dishonest, wanted freedom of action and no accountability or scrutiny. If Coriolanus became Consul their freedom of action would be compromised. Knowing that, Coriolanus did not want to be Consul. The desire came from his mother Volumnia.

Finally the Samaritan perhaps not considered a model of virtue, under normal circumstances brought Christ to many, giving a very effective testimony regarding his prophetic knowledge, and best of all, she was able to enjoy the 'living water' at last.

There seemed to be a reciprocity of power between Jesus and the Samaritan even though the co-operative principle was inoperative on many occasions. They both used Directives with varying degrees of success. There is negotiation of identity on the part of both discursal participants. Then there was Jesus' patience and tenacity also, in divulging his message and the giving of his time, by unexpectedly residing two days with the Samaritan people, when he was on his way to Jerusalem.

The focus therefore is on the protagonists' roles of liberty and power which is manifested in their Discourse and by their endeavours to demonstrate it publicly on stage, with the exception of the biblical text which is an interaction between the Samaritan woman and Jesus of Nazareth in a seemingly casual encounter.

Stylistic analysis of their Speech Acts show that drama discourse can be analysed the same way as literary texts to reveal meaning.

The linguistic findings are related to social action (i.e.) inferences in attitudes, demonstrations of power and distance, negotiation of identity and felicity conditions etc.

The authors' views tend to reflect this assumption by authorial designation because there is an unquestionable focus on the roles of freedom and power granted to their women protagonists.

Stylistic analysis of these Speech Acts demonstrated that drama discourse is analysed the same way as literary texts to reveal meaning.

23. English Summary

A stylistic analysis of Discourse and *Speech Acts* from the Dramatic texts of Shakespeare, Lope de Vega and a Narrative of a sacred text.

Introduction

Language in drama is a series of *speech acts* or utterances, which although performed on a stage, first and foremost appears as a text. A text which can be subjected to stylistic and discourse analysis to reveal meanings. Discourse analysis is sometimes defined as, the analysis of language beyond the sentence. Referring to *speech acts*, Austin states 'that by observing *speech acts* different people perform, we can infer things about their relations with others'. (Austin 1962:109).

Drama is reflected first through the spoken word forming the texts (i.e.) *speech acts*, which interlinked, cause the audience to capture the implications which the author intended to convey, by the use of discourse. Thus, as drama is language in action it can be analysed the same way as ordinary conversational discourse, using stylistic analysis. The text is therefore translated into action by the *speech acts* on the stage.

One important area of pragmatics is that of speech acts, which are communicative acts that convey an intended language function.

To communicate is to express a certain attitude, and the type of *speech act* being performed corresponds to the type of attitude being expressed. For example, a statement expresses a belief, a request expresses a desire, and an apology expresses a regret. Essentially, it is the action that the speaker hopes

to provoke in his or her audience, which is as a consequence of the *speech act* in question.

Research proposal

The purpose of this study is to analyse two dramatic texts from Lope de Vega's *La Dama Boba*, one a monologue, and 20 *speech acts* for meaning and effects created by reader interaction with the words in the texts using stylistic and discourse analysis. As well as texts from Shakespeare's, *The Merchant of Venice* -- the long bond speech consisting of 50 *speech acts* between Shylock and Portia, and texts from Shakespeare's tragedy *Coriolanus*, consisting of 71 *speech acts*, to explain meanings which will surface from these dramatic texts.

The Samaritan, is a Narrative, from a biblical text, consisting of 16 *speech acts*, which with the Samaritan's questioning techniques, is worthy of mention. Stylistics and *speech act* theory reveals meanings in all these dramatic texts and the narrative which is a sacred text.

This study then, consists of a Stylistic analysis of the *speech acts* of all the participants and their discourse in the roles assigned to them, which should reveal meaning and the achievement of outcomes.

The models in the theoretical framework such as (Austin 1976:101), and (Grice 1975:45) as well as Searle (1969:198) will demonstrate that they can be used to analyse the conversational behaviour of the participants to find meanings in the texts, such as intentions, inferences in attitudes and demonstrations of power and distance, negotiation of identity, felicity conditions and turn allocation or usurpation.

The purpose of this study then, is to analyse these dramatic texts and *speech acts* for meaning and effects created by reader interaction, with the words in the texts, using stylistic analysis of discourse and *speech acts* in order to demonstrate the effectiveness of this method, in revealing the hidden meanings which will surface from these texts.

The four protagonists: Portia, Finea, Volumnia and the Samaritan, in their respective roles of discourse, display a balance of power which they all seem to wield, in achieving their objectives. These objectives will be revealed by stylistic analysis of their *speech acts*, which should in turn show why and how this is done to support this conclusion.

Conclusion

Stylistic analysis of these *Speech Acts* demonstrated that drama discourse is analysed the same way as literary texts to reveal meaning.

The focus therefore is on the protagonists' roles of liberty and power which is manifested in their Discourse and by their endeavours to demonstrate it publicly on stage, with the exception of the biblical text which is an interaction between the Samaritan woman and Jesus of Nazareth in a seemingly casual encounter.

The authors' views tend to reflect this assumption by authorial designation because there is an unquestionable focus on the roles of freedom and power granted to their women protagonists.

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Key words – Speech Acts, Female Voice, William Shakespeare, Lope de Vega, Renaissance Drama, Samaritan Woman, Discourse Analysis, Stylistics, Pragmatics.

24. Resumen Español

Análisis estilístico del discurso y de los actos de habla en textos dramáticos de Shakespeare, Lope de Vega y en la narración de un texto sagrado.

Introducción

El lenguaje en el teatro es una serie de *actos de habla* o enunciados, que aunque se representen en un escenario, aparecen ante todo como un texto.

Un texto que puede ser sometido a un análisis estilístico y del discurso para revelar su significado. El análisis del discurso se define a veces como el análisis del lenguaje más allá de la frase. Refiriéndose a los *actos de habla*, Austin afirma que "observando los *actos de habla* que realizan las distintas personas, podemos inferir cosas sobre sus relaciones con los demás". (Austin 1962:109).

El drama se refleja primero a través de las palabras habladas que forman los textos, ej. los *actos de habla*, que interconectados, hacen que el público capte las implicaciones que el autor pretendía transmitir, mediante el uso del discurso. Así pues, como el drama es lenguaje en acción, se puede analizar del mismo modo que el discurso conversacional ordinario, utilizando el análisis estilístico. Por tanto, el texto se traduce en acción mediante los *actos de habla* en el escenario.

Un área importante de la pragmática es el de los *actos de habla*, que son actos comunicativos que transmiten una función lingüística prevista.

Comunicar es expresar una determinada actitud, y el tipo de *acto de habla* que se realiza se corresponde con el tipo de actitud que se expresa. Por ejemplo,

una declaración expresa una creencia, una petición manifiesta un deseo y una disculpa muestra un arrepentimiento. Esencialmente, es la reacción que el orador espera provocar en su público, que es la consecuencia del *acto de habla* en cuestión.

Propuesta de investigación

El propósito de este estudio es analizar dos textos dramáticos de La Dama Boba de Lope de Vega, uno de ellos un monólogo, y 20 *actos de habla* para buscar el significado y los efectos creados por la interacción del lector con las palabras de los textos utilizando el análisis estilístico y del discurso. También se utilizarán textos de la obra de Shakespeare El mercader de Venecia -el largo discurso de la fianza y la misericordia, que consta de 50 actos de habla entre Shylock y Portia- y textos de la tragedia de Shakespeare Coriolano, que constan de 71 *actos de habla*, para explicar los significados que aflorarán en estos textos dramáticos.

La Samaritana, es una narración de un texto bíblico, que consta de 16 *actos de habla*, que con las técnicas de interrogación de la Samaritana, es digno de mención. La estilística y la teoría de los *actos de habla* revelan significados en todos estos textos dramáticos, así como en la narración que es un texto sagrado.

Así pues, este estudio consiste en un análisis estilístico de los actos de habla de cada uno de los participantes y de su discurso en los papeles que se les asignan, que pretende arrojar luz sobre el significado y la consecución de resultados.

Los modelos de (Austin 1976:101) y (Grice 1975:45) y también el de Searle (1969:198) utilizados en el marco teórico, demostrarán que pueden ser utilizados para analizar el comportamiento conversacional de los participantes, para encontrar significado en los textos, en relación con intenciones, inferencias en las actitudes y demostraciones de poder y distancia, negociación de identidad, condiciones de felicidad y asignación o usurpación de turnos.

El propósito de este estudio es, pues, analizar estos textos dramáticos y actos de habla en busca de significados y efectos creados por la interacción del lector con las palabras de los textos, utilizando el análisis estilístico del discurso y de los actos de habla para demostrar la eficacia de este método a la hora de revelar los significados ocultos que afloran en estos textos.

Las cuatro protagonistas: Porcia, Finea, Volumnia y la Samaritana, en sus respectivos papeles del discurso, muestran un equilibrio de poder que todas parecen ejercer, para lograr sus objetivos. Estos objetivos se pondrán de manifiesto mediante el análisis estilístico de sus actos de habla, que a su vez deberán mostrar por qué y cómo se hace para apoyar esta conclusión.

Conclusión

El análisis estilístico de estos actos de habla ha demostrado que el discurso teatral se analiza del mismo modo que los textos literarios para revelar su significado.

Por lo tanto, la atención se centra en el papel de libertad y poder de las protagonistas, que se manifiesta en su discurso y en sus esfuerzos por demostrarlo públicamente en el escenario, con la excepción del texto bíblico,

que es una interacción entre la mujer Samaritana y Jesús de Nazaret en un encuentro aparentemente casual.

Los puntos de vista de los autores tienden a reflejar esta suposición por designación autoral, ya que hay un enfoque incuestionable en los roles de libertad y poder otorgados a sus mujeres protagonistas.

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Palabras clave - Actos de habla, voz femenina, William Shakespeare, Lope de Vega, drama renacentista, mujer samaritana, análisis del discurso, estilística, y pragmática.

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