

**Towards A Semiotic Approach to Dramatic Texts for the Purposes of Staging as
Expounded in the Analysis of an Early Pinter Play:**

The Dumb Waiter

Thesis

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By

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ABSTRACT

The aim of this thesis is to promote the dramatological approach, as opposed to a literary critical one, for the analysis of dramatic texts for the purposes of staging. The reason for such a promotion is that the dramatological approach upholds the integrity of the text in interpretation for the performance text by its detailed and semiotic analysis. The focus of such an approach is on the analysis of discourse, that is a micro-proairetic approach (illuminating the extralinguistic action and interaction gained from speech events and deixis), rather than a macro-proairetic approach (that is, plot and story-line) which a literary critical approach would take into consideration. In Chapter one the focus is on the justification for the dramatological approach as well as a review of prominent literary criticism to the playwright's work (used as an example of dramatic text in this thesis). Rather than the promotion of ordinary literary theory in relation to the need for a performance methodology, explanation for their negation is offered here. Chapter two focuses on the actual methodology of the dramatological approach. In section one of this chapter, we find that basic to dramatological methodology is the linguistic function appropriate to the dramatic: that is the semantic, rhetorical and pragmatic principles of dramatic dialogue. In addition, we find that it is a formal and systematic approach which imposes restrictions on dualisms thereby upholding the integrity of the text. Moreover, that it focuses on the "performative-deictic" character (that is extralinguistic, kinesic and indexical orientations) of the dramatic text - analysis of which is crucial for the purposes of staging. In this way, the analysis of the interpersonal, interactional and contextual areas of dramatic texts is promoted. Thus section one offers an overview of the analytical criteria appropriate to such investigation in order to illuminate dramatic discourse. Section two offers a guide to the application of the methodology, utilizing an extraction of text. Central to the application is the formation of a

preliminary analytical 'grid' from the range of criteria discussed in section one; that is, how these may be put together. A micro-segmentation of text is utilized to illustrate the application of the methodology. Chapter three offers an application of the methodology to a whole text, that is The Dumb Waiter. The results and benefits for the theatre practitioner of such application are directly illustrated in the deictic (that is section one) and proairetic (that is section two) segmentations of the text since what the text and discourse signify is illustrated in a detailed manner as opposed to paraphrase. That is, the interpersonal, contextual and interactional levels of the drama are defined. From this, typologies of discourse, character and interrelationships are drawn, as well as a creation of the dramatic world (that is section three) constructed as a result of the discourse, interrelationships and dramatic action. Finally the Conclusion offers an evaluation of the dramatological approach by applying it to a practical situation for the theatre practitioner (that is, director or actor).

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DECLARATION

I declare this is fully my own account of the research presented in this thesis and that I have not submitted it before at any other university.

A handwritten signature in blue ink, appearing to read 'Jeswinne Mary Thomas', with a stylized flourish at the end.

JESWINNE MARY THOMAS

CHAPTER 1

INTRODUCTION

RATIONALE

The proposal for the dramatological approach to be utilised in the analysis of dramatic texts is to promote a formal and systematic way of interpreting such texts which automatically possess a performative function. Such an approach is in response to the literary critical approaches to dramatic texts often exclusively utilised in tertiary institutions. The distinctive function of the dramatological approach is that it is suited, by its detailed analysis, to production or staging: that is, in the preparation of the performance text. Additional significance is constituted by the fact that it is a semiotic approach which permits the significations of the actual properties found in the text, making it difficult to overlook certain properties and their functions that a biased reader may prefer to do. Biased interpretations originate from the promotion of dualist critical theories whereby metaphor is encouraged. As representation and criticism of texts have political projects, the method of textual analysis is crucial to an understanding of the intention of the author. The example of the playwright Harold Pinter and his work The Dumb Waiter exemplifies the importance of the method the critic uses to analyse the text. Growing up in a period (post-war era) which determined Jewish people marginal, he published many texts (mostly dramatic) which reflected his vision of the impact of the political, social and cultural milieu. As representations (or interpretations) of texts have political projects, an excavation of such issues that Pinter may have attempted to reflect in his art, are often stifled. Literary and dualist critical theory allows for the interpreter of the text to impose on the text, with semiotic analysis and an approach specifically formulated for dramatic texts, this is not possible. The truth of the text is reached through a semiotic and systematic reading. That is, by observing the significations of the language and inscribed kinesic activity the analyst arrives closer to the truth of the text. For the theatre practitioner and critic the dramatological approach is useful in gaining a truthful and largely unbiased interpretation of the intention of the author.

CRITICAL APPROACHES TO THE PLAYWRIGHT'S WORK

Once many years ago, I found myself engaged uneasily in a public discussion on theatre. Someone asked me what my work was 'about'. I replied with no thought at all and merely to frustrate this line of enquiry: 'The weasel under the cocktail cabinet'. That was a great mistake. Over the years I have seen that remark quoted in a number of learned columns. It has now seemingly acquired a profound significance, and is seen to be a highly relevant and meaningful observation about my own work. But for me the remark meant precisely nothing. (Harold Pinter, 1970)

The generic tradition in which Pinter worked has always been a contentious issue and interpreted differently according to dominant and sub-cultures to which critics belong. There is nothing incorrect, says Alan Sinfield, about a group saying "Pinter's plays are like this, aren't they?" However, what must be recognized is that there are other groups who would like to be given the opportunity of saying the same. Alan Sinfield, writer of 'Cultural Politics - Queer Reading' proposes:

Cultural materialists say that canonical texts have political projects, and should not be allowed to circulate in the world today on the assumption that their representations of class, race, ethnicity, gender and sexuality are simply authoritative. (1994:38)

He maintains that every representation with its appeal for recognition is political, thus the politics of a text should be up for discussion and that textual analysis should address it.¹

That Pinter's texts may to some extent be poetic or rather elliptical and lacking in closure, an approach to analysis may have to take into consideration intertextual activity. R. Scholes, author of Semiotics and Interpretation, says about poetic texts that they are connected to other texts, requiring the active participation of the reader in its interpretation and thereby construction; that

¹Alan Sinfield, Cultural Politics - Queer Reading (Philadelphia, 1994:38).

the other texts may be part of a dominant tradition or texts taken from popular culture.² Overall, the essential element in the reading of such texts is to be familiar with its generic background and thereby supply the elements that are lacking because of the elliptical nature of poetic utterance. For instance, if absurdist or realist strains are visible in the playwright's work, then elliptical utterance can be filled in on a basis of these. Pinter's texts may easily be classified as what Roland Barthes described as a 'writerly text'³: one that gives the reader a role, a contribution to make and admits no easy passage between signifier and signified; not a finished product ready for consumption, whereby such texts invite the reader to 'join in'⁴, and offers them some kind of co-authorship⁵:

In the writerly text...the networks are many and interact, without any of them being able to surpass the rest, this text is a galaxy of signifiers, not a structure of signifieds, it has no beginning, it is reversible, we gain access to it by several entrances, none of which can be authoritatively claimed to be the main one.⁶

An overview of some of the major critical approaches (and thereby an outline to claims of generic tradition) to Pinter's works follow. To begin with, Katherine Worth, author of Revolutions in Modern English Drama, asserts that Pinter's drama 'does not make a violent break with realist tradition instead it is possibly a late or last flowering of that tradition...which brings up the past continually in new forms'⁷. Worth notes Pinter's preferences for the proscenium stage; 'his love

² Robert Scholes, Semiotics and Interpretation (New York, 1982:40).

³ Christopher Tilley, Reading material Culture (Oxford, 1990:184)

⁴ Ibid:185.

⁵ Ibid.

⁶ Ibid:185.

⁷ Katherine Worth, Preface to Revolutions in Modern English Drama (London, 1972:vii).

of curtains and privacy'⁸, in addition, she sees a definite distinction between Peter Brook's, more theatrical drama, experimental Theatre of Cruelty techniques and Pinter's drama with a resultant 'plot, character and message' versus 'collage, revelation and happening'⁹. Moreover, with reference to Pinter's poetic techniques, she describes it as rather sharply stylised prose and that they are usually a portrayal of intense feeling or ideas going on in the mind of the characters and that these techniques he takes far without undermining severely the sense of solid social reality¹⁰. These, she also terms 'filmic techniques'¹¹. This portrayal of ideas going on in the mind of the characters produces the effect of two elements in tension which is a reflection of the state of feeling of the characters - since these 'ideas' are usually unsynchronized with the dialogue. Worth refuses to discuss Pinter in terms of the absurdist, anti-realist drama. She acknowledges the possibility of him aiming for Beckettian effects in early plays like The Room and The Dumb Waiter and that the method - 'the sad, backward-looking mood'¹² is sometimes similar, however 'the kind of interest Pinter raises is very different'¹³. She maintains that his interest is focused on the revelation of character and that he draws attention to matters of the subtext, such as the Freudian slips and compulsive repetitions that expose the characters: 'we are drawn into 'reading' them and this usually involves looking back into their past as well as guessing about their future with the kind of curiosity that would be wildly inappropriate to Estragon or Clov or Winnie'¹⁴. Rather, 'a familiar real world can be sensed behind the shadowy recollections: one wants to piece

⁸ Ibid.

⁹ Ibid:vii-ix..

¹⁰ Ibid:93.

¹¹ Ibid.

¹² Michael Scott, Harold Pinter: The Birthday Party, The Caretaker and The Homecoming (London, 1986:30).

¹³ Ibid.

¹⁴ Ibid.

the fragments together and reconstruct it'¹⁵. Pinter once said in an interview in 1967, 'I like to create character and follow a situation to its end. I write visually - I can say that. I watch the invisible faces quite closely. The characters take on a physical shape. I watch the faces as closely as I can'¹⁶. From such remarks Worth maintains that he places himself firmly in the nineteenth-century Ibsen/Chekhov tradition and that it is the analytical 'investigation'¹⁷ form that Pinter has inherited via Joyce and Eliot. Another writer to whom, Worth feels, Pinter owes his inheritance is Noël Coward: 'Pinter's most audacious strokes, those that make him look so dazzlingly new, are often developments from Coward... that allow him to remain inside the forms of realism'¹⁸. More precisely, it is in the area of 'doubt about identity and the truth of feeling'¹⁹ that he comes close to Coward.

Worth's proposal of a reading of character through gradual revelation and subtext is possible to explore through the dramatological approach. This will become evident through the analysis of speech events; namely when dealing with illocutionary forces and their perlocutionary effects, rhetoric, implicatures, modalities and felicity conditions; as well as analysis of deictic orientations and their subsequent indications; and including the marking of the channels along which the characters operate, for example, emotional, cerebral or with bodily movement and so on. Also, the assessment of semantics and isotopes will have relevance here (to the speaker/character).

Katherine Burkman, a seasoned Pinter critic, to a certain extent would not disagree about the notion of 'feeling' which Worth proposes. Thus she sees Pinter as a poetic playwright and agrees

¹⁵ Ibid.

¹⁶ Ibid:31.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid:38.

with Esslin's placement of him among the poetic absurdists. Burkman sees the latter as 'an important clue to an understanding of Pinter's dramatic world'²⁰. This is due to the similarity of Pinter's work with absurdist playwrights whose interests are in 'exploring states of being and revealing patterns'²¹. However, she does admit that he is 'in large part a traditionalist'²². A playwright who writes largely in the tradition of the well-made play of Ibsen, who is 'fond of curtain lines and curtains, and... ultimately concerned with the shape both of words and of his entire dramatic world'²³. The nub of Burkman's perspective, however, is that Pinter deals with his characters at a deeper archetypal level, beyond a psychological one:

His characters and the actions of his plays remain mysterious, not because he withholds psychological explanation, but because he has sensed a deeper strand of reality than the particular psychology of a character. The other reality is of a ritual nature, the characters grouping to enact those ancient rites that imitate nature and insure and celebrate life's persistence and renewal.²⁴

She sees two distinct kinds of rituals operating within the plays: firstly, the ordinary secular rituals, such as the family around the breakfast table which are 'empty of meaning, an automatic way of coping with life'²⁵ contrasted with the 'sacred sacrificial rites which are loaded with meaning and force the characters into an awareness of life from which their daily activities have helped to protect them'²⁶. For instance, in The Birthday Party, she proposes²⁷, Goldberg and

²⁰ Katherine Burkman, The Dramatic World of Harold Pinter: Its basis in ritual (Ohio, 1971:6).

²¹ Ibid.

²² Ibid:7.

²³ Ibid:7-8.

²⁴ Ibid:133.

²⁵ Ibid:10.

²⁶ Ibid.

²⁷ Ibid.33.

McCann conduct a birthday party wherein a sacred ritual is enacted in which Stanley is sacrificed; Petey is unable to hide behind the newspaper, ultimately, when torn strips of paper fall out to remind him of Stanley's victimization. Rose, in The Room, is no longer able to hide behind her ritual breakfasts with her husband when Riley appears from the basement and involves her in his fate as scapegoat. Even though, she maintains, his characters don't seem to communicate very well he involves them in an eventual confrontation which is intense and irreversible²⁸. Burkman uses Frazer's study of mythology, The Golden Bough, as a metaphorical clue to the ritual patterns she contends that form the basis of Pinter's plays, especially the earlier ones. She believes that 'the cyclical theory of culture which Frazer's book propounds has doubtless reached him through writers such as T.S. Eliot and James Joyce'²⁹, the latter having explicitly used Frazer's theories and images, according to her, in their works. She further believes³⁰ that Pinter may be a writer, amongst many other modern era writers, who shares focus with Frazer on issues taken to be the essence of life: such as, the scapegoat figure, death, resurrection, harvesting, love-making, and bearing the sins of others. In response to the previous points, it may be possible to contend that Pinter is saying something more than 'this is the essence of life', and as Burkman admits, there is much more to a Pinter play than its ritual pattern:

Pinter's close and exact look at modern man, and particular English men, is what opens out into his intuitive grasp of the basic and primitive rhythms that have always moved men. The ritual counterpoint, the interweaving of the daily secular rituals of modern life with the sacrificial rites at the plays' centres, is what creates the texture of Pinter's dramatic world rather than the sacrificial rites alone.³¹

In so saying, Burkman admits the importance of the political, social, economic, cultural and

²⁸ Ibid.

²⁹ Ibid:16.

³⁰ Ibid.

³¹ Ibid:136-137.

psychological forces, all a part of the temporal, that have effect on the characters and their relations. In line with this argument, Cohn (1962), an early critic of Pinter implies that Pinter's intention is to humanize society and to assert the importance of humanity in the grip of negative forces:

John Wain approaches closest to Pinter's intention when he states that the artist's function 'is always to humanize the society he is living in, to assert the importance of humanity in the teeth of whatever is currently trying to annihilate that importance...Pinter's assertion, however, takes a negative form; it is by his bitter dramas of dehumanisation that he implies 'the importance of humanity'. The religion and society which have traditionally structured human morality, are, in Pinter's plays, the immoral agents that destroy the individual...Pinter has created his own distinctive and dramatic version of Man versus the System...Representatives of the System, Pinter's villains give direct expression to its dogma.'³²

Cohn does admit to the 'symbolism' of Pinter's characters, however, she maintains he does not aim for the metaphysical range from which Beckett proposes: 'Nothing to be done'³³. Therefore, Pinter's message or intention in The Room, for instance, may be that women like Rose need to transcend the grip which natural forces have on them and, specifically, that Rose is caught in a dilemma between her husband and Riley simply because she refuses to make a clear choice between them. Riley and Bert may both be viewed symbolically as masculine principles which interact, from within (animus) and without (socially/husband), with Rose. Moreover, Pinter may be saying that Rose's destruction (since she goes blind) is a result of a brutal man (Bert) who refuses to compromise with the masculine side of Rose's nature - a man who has a need for total control of a woman as is symbolically illustrated in his treatment of his van. In relation to this point, he also focuses on Rose's inability or failure to recognise that the cold frightening qualities she associates with the world (or outside of her room) actually live with her in the form of a brutal uncompromising husband. In offering The Dumb Waiter as an additional example, his message

³² Michael Scott, op cit., p.25-27.

³³ Ibid:27.

focuses on the question of the necessity as human beings to betray one another, easily, for the sake of speaking the same language or embracing the same values. Yet again, in The Birthday Party his intention may be to demonstrate why and how Stanley loses his speech or becomes catatonic. Perhaps he is suggesting had Stanley reacted to his situation in an alternative manner he might not have ended up that way, which includes Stanley's failure to recognize, and the inability to deal with, the insidious force which lay behind Goldberg and McCann's speech. Pinter presents Stanley as creative and anti-traditionalist, however, doubtful of his chosen path thus his failure to believe in himself and lack of courage to act appropriately according to his beliefs. In conclusion to this argument, as can be seen in the focus on consciousness and choice in the above, Pinter takes a holistic view of man and not one based on an archetypal viewpoint only. The latter he may include as existing alongside the psychological and social realities of man. As Cohn maintains with regard to his characters, '... their cumulative impact embraces the whole of humanity'³⁴.

...in The Birthday Party ... this man is hidden away in a seaside boarding house ... then two people arrive out of nowhere, and I don't consider this an unnatural happening. I don't think it is all that surrealistic and curious because surely this thing, of people arriving at the door, has been happening in Europe in the last twenty years. Not only the last twenty years, the last two to three hundred.³⁵

The very fact that an archetypal viewpoint is but part of a human situation implies that the methodology of the dramaturgical approach is designed to deal with this. It is possible for this approach to reach or ascertain what mythical interpretation does. Mythical interpretation is basically allegorical or metaphorical. Whether the analyst is viewing the same incident or human

³⁴ Ibid.

³⁵ Pinter in Esslin, 1984:40.

situation at a deeper level or on the surface, it is all part of the same situation. The dramatological approach looks at what is visible (the visible text) first, then the subtextual whereby conclusions arrived at are informed by the visible text namely the language and their indications. (The results may be compared with other texts). For example, Burkman's mythical interpretation of Stanley is that he is a "pharmakos" figure. However, it is not very difficult to reach this conclusion without the use of myth to compare it with. The speech events, their development and structure of the whole play point towards this theme.

Martin Esslin, best known critic and author who has written widely about the playwright, offers a panoramic view of his work. Central to his criticism is the poetic metaphor to be explored through the existentialist, absurdist and psychoanalytical approaches. Whilst acknowledging the realism operating in the playwright's work Esslin maintains that it is exactly 'the reality of the concrete situation portrayed, which gives the poetic image its solidity and power'³⁶. Moreover, he maintains that the different levels of interpretation may be seen as 'aspects of the same, immensely complex, immensely relevant, and immensely true poetic metaphor for a basic human situation...'³⁷. Central to his existentialist approach is his proposal that Pinter's work shares focus with Heidegger on 'man's confrontation with himself and the nature of his being, that fundamental anxiety which is nothing less than a living being's basic awareness of the threat of non-being, of annihilation'³⁸. Although, Pinter's characters, he maintains, are afraid of real entities bearing upon them to be located in the world:

Pinter's people are in a room, and they are frightened, scared. What are they scared of, obviously, they are scared of what is outside the room. Outside the room is a world bearing upon them, which is frightening...³⁹

³⁶ Martin Esslin, Pinter the Playwright (London, 1984:90).

³⁷ Ibid.

³⁸ Ibid:39.

³⁹ Ibid:39

Man's existential fear, then, in Pinter's work should be viewed as something real as opposed to it being an abstraction or surreal.

...whereas both Kafka and Beckett are moving in a surreal world of acknowledged phantasy and dream, Pinter, essentially remains on the firm ground of everyday reality even though in some of his earlier plays symbolic ... elements are later introduced into the action (the symbolic blind negro in The Room, the mysteriously operated food lift in The Dumb Waiter, the enigmatic matchseller in A Slight Ache ...); but even in these plays the starting point is always a very real situation with the most closely observed real, even hyper-naturalistic dialogue, so that the phantasy element when it does make an appearance is clearly identifiable as the outward projection, the concretization, of these very real characters' dreams and anxieties...nevertheless Pinter gradually abandoned them and prefers now to remain within a firm framework of 'real' events.⁴⁰

Nevertheless, Esslin believes that Pinter is not a naturalistic dramatist since there is an overall effect of mystery and poetic ambiguity to be found in the playwright's early work. At this point, it might be wise to emphasize that the critics mentioned thus far were writing at a time when the playwright was still developing thus making it impossible to conclude on patterns and themes emerging from the playwright's work at later stages.

I think it is impossible - and certainly for me - to start writing a play from any kind of abstract idea ... I start writing a play from an image of a situation and a couple of characters involved, and these people always remain for me quite real; if they were not, the play could not be written.⁴¹

Esslin sees no contradiction between Pinter's desire for realism and the absurdity of the situations that inspire him. Like Ionesco, Esslin maintains, Pinter views life as basically absurd:

...But in our present-day world, everything is uncertain and relative. There is no fixed point; we are surrounded by the unknown..the fact that it is

⁴⁰ Ibid:40-41.

⁴¹ Ibid:272.

verging on the unknown leads us to the next step, which seems to occur in my plays. There is a kind of horror about and I think that this horror and absurdity go together.⁴²

Thus Pinter's pre-occupation is with the difficulty of verification regarding the motivation and background of his characters and his rejection of the well-made play. Therefore, Esslin maintains Pinter is more of a realist than playwrights of 'social realism'⁴³ who present reality as less essential as opposed to the former who 'has selected a more fundamental aspect of existence'⁴⁴.

If life in our time is basically absurd, then any dramatic representation of it that comes up with neat solutions and produces the illusion that it all 'makes sense' ... is bound to suppress essential factors ... For a dramatist of the absurd, like Harold Pinter, the political, social realist play loses its claim to realism by focussing its attention on inessentials and exaggerating their importance, as though, if only some limited objective were reached, we could live happily forever after ... After the social realist has established the need for his reform, the basic problems of existence remain - loneliness, the impenetrable mystery of the universe, death.⁴⁵

Thus, concludes Esslin, it is Pinter's pre-occupation with the self which separates him from the proponents of 'social realism', his contemporaries - the angry young British playwrights of his time. Moreover, the critic believes that a poet of Pinter's stature, who sees the world as mysterious, multi-faceted and unfathomable, will necessarily have to adopt an intuitive 'working method': '...I write visually - I can say that. I watch the invisible faces quite closely ... I have no idea whether the plays have a consistency or have not...'⁴⁶. Pinter describes this intuitive working method, according to Esslin, as daydreams and that the realism to be found in his work is part of

⁴² Ibid:273.

⁴³ Martin Esslin, The Theatre of the Absurd (Harmondsworth, 1968:290-291).

⁴⁴ Ibid.

⁴⁵ Ibid:291.

⁴⁶ Martin Esslin, op. cit., p.56.

the 'menace' produced as in the vividness of nightmares. The dreamer, according to Esslin, 'may not be aware of the consistency to be found in his dreams yet to a dispassionate observer such a consistency reveals the structure of the dreamer's personality itself.'⁴⁷ Thus, Esslin maintains, Pinter's work is open to a psychoanalytic approach. Lucina Paquet Gabbard supports Esslin's proposal for a psychoanalytic approach to Pinter's works and states that their obscurity can be understood by applying the mechanisms that Freud attributes to the dreamwork which has at its basis 'the conflict of desire and reality'⁴⁸. The aim of such an analysis would be to recognize the 'universal elements' of these plays as dreams which in turn would 'provide insight into everyman's inner self'⁴⁹. Gabbard contends that the oral, anal, and oedipal fantasies or anxieties are to be found in all of Pinter's plays⁵⁰. As a starting point, she explains the mechanisms of the dreamwork utilizing The Room, Pinter's first play which, she contends, 'contains the germ of all his other plays'⁵¹. Working from Freud's The Interpretation of Dreams⁵² she provides an outline of the modus operandi of the dream-work which she utilizes in her analysis: namely the secondary and primary processes of thinking,⁵³ condensation and displacement⁵⁴ as principal mechanisms of the primary process; as well as by-products of symbolization, concretization, splitting and klang

⁴⁷ Ibid:57

⁴⁸ Lucina Paquet Gabbard, The Dream Structure of Pinter's Plays: A Psychoanalytic Approach (New Jersey, 1976:16).

⁴⁹ Ibid:17

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid:17.

⁵³ Ibid.

⁵⁴ Ibid: 18-19

associations⁵⁵; and links all of these (ie. the primary process) with the concept of over determination⁵⁶ (ie. several dream thoughts or wish fulfilments alongside each other).

An approach which deserves fuller treatment in this introduction, is that of Austin E. Quigley's "Interrelational approach"⁵⁷, as it supports the dramatological one promoted by this thesis and serves as a critique to the existentialist/absurdist or psychoanalytical approaches with their central notion of poetic metaphor. Both recognize that the linguistic function is characteristic of Pinter's plays thereby their essential shared focus on the language of the playwright's work. Author of The Pinter Problem, Austin E. Quigley (1975) asserted the lack of progress on the part of critical approaches to Pinter's work. Further more, he discredits Esslin's The Peopled Wound, as making no 'new leap of insight'⁵⁸ to the playwright's work, rather it puts together in one place all that has already been said about the playwright. He perceived this problem was basically due to most critics reading Pinter's characters symbolically, thereby raising them above the commonplace prescribed in the text. Symbolic interpretations, he proposed, 'are always vulnerable to charges of extreme selectivity of evidence and do little to account for the element of the commonplace in the work'⁵⁹.

Pinter repeatedly stresses in interview that he never writes with any abstract ideas in mind, that the symbols discovered in his work are news to him, and, at a particularly emphatic moment, that he wouldn't know a symbol if he saw one.⁶⁰

⁵⁵ Ibid: 20.

⁵⁶ Ibid:21-23.

⁵⁷ Austin E. Quigley, The Pinter Problem (Princeton, 1975:47-67).

⁵⁸ Ibid:3.

⁵⁹ Ibid:8.

⁶⁰ Ibid:8.

In another comment made by Pinter, his objection to symbolism becomes more pronounced:

When a character cannot be comfortably defined or understood in terms of the familiar, the tendency is to perch him on a symbolic shelf, out of harm's way. Once there, he can be talked about but need not be lived with. In this way, it is easy to put up a pretty efficient smoke-screen, on the part of the critics or the audience, against recognition, against an active and willing participation.⁶¹

However, Quigley is of the opinion that Pinter overstates his case against symbolism. He proposes: rather than dismissing symbolic interpretation altogether, such interpretation should take into account the function of the commonplace in the plays. In doing so, simplistic symbolic interpretations would be avoided; since the latter, 'account for too little of the detail of the text'⁶². Arising from this way of interpretation, relates Quigley, a new formulation of criticism was found; that of the inexplicit in Pinter's plays which he believes led towards a textual division: that of text and subtext to account for the problem of obscurity in the plays. He states, 'a dichotomy between the surface of the plays and some deeper level of meaning is widely accepted in Pinter criticism'⁶³. He maintains that the danger of an appeal to subtext is the contrast between the language and something intangible.

Control of the 'something else' is then lost by contrasting it with everything that is available as evidence.... It is a logical error to set up a contrast between the textual data and an abstraction from that data ... we discover an opposition between things that cannot usefully be opposed. The notion of a subtext loses all utility if what it deals with cannot be spoken of as a product of the linguistic data. The meanings referred to are either linguistically specified or they are not there; how else can he divine their existence?⁶⁴

⁶¹ Ibid:8.

⁶² Ibid.10.

⁶³ Ibid:13.

⁶⁴ Ibid: 14-15.

Basically such an approach, he believes, cannot explain how the 'hidden'⁶⁵ becomes visible. An approach which takes into consideration that language conveys something other than the meanings of its words, he deems, could lead to an improbable destination. Yet, another fashionable approach: that of labelling it a poetic text:

Poetry is simply one more in a series of concepts such as 'subtexts' and 'hidden meanings' that permeate the field and cause widespread confusion. They encourage poorly controlled impressionistic statements instead of demonstrably, accurate analytic statements.⁶⁶

He proposes, rather, that the first step in a solution to this problem is to formulate a relationship between language and situation. Thus, for Quigley, the explicit in the plays has been ignored in favour of appeals to subtext and symbol. This has been possible, he feels, because critics have felt that the kind of explicitness utilized in Pinter's plays has not been normative in comparison to that of the well-made play.

Fundamental to Quigley's approach is that Pinter's plays are dependent on an accurate synthesis of details, 'an assessment of the role of the technical details cannot culminate in a contrast between those details and the meaning of the play'⁶⁷. Thus, for Quigley, the use of metaphor and analogy or symbol and subtext, leaves the problem of synthesizing the details unresolved. The 'details' are the elements of the commonplace and the explicit combined. Their role, he maintains, would be understood if considered as a function of the structure (ie. 'as the organization and embodiment of theme'⁶⁸) of the plays rather than in isolation from the context. Critics which appeared to have made some inroads in this direction are Nelson and Brown who suggest respectively;

⁶⁵ Ibid:15.

⁶⁶ Ibid:29.

⁶⁷ Ibid:20.

⁶⁸ Ibid.

Apparently trivial differences of opinion over cheese rolls, cigars, glasses of water, routes to the airport, are, in fact, Pinter's somewhat unique means of exposition and development. What we lack in precise information about the characters' backgrounds and motives is made up for by a very complex knowledge (if we are alert to it) of the nature of their shifting emotions in regard to each other.⁶⁹

Sometimes he gives two flatly contradictory pieces of information, or ensures that doubt is thrown on the simplest piece of factual exposition, as the name of a character, or his home town, ... These devices ensure that the audience is kept alert and curious, even perplexed, throughout the play and, being unable to 'follow the story' or 'get the message', may discern a progressive disclosure of antagonisms, desires or appetites which were hidden at the beginning. Devices which have caused these plays to be labelled 'Comedy of Menace', 'Theatre of the Absurd', or 'Theatre of Non-Communication' are matters of a moment; the whole play is Exposition.⁷⁰

Nevertheless, Quigley dismisses these critics for not taking their insight of the relationship between the commonplace, the structural and the contextual far enough. It becomes apparent, then, that Quigley is of the impression that something significant is operating in the language of the plays which has hitherto evaded the intellectual grasp of the critics. At a starting position rather than a dualistic approach to the plays: between 'words and meaning or between informative and non-informative language'⁷¹, he believes that critics should look at distinctions between different ways in which language carries information:

These distinctions have two widespread characteristics: they are dualistic distinctions, and they separate the aspect of the text to be discussed and elaborated on from those elements of the text that are available to controlled and verifiable discussions.⁷²

At the bottom of the dualistic approach Quigley pinpoints the reference theory of meaning. The

⁶⁹ Ibid:20.

⁷⁰ Ibid:21.

⁷¹ Ibid:26.

⁷² Ibid:26.

theory, he maintains, promotes a distinction in literary language between the 'hidden but profound' and strengthens hypothesis that 'language carries information in only one way'⁷³, 'it sets a standard for explicitness that is single and arbitrary; and it encourages dualistic distinctions in an area in which pluralistic distinctions are essential'⁷⁴. He maintains that if this error can be perceived, confusion in the areas of Pinter criticism may be resolvable.

At the base of Quigley's proposal for a pluralistic approach to language is the contention that words could mean differently in different situations. This is opposed to 'meaning' being thought of as the referent of a word. To illustrate this contention he utilizes the words 'start', 'begin', and 'commence': that while they may refer to the same action, their function in certain situations may be different:

...if one reminds oneself that language may be used for an infinite number of purposes, one of which is to refer to things, this function is not, however, the central function of language, and neither is it the one upon which meaning is centrally based.⁷⁵

He proposes, rather, it is best to define 'meaning' as: the meaning of a word is its use in the language.

He names two critics who made advances in understanding the logic of language. Namely, I.A. Richards and M.A.K. Halliday. The former initially postulated two functions instead of one. 'We may either use words for the sake of the references they promote, or we may use them for the sake of the attitudes and emotions which ensue'⁷⁶. Richards' subsequent position concentrates upon subdividing the 'emotive' function into: Feeling, Tone, and Intention; this is in addition to

⁷³ Ibid:27.

⁷⁴ Ibid.

⁷⁵ Ibid:40.

⁷⁶ Ibid:41.

the function of 'sense'⁷⁷. In response to this Quigley suggests the error in such an analysis is to continue to consent to the centrality of the reference function since it restricts cognizance of the pluralistic function to the remains once the referential function has been obtained. Likewise, Quigley maintains that Jakobson, in an article entitled "Linguistics and Poetics", whilst grappling with the logic of language pushes in the right direction: 'language must be investigated in all the variety of its functions'⁷⁸; he nevertheless expresses the same inconsistency when he accepts that language has a major function: "Obviously we must agree with Sapir that, on the whole, 'ideation reigns supreme in language', but this supremacy does not authorize linguistics to disregard the 'secondary factors'⁷⁹.

Similarly, Halliday in an article called "Linguistic Function and Literary Style", expresses the same misconception; 'In the first place, language serves for the expression of content ... In the second place, language serves what we may call an interpersonal function... Here, the speaker is using language as the means of his own intrusion into the speech event; the expression of his comments, his attitudes, and evaluations, and also of the relationship that he sets up between himself and the listener...'⁸⁰. However, Quigley's argument is that the latter are also 'content' since these elements are clearly not form⁸¹.

In approaching Pinter's language, Quigley suggests, it would be useful to begin with Wittgenstein's suggestion that we 'Look at the sentence as an instrument, and at its sense as its employment'⁸². He maintains:

Only the lingering impact of the reference theory would encourage us to try

⁷⁷ Ibid:42.

⁷⁸ Ibid:42-43.

⁷⁹ Ibid:43.

⁸⁰ Ibid:44.

⁸¹ Ibid:44.

⁸² Ibid:46.

to separate the meaning of a sentence from its use. And the inevitable result of such an approach is precisely that helpless dichotomy between the linguistic data and its impact that is so characteristic of Pinter criticism. Suggestions that Pinter's language conveys something other than the meanings of its words, that Pinter shows that language can be used to convey what it cannot say, that it is not the words that count but the subtext, that Pinter has transcended the boundaries of language - all are based upon a separation of meaning and use.⁸³

In expounding on language as 'instrument'⁸⁴ Quigley utilizes an extract of a dialogue between Len and Mark from The Dwarfs:

Len: Do you believe in God?

Mark: What?

Len: Do you believe in God?

Mark: Who?

Len: God.

Mark: God?

Len: Do you believe in God?

Mark: Do I believe in God?

Len: Yes.

Mark: Would you say that again?

In the above extract at issue is Mark's rejection of the intimacy which Len wishes to establish between them which would allow such topics to be discussed, rather than, as a referential approach would encourage, an interpretation of the existence of God or Mark's belief in God. The latter, remarks Quigley, is an illustration of the link between language and relationships:

The language of a Pinter play functions primarily as a means of dictating and reinforcing relationships ... in giving this use such extensive scope,

⁸³ Ibid:42.

⁸⁴ Ibid.

Pinter has simultaneously achieved his own individual form of stage dialogue and made his work unavailable to any critical analysis based on implicit appeals to the reference theory of meaning.⁸⁵

Quigley remarks that this linguistic function is not unrelated to Halliday's concept of the 'interpersonal' however, he prefers to use the term 'interrelational'⁸⁶. Since relationships and thereby self-concepts are usually in the process of negotiations rather than given in the Pinter world:

Relationships thus become major battlegrounds as characters attempt to negotiate a mutual reality. In doing so, they have to cope with a compromise between the ways in which they wish to be regarded and the ways in which their companions are willing to regard them. In an important sense, then, the 'personality' of a particular character, the kind of identity with which he can operate, is a function of a compromise negotiated in a particular relationship ... The processes and consequences of these negotiations are central to the linguistic function at issue here.⁸⁷

Finally, the latest study to be done on the playwright is the biography The Life and Work of Harold Pinter by Michael Billington (1996). In this book, Billington (besides taking recourse to the common term of 'poetic' as part of the playwright's style) makes the new contributions of connecting Pinter's personal experience with his work and demolishing the myth that his work is apolitical. Billington writes:

From the start, Pinter also demolishes the artificial distinctions we make between 'personal' and 'political' drama ... because Pinter himself was not initially drawn to rallies, causes and protest marches, he was wrongly assumed to be apolitical ... The Room and The Birthday Party are quite obviously concerned with the tension between individual need and the pressures of social conformity. And, as Pinter's career proceeds, he increasingly sees private life as a form of power-politics full of invasions, retreats, subjugations and deceptions. Conversely, when he later comes to deal quite overtly with the machinery of the state, he describes it in terms of individual power and powerlessness... Eric Bentley in a classic essay pointed

⁸⁵ Ibid:42.

⁸⁶ Ibid:53-54.

⁸⁷ Ibid:53-54.

out that much drama that people loosely call 'political' might better be termed 'social'. It would be more sensible, wrote Bentley, to limit the term political to works in which the question of the power-structure arises.⁸⁸

For instance, Billington sees The Dumb Waiter as a play about the dynamics of power and possessing the synthesis of the personal and the political. He writes that one of Pinter's closest friends, B.J.Law, in a letter to Pinter, stated that he saw The Birthday Party and The Dumb Waiter as 'political plays about power and victimization'⁸⁹. According to Law, Pinter wrote back and said that his interpretation was accurate. In addition, Billington says The Dumb Waiter is a play about the ordeal of a failing partnership and 'the divide-and-rule tactics of authority'⁹⁰. Gus is the man who is destroyed by the system because of his questioning the system and Ben, without question follows the system and thereby places himself at risk. Therefore, for Billington, this interpretation cancels out the dead-end of an interpretation, for instance absurdism, that 'presupposes that we live in an inexplicable universe'⁹¹. Pinter, he writes, who had already rejected the Jewish faith and defied the military authorities by refusing conscription, was 'writing a strongly political play about the way a hierarchical society, in pitting the rebel against the conformist, places both at its mercy'⁹². Furthermore, Billington states that The Hothouse, if it had been produced when written in 1958, would have established Pinter 'as a dramatist with an active political conscience'⁹³. This play, he writes, along with The Birthday Party and The Dumb Waiter are all part of a 'political triptych' and 'deal in different ways with the oppression of the

⁸⁸ Michael Billington, The Life and Work of Harold Pinter (London, 1996:89).

⁸⁹ Ibid:90.

⁹⁰ Ibid:92.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Ibid:107.

individual⁹⁴.

In conclusion, in the event of comparing all of the above approaches to the dramatological one which this thesis takes as its method of investigation, it will become evident that the latter is a systematic and formal one, while the former are narratological and designed for literary critical purposes. Dramatological analysis, on the other hand is designed for the purposes of staging. However it is not the intention of the theorists of the dramatological approach to promote it for the purposes of binary division in comparison to narratological approaches. Rather than promoting an effacement of the latter, it is their purpose to emphasise and devise an approach which takes into consideration critical aspects pertinent to dramatic texts. Even though the dramatological approach imposes restrictions on dualisms (for example, metaphor) it considers hermeneutic or literary interpretation as part of it, to a lesser extent and to be informed by the formal analysis. Formal analysis takes place by the consideration of semantic, rhetorical and pragmatic principles since it serves to illuminate the interpersonal, interactional and contextual micro-levels of the drama. It is rather similar to the language based approach that Quigley promotes as appropriate to the analysis of Pinter's plays. Both approaches recognise the linguistic function as characteristic to Pinter's work. Despite the dramatological approach not being designed solely for the analysis of Pinter's plays, unlike Quigley's 'Interrelational approach', the latter critic would find this approach as keeping in line with making new insights into the playwright's oeuvre.

By semiotic it is meant that whatever objects or characters are posited into the dramatic world, the approach begins with considering them 'empty signs' rather than deciding the status of the object or character a priori. Thus the dramatological approach, basically a semiotic one, aims for precision in interpretation. To start with, it is a less value-laden approach such as a Marxist approach seeking to extract ideological substance (for example: extracting Marxist themes in

⁹⁴ Ibid:102.

Brecht's work); it rather reveals and allows the analyst to construct meanings from the basic atoms of the work in question, thus bringing us much closer to the truth of the author's work. Thus it is evident that the dramatological approach (being fundamentally a semiotic one) is rigorously distinct from an ideological one. Despite this, semiotic theoreticians for the dramatic text Keir Elam and Alessandro Serpieri both intimate that a hermeneutic dimension may be added to the analysis (certainly by the analyst in relation to semantic and referential meaning) since they indicate that the proairetic, pragmatic, linguistic and proxemic factors belong to the micro-level of the text, however, imperative to a more informed macro-level of interpretation. For this reason, a more informed intertextual activity, if and where necessary, could take place - especially in relation to the referential function of the discourse. However, such intertextual activity should not be considered for cancelling the formal work made possible by the dramatological approach, rather it should be used for broadening the information of the discourse, of the dramatic world and , by implication, our world. With some of Pinter's works, especially the earlier ones, symbolism is manifest thus making such activity possible. In this event, it would be wise to take into consideration that simplistic interpretations should be avoided; rather symbolic interpretation should be in keeping in line with the detail of the text. Moreover, what must be remembered is that the dramatological approach fundamentally takes into consideration analysis for the purposes of staging. As already stated it is designed to investigate the semantic, rhetorical and pragmatic linguistic functions thus allowing for the interpersonal, interactional and contextual areas of the drama to be explored. Such analysis is particular and indispensable to the actor, director, theatre designer and to theatre criticism in general as opposed to all of the literary approaches outlined above.

CHAPTER 2

A PERFORMANCE METHODOLOGY

Section (I): Methodology

It is...one of the more pressing tasks of a semiotics of the drama to investigate those linguistic functions most characteristically 'dramatic'. The semantic, rhetorical and, above all, pragmatic principles of dramatic dialogue remain substantially unexplored to date.⁹⁵

The aim of this thesis is to critically examine The Dumb Waiter, a play by Harold Pinter, utilising the dramatological approach. It is an approach devised and promoted by theatre semioticians, Keir Elam (1980) and Alessandro Serpeiri (translated by Carusi, 1989). The goal of this investigation is to evaluate and promote this experimental approach for transcodifiers of the text, that is, theatre and literature teachers, directors, actors and designers, so that they will have a more precise object language when interpreting the text or converting it into a metalanguage for the stage.

The dramatological approach is a formal semiotic one which takes as its basic aim to analyse discourse as opposed to the macro-stratum of the drama. Such an approach in the analysis of dramatic texts was a signification of the erosion of canonical and literary approaches; begun in the early eighties, however notably unemployed thereafter. It is more of a scientific approach which imposes restrictions on dualisms in interpretation, since it is language based rather than promoting metaphor and allegory. Most importantly, it takes into consideration the 'third articulation' of dramatic texts, of a performative-deictic character. Of essence to the dramatological approach is the semantic, rhetorical and pragmatic principles of dramatic dialogue, thus allowing for the interpersonal, interactional and contextual areas of the drama to be explored.

⁹⁵ Elam, 1980:135

A more detailed description of this approach, limited to the aspect of discourse and the micro-proairetic stratum, calls for the consideration of a number of analytic criteria stemming from the following categories: 'Speech Act Theory', 'Conversational Rules and Implicatures', as well as 'Rhetoric'; 'Deixis'; 'Co-Referential Controls (anaphora)'; an understanding of 'objects of discourse' and the 'universe of discourse', 'characters and spectators subworlds'; 'the actualisation of the world of the drama'; 'semantic' and 'cultural' codes; and 'metalanguage'. A brief outline of what each category above entails follows. To begin with, Speech Act Theory, is a major part of the philosophy of language and linguistics and 'is concerned with linguistic phenomena as elements of a "rule-governed form of behaviour"'⁹⁶. Accordingly, "It aims to bring speech events, in other words, under the rubric of a general theory of action"⁹⁷. Oxford philosopher John Austin (1962) first proposed a theory of language as a form of social action: his aim, according to Elam, was to show that utterances were concerned with doing things such as asking, commanding, attempting to influence interlocutors, etc.. Elam states that, he thus brought attention to the 'pragmatic status of speech as an interpersonal force in the real world'⁹⁸. Secondly, 'Conversational Rules and Implicatures' concerns itself with the problem that 'not everything "meant" by the speaker is explicitly said', thus implying that illocutionary acts are sometimes 'oblique' and demand a 'reading between the lines'⁹⁹. H.P. Grice observed that success in linguistic interaction is dependent on 'a joint commitment to the communicative objective', thus he formulated, according to Elam, this general requirement as a global conversational rule, named the cooperative principle: 'Make your conversational contribution

⁹⁶ Keir Elam, The Semiotics of Theatre and Drama (London, 1980:157)

⁹⁷ Ibid

⁹⁸ Ibid

⁹⁹ Ibid:170

such as is required, at the stage at which it occurs, by the accepted purpose of direction of the talk exchange in which you are engaged'¹⁰⁰. Thus, Elam states that exchanges are regulated, according to Grice, by fundamental principles of behaviour allowing 'coherence and continuity'¹⁰¹. Thirdly, the category of rhetoric relating to the dramatic text or theatre may best be understood in terms of those rhetorical figures which 'imply knowledge of the referent in order to contradict its faithful description'¹⁰². Elam (after Serpieri) names these metalogisms (i.e. logical and referential figures), 'context-bound devices' since they 'depend on the audience's ability to measure the gap between reference and referent'¹⁰³. Examples of these says Elam include irony, litotes, paradox, antithesis and hyperbole. Since metalogisms are "pragmatic" figures par excellence', Elam states that Serpieri argues they are essential in the rhetoric of drama; that 'they belong primarily "to the ostensive, deictic situation; in a word to the enunciation..."'¹⁰⁴. Serpieri (1989) argues that figures operating logical transformations in reference to propositional contents are the main figures of theatrical exchanges because they are speech acts which are necessarily contextualised. He also maintains that such figures do not function on their own, but are part of a multi-channelled semiosis; for example,

- a) of kinesic markers (that is, movements which accompany certain grammatical categories, especially pronouns);
- b) illocutionary markers (which indicate the intention of a verbal expression) and

¹⁰⁰ Ibid: 171

¹⁰¹ Ibid.

¹⁰² Ibid: 176-177

¹⁰³ Ibid.

¹⁰⁴ Ibid.

c) attitudinal markers (which signal the perspective of the locutor in a certain proposition).¹⁰⁵

In other words, they become semiotic functions which function as signs, part of the scenic situation. The rhetorical operation is seen as an operation of transformation by means of:

- 1) addition, achieved by hyperbole, repetition, antithesis and irony;
- 2) suppression, achieved by litotes, reticence and suspension (breaks and provisional breaks in the discourse), and silence (diminution pushed to the extreme);
- 3) substitution (the use of irony as of antiphrasis, euphemism, paradox, allegory, denial, etc. where something is taken away and something else added); and
- 4) permutation (the tactical shifting of the axis of discourse or the presentation of a series of assertions and/or facts in a non-logical order).¹⁰⁶

Quintessentially, the sphere of metalogisms may be understood as ostensive falsifications which bring about the 'transformation of referential content': 'This involves the sphere of referential tropes correlated to the state of affairs, to propositional attitudes and to illocutionary directions'.¹⁰⁷ Fourthly, Elam states that Deixis are found in empty verbal indices termed 'shifters' (by Jakobson) which do not specify their objects but merely point, ostensibly, to the already constituted contextual elements¹⁰⁸. These indexical expressions become clear only when appropriately contextualised (that is, contextual elements such as speaker, addressee, time,

¹⁰⁵ Serpieri, *On the Language of Drama*, translated by Annamaria Carusi (Pretoria, 1989:60)

¹⁰⁶ Serpieri:61-81.

¹⁰⁷ Serpieri:58.

¹⁰⁸ Elam: 1980;139.

location)¹⁰⁹. Fifthly, co-reference or anaphora is concerned with ensuring the stability and consistency of the referents once introduced, thus they are 'in part responsible for the semantic and pragmatic coherence of the dialogue'¹¹⁰. Sixthly, 'objects of discourse' are referents located in a 'universe of discourse'; that is, 'they are created as points of reference by the discourse in question'¹¹¹. They may or may not entail an 'extra-dramatic reality', however 'they are created for the duration of the drama and exist for as long as they are mentioned, ostended or otherwise referred to in the dialogue... The speakers posit objects in the dramatic universe of discourse so that they can be referred to again'¹¹². In addition, states Elam, the actualisation of the 'dramatic world' is obtained by the persons, actions and statements which make it up, and not by external narration. However, maintains Elam, our perception of the actual world or world of the drama is subject to our beliefs, fantasies, fears and wishes that we project onto it, not only by the spectators, but also the characters. Thus when the latter propose a state of affairs in the dramatic world it is termed 'subworlds'¹¹³. Bertrand Russell, according to Elam, termed these 'propositional attitudes' in relation to the *dramatis personae*, which meant 'each subworld is founded on a particular modality, expressible through verbs, such as 'believe', 'wish', 'know', 'hope', 'fear', 'command', indicating the speaker's attitude to the proposition uttered"¹¹⁴. Furthermore, Elam states that a consideration of the semantic coherence of the text involves exploration of 'continuity at the level of the denoted and connoted signifieds of the drama arising

¹⁰⁹ Ibid:138.

¹¹⁰ Ibid:151

¹¹¹ Ibid:150

¹¹² Ibid.

¹¹³ Ibid:114

¹¹⁴ Ibid:114-115

through the operation of isotopes, that is, the “homogenous semantic levels” at which “whole texts are situated”. Isotopes are formed through the recurrence of semes, the basic “atoms” of meaning whose re-appearance creates contextual restrictions on meaning.¹¹⁵ They account for the coherent decoding of texts and sometimes there may be more than one possible level of consistent interpretation where the text will be said to be plurisotopic.¹¹⁶ Moreover, the extraction of the cultural codes is for the purpose of indicating the chief social, ideological, religious, moral, epistemological and intellectual norms invoked in the dialogue¹¹⁷. Finally, the category of metalanguage is concerned with language itself being presented as an object of discourse: ‘in picking up and pointing to a word, phrase, sentence or larger unit of discourse in the linguistic co-text, the speaker may come to comment on it as a phenomenon of interest or concern in its own right’¹¹⁸. Essentially, it is a form of language which describes or comments on another. Roman Jakobson, according to Elam, ‘limits the metalinguistic function to those modes of communication which allow the participants to “check up whether they use the same code” - glosses, explanations, comments on usage, etc....’¹¹⁹. Participants of the drama may also ‘reflect philosophically, morally, psychologically, etc., on the uses and limits of language at large’¹²⁰.

Elam (1980) proposes that this eclectic range of criteria be brought together in order to illuminate the dramatic discourse. He thus formulated a preliminary analytic ‘grid’ designed to meet this purpose. He proposes an eighteen column scheme representing segmentations of the texts in

¹¹⁵ Ibid:184

¹¹⁶ Ibid

¹¹⁷ Ibid:191

¹¹⁸ Ibid:154

¹¹⁹ Ibid.

¹²⁰ Ibid.

question: 'Each segment of discourse is distinguished on the basis of a change in deictic orientation and/or illocutionary force', that is, 'it is broken down into its constituent "parts" or semiotic function according to the pragmatic, rhetorical and semantic axes along which it operates'¹²¹. Each column is founded on one of the categories listed above. The score is then horizontally read: 'so as to determine the different levels at which a given segment works simultaneously; or vertically, in order to establish the patterns running throughout the passage, the strategies of a given speaker, the development of the interaction and so on'.¹²² Elam (as well as Serpieri) cautions that such a grid is only skeletal and is open to a hermeneutic reading; however, a more informed one. In relation to this, it does not account for the macro-proairetic levels of plot and story which must be taken into consideration in any interpretation of a play. However, its concentration on the discourse and micro-proairetic level aims to provide precision for the analysis of language, action, character, interrelationships and the construction of the fictional world.¹²³

Essentially, from a reading of Elam, what one has to recognise in using such a methodology is that the dialogic exchange operates in counterpoint by not only referring deictically to the dramatic action but also directly constituting it. The following points related to the latter are paraphrased according Elam. This contention brings about the exploration of the text through indexical deictic orientations thereby establishing a preliminary interpersonal and contextual level; and the exploration of the micro-proairetic or 'action' dynamic of the text establishing foremost the interactional level, events and conflicts; as well as extending the interpersonal and contextual levels. In considering the interpersonal and contextual levels of the drama deictic reference (i.e.

¹²¹ Elam, 1980:185.

¹²² Ibid.

¹²³ Ibid:185.

'I', 'you', 'here', 'now', 'there', 'she', and so on, this is pronominal language) are of prime importance. These are references by the speakers to themselves ('I') as speakers, to their interlocutors ('you') as listener-addressees and to the spatio-temporal coordinates (the here-and-now) of the utterance. Jakobson terms these empty verbal indices 'shifters' and asserts that they become the founding semiotic unit of dramatic representation at large. The significance of deixis is that it allows the dramatic context to be referred to as 'actual' and a dynamic world already in progress. Deixis, as already indicated, are found in 'shifters' which do not specify their objects but merely point, ostensibly, to the already constituted contextual elements. These indexical expressions become clear only when appropriately contextualised (i.e. contextual elements such as speakers, addressee, time, location). It is this factor which makes the drama 'representable' par excellence, through visual means (inscribed already in the text). In this respect the role of gesture is important as the disambiguation of indexical expressions frequently depend upon accompanying and specifying kinesic indicators (i.e. movement of the body, facial expression or intonation) allowing the object of the deixis to be ostended, thus making the accompanying kinesic indication indispensable to the sense of the utterance. Thus in its 'incompleteness', its need for physical contextualisation, dramatic discourse is invariably marked by a performability and potential gesturality. Tied to the role of the creation of a dynamic context, deixis also fulfils a larger 'referential' role in carrying information concerning the dramatic world at large. The properties of that world, its individuals and events also emerge. It is important to note here a distinction between 'objects of discourse' which are found in the 'universe of discourse' posited by inhabitants of that world and the 'dramatic world' which will be a construction by the readers'/spectators' sub-worlds (based on their knowledge, beliefs, hopes, wishes or fears). Under this section, it is also necessary to take into consideration co-referencing or anaphora as it maintains the stability of objects once introduced.¹²⁴

¹²⁴ Ibid: 138-140, 150.

In considering the 'action' dynamic (or proairectic level, i.e. the action constituted by the discourse) of the play, an outline of the ways in which discourse is said to directly 'enact' the events that make up the drama follows and a consideration of the types of acts performed through language. Again, the following points are a paraphrase of Elam. Modified Speech Act Theory (by Searle and Austin) constituted a tripartite classification of utterances applicable to linguistic behaviour in general and proposed three types of acts performed in the delivery of a single utterance: First, a locutionary act representing the basic act of producing a meaningful utterance in accordance with the phonological, syntactic, morphological and other rules of language. Secondly an illocutionary act representing the act performed in saying something, such as asking a question, ordering someone to do something, promising or asserting the truth of a proposition and so on. Searle and Austin maintained that it is the 'illocution' which constitutes the speech act proper. A taxonomy of illocutionary acts, useful for the purposes of dramatic analysis, may be found in Searle, 1975 as well as Hervey's Semiotic Perspectives (1982). Thirdly, a perlocutionary act, performed by means of saying something, such as persuading someone to do something. It is emphasised that these classes of acts are not alternatives but are levels of the pragmatic make-up of the utterance. It is this pragmatic 'doing things with words' which illuminates the social, interpersonal and performative power of the language. Thus in analysis one would find dramatic discourse a network of complementary and conflicting illocutions and perlocutions; linguistic interaction not so much descriptive but performative¹²⁵. Elam maintains:

Whatever its stylistic, poetic and general 'aesthetic' functions, the dialogue is in the first place a mode of praxis which sets in opposition the different personal, social and ethical forces of the dramatic world.¹²⁶

Thus interrelationships and the dramatic conflict can be constructed on this basis. Other factors

¹²⁵ Ibid:158.

¹²⁶ Ibid:159.

crucial to Speech Act Theory involve the felicity conditions (i.e. the abuse or honouring of the sincerity, authority and obligation conditions) governing the performance of illocutionary acts and thus determining whether they are successful or defective. Searle, according to Elam, distinguishes three principal kinds of conditions which must be met in order to fulfil a non-defective speech act:

firstly, 'preparatory conditions - the speaker must be authorised to perform the act...he must have evidence for what he says; he must be ignorant, in the case of a question of what he inquires about, etc.; secondly, sincerity conditions - the speaker must mean what he says, believe it to be true, etc.; he must genuinely want, for example, the requested information; he must be genuinely grateful for what he gives thanks for, must believe that his advice is of authentic benefit to the listener...; and thirdly, 'essential conditions - he is obliged by a promise to undertake the action indicated; he is committed by an assertion to a particular belief - the utterance, that is, counts as a particular kind of social commitment or undertaking.'¹²⁷

At times, says Elam, the dialogue may be structured on the abuse of these conditions, thus the possibility of utterances known to be defective by the audience yet accepted by the dramatic interlocutor, rendering it successful. Thus speech acts based on deception depend on such abuse. A further form of 'infelicity' which may be manifested in the dialogue is the inability of the listener to recognise the speaker's illocutionary intentions. Without the 'securing of uptake'¹²⁸ interlocutors run the risk of talking at cross-purposes. Thus it is imperative that the listener attribute to an utterance its correct illocutionary force or status as question, assertion, command, etc. Only if this happens is the designed speech act fully carried out. Included with the above speech act problems is a consideration Grice's conversational rules and implicatures, since they extend the understanding of the illocutionary acts. This category implies that illocutions are often oblique and call for a 'reading between the lines'. Another category which shares the same function is that of rhetoric.

¹²⁷ Ibid:162.

¹²⁸ Ibid:164

Again to paraphrase Elam, it is on the basis of these conversational rules and figures that ‘unspoken’ meanings are often understood. He states that Grice shows how the speaker may exploit their speech in order to mean more than they actually say; according to the ‘conversational rule’ (defined above), which he names the cooperative principle. “These principles are stated as maxims implicitly governing the participants’ contributions:

1. The maxims of quantity. (a) The contribution should be as informative as is required for the purposes of the exchange. (b) The contribution should not be more informative than is required.
2. The maxims of quality, expressible as the supermaxim ‘try to make the contribution one that is true’. (a) The speaker should not say what he knows to be false. (b) He should not say that for which he lacks evidence. (NB. These correspond to Searle’s ‘sincerity conditions’).
3. The maxim of relation, ie ‘Be relevant’.
4. The maxims of manner, expressible as a supermaxim, ‘Be perspicuous’. (a) The speaker should avoid obscurity. (b) He should avoid ambiguity. (c) He should avoid unnecessary prolixity. (d) He should be orderly.” (Elam, 1980:171-172).

From the deliberate breaking of these rules, ‘unspoken’ meanings: ‘are understood by the listener on the basis of his assumption that the speaker is continuing to cooperate in the exchange, and so, since his contribution is apparently defective or inadequate in itself, must mean more than he says’¹²⁹. Elam maintains that all of these factors, relating to speech-act problems, listed above, enter directly into the action and moral fabric of the drama and add to the ‘typology of discourse’

¹²⁹ Ibid:171-172

founded on interpersonal deictic strategies. In addition, he maintains, relationships can be more accurately defined within the I-you exchange as well as extending it as a basis for the creation of the dramatic world. Ultimately, this eclectic range of semiotic factors outlined above will be taken into account in the analysis of The Dumb Waiter.

From the above it becomes clear that *dramatis personae* are in the first case participants in speech events. Thus the argument for, by Elam and Serpieri, the discourse level of the drama to occupy a central position in the hierarchy of dramatic elements: ‘the dialogic exchange of information bearing utterances which constitutes, at the same time, a form of interaction in itself - that is most immediately present to the spectator or auditor’¹³⁰. Elam states that to identify dramatic characters as being involved in communicative events one has to grant them the roles of speaker and listener, ‘entailing a set of projected qualities and capacities:

1. A supposed linguistic competence...
2. A broader communicative or semiotic competence incorporating ‘the psychological, cultural and social rules which discipline the use of speech in social settings’...
3. A ‘background’ knowledge of the persons, objects and events referred to and an ability to locate them in the dramatic world.
4. An explicit or implicit social status giving the speaker authority to make certain utterances (“off with his head”) in an appropriate way, and determining the listener’s duty or right to receive such utterances.
5. A set of intentions and purposes, as speaker, in making the utterances.
6. The ability on the part of the speaker to assume the role of listener and vice versa.
7. The capacity to ‘create’ non-actual worlds referred to in the course of the dialogue, expressing a set of supposed desires, wishes, hypotheses, beliefs, fantasies, etc.

¹³⁰ Ibid:136

8. A location in an 'actual' spatio-temporal context'.¹³¹.

Moreover he maintains, in granting dramatic figures the status of agents (and patients) of speech events, in other words, we necessarily attribute to them the qualities and the various forms of competence which allow us to participate in communicative exchanges¹³².

Section (ii): A Guide to Application of the Methodology

Having outlined the methodology to be used in this thesis, it is necessary to proceed to a practical guide in how to apply such a methodology. In doing so, another of Pinter's texts, 'The Birthday Party' will be utilised. To reiterate, Elam proposed that an eclectic range of criteria be brought together in the form of a preliminary analytic 'grid' in order to illuminate the dramatic discourse. It will be useful to remember Elam's suggestion that the pragmatic, semantic and rhetorical perspectives outlined above 'are more directly pertinent to the understanding of the language of the drama than are traditional literary-critical considerations or, indeed, the available 'narratological' approaches¹³³. These perspectives are appropriate to the language of the drama since they shed light on the interpersonal, interactional and contextual factors discussed above. A fully dramatological approach to plays cannot ignore such perspectives¹³⁴.

The eighteen-column scheme illustrated below represents a micro-segmentation of 'The Birthday Party'. First an explanation of the columns verbatim from Elam (1980:185-191):

¹³¹ Ibid

¹³² Ibid:136-137

¹³³ Ibid:184.

¹³⁴ Ibid.

THE COLUMNS

- i) Verse. The line references are to the Complete Works, ed. W.J. Craig, London, OUP, 1905.
- j) Segment. This does not necessarily coincide with a line or an individual speech, but registers a new deictic-illocutionary unit.
- k) Speaker.
- l) Listener(s). The first name given is that of the actual addressee; names in parentheses indicate the characters present and presumably participating as listeners but not directly addressed.
- m) Deictic orientation. Explicit deictic references are represented symbolically as follows:
- Person-deixis (I/you/we/he, etc.)
 - Proximal deictic orientation towards speaker (I)
 - Plural proximal deictic orientation towards speaker (we)
 - Orientation towards listener (you)
 - Distal Deictic orientation towards third person (he/she/they)
 - Spatial Deixis
 - Proximal Deictic orientation towards context (here)
 - Distal deictic orientation towards an elsewhere (there)
 - ⊙ Temporal deixis
 - ⊙ Proximal deictic orientation towards context time (now)
 - ⊙ Distal Deictic orientation towards other time (then)
 - ▲ Functional deixis
 - ▲ Orientation towards current activity...
 - ▲ Orientation towards absent activity
 - Object deixis...

- Proximal orientation towards object present in current situation (this/these)
 - Distal orientation towards removed or absent object (that/those)
1. Tense. Orientation towards present, past, future. Symbols as follows: Pres.: present; P.P.: present perfect; Pas.: past; Fut.: future; Subj.: subjunctive ('Long live...'); Imp.: imperative (the latter two, naturally, are not tenses but register particular attitudes).
 2. Channel. This is a somewhat heterogeneous column including the dominant physical channels along which the characters operate (acoustic or visual), together with physical, psychological, emotional and ideational states expressed by the speaker, references entailing movements, etc.. It registers the axes along which the communication unfolds (physical, mental and emotional, the involvement of the speaker's body in the communication and the individual characters' biases towards the physical world, towards cerebration, towards their own bodies or their own emotional condition)...Symbols:
 - 👂 Acoustic channel (emphasis on the act of hearing/speaking)
 - 👁️ Visual channel (emphasis on the act of looking/seeing)
 - 👤 The body (references to the speaker's interlocutor's physical involvement in the scene)
 - 👉 Movement (reference entailing a definite kinesic event)
 - 💔 Emotional state (reference to attitude or reaction)
 - 🌟 Cerebration (ideational bias, expression of concepts)
 3. Topic/object of discourse. By 'topic or discourse' is meant the global theme or central concern of the exchange... The 'object of discourse', instead, is the individual person, object, event or notion referred to within each segment. Thus, within a given global topic, many objects will appear. These objects constitute the dramatic universe of discourse.
 4. Illocutionary force. Searle's taxonomy has been adopted. There will inevitably be instances of ambiguity, but the apparent force of the utterance is indicated... The first

symbol in the pair is taken from Searle (1975b) and the second invented in order to indicate more precisely the act-type involved.

Symbols:

!	Directives
!!	Command
!?	Question
!√	Invitation/request
⊢	Representatives
⊢	Assertion
⊢+	Affirmation
⊢-	Negation
⊢⇨	Hypothesis
E	Expressives
EU	Thanks
E⊃	Greeting/salute
E∧	Apology
C	Commissive
CP	Promise
CV	Vow
CU	Undertaking
D	Declarations

Where the illocutionary force is given in parenthesis, an indirect speech act is indicated, while the first symbol indicates the apparent force involved. Thus ⊢|| (EU) indicates an assertion which is also an indirect expression of thanks. One speech act which solicits

another directly is represented by ▶ (thus a command is given as !!▶!!). A diagonal bar separating symbols indicates two acts within a single segment.

10. Explicit performative. A speech act whose illocutionary force is specified through a performative verb ('I order you...'). The presence of such a verb is indicated by a + sign.
11. Perlocutionary effect. If a given command, say, is obeyed, it achieves a perlocutionary effect, indicated by a + sign. If it is not obeyed, the failure to achieve the effect is indicated by a - sign. Where it is rendered null and void (impossible to carry out, for example), an x sign appears.
12. Implicatures/rhetorical figures. Unspoken meanings founded on the cooperative principle and the major context-bound figures of speech are indicated.
13. Modality/propositional attitudes. This is a 'logical column concerned with the attitude expressed by the speaker towards the propositional content of the utterance (belief, possibility, etc.) and thus the logical modality governing the segment. It indicates the speaker's stance both towards the dramatic world and towards his own discourse, and the terms in which the fictional world and alternative possible worlds are constructed.

Symbols:

- p Alethic necessity (it is the case that p)
- ~p Alethic necessity (negative)(it is not the case that p)
- pos.p Alethic possibility (it is possible that p)
- ?p Alethic possibility: interrogative (is p?)
- Hp Alethic possibility: hypothesis (if p)
- Prob.p Alethic probability (it is probable that p)
- ~pos.p Alethic impossibility (it is not possible that p)
- Kp Epistemic certainty (I know that p)
- ~Kp Epistemic doubt (I do not know if p)

- Bp Doxastic modality (I believe that p)
- ~Bp Doxastic modality (negative)(I do not want/wish that p)
- Wp Boulomaic modality (I want/wish that p)
- ~Wp Boulomaic modality (negative)(I do not want/wish that p)
- Op Deontic modality of obligation (You must p)
- ~p Deontic modality of non-obligation (You need not p)
- O~p Deontic modality of prohibition (You must not p)
- Pp Deontic modality of permission (You may p)

Where one modality incorporates another, square brackets are used. Thus W[Kp] indicates 'I want to know p'. Round brackets indicates implicit modalities.

14. Anaphora. Two kinds of anaphoric reference are indicated: internal or endophoric reference (→) to an antecedent in the linguistic co-text (given in quotation marks) and external or endophoric reference (−) to an extra-linguistic 'it' or 'he' not present in the current situation and not specified in the co-text... The presumed object of the reference is given in parentheses.
15. Metalanguage. This column includes all references to messages, the code, idiolect, the act of speaking or listening, silence, language at large, etc. Every time, that is, language serves as object of discourse, it is annotated.

Symbols:

- M Reference to message
- C Reference to code
- I Reference to idiolect or style
- R Reference to particular rhetorical or stylistic features
- T Reference to type of speech act (eg. to the narrative 'story' in the passage analysed)

- ☞ Reference to the act of speaking
- ☞ Reference to the act of listening
- S Reference to silence, non-speaking
- L Reference to language at large

16. Other functions. Any semiotic function (such as the 'phatic') not indicated elsewhere.
17. Lexemes/isotopes/semantic paradigms. This is a broadly 'semantic' column designed to indicate the chief levels of semantic and lexical coherence running throughout the passage. Important or repeated lexeme consistent isotopes and paradigmatic connotations are indicated. Clearly this is an interpretative section, and includes factors external to the scene in question...
18. Cultural codes. The section is closely related to the previous one, and is designed to indicate the chief social, ideological, religious, moral, epistemological and intellectual norms involved in the dialogue.

MICRO - SEGMENTATION OF THE BIRTHDAY PARTY

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
1	You in business?	McCann	Stanley	⬅ ▲	Pres.	⊗ ⊗ ⊗	Topic: Stanley attempting to elicit sympathy from McCann by self-revelation/defence Object: Stanley / Business	!?	+	+	Violation: relation change of topic - shows bias towards Stanley's character and activity. 'Who and what are you, anyway' reticence	?p				Business Interest Understanding Identity	Capital Capitalism Industry Entrepreneurship Enterprising Character
2	No. I think I'll give it up	Stanley	McCann	▲ ⊙ ▲ ⊙ ▲	Pres./ Fut. Cont.	⊗ ⊗	Topic: Stanley attempts to elicit empathy from McCann by self-revelation / Defence Object: Business / Stanley	- (H)	+	-	Violation: manner and quality: (I would like you to believe that I have one but also that I'm dissatisfied with it'. From the obscure and contradictory language the audience witnesses Stanley's dishonesty	P	→			Negation / termination Contradiction / impress influence / defence	
3	I've got a small private income, you see	Stanley	McCann	▲ ⊙ ■ ▲ ⊙	Pres.	⊗ ⊗ ⊗	Topic: Stanley attempting to elicit empathy from McCann by self-revelation / defence Object: Private income / Stanley	H	+	-	Change of topic - reinforces idea that he is lying. Violation: relation	p				Income / Fabrication Desire Impress Influence	Capital

V.	Seg.	Spe	List	D.O	Ten se	Ch	Topic/object	L.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functs	Lexis./isotopes	Cultural Codes
4	I think I'll give it up	Stanley	McCann	▲ ● ▲	Fut / Cont	⊙ ☪	Topic: Stanley attempting to elicit empathy from McCann by self-revelation / defence Object: Business / Stanley	 ()	+	-	Repetition - marks a distance from the referent: reinforces the idea that Stanley is lying	P	→			Business termination Impress Influence Lie	Capital
5	Don't like being away from home	Stanley	McCann	▲ ● ▲ □	Pres Cont	⊙ ☪	Topic: Stanley attempting to elicit empathy from McCann by self-revelation / defence Object: Stanley / Home		+	-	Repetition - marks a distance from referent (repeated in a few verses above not recorded here) - have noted in previous verse that Stanley could not locate his father thus the implication that Stanley is lying since there probably is no such place as home for Stanley	p(Wp)				Home Family Appreciation Fabrication Impress Reason Regret Homesickness Nostalgia Desire	Heritage
6	I used to live very quietly	Stanley	McCann	● ▲ ☪ ▲	Pas Perf	⊙ ☪	Topic: Stanley attempting to elicit empathy from McCann by self-revelation / Defence Object: Stanley / Past		+	-		p				Past / Lifestyle / Defence / Nostalgia / Impress / Influence / Recluse / Solitary / Ascetic / Deferent / Undemanding / Well behaved / Agreeable / Congenial / Obedient / Simple	Moral
7	Played records, that's about all	Stanley	McCann	▲ ▲ ▲ ■	Pas Perf	⊙ ☪	Topic: Stanley attempting to elicit empathy from McCann by self-revelation / defence Object: Stanley / past		+	-	Hyperbole - lived simply / stayed home frequently	p				Recluse / Past / defence / Lifestyle / Ascetic / Simple / Undemanding / Deferent / Well-behaved / Agreeable / Congenial / Obedient / Nostalgia	

V.	Seg.	Spe	List	D.O	Ten se	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functs	Lexis./isotopes	Cultural Codes
8	Everything delivered to the door	Stanley	McCann	■ ▲ □	Pas. Perf.	⊙ ☉	Topic: Stanley attempting to elicit empathy from McCann by self revelation / defence Object: Home delivery		+	-	Hyperbole - lived simply / stayed home frequently	p				Recluse / Solitary / Ascetic / Non-aggressive / Simple / Impress / Defence	
9	Then I started a little private business in a small way	Stanley	McCann	⊙ ☉ ▲ ■	Pas.	⊙ ☉	Topic: Stanley attempting to elicit empathy from McCann by self revelation / defence Object: Business		+	-	Change of topic - reinforces idea that he is lying. Violation: relation and quality	P				Change / Past / Business / Choice / Lifestyle / Defence	Enterprising Capitalist
10	And it compelled me to come down here	Stanley	McCann	■ □ ☉ ▲ ▲	Pres. Perf. Cont.	⊙ ☉	Topic: Stanley attempting to elicit empathy from McCann by self revelation / defence Object: Relocate		+	-	Violation: relation and quality change of topic - reinforces idea that he is lying and that this utterance derives from the one before	p(Op)	→ (Business)			Travel / Reason / Demand / Business / Consequence / Defence	
11	Kept me longer than I expected	Stanley	McCann	▲ ☉ ⊙ ☉ ▲	Pres. Perf. Cont.	⊙ ☉	Topic: Stanley attempting to elicit empathy from McCann by self revelation / Defence Object: Stanley / Business		+	-	Change of topic - reinforces idea that he is lying and that utterance picks up from the previous one. Violation relation/quality	p(-Wp)				Consequences / Duration / Business / Defence	
12	You never get used to living in someone else's house	Stanley	McCann	▲ ☉ ↑ ☉ □ ☉	Pres.	⊙ ☉	Topic: Stanley attempting to elicit empathy from McCann by self revelation / defence Object: House		+	-	Change of topic / violation: relation - masks his insincerity	p				Comfort / House / Home / Acclimatize / Adapt / Flexible / Reconciliation / Cliche	Heritage

V.	Seg.	Spe	List	D.O	Ten se	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
13	Don't you agree?	Stanley	McCann	▲ ●	Pres	⊙	Topic: Stanley attempting to elicit empathy from McCann by self revelation / defence Object: McCann / agreement	!?	+	-	Rhetorical question 'I would like you to empathise with my position / me'	?p (Wp)		M		Agreement Defence Empathise	
14	I lived so quietly	Stanley	McCann	▲ ● ▲	Pas	⊙	Topic: Stanley attempting to elicit empathy from McCann by self revelation / defence Object: Stanley / lifestyle		+	-	Repetition - marks a distance from the referent: reinforces a nostalgia for the past / for a lifestyle which is no longer present	p(Wp)				Defence / Ascetic / Simple / Serene / Placid / Tranquil / Non-aggressive / Deferent / Change / Appreciation / Nostalgia / Past / Lifestyle / Emptiness / Unattainable / Non-existence	Moral Code Involved
15	You can only appreciate what you've had when things change	Stanley	McCann	● ⊙ ▲ ■	Pres	⊙	Topic: Stanley attempting to elicit empathy from McCann by self revelation / defence Object: Stanley / change / appreciation		+	-	Change of topic / violation: relation-signifies his insecurity	p				Change / Appreciation / Acceptance / Mundane / Cliche / Emptiness / Non-existence / Present / Consequence / Choice / Defence	
16	That's what they say, isn't it?	Stanley	McCann	▲ ▲ ■ ↓	Pres	⊙	Topic: Stanley attempting to elicit empathy from McCann by self revelation / defence Object: Cliche	!?	+	-	Rhetorical question 'I would like you to empathise with me'	?p (Wp)		M		Cliche / Emptiness / Empathy / Defence	
17	Cigarette?	Stanley	McCann	■▲ ●	Pres	⊙	Topic: Stanley attempting to elicit empathy from McCann by self revelation / defence Object: Cigarette	!√	+	-	Violation relation: change of topic - signifies insincerity	?p (Wp)				Defence / Offer / Friendly / Share / Empathy / Commonality / Allure / Charm . Convert / Influence / Persuade	

The next stage is to determine firstly the interpersonal and contextual levels based on the deictic strategies of the characters; and secondly the proairetic level based on speech events. Thereafter, to present typologies of discourse, character and interrelationships and the construction of the dramatic world. In considering the deictic strategies and the segmentation of the text what has to be remembered is that each time the speaker changes indexical direction, addresses a new 'you', indicates a different object, enters into a different relationship with his situation or his interlocutors, a new semiotic unit is set up. Thus, each unit will correspond with an interlocutor's change of semiotic axis. This would have already been done on the grid¹³⁵. Secondly, a consideration of what the dramatic context comprises must be taken into account when recording each unit in paragraph fashion. Elam names two components that are applicable:

The situation in which a given exchange takes place, that is, the set of persons and objects present, their physical circumstances, the supposed time and place of their encounter, etc; and the communicative context proper, usually known as the context-of-utterance, comprising the relationship set up between speaker, listener and discourse in the immediate here-and-now.¹³⁶

Thus the context-of-utterance is represented as speaker, listener, time of utterance, location of utterance and utterance.

Furthermore, in dealing with the proairetic level and consequent speech events Elam identifies six constitutive elements that are necessary for an action to take place: 'an agent, his intention in acting, the act or act-type produced, the modality of the action (manner and means), the setting (temporal, spatial and circumstantial) and the purpose'¹³⁷. He continues to state that what is central to all kinds of action, including interaction, is the intention and purpose of the agent in

¹³⁵ Ibid:145.

¹³⁶ Ibid:137-138.

¹³⁷ Ibid:121.

acting and the distinction between these two concepts. This is so because an intended action may be performed yet its purpose may not be fulfilled. Van Dijk, concerned with the branch of philosophy known as the theory of action names these 'intention-success' and 'purpose-success'¹³⁸, respectively. Elam maintains: "The conceptual constraints on action - the fact that it cannot be defined only in terms of external doings but must be given an intentional and teleological (purpose-bound) structure - have particular weight, when one is dealing with the observation and interpretation of behaviour"¹³⁹.

The following segmented semiological units take the form of succinct analysis. See tables for corresponding graphic segmentations (pp 44-47).

Background information to the sequence/extract includes: McCann has been sitting at the table tearing the newspaper into strips when Stanley walks in, surprises him, goes to the kitchen for a drink of water, hears voices from outside the back door, and attempts to leave when McCann intercepts him and forces him into conversation. Prior to McCann's questions, 'You in business?', Stanley states that he will 'be moving soon' as a reason for his inactivity in the seaside town. He then shores up his defence with a series of contradictory statements, as becomes apparent in the following analysis.

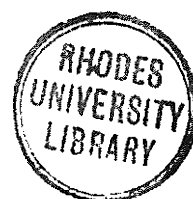
¹³⁸ Ibid:123.

¹³⁹ Ibid.

DEICTIC STRATEGIES: INTERPERSONAL AND CONTEXTUAL LEVELS
(TABLES/GRID ILLUSTRATED ON PP 44-47).

1. In the interrogative, McCann responds with a deictic orientation towards Stanley and an indexical orientation towards the latter's possible entrepreneurship selected from a series of Stanley's previous utterances; suggesting McCann's need for confirmation of Stanley's involvement in an activity the former holds in high esteem and a possible suggestion of surprise.
2. Stanley's response to his involvement in business is in the negative, yet immediately thereafter his orientation is deictically towards himself and his involvement in (the anaphoric reference of) entrepreneurialism as well as an indexical orientation towards relinquishing it ("give up") using the future continuous tense; indicating his present involvement in business and contradictory discourse which in turn indicates a fabricated or connected discourse - for defence purposes.
3. Deictic orientation towards himself (Stanley) and indexical orientations towards possession ("got") and a stable financial support or base with a final deictic orientation towards McCann and an indexical orientation towards his comprehension ("see"); the latter indicating an attempt to elicit understanding from McCann and the former to provide a reason for his potential decision.
4. A repeat of the orientations in the latter part of his utterance in (2) above; indicating his (Stanley) need to cover up his contradictory speech and lack of anything else to say.
5. Indexical orientations ("Don't") towards himself (Stanley), his heritage or "sense of belonging" ("home") and his discontentment ("Don't like") for his absence ("away") from home; indicating a further reason for his potential decision of renouncing his business and a justification for his initial announcement (not segmented here) of impending relocation.

6. Deictic orientation towards himself (Stanley), an indexical temporal reference (“used to live”) the past and an indexical orientation towards a lifestyle (“very quietly”) with the use of the past perfect tense; indicating an activity experienced and ceased in the past, as well as a further justification for his relocation and indirectly for his proposed relinquishing of his business.
7. Iconic reference to manner in which he (Stanley) lived (‘played records’ and ‘that’s about all’); suggesting his approval of his past lifestyle.
8. Repeat of (7).
9. Indexical temporal reference (“then”) to the past, a deictic orientation towards himself (Stanley), indexical orientations towards commencement and initiative (“started”), a small entrepreneurial venture (“a little private business”) and a repeat of the size of the business (“in a small way”); indicating the reason for his modification of past lifestyle, as well as his need (“in a small way” - the repeat of this) to convey to McCann his moderate or conservative character - the latter suggesting his discomfort with himself and his sense of his character being under the spotlight.
10. Anaphoric reference to his business or enterprise (“it”), his duty towards it (“compelled”), a deictic orientation towards himself, indexical orientation towards relocation (“came down”) and a spatial reference to his present residence, (“here”) the seaside town and boarding house; with the use of the Present Perfect Continuous tense indicating the activity started in the past and is still continuing now; generally indicating his reason for relocation and his connection to his present situation and indirectly the loss of a preferred lifestyle and sense of belonging or home (as opposed to “here”). Furthermore, suggesting an attempt at an informal character representation to influence McCann’s opinion of him.



11. Indexical orientation towards the consequence (“kept”) of his relocation, a deictic orientation towards himself (Stanley), a temporal reference (“kept”) to the past and present (present perfect continuous tense), again a deictic reference to himself and an indexical orientation (“expected”) towards his loss of control of the relocation and its consequences; suggesting that if he had had a choice he would have returned home sooner and that his present situation is as a result of his duty towards his business - a development in the attempt to represent his character in a favourable manner.
12. Deictic orientation towards persons in general (“you”), indexical orientations towards intolerance/unaccustomedness/inadaptability (“never got used to”), residence (“living”) and again a deictic orientation towards persons in general and an indexical spatial orientation towards the latter’s space/environment (“someone else’s home”); suggesting a justification for his initial statement of relocating home and renouncing his business; his unacclimatization to his present environment. Furthermore, the generality of his utterance indicates an insipid and insincere attitude towards the listener. Moreover, the banal or commonplace remark indicates an attempt to establish common ground with McCann - a repeated attempt at eliciting understanding from the latter (also in (3)).
13. A repeat of (12) above, especially of his insipid attitude and attempts at common ground and understanding.
14. A repeat of (6), indicating moreover, his longing for his past/past lifestyle and home.
15. Deictic orientations towards persons in general, indexical orientations towards realization, possession, states of affairs (in his case - his lifestyle) and a temporal reference to alteration or transformation over time; suggesting again loss and longing for his past. Moreover, it is a repeated insipid and commonplace remark attempting to gain empathy from McCann.

16. Indexical orientation (“that’s what”) towards the utterance (and banality thereto) in (15), deictic orientation toward persons in general and indexical orientation toward utterance and McCann’s acceptance of it; a repeat of (12) and (13) above - indicating yet again his insipid attitude and attempts at common ground and empathy.
17. Indexical orientation towards offering and sharing a cigarette with McCann (“cigarette”); indicating a gesture designed to establish affinity/connection/relation or intimacy between them - a final attempt at gaining McCann’s subscription to his propositions above.

TYPOLOGIES OF DISCOURSE

It is evident that McCann employs a mode of discourse organised around the addressee, that is based on ‘you’ indicating his interest in and willingness to converse with Stanley. This attitude in his discourse is in keeping with the central concern of the first part of Act Two: that is, to detain Stanley or prevent him from leaving the house. On the other hand Stanley employs a mode of discourse which is egocentric, that is founded on the speaker indicating his self-consciousness in his activity and situation, making his discourse context bound and rich in enunciation: organised around self-advertisement (promotion of himself to status of entrepreneur), contradiction, justification, ‘a sense of duty and responsibility’, ‘a sense of belonging somewhere’ and self-approval in order to influence McCann’s opinion of his character. This behaviour is in line with Stanley’s awareness of being cornered (an insight on behalf of the analyst gained from the central concern of the first part of Act Two), hence his fear of the situation (McCann’s detention of him). In support of this argument his discourse is also organised around clichés with the ultimate design of establishing empathy and affinity in McCann’s relation with him.

THE ACTION AND INTERACTION LEVELS DEFINED BY SPEECH EVENTS; (also known as THE MICRO-PROAIRETIC LEVEL)

1. McCann produces an “illocutionary force” of asking for affirmation of Stanley’s involvement in business. His “illocutionary force” may be described as (due to time) reticent (shortened sentence form) thereby indicating either surprise at such possibility or hostility at the possibility that Stanley could hold a superior status. His “illocutionary force” also reveals a violation of relation in his change of topic (in response to Stanley’s proposition of moving back home) which discloses a bias towards Stanley’s character and activity and indicates the unspoken meaning that he would like clarification on Stanley’s identity. The logical modality governing this segment is alethic possibility (is p); indicating his stance towards his interlocutor, that is one of examination and mistrust. The chief axis along which the communication unfolds is cerebral with reference to comprehension of Stanley’s identity. His illocutionary force succeeds in its intended effect upon Stanley’s thoughts as the latter attempts to answer his question; however ‘purpose-failure’ is achieved as Stanley’s report is contradictory thus making it difficult for McCann to obtain a clear idea of Stanley’s identity.
2. Stanley produces two contradictory illocutionary acts in response to McCann’s question: “illocutionary forces” of negation and affirmation simultaneously. These acts reveal a violation of manner and quality: the obscure and contradictory language indicates that Stanley is being dishonest, moreover the unspoken meaning of the speech act is that the latter would like his interlocutor to think that he has a business, but since he is lying and really does not have one, he would also like him to think that he is dissatisfied with it and close to giving it up. The logical modality governing this segment is alethic necessity negative (it is not the case, that p) and alethic necessity (it is the case that p); indicating his stance towards his own discourse, that is explanatory, yet contradictory. The chief

axis along which the communication unfolds is cerebral with reference to the concealment of his dishonesty. His “illocutionary force” fails in its intended effect upon McCann’s thoughts as the latter does not comment any further about Stanley’s relation to business or indicate any comprehension of Stanley’s proposition/s. The speech act also achieves “purpose-failure” in his bid to make McCann believe that he is not a worthless person as he (Stanley) so obviously believes (hence his lie to boost his status) - this is also indicated by McCann’s lack of response.

The remainder of the speech acts (3-17, including (2) above), recorded in this sequence belong to Stanley’s response.

3. An illocutionary force” of asserting a reason for wanting to dissolve his business is produced, with the unspoken meaning of the business being unnecessary to him, evident in his violation of relation or change of topic which reinforces the fact that he is being dishonest. The logical modality governing this segment is alethic necessity (it is the case that p); indicating his stance towards his own discourse, that is explanatory and justificatory. The chief axis along which the communication unfolds is cerebral with reference to influencing McCann’s comprehension of him. His illocutionary force fails in its intended effect upon McCann’s thoughts as the latter gives no indication of understanding. In addition, “purpose-failure” is achieved (to influence McCann’s perception of his status) as the latter does not affirm his illocutionary act.
4. Stanley produces an “illocutionary force” of asserting his potential relinquishing of his business and thereby affirming his possession of one, with the rhetorical figure of repetition which registers a distance from the referent (there is no business) and thereby reinforces the fact that he is lying. The logical modality governing this segment is alethic necessity (it is the case that p); indicating his stance towards his own discourse, that is justificatory. The chief axis along which the communication unfolds is cerebral with

reference to the concealment of his dishonesty. His illocutionary force fails in its intended effect upon McCann's thoughts as the latter still does not respond to his propositions; it as well fails in its purpose (to influence McCann's perception of him) as no affirmation is given.

5. He produces an "illocutionary force" of asserting another reason (main) for his impending dissolution of his business with the rhetorical expression of repeating a reason for "giving up" thus his expression marks a further distance from the referent(a reason for "giving up") - his expression here is also a repetition of an utterance not recorded in this sequence and since the audience or analyst may have picked up by now that Stanley has no solid ties with any previous home (he could not locate his father for a concert performance at one state) - thus his repetition only reinforces the fact that even he does not believe in what he is saying and therefore that he is lying. The logical modalities governing this segment is alethic necessity (it is the case that p) and the boulomaeic modality (I want that p); indicating his stance towards his own discourse, that is explanatory and justificatory and an alternate possible world, one in which he would like to reclaim his heritage - as well as indicating his stance towards the dramatic world (the seaside town/Meg's place), that is one of disapproval. The chief axis along which the communication unfolds is cerebral with reference to influencing McCann's comprehension of him. His "illocutionary force" fails in its intention and purpose as McCann still does not affirm his propositions or show any sign of comprehension.
6. An "illocutionary force" of asserting his past lifestyle is produced. The logical modality governing this segment is alethic necessity (it is the case that p); indicating his stance towards his own discourse, that is explanatory - as well as indicating his stance towards the dramatic world (his present lifestyle), that is one of disapproval. The chief axis along which the communication unfolds is cerebral with reference to impression. His intention

and purpose (to impress for the purposes of justifying his relocation) fails as McCann does not affirm his propositions or show any sign of comprehension.

7. An “illocutionary force” of asserting his major activity in his past lifestyle is produced with the use of hyperbole to qualify the simplicity or asceticism of the past lifestyle. The logical modality governing this segment is alethic necessity (it is the case that p); indicating his stance towards his own discourse, that is explanatory - as well as indicating his stance towards the dramatic world; that is one of disapproval or unappreciation. The chief axis along which the communication unfolds is cerebral with reference to impression. His intention and purpose (to impress for the purposes of justifying his relocation) fails as McCann does not affirm his propositions.
8. An “illocutionary force” of asserting further description of his past lifestyle is produced with the use of hyperbole to qualify his solitary and ascetic lifestyle. The logical modality governing this segment is alethic necessity (it is the case that p); indicates his stance towards his own discourse, that is explanatory and towards the dramatic world, that is disapproval or unappreciation. The chief axis along which the communication unfolds is cerebral with reference to impression. His illocutionary force fails in its intention and purpose (to impress for the purposes of justifying his relocation) as McCann does not affirm his propositions.
9. An “illocutionary force” of asserting a change in his past lifestyle and violating the maxim of relation with a change of topic (the connection between this utterance and the previous in (8) above is abrupt enough to cast doubt on the validity of his narration) reinforcing the idea that he is lying. The logical modality governing this segment is alethic necessity (it is the case that p); indicating his stance towards his own discourse, that is explanatory and towards the alternate possible world, that is regret. The chief axis along which the communication unfolds is cerebral with reference to justification. The “illocutionary

force” fails in its intention and purpose (to impress for the purposes of justifying his relocation back home).

10. An “illocutionary force” of asserting the reason for his residing in the seaside town and violating the maxim of relation with a change of topic (the connection between the utterances (9) and (10) is abrupt enough to cast doubt on the validity of his narration) reinforcing the idea that he is lying and that this utterance (10) picks up from the previous. The logical modality governing this segment is alethic necessity (it is the case that p) and a deontic modality of obligation (you must p); indicating his stance towards the dramatic world, that is reluctant and involuntary and towards his own discourse, that is explanatory. The chief axis along which the communication unfolds is cerebral with reference to justification. The “illocutionary force” fails in its intention and purpose (to impress for the purposes of justifying his relocation back home).
11. An “illocutionary force” of asserting a further reason for his residing in the seaside town and violating the maxim of relation with a change of topic (the connection between utterances (10) and (11) is abrupt thus casting doubt on the validity of his narration) reinforcing the idea that he is lying and that his utterance (11) only picks up from the previous in (10). The logical modality governing this segment is alethic necessity (it is the case that p) and the boulomaic modality (negative)(I do not want/wish that p); indicating his stance towards his own discourse that is explanatory and towards the dramatic world that is disinclination and unwillingness. The chief axis along which the communication unfolds is cerebral with reference to justification. The “illocutionary force” fails in its intention and purpose (as in (10) above).
12. An “illocutionary force” of asserting a general statement of unacclimatization to another’s place of abode is produced, violating the maxim of relation with an abrupt change of topic signifying insincerity and thereby reinforcing the idea that he is being dishonest. The

logical modality governing this segment is alethic necessity (it is the case that p); indicating his stance towards his own discourse, that is explanatory and towards the dramatic world, that is intolerant or disinclined. The chief axis along which the communication unfolds is cerebral with reference to justification. The “illocutionary force” fails in its intention and purpose (as above) as his interlocutor does not affirm his illocutionary act.

13. An “illocutionary force” of asking for affirmation of his utterance in (12) above in the form of a rhetorical question implying the obviousness of the statement (in (12) above) therefore the necessity of his empathy. The logical modality governing this segment is alethic possibility (interrogative) and the boulomaic modality (I want/wish that p); indicating his stance towards his interlocutor, that is persuasive and toward his own discourse, that is approving. The chief axis along which the communication unfolds is cerebral with reference to persuasion. The “illocutionary force” fails in its intention and purpose (as above) as his interlocutor does not affirm his illocutionary act.

14. An “illocutionary force” of asserting his past lifestyle is produced with the rhetorical expression of repetition which signifies a distance from the referent, indicating a nostalgia for the past and specifically for a lifestyle which is no longer present. The logical modality governing this segment is alethic necessity (it is the case that p) and the boulomaic modality (I wish that p); indicating his stance towards his own discourse, that is explanatory, and towards an alternative possible world, that is preference and approval. The chief axis along which the communication unfolds is cerebral with reference to persuasion. The “illocutionary force” fails in its intention and purpose (as above) as his interlocutor does not affirm his illocutionary act.

15. An “illocutionary force” of asserting a general statement of appreciation for one’s attributes after a change of situation or loss, violating the maxim of relation with a change of topic signifying insincerity and thereby reinforcing the idea that he is being dishonest. The logical modality governing this segment is alethic necessity (it is the case that p) indicating his stance towards his own discourse, that is explanatory; and towards the dramatic world, that is disapproving or unappreciative. The chief axis along which the communication unfolds is cerebral with reference to justification and persuasion. The “illocutionary force” fails in its intention and purpose (as above) as his interlocutor does not affirm his illocutionary act.
16. An “illocutionary force” of asking for an affirmation of his utterance in (15) above in the form of a rhetorical question implying the obviousness of the statement (15) therefore the necessity of his empathy. The logical modality governing this segment is alethic possibility (interrogative) and the boulomaic modality (I want/wish that p); indicating his stance towards his interlocutor, that is persuasive and towards his own discourse, that is approving. The chief axis along which the communication unfolds is cerebral with reference to persuasion. The “illocutionary force” fails in its intention and purpose (as above) since his interlocutor does not affirm his illocutionary act.
17. An “illocutionary force” of asking if the interlocutor would like a cigarette is produced, violating the maxim of relation with a change of topic which signifies insincerity in his previous utterances. The logical modality governing this segment is alethic possibility (interrogative) and the boulomaic modality (I want/wish that p); indicates his stance towards the interlocutor, that is persuasive attempting to establish an affinity between them. The chief axis along which the communication occurs is cerebral with reference to persuasion. The “illocutionary force” fails in its intended and teleological effect as the

interlocutor declines his offer and maintains a stance of non-affirmation towards the speaker's illocutionary act.

DRAMATIC ACTION, TYPOLOGIES OF CHARACTER AND INTERRELATIONSHIP

In this sequence Stanley operates on more than one illocutionary axes indicating that he is a rhetorically rich character. He exploits a range of illocutionary modes: namely, that of the 'representative' and 'directive'. Almost all of his verbal exchanges are spent on 'assertions' for impressive effect; and when he shifts his axis to 'directives' his expression is with a view to persuasive effect. As illocutionary moves, in general, are dependent on the context and addressee an outline of such in this sequence is necessary: as already stated in the 'Typology of Discourse' founded on interpersonal deictic strategies, the context is that of Stanley's awareness of being cornered by the presence of McCann hence his strategies to escape from what he considers a threatening situation. The central concern of the dialogue from the beginning of Act Two (with Stanley and McCann) until Petey and Goldberg enter is that of Stanley attempting to elicit empathy from McCann and establishing common ground. With respect to Stanley's addressee, it is evident from the proairetic analysis in (1) above that his illocutionary move has put Stanley in difficulty (on the spot) concerning his identity and/status (the unspoken meaning of his "illocutionary force" reveals a bias towards Stanley's identity and/status). Stanley's first response to this is concealment of his identity implied by the contradictory illocutionary moves of negation and affirmation (simultaneously). In his previous exchange (not recorded here) Stanley might well have meant that he had had a freelancing job to play in a piano concert in the seaside town (by stating that "business called"), however McCann's interpretation and 'directive' for a straightforward answer caused him, in turn, to interpret that his identity was in question (hence

his contradictory response). It is also evident from the analysis of the Interpersonal Deictic Strategies, the suggestion that McCann holds “business” in high esteem - hence the element of surprise in McCann’s tone. Stanley latches onto the insight that he might be seen favourably if he was associated with a “business” - hence his verbal struggle to present such a face. His next illocutionary move is to assert a reason for dissolving his business, thereby linking it with his initial proposition of wanting to return home. He then proceeds to repeat the implication that a business is unnecessary and thereafter to assert his preference for living at home. In the next three moves he asserts ‘representations’ of how he lived in order to justify his preference and at the same time for impressive effect (“I used to live very quietly”). He proceeds to represent his transformation and thus the reason for finding himself in a situation he does not like (“Then I started a little business...it compelled me to come down here - kept me longer than I expected”). The next illocutionary move is also an assertion for impressive effect, supporting his disinclination towards his present circumstances (“you never get used to living in someone else’s house”). What follows is a ‘directive’ for McCann to support his disinclination (“Don’t you agree”) with a view to persuasive effect. Thereafter, his illocutionary move returns to an assertion of how he lived with a view to impressive effect (“I lived so quietly”). Again, an assertion to support his inclination towards his past lifestyle or home, with a view to impressive effect (“You can only appreciate what you’ve got when things change”). Again, he moves to a ‘directive’ in asking for McCann’s support, for his inclination, with a view to persuasive effect. Ultimately, he rests at the ‘directive’ where he courteously asks McCann to have a cigarette, with a view to the persuasive effect of sharing common ground.

From this outline of illocutionary moves the relationship between the characters is drawn: namely, that these two are personas, unfamiliar with each other. The one threatening and the other’s

awareness of this threat, hence the latter's illocutionary moves and strategies to outmanoeuvre this threat. It is evident from this dramatological approach - rather than from a reference theory of meaning or dualist approach which would encourage the analyst to see in this sequence "Stanley's nostalgia for his past" - that Stanley is fighting for his life in this situation; his concern is not for his past, but for his situation 'now'. Analysis (not represented here) of the whole sequence with the dramatis personae in question would support the central concern (stated above). The analyst may attribute 'persuasiveness', 'impressiveness' and cunning to the value of Stanley's character, however what must be remembered is that these appear at a particular stage, moreover are dependent on context and addressee (rather than fixed character attributes) and that these attributes may fall aside, at a later stage; as well as new ones arising out of the continuing verbal exchange and struggle.

CHAPTER 3

THE DUMB WAITER

Section (i) Deictic Strategies - Interpersonal and Contextual Levels of the Play

The following sequences are segmentations of the whole play. See appendix for corresponding coded segmentations.

MICRO-SEQUENCE ONE

- 1-2 The dominance - subordinative status of the dramatis personae, with Ben assuming the initiative in the communicative situation, is established. However, Ben has already indicated gesturally his superior status over Gus with disapproving glares and the slamming down of the newspaper. These gestures have already marked his opinion and frustration of the “unrefined” and “worthless” Gus. Ben’s orientations in this segment are indexically towards shock (“Kaw!”), comprehension (“what”) and deictically towards the newspaper article (“this”), indicating his disbelief and need to understand the article. In segment (2) his orientation is also deictically directed towards Gus with a compelling intonation, with intent to convey his shock and incomprehension.
- 3-6 Ben proceeds to make the index (“this”) iconic: “A man of eighty seven ... under a lorry”, indicating his desire to convey to Gus the contents of the article.
- 7 Gus’s orientation is a distal deictic orientation towards the third person in the dramatic world (namely, the newspaper article) as well as the indexical orientation towards the activity associated with him, indicating that Gus’s response is appropriate and therefore

attentive, with the kinesic indicator and intonation, echoing Ben's attitude of shock and need for comprehension.

- 8-9 There is a partial repeat of (3 - 6), with a stress and indexical orientation towards the state of the lorry ('stationary').
- 10 There is a partial repeat of (7), with an indexical orientation toward comprehension (interrogative form) and an intonation of disbelief ("No?").
- 11 Ben's orientations are indexically toward the lorry, it starting and running over the old man (deictic orientation or anaphoric reference: "him").
- 12 A partial repeat of (10) with an indexical orientation toward explanation and again an intonation of disbelief (Go on!).
- 13 Anaphoric reference to the report in (11) ("That's what it"), as well as an indexical orientation ("says") towards representation and lastly a proximal deictic orientation towards the context ("here"), namely the newspaper article, stressing the validity of his report.
- 14 A repeat of (12)
- 15 Anaphoric reference to the report ("It"), indexical orientations towards the latter's potential ("enough to make") to cause them (indicated by plural deixis, "you") to vomit,

indicating the extent of Ben's disapproval of the old man's act. In addition, an indexical orientation towards agreement ("isn't") with statement of disapproval.

- 16 Gus's orientation is a distal deictic orientation towards the third person, an indexical orientation towards advice, an anaphoric reference towards the old man, as well as an indexical orientation towards the latter's behaviour ("to do a thing like that"), in the interrogative, indicating his agreement with Ben's disapproval.
- 17 Ben's orientation is an anaphoric reference towards the old man, indexical orientations towards his age ("eighty-seven"), his behaviour ("crawling") in relation to "a lorry", with the stress (repeated) falling on the age and the man's behaviour, indicating the incompatibility of the two elements, that is, the irrationality of the act.
- 18 Gus's orientation is an anaphoric reference towards the situation reported (repeated) in (17), as well as an indexical orientation towards the incredulity ("unbelievable") of the situation, echoing Ben's statement of irrationality.
- 19 Ben's orientation is an anaphoric reference towards the situation reported in (17) and (18) ("It's"), as well as an indexical orientation towards writing ("down...black and white") and a proximal deictic orientation towards the context ("here"), namely the newspaper article, stressing the validity of the article thus their inability to deny the situation reported.
- 20 Gus repeats his indexical orientation towards incredulity, thus maintaining his statement of irrationality.

Subsequent reactions (whistling) by Ben at other items in the newspaper indicate his shock and disbelief at other situations reported.

- 21 After the silence there is a change in orientation: Gus takes the initiative with a deictic orientation toward himself, an indexical orientation towards enquiry (“want to ask”), deictic orientations towards Ben and a specific enquiry (“something”), in the interrogative; suggesting Gus’s hesitance in being direct or confronting Ben with his enquiry.
- 22 Ben’s response avoids Gus’s intimation and initiative and instead refers deictically toward Gus’s activity (“what...doing”), Gus himself (“you”) and outside of the room (“there”), in the interrogative; suggesting Ben’s inattentive and superior attitude towards Gus.
- 23 Gus proceeds to venture an explanation but is interrupted by Ben. Gus’s orientation is deictically towards himself and indexically towards explanation (“Well.....was just”). Ben’s interruption suggests his lack of courtesy towards Gus.
- 24 Ben’s interrogative disrupts Gus’s speech expressing his inattentive and insensitive attitude towards an utterance initiated by Gus. His response ignores Gus’s attempt to explain, rather he refers anaphorically (“the”) to the tea and deictically towards explanation (“What”) about the latter.
- 25 Repeatedly, Gus’s response is directed towards explanation with a deictic orientation towards himself and indexical orientations towards the potential activity (“just going to make”) of making the tea (anaphoric reference: “it”); implying his attentiveness towards Ben.

- 26 Ben's orientation is indexically orientated towards the activity of making tea and commands that Gus carry out the activity directly after Gus has announced he will be going to do it; suggesting a disrespectful and impatient attitude toward Gus.
- 27 Gus's response indicates, once again, his attentiveness towards Ben since his indexical orientation is towards agreement ("Yes"); however, it soon becomes apparent that it is not a servile obedience which Gus displays towards Ben: Gus's procrastination in carrying out the activity is inscribed in the future tense ("will") accompanied by his incongruent gesture of sitting.
- 28 Change in deictic orientation with use of anaphoric reference to distal third person ("he"), indexical orientations towards the activity of providing ("laid on"), towards impressiveness ("some nice") in relation to crockery, as well as Gus's stress on appreciation (I can say that"). These orientations imply the anaphoric "he" or third person's status in relation to Ben and Gus to be one of provider as well as an aesthetic appreciation on behalf of Gus.
- 29 Gus's orientation towards the crockery soon becomes an iconic representation (also indicated by his use of the present continuous tense - in these utterances): His orientations are towards the crockery ("It's") and the appearance of it ("striped"), implying an aesthetic appreciation on behalf of Gus.
- 30 Orientations are towards the crockery ("There's") and it's appearance ("white stripe") - implying Gus's aesthetic appreciation.

- 31 Anaphoric reference to the crockery (“It’s”) and his appreciation of it (“very nice”), as well as deictic orientation towards himself and again his appreciation of it, imply his aesthetic appreciation.
- 32 Deictic orientation towards Ben (“You”), his comprehension (“know”), the area or place of the cup (“round”) and the type of crockery cup, indicating his attention to the detail of the crockery, continuing to illustrate his aesthetic appreciation and sensitivity in tension with Ben’s apparent “unrefined” opinion of Gus.
- 33 Gus’s orientations are detailed in his continuing description of the crockery: orientations are towards the areas or place of the stripe on the cup (“round” and “rim”), implying his aesthetic appreciation and because of the detail that he is really impressed by this crockery.
- 34 Orientations are still to the detail of the crockery with the same implications as above.
- 35 Orientations are still towards much detail of the crockery with the most important implication of his aesthetic appreciation in tension with Ben’s unrefined opinion of him.
- 36 A repeat of the above segmentations on crockery.
- 37 A repeat of the above segmentations on crockery.
- 38 Repeatedly Gus’s orientations are towards his impression and appreciation of the crockery: deictic orientations to himself, being “quite taken” with the crockery, implying

once again his aesthetic appreciation and sensitivity in tension with Ben's apparent unrefined opinion of Gus.

- 39 Ben's response is indexically towards the utility ("what...want...for") of the plates in relation to Gus with a deictic orientation ("you") towards the latter, indicating Ben's concern with the utilitarian value of the crockery which contrasts sharply with Gus's aesthetic interest.
- 40 In addition, Ben's orientations are deictically towards Gus ("You're") in relation to the indexical orientation of eating and the negation of the latter ("not going to eat"), qualifying the unnecessaryness of Gus's concern for the plates since they will not be of any practical value.
- 41 Gus's orientations are deictically towards himself and indexically towards his possession ("brought") of biscuits, justifying his concern for the crockery has practical value.
- 42 Ben's response is a change in orientation and is deictically towards Gus, the biscuits and "eating" them "quick" (his concern is no longer whether Gus has food or not to justify his concern with the crockery); indicating Ben's impatience and disinterest in Gus's activity concerning food thereby implying that food in their situation is unnecessary.
- 43-44 Gus's orientation is deictically towards himself, temporal reference to habit ("always") and the action of bringing biscuits; implying that Ben's questioning of his concern for the crockery is unnecessary.

- 45 Gus's orientations are deictically towards Ben and his knowledge ("know") of Gus's habit ("can't drink tea without anything to eat"), qualifying Gus's implication that Ben's negation of his concern for the crockery is unnecessary.
- 46 Repeatedly, Ben's response is a change of orientation, indexically towards the tea, Gus's activity of making it and his impatience (inscribed in "will you") towards Gus.
- 47 The reason for Ben's impatience is revealed by his proximal deictic orientation towards context time (now) and its progression; thereby implying his disinterest in food or drink (or their unnecessariness in their (Gus & Ben) situation); as well as suggesting Ben's insensitivity and unconcern for Gus's preferences.
- 48 Gus's response is a change in indexical orientation towards Ben and cigarettes, in the interrogative indicating that he is requesting the latter as well as marking Gus's untimidated attitude towards Ben and thereby his self-assurance.
- 49-51 Gus displays a ruminative mood since gesture and utterance are unsynchronised, as are the utterances: orientations are deictically toward himself and the depletion ("run out") of cigarettes as well as a wish ("hope") for the job to be brief ("won't be a long job") and the specificity of this job ("this one") in comparison to others. In addition, he engages in two different series of actions: (throwing the empty packet up and catching it and secondly aiming and throwing it under his bed); as well as his utterance being indexically oriented towards an unspecified topic and his need to query the latter.

- 52 Ben ignores Gus's propositions by referring to the newspaper; his response is a change in indexical orientation towards surprise or disbelief ("Kaw") at a newspaper article.
- 53 Gus's response is deictically towards the object of Ben's exclamation ("that") and a need to understand his exclaiming ("What's"); indicating his attentiveness towards Ben.
- 54 Ben's orientation is an iconic representation of the central concern of the newspaper article ("A child of eight killed a cat!").
- 55 Gus's orientation is indexically towards disbelief ("get away"), implying his need for confirmation; this also suggests that despite Gus's independence of mind he is capable of engaging sincerely in conversation and being a good listener.
- 56 Ben supplies confirmation by indexically referring to the article as fact.
- 57 Ben continues his utterance with an indexical orientation towards understanding ("what about") the article (anaphoric reference: "that").
- 58 A repeat of (54) with exclamation; indicating not only his shock but also his disgust.
- 59 Gus's orientation is indexically to the manner ("How") in which the child ("he") killed the cat (anaphoric reference: "do it"); indicating his disbelief at the situation reported.
- 60 Ben's response is directed anaphorically towards the child ("It") and the sex thereof, indicating a correction to Gus's assumption about the sex of the child.

- 61 A repeat of (59)
- 62 Ben's response is indexically directed towards the newspaper article ("It") as well as to the omission ("doesn't say") of the manner in which the cat was killed.
- 63 Gus's response is indexically directed towards the reason for the omission.
- 64-65 Ben's orientation is indexically towards a pause indicating that he is reviewing the article; it is also indexically towards the girls brother, his age, his viewing the incident from the location of the toolshed.
- 66 Gus's response is indexically directed towards disbelief ("Go on!").
- 67 Ben's response is as in (66).
- 68 Gus's pause and response (anaphorically directed toward the brother ("he"), impression ("bet") and the killing ("did it")) indicate his speculation on the distal situation.
- 69 Ben's response is deictically oriented towards the identity of Gus's "he"; indicating that his reflection on the situation is not in line with Gus's, and that he is not as thoughtful as the latter.
- 70 Gus's response is anaphorically directed towards the brother.

- 71 Ben's response is deictically directed toward himself, his conclusion ("think") that Gus is correct in his speculation, indicating that he is not as thoughtful as the latter.
- 72-74 Ben's pause and slamming down of the newspaper as well as his response (indexically towards understanding ("what about"); and Gus's speculation ("that", "a kid of eleven killing a cat and blaming it on his little sister of eight!") and the effect of such a report ("Its enough to-"), indicate his disgust at the distal situation.
- 75 Change in deictic orientation towards known distal 'third person' (anaphoric referencing); including orientations towards possible time and contact ("coming") with the 'third person'. Indicating, that the 'third person' is related to their world, whom could affect their activity in the 'here and now'.
- 76 A repeat of (75) indicating that Ben has ignored his first utterance.
- 77 Ben's response is indexically towards comprehension ("what") and Gus's well-being ("the matter with you") suggesting that the latter has a problem and is not behaving appropriately (rather negatively).
- 78 Ben's response includes anaphoric reference to the "possible time" and indexical orientation towards the uncertainty of this.
- 79 A repeat of indexical orientation towards uncertainty of the 'possible time', suggesting Ben's frustration at Gus's questioning of time of contact.

- 80 The proxemic indicator of Gus moving towards Ben suggests that he does not accept being easily dismissed. Deictic reference towards himself with indexical orientations towards an enquiry (“ask”) about something particular (“something”); indicating Gus’s hesitance in confronting Ben about this particular issue.
- 81 Ben’s response is indexically towards extracting the content of Gus’s enquiry, in the interrogative with abrupt intonation, indicating mainly his impatience.
- 82 Deictic orientation towards Ben, his detection (“noticed”), the tank, and time taken for the latter to fill, suggesting a problem with the tank.
- 83 Deictic orientation towards particularity (“what”) concerning the tank, in the interrogative, indicting his lack of comprehension (nor on a par with Gus) and inattentiveness towards Gus’s explicit utterance.
- 84 Spatial orientation (“In”) denoting location of the tank.
- 85 Negation and deictic orientation towards the specified functioning (in 82) of the tank, in the interrogative indicating the need for clarification.
- 86 Gus’s response is an indexical orientation towards disapproval (“Terrible”) of the functioning of the tank (referred to in 84).
- 87 Ben’s response is indexically orientated towards the particularity or point of Gus’s complaint (“What about”), further indicating his impatience with Gus’s enquiry and resistance to drawing his own conclusions about it.

- 88 Gus's response is indexically orientated towards Ben and his impression ("what...think") of the faulty functioning ("the matter") of the tank ("it").
- 89 Ben deflates Gus's expectations of an opinion on the matter ("Nothing"), indicating a protectiveness or defensiveness towards the contents of the room and thereby its connections (the owner).
- 90 Gus repeats Ben's utterance (89) in the interrogative (Nothing?), indicating his incomprehension of Ben's attitude.
- 91 Ben ventures an explanation deictically orientated towards the tank itself ("It's"), a mechanical problem ("deficient ballcock"), and the latter being the sole problem ("that's all"), indicating that his reasoning around the problem is epistemic and goes no further than a mechanical problem.
- 92 Gus's orientation is towards Ben's explicit mention of "ballcock", in the interrogative, indicating his incomprehension and implying rather (by virtue of abrupt intonation - "what" at the end of his question) that Ben's epistemic response is not quite what he hoped to elicit from Ben.
- 93 Ben's orientation is towards a repetition of his utterance (in 91), reinforcing his epistemic interpretation or view of the problem.

- 94 Gus's orientation is indexically towards affirmation in the interrogative ("No? Really?") implying his dissatisfaction with Ben's interpretation of the problem.
- 95 Ben's orientation is towards reinforcing his limiting mechanical interpretation with indexical orientation towards his utterance in (91) ("That's what I should say").
- 96 Gus's response is further indexically directed towards a negation (Go on!) and his failure to realise Gus's epistemic interpretation ("That didn't occur to me"), indicating Gus's ignorance epistemologically but also his failure at eloquently putting his interpretation of the problem forward.
- 97-99 The kinesic indicator of Gus wandering to his bed indicates that he is not satisfied with the conclusions drawn of the problem with the tank. Further, his indexical orientations towards a dissatisfaction of the way he slept ("didn't have a restful sleep"), his disapproval of the bed ("It's not much of a bed") and lack of sufficient linen ("I could have done with another blanket too") indicates an attempt by Gus to elicit another opinion around yet another complaint from Ben.
- 100- Gus's utterance is a change in deictic orientation towards a picture on the wall, its title
102 ("The First Eleven") and its content (Cricketers) with a performativity of closely peering inscribed in the language, indicating Gus's preoccupation with the room and its contents.
- 103 Deictic orientation towards Ben and the picture ("this") as well as towards the latter's observation ("seen") of the object, indicating his attempt to elicit Ben's interest in the contents of the room.

- 104 Ben's response is deictically orientated towards the content of Gus's utterance ("What?") in the interrogative with abrupt intonation and the accompanying kinesic marker of continuing to read, indicates his disinterest in Gus's conversation.
- 105 A repeat of (101)
- 106 A repeat of (104)
- 107 Shift in indexical axis towards spatial dimension, indicating that Gus's orientation is towards their present situation ("here").
- 108 Deictic orientation to the particularity of the title ("what") in the interrogative, indicating that Ben's focus is not in line with Gus's as well as his disinterest in Gus's conversation.
- 109 Anaphoric reference towards the picture and its non-specification.
- 110 Ben's change in indexical orientation towards the tea implies further his disinterest in Gus's conversation and thereby the contents of the room, rather he appears content to occupy his time with reading.
- 111 Gus's utterance is anaphorically orientated towards the cricketers ("They") as well as their appearance ("look a bit old") indicating his persistent interest in the picture.

- 112 Gus's wandering about the room indicate his restlessness in his situation. Further his utterance is directed indexically to his disapproval of the room ("I wouldn't like to live in this dump").
- 113 Indexical orientations towards preference ("wouldn't mind") for a window, the absence of which indicates his reason for his disapproval.
- 114 Shift in indexical axis to spatial dimension ("outside") as well as indexical orientations towards the ability to view ("you could see") outside: thus the reason for his preference of a window.
- 115 Ben deflates Gus's orientation to a spatial elsewhere, by remarking on the necessity of the window ("what do you want a window for?").

MICRO-SEQUENCE TWO

- 116 Gus adheres to the spatial dimension: deictic orientations directed towards his preference ("I like to have") for a more open environment (a bit of a view) thus indicating his sense of being restrained or stifled in that situation (or room) as well as projecting his boulomaic world onto Ben.
- 117 Further, Gus's walking about the room indicates his restlessness in their situation. Anaphoric orientation towards "a view" and it a way of passing time.

- 118 Gus's indexical orientations are towards himself and explanation ("I mean") as well as orientations towards themselves (plural deixis: "you"), their entering ("you come into"), a room like the one they are in ("a place") and a temporal dimension ("still dark") indicating their arrival at night.
- 119 Gus continues with indexical orientations towards themselves, their entering ("come into") an unfamiliar room "a room you've never seen before").
- 120 His orientations are towards themselves and their inactivity throughout the day ("sleep all day"), consequent to their arrival at night.
- 121 His orientations are towards themselves and their performance of their job ("do your job"), consequent to the arrival night before and their sleeping during the day implying that their job is done during the night.
- 122 Gus's orientations complete the time sequence with their final leaving at night after the job ("then you go away in the night") is done.
- 123 His pause and utterance indicate his disapproval for the manner (outlined in 118 - 122) in which they do their job: his orientations are indexically towards his preference for viewing outside ("like to get a look at the scenery") - thus the reasons for the need of a "view" (118 - 122).
- 124 His orientations are deictically towards this type of a job ("this") and its denial of the opportunity for a 'view' (ie. scenery or outside); implying a sense of restriction or suppression suffered as result of their job (both temporally and spatially). In addition the

plural deixis “you” implies Gus’s attempt to persuade Ben to empathise with his argument and thereby justify his personal preference.

125 Ben’s response is a distal deictic orientation towards other time (“holidays”) and Gus’s enjoyment of this (“get”) thus negating Gus’s boulomaic sub-world.

126 Gus counters Ben’s negation by indexically pointing towards a restriction (“only”) on the holidays.

127 Ben’s response is a deictic orientation towards Gus and the ludicrous effect he has on him (“kill me”); implying his non-acceptance of Gus’s preference or beliefs (criticism) of their job.

128 Ben deflates Gus’s argument of restriction with an indexical orientation towards the fact that he does not work everyday thereby stating the unreasonableness of his argument.

129 Ben’s orientations, in furthering his negation, are towards the frequency of their jobs (“often”), in the interrogative; suggesting his appeal to Gus to reason around their dispute.

130 Ben supplies the answer for Gus: his orientation is towards a limited time spent on working (“once a week”) thus implying that Gus has much time for relaxing or “scenery”.

131 Ben’s indexical orientation is towards the reason (“what”) for Gus’s complaints, in the interrogative thus stating that his complaints are unreasonable.

- 132- Deictic orientations themselves and their making themselves available (“be on tap”) for
133 a phone call in connection with their job thus their inability to have free time (“can’t move
out of the house”); implying further restriction on themselves as a result of their job.
- 134 Ben’s response is a change in deictic orientation towards Gus and his having a problem
 (“your trouble”); suggesting that Gus has an imperfect character.
- 135 Gus’s response is indexically orientated towards the content of Ben’s potential proposal,
 in the interrogative; indicating that he is keen to go on conversing around the topic and
 thereby his resistance to Ben’s criticism.
- 136 Ben proceeds to outline Gus’s supposed character imperfections with an indexical
 orientation towards the absence of interests in Gus’s life (“haven’t got any interests”);
 indicating, as well, his (Ben) own doxastic world.
- 137 Gus proceeds to defend himself, with an orientation towards the existence (“got”) of
 ‘interests’ in his life.
- 138 Ben attempts to deflate Gus’s belief or defence by trying to flesh out (make iconic) Gus’s
 claimed ‘interests’.
- 139 Gus is unable to satisfy Ben’s request and instead repeats the indexical orientation in
 (137).

- 140 Ben's indexical orientations, in response, are towards Gus's observance ("Look at me") of his interests ("what have I got?") thereby indicating his own doxastic world (his beliefs).
- 141 Gus's indexical orientation, in his response, is towards his uncertainty about the specificity of Ben's interests, in the interrogative implying that he is still keen to continue conversing around their topic and thereby indicating his resistance.
- 142- Ben proceeds to outline his interests ("got"): his orientations are towards woodwork and
143 model boats.
- 144- Ben's indexical orientation towards the question of his idleness "ever seen me idle"
145 completed with his assertions of his 'interests' denies the possibility that he suffers from the idleness and thereby unreasonableness supposedly experienced by Gus.
- 146 Ben proceeds to denigrate Gus's argument of time wasted by indexically referring to his certainty in utilizing ("occupy") his time to the best advantage.
- 147 Ben finally negates Gus's argument by indexically referring to his readiness when a call comes ; suggesting that he is an organised person and thereby implying a trait that Gus lacks.
- 148 Gus's response is indexically directed to the possibility ("ever get") of Ben's frustration ("fed up") at the job; thereby exposing once more his boulomaic and doxastic sub-world of criticism and frustration in relation to their job.

- 149 Ben's response is an indexical orientation towards frustration, in the interrogative as well as the uncertainty and non-specificity of the object of the frustration ("what with"); implying the impossibility of frustration in relation to himself.
- 150 Gus's silence and change in deictic orientation towards requesting cigarettes indicate his resignation from the topic and difference of opinion from Ben.
- 151 Gus's utterance is anaphorically directed towards the lavatory ("she"), as well as indexically directed towards the unexpected flushing with a spatial deixis "there". This indicates his grounding of (justifying) his complaints in the 'here and now', since they have just had a display of the faulty functioning of the lavatory.
- 152- Gus continues with indexical reference to himself and his appreciation ("very nice") for
153 a limited aspect ("that's about all") of the room ("the crockery"), implying that the concrete display of the faulty lavatory has given him grounds to adhere to his argument or criticism of the job.
- 154 Gus continues with an anaphoric reference towards the known 'third person' ("he") and indexical orientation towards the latter's negligence towards them ("doesn't seem to bother"), implying the latter's ("he" or "third persons") capacity to satisfy their needs. His orientations include a reference to the temporal dimension indicating that this is the case now ("these days") as opposed to the past.
- 155 Ben's response is indexically orientated towards the cessation (temporal dimension: ("when")) of Gus's complaints and nonsensical speech ("jabbering") indicating his impatience and disapproval of his propositions.

MICRO-SEQUENCE THREE

Immediately preceding this micro sequence Ben and Gus have been bickering. Their dispute revolves around whether the Spurs and the Villa football teams will be playing in Birmingham or not. This ends in Ben uttering the disquieting, "Away. They're all playing away". Where after, Gus indicates the mysterious envelope. By this time their need for matches to light the gas stove is apparent.

1-6 Ben and Gus's utterances are indexically orientated towards trying to identify the object which has been slipped under the door ("what's that?"); as well as their uncertainty towards the object ("I don't know"); including trying to locate its origin with reference to the spatial dimension ("where...come from"). Much gesturality may be inferred (or inscribed) in the language - possibly frowning, blank stares, the shrugging of shoulders, Ben's eyes directed towards the object and then towards Gus. Ben's "interrogative" mode establishes his superiority and thus seizes the initiative in trying to identify the object. In doing so, he makes Gus accountable to him.

7-9 Anaphoric and deictic references, ("it") and ("you") respectively, towards the object and Ben. Ben's "directive" mode (commands: "Pick it up") continue to indicate his superiority. Much gesturality may be inscribed in the language such as curt turn of the head ("Pick it up") and blazing stares ("what do you mean?") indicating Gus's resistance to follow orders. Gus's slow movement towards the object further indicates his resistance.

- 10-11 Ben's utterance is indexically orientated towards the identity of the object ("what"), as well as gesturality inscribed in Gus's identification of the envelope (lingering look at the envelope).
- 12-19 Ben's indexical orientations are towards the envelope, attempting to establish further details about it ("anything on it", "sealed?", "open it") in the "directive" mode with Gus attempting to resist ("what?") Ben's commands yet in the end performing them.
- 20-22 Their orientations are at once indexical and iconic (they see the matches) and is towards Ben's incomprehension of the object (Matches?) with a possible inscribed intonation of incomprehension on behalf of Gus's affirmative ("yes") (as he later remarks on the strangeness of the object").
- 23-24 Anaphoric reference towards the envelope ("it") and indexical reference towards examining ("Show", "Nothing") possible information on it ("Not a word"). Movement inscribed in (23) of Gus moving towards Ben.
- 25 Gus's response is indexically directed towards the strangeness ("funny") of the result of their examination (anaphoric reference: "that's") ("Nothing on it"). Segments (23 - 25) suggests that the sender knew who it was for (that is Ben and Gus).
- 26 Ben's response reverts the source of its origin with reference to location ("came under the door?") indicating his continued examining of the situation.

- 27 Gus affirms Ben's interrogative in (26) ("Must have").
- 28-32 Ben issues a directive for Gus to open the door and see if he could establish a "third person's" (sender) physical presence ("see if you can catch anyone outside") whilst Gus resists the directive with interrogations indicating his incomprehension of the directives being addressed to him thereby his resistance, nevertheless obeying.
- 33-35 Gus's response is indexically directed towards the negation of a possible third person's presence ("no one").
- 36 Ben's response is indexically orientated towards the 'third person' ("They") and his or her's quick disappearance ("pretty quick") suggesting the strangeness of the situation.
- 37 Gus's response is a change in deictic orientation towards the matches ("they'll") and their utilitarian value ("come in handy") indicating his resignation in trying to understand the situation.
- 38 Ben's response is directed towards affirming Gus's proposition in (37) however his response is curt suggesting an intonation indicating vague attentiveness to Gus's utterance, further indicating his preoccupation with the situation.
- 39 Repeat of (37), in the interrogative, indicating Gus's disbelief and puzzlement at the appearance of the matches at the time when they needed them.

- 40 Ben's response is a repeat of (38) including indexical orientations towards Gus and his habit of "running out" (of matches), indicating Ben's irritation with the inability to control the situation thus his consequent criticism of Gus's character.
- 41 Gus's response affirms Ben's criticism of him.
- 42-50 Indexical reference to the matches and their utilitarian value, for both Gus and Ben, in the present ("We haven't got any", "you've got some now") since prior to this they were without.
- 51 Gus makes explicit reference to the activity they now can perform with the appearance of the matches ("can light the kettle now").
- 52 Ben's response is towards affirming Gus's proposition in (51) as well as indexically directed towards his habit ("always") of begging for matches implying that he possesses a dependent nature. Ben's unnecessary criticism of Gus indicates his preoccupation and irritation with the unexpected situation and his disinterest in Gus's proposition of "now being able to light the kettle".

MICRO-SEQUENCE FOUR

- 53 Gus's response is indexically oriented towards the object ("what") to be lit in the interrogative, despite Ben's explicit reference to the kettle; indicating an objection to Ben's language usage.
- 54 Ben repeats his utterance.

- 55 Gus's response is deictically orientated towards Ben ("You") and indexically towards his incorrect ("mean") language usage; indicating that Gus is correcting Ben.
- 56 Ben's response is deictically towards the possible person ("who") that Gus is referring to and the person's meaning ("does"), despite Gus's explicit reference to him; indicating his refusal to accept Gus's correction.
- 57 Gus's response is deictically directed towards Ben ("You") and the latter's correct version of meaning; indicating a firm attitude towards his correcting of Ben.
- 58 Ben's kinesic indicator (eyes narrowing) and his continued interrogation - indexically directed towards the logic of Gus's correction ("What do you mean") - indicate his continued refusal to accept Gus's correction and attempt to threaten the latter.
- 59 Gus's response is deictically orientated towards his correction ("that's") correlating with Ben's meaning ("what") as well as towards Ben's affirmation of this ("don't you") (in the interrogative") and a repetition of his corrective language usage ("The gas"), indicting Gus's adamance and refusal to be threatened.
- 60 Ben's kinesic indicator (or deep intonation) and deictic orientations towards himself ("I") and his preferred utterance (language usage) ("say go and light the kettle") as well as towards his meaning affirming his preference ("I mean go and light the kettle) indicate adamance towards his language usage being correct including an escalating violent attempt to threaten Gus into submission.

- 61 Gus's response is deictically directed toward the logic ("How") of Ben's language usage indicating Gus's attempt to influence Ben to reason around the issue as well as an unrelenting attitude towards his corrective language.
- 62-64 Anaphoric reference towards his utterance ("It's") and an indexical direction towards conventional language usage ("figure of speech"); indicating his attempt to justify his language usage by categorizing it.
- 65 Deictic orientation towards himself and his non-recognition of the figure of speech ("it"); indicating his non-acceptance of Ben's language it's inappropriateness in corresponding to the category.
- 66 A repeat of (63) as well as indexical orientation towards his language usage being commonplace; emphasizing the conventionality of his language and thereby attempting to deflate Gus's claim of non-recognition.
- 67 Gus's response is deictically orientated towards himself, his attitude ("think") as well as Ben's misunderstanding of the conventionality of his language ("you've got it wrong"); indicating a further correction as well as a fixed attitude in his judgement of the farmer's language.
- 68 Ben's aggressive intonation and indexical direction toward Gus's meaning of his statement in (67) indicate his refusal to accept Gus's additional correction and an escalating violent attempt to threaten Gus into relenting.

- 69 Gus's response is deictically directed to the commonplace / conventionality ("They say") of his preferred language usage ('put on the kettle'); indicating his refusal to accept Ben's language usage as well as being undeterred by Ben's escalating aggression and willfulness.
- 70 Ben's tense intonation and deictic orientation towards the constitution of Gus's "they" ("who says?") indicate that the latter is questionable as well as his attempt to get Gus to affirm his claim of the commonplace in relation to his preferred language usage; and in addition a strained atmosphere (further indicated by their hard breathing and Gus's delayed response) suggesting rather that underlying their dispute about language usage a much deeper battle of their wills is being fought.
- 71 Ben's measured tone and indexical orientations towards his non-recognition ("I have never...heard") of Gus's language usage, a lengthy temporal reference ("all my life") in relation to his non-recognition and an implied non-recognition by others ("anyone say") of Gus's language usage ("put on the kettle") indicate his attempt to fortify his deflation of Gus's argument.
- 72 Gus's response is deictically orientated towards himself and his belief ("bet"), as well as indexically directed to the constitution of his "they" ("my mother and anaphorically directed to his language usage (or phrase); indicating his attempt to justify his claim to the commonplace or conventionality of his language usage.
- 73 Ben attempts to deflate Gus's argument, further, by questioning the nature of Gus's relationship with his mother ("when did you last see your mother" - indexical orientation towards contact "when...last see").

- 74 Gus's deictic and indexical orientations are towards himself and uncertainty ("don't know"), respectively, of contact; however his utterance: "about", related to the temporal axis indicates his struggle to maintain his argument despite his wavering ("don't know").
- 75 Ben's response is indirectly pointed towards Gus's uncertainty ("what...for"); thus, by making reference to the circumstances of his opponent, Ben hopes to point out the incongruity between Gus's circumstances and his argument.
- 76 Ben senses his victory over Gus indicated to him by Gus's unforthcoming retort or occlusion (he only stares, further indicating his inarticulateness at that moment) thus his attempt at placation (with deictic and indexical orientations towards himself and his sensibleness).
- 77 A repeat of (76)
- 78 Gus's response is indexically directed towards accepting Ben's placation and appeal to sensibleness ("Yes"), however his "but" is indexically orientated towards his remonstrance in relation to Ben's language usage.
- 79 Ben's response interrupts Gus's utterance with a plural deictic orientation towards themselves ("who") and deictic orientation towards their situation ("here") in relation to the indexical reference of seniority ("the senior partner"); indicating his attempt to maintain his argument, to establish dominance and thereby the non-questioning of his instructions / directive.

- 80 Gus's response (deictic orientation towards Ben - "You" affirms Ben's authority, however his curt tone implies that he does not necessarily agree with the predicate to the establishment of Ben's authority (ie. The non-questioning of his (Ben's) language usage).
- 81-82 Ben's response is a repeat (76) of attempting to placate Gus with indexical orientations towards supervision ("looking after") and Gus's benefit ("your interest").
- 83 Gus's response (a repeat of 78) is indexically orientated towards accepting Ben's placation and reference to a supervisory role, however his indexical reference to his non-recognition ("never heard") of Ben's language usage indicates his adamance in remonstrance towards the latter.
- 84 Ben's violent tone and gesture and deictic reference to (non) personage in relation to the recognition or employment ("says") of Gus's language usage; indicate his attempt to persuade Gus to submit to his authority (namely, by implying the unconventionality and therefore illogical language usage employed by Gus).
- 85& A repeat of the indication in (84), especially the illogical implication of Gus's language
87 employment with reference to linking the gas with the kettle and the latter's stupidity in failure to do this.
- 86 Gus's response is indexically directed towards repeating Ben's utterance indicating that his objection to Ben's interrogative.

- 88 Gus's verbal response (indexical direction towards agreement with Ben's utterance in (85 and 87) indicates his submission to Ben's authority, yet his gesture of removing Ben's hands from his throat indicate his composure - suggesting that his submission is purposeful in abating Ben's physical violence.
- 89 Gus's pause and Ben's subsequent utterance indexically orientated towards Gus's hesitance ("what are you waiting for") indicate that Gus is not actually submitting.
- 90-95 Gus's subsequent propositions (designed to delay the carrying out of Ben's instructions) and kinesic indicators (of trying to light the matches) play out (made iconic in his actions) his non-acquiescence and non-acceptance of Bens dominance even further, with indexical orientation towards the putativeness of the matches lighting ("see if they light").
- 96 Ben's resignation to Gus's challenge of his authority is indicated by his adoption of Gus's language and is done unconsciously - indicated by his weary tone which suggests that he is exhausted by Gus's delaying actions (or procrastination). The latter (unconscious resignation) is further suggested by Ben's gestural activity of halting (in his walk towards his bed) and turning to stare at Gus.
- 97 On returning from the kitchen, presumedly to "put on the kettle", Gus takes the initiative in anaphorically reporting on the kettle ("its") and indexically pointing to the fact that he has put it on ("going "), establishing his dominance at that moment.

- 98 Ben's response is indexically directed to the content of Gus's utterance, in the interrogative; indicating that he has not heard exactly what Gus has said, in addition his sharp tone (inscribed in his brief interrogative) indicates he is afraid that Gus is going to breach the subject of correct language usage again (or more specifically, vocalise his victory in their dispute).
- 99 Gus's response negates Ben's expectation by indexically referring to their stove ("The").
- 100 Subsequent to his pause, Gus again takes the initiative (suggesting his maintained sense of dominance) in deictically referring to himself and indexically to his curiosity ("wonder") in relation to the victim of the organisation ("it'll be") to be killed that night (distal deictic orientation - "tonight").
- 101 Gus's subsequent silence and indexical orientation towards prefacing ("wanting to ask you something") his enquiry indicates his hesitance in making his enquiry.
- 102 Ben's gesture (putting his legs on the bed), and his indexical orientation towards anger (interjection: "Oh, for Christ's sake") in response to Gus's proposition indicates his unwillingness towards serious discussion with Gus.
- 103 Gus's response is indexically directed towards nullifying ("No") Ben's objection to discussion reinforced by repeating (101) his proposition, as well as by his gestural activity of moving closer to Ben.

- 104 Ben's response is indexically directed to the reason for Gus's proximity to him ("what are you sitting on my bed for?") indicating his persistent objection to Gus's potential discussion.
- 105- Gus's adamant response is indicated gesturally by continuing to sit thereby provoking Ben
107 to criticise Gus with indexical orientation towards a possible problem (or abnormality) with Gus's behaviour ("what's the matter with you?"); indicating Ben's persistent objection to discussion with Gus.
- 108 Gus's response is indexically directed towards negating Ben's suggestion of there being a problem with ("Nothing") him.
- 109- Ben's response is a distal deictic orientation to the past ("used to") in relation to Gus's
110 behaviour ("ask me so many damn questions"); indicating that his behaviour "now" is abnormal.
- 111 Gus's response is indexically orientated to his curiosity ("wondering") and the casualness of this ("just"); indicating that he is trying to suggest to Ben that he should not become tense around their subject.
- 112- Ben's orientations in response are indexically towards prohibiting Gus's curiosity ("stop
113 wondering", "just do it and shut up") as well as towards redirecting Gus's focus to duty ("You've got a job to do").

- 114 Gus's response is indexically orientated towards his linking his curiosity with the job ("That's what") thereby negating Ben's prohibition of his curiosity.
- 115 Ben's response is indexically orientated towards the content of Gus's explicit proposition ("What?") indicating his evasiveness or unwillingness to discuss the job (or execution) to be done.
- 116 Gus's response is indexically towards explication of the content of his proposition "what" in (114) above, that is the job.
- 117 Ben's response is indexically orientated towards uncertainty ("what job?") and incomprehension at Gus's explicit statement indicating his continued evasiveness or unwillingness to discuss the job.
- 118 Gus's tone ("tentatively") indicates that he fears the answer to his potential question; Ben's evasiveness also contributes to this.
- 119- Ben's silence and gaze (combined with his own intuition around the topic) continues to
122 instil fear in Gus hence his (Gus) subsequent hesitant tone in asking his question.
- 123 Ben's response (a repeat of 117) is indexically directed to the identity and content of Gus's explicit proposition; implying that he hasn't any understanding of what Gus is talking about, indicating his continued evasiveness (unwillingness) towards discussion around this topic.

- 124 Ben's evasiveness (unwillingness) causes Gus to become more uncomfortable around the topic hence his pause and gaze ("They look at each other") and tentative indexical orientation towards the identity of the victim. Their gaze also indicates Ben's recognition of Gus's fear and Gus's awareness of this.
- 125 Gus's subsequent silence indicates his awareness that Ben is deliberately avoiding vocalising the victim, and his acceptance that he is not going to extract information from Ben. Hence Ben's attack on his well-being (indexical orientation: "feeling all right").
- 126 Gus's spiritless response, indexically directed towards affirming his well-being ("Sure") indicates his resignation from the topic as well as self-consciousness of his fear.
- 127 Ben resumes in directing Gus with indexical orientation towards Gus going to make the tea; indicating his superiority at the moment of Gus's weakness (depressed or disheartened) - his change in orientation (towards the tea) also suggests his unwillingness to proceed with Gus's topic of the identity of victim, if not, any questions that Gus may propose.
- 128 Gus's tamed response with indexical orientation towards affirming Ben's directive ("Yes, Sure") indicates his sub-ordinance and depression even further.

MICRO-SEQUENCE FIVE

- 129- When Gus re-enters there is a change in indexical orientation towards the gas and its
133 depletion (“has gone out”), as well as towards the fact that they need money (“There’s a
meter”) for the meter, and that they are without money (“haven’t got any”).
- 134- Indexical orientations are towards Wilson and his providing the means (“You’ll have to
162 wait”) for the gas metre to work (money); as well as towards Gus’s complaining about
the lack of provision by Wilson (“that’s a bit much” “he could have seen there was enough
gas” and “doesn’t always come”), whilst Ben tries to counter Gus’s complaints by
levelling criticism at him (“what’s the matter with you”). Gus’s orientations are also
towards the establishment of the fact that the house they are in belongs to Wilson “After
all, it’s his place”, “isn’t it?” and “I know its his place”), whilst Ben tries to counter this
claim (“probably only rented it”, “what do you mean” and “it doesn’t have to be his
place”), indicating Gus’s reversion to his concern about his environment and his
questioning of their organisation; and Ben’s unwillingness to encourage or get involved
in the latter.
- 163- Orientations are still towards the establishment of the place being Wilson’s (“It’s his place
178 all right”) whereby Gus compares it to the other places they’ve stayed in whilst on the job
 (“Look at all the other places”). These comparisons indicate Gus’s suspicion toward the
house being unique and therefore Wilson’s. Orientations (Gus’s) are also significantly
towards the absence of a ‘third person’ (‘seeing’, ‘hearing’) at other places in comparison
to this place where an envelope was delivered at an appropriate time (in their need for
matches). Gus’s pause after his utterance in (166) as well as his subsequent utterances

(“nobody ever hears a thing”, “have you ever thought of that?”, “You never see a soul, do you?”, “You ever noticed that?” and “I wonder if the walls are sound proof”), indicates his thought processes around the latter.

179- Gus’s orientations are towards themselves and that they are at the mercy of Wilson (“All
182 you do is wait eh?”), indicating their powerlessness in relation to the latter; orientations are also towards Wilson’s remoteness or inaccessibility, indicating his powerfulness and that he is not open to influence (“I find him hard to talk to, Wilson”). Whilst Ben tries to counter Gus’s criticism against Wilson and thereby the organisation by indexically referring to the latter’s absorption in his own affairs (“why should he? He’s a busy man”); indicating Ben’s unwillingness to criticize or question their organisation.

MICRO SEQUENCE SIX

183 Gus’s orientation is deictically towards the ‘dumb waiter’ (“that”) and the fact that he finds it perplexing, unusual or suspicious (“funny”); indicating that the character is discerning and perceptive. His orientation is also towards the confirmation of his assertion (“not” / “isn’t it”).

184 Ben’s orientation is indexically towards negating Gus’s assertion: the arrival of the ‘dumb waiter’ being a suspicious event (“No. It’s not funny”) indicating that he does not share Gus’s critical attitude towards objects associated with the house/organisation.

185- Ben’s orientation is deictically towards the house they are occupying (“It”, “here”,
187 “upstairs”) and indexically towards the ‘dumb waiter’ being a normal part of the house (“probably used to be a café” and “These places change hands very quickly”).

188 Gus's orientation is indexically towards Ben's assertion and the house ("A café?"), in the interrogative; indicating his doubtfulness towards Ben's assertion and the possibility of the house being such.

189 Ben's orientation is indexically towards affirming his prior assertion ("Yes") and Gus's interrogative thereby indicating an attempt to negate Gus's doubtfulness or further analysis of the situation.

190-200 A repeat of 188 and 189.

201 Ben's orientations are indexically towards Gus ("Look here") and the decision to take action in reporting to the people upstairs ("We'd better tell them"); indicating Ben's fear of authorities associated with the house or organisation.

202 Gus's orientation is deictically towards Ben's directive ("tell") and the contents thereof ("what") in the interrogative, indicating Gus's careless or unguarded attitude towards the people or authorities associated with the house or organisation.

205 Gus's orientation is deictically towards the kitchen or cupboard in the house ("the") being depleted of stores (of food) ("bare") with exclamation and connotations of the person he is speaking to being a wild animal, indicating Gus's impertinence and challenge towards these authorities associated with the house or organisation.

206 Ben's orientations are deictically towards taking control ("give") of the microphone

("that") with exclamation and anger inscribed in his gesturality; indicating Ben's annoyance with Gus's impertinence.

207- Ben's apologetic tone, evident in his indexical references ("sorry" and "bother"); his
212 reverent attitude, evident in the indexical markers such as ("Good evening") ("all we had")
and his deferent tone ("There's no more food down here") in offering explanation and
repetition ("No, all we had we sent up") - contrasts sharply with Gus's impertinent
attitude above.

216- Ben's orientation thereafter is indexically towards "the person upstairs" speech ("said")
217 and ("Light the kettle"), as well as towards the similarity of the latter with his speech.
Whilst his tone indicates his excitement at this similarity; suggesting that it little matters
whether Ben's language usage is correct/incorrect but that speech correlates with
authoritarian norms.

218- Deictic orientations are towards the person upstairs ("He") in contrast with themselves
228 ("me", "us", and "you") and their common needs ("sustenance", "thirsty", "starving" and
"too").

229- Indexical orientation is mainly towards providing for or satisfying "the third persons"
240 primal needs ("send"), as well as towards the latter's dissatisfaction or indifference to their
efforts ("he's not satisfied") and the ridiculousness of this attitude. There is also a deictic
shift towards the idea that he needn't have made the effort to satisfy "the third person's"
demands ("why did you / I send"), ("knows what he's got upstairs"), ("something up
there") and ("They do all right").

- 220- These segmentations indicate that Ben is indifferent towards Gus's complaints about 'the
243 third person' rather, orientations are towards complying to the 'third persons' needs
(“what...now?”) and the job (“Time's getting on”).
- 249- Gus's indexical orientations are towards infelicity (“Eh?”, “missed something” and
251 “never...before”); indicating his sensitiveness towards something mysterious or strange
in their relationship.
- 260- Gus's indexical orientations continue towards the inappropriateness of their situation
265 (“why...if knew...”), (“who...?”). Specifically, Gus's indexical orientations are towards
Wilson (“he”), and his inappropriate action of providing them with matches (“knew there
was no gas”); indicating his sensitivity towards inappropriate and therefore insidious
behaviour.
- 266- Gus's deictic orientations are towards establishing the identity of the person upstairs
278 (“Who...upstairs?”, “I told you who...”), whilst Ben's are directed to denying the
possibility of any link between Wilson and the person upstairs (“what's one thing to do
with another”); indicating Gus's increasing sensitivity towards an insidious situation.
- 279- Gus's orientations are towards the reason (“what for”) for Wilson's impossible demands
285 (“these games”), as well as towards the unfairness of these demands (“we've been through
our tests...”); suggesting his opinion that they are being unfairly victimised.

287- Gus's deictic orientations are towards boldly resisting Wilson's impossible demands
290 ("WE'VE GOT NOTHING LEFT! NOTHING! DO YOU UNDERSTAND!"), as well
as Ben's orientations being directed towards restraining Gus's resistance ("stop" and
"maniac"); indicating his submissive attitude towards Wilson. Finally, Gus's deictic
orientation towards Ben ("you") and his understanding of the situation ("heard") indicate
that he is imploringly seeking Ben's support in a resistance to Wilson. Again Ben restrains
Gus ("That's enough!").

292- Gus's deictic orientation is towards Ben's reportage of the newspaper article, questioning
296 the validity of it ("Is that a fact") and low tone indicate a dependent and defeated attitude.

TYPOLOGIES OF DISCOURSE

It is notable that Ben (i) employs a mode of discourse 'organised around the addressee' that is, based on 'you'; (ii) employs a mode of discourse 'organised around administering, directions, commands or instructions'; (iii) issues responses which are 'predominantly in the interrogative' indicating his unharmonious relationship with Gus and unshared values with the latter. This includes constant 'criticism' and 'interruption' of Gus, and (iv) predominantly a mode of disclosure which 'picks up on Gus's propositions' thus limiting his expression (and expression of his sub-world) to the issues which Gus advances.

While Gus employs a mode of discourse which is (i) 'egocentric' (founded on the speaker) indicating his concern for himself in relation to his surroundings, making his discourse 'more context-bound and rich in enunciation'; (ii) organised around 'defence and accountability'

indicating his inferior status to Ben; and (iii) organised around (at times) 'hesitancy in confronting Ben with organizational issues'; as well as, around 'repetition' indicating a partner (Ben) who is disinterested in his propositions.

Section (ii): Micro-Proairetic Level (The Action and Interactional Levels Defined by Speech Events)

MICRO-SEQUENCE ONE

1-20 Ben produces an “illocutionary force” of *requesting* Gus to listen to his recital of a newspaper article, as well as of asserting his disgust at the contents of it. The logical modalities governing these segments are namely: (a) *alethic necessity* (it is the case that p) and (b) *alethic impossibility* (it is not possible that p). The latter, indicates Ben’s stance towards public acts of violence or brutality. The axes along which the communication unfolds is *acoustic, visual, emotional* and *cerebral*, indicating namely: Ben’s shock, disbelief, disgust and ideational bias towards a brutal world (an old man’s suicidal act). Ben’s “illocutionary force” in it’s intended effect of attempting to influence Gus to empathise with his reaction to the newspaper article succeeds, as Gus is equally alarmed by the article. Thus the perlocutionary effect corresponds to the intended effect of the speaker’s illocutory act: *‘purpose - success’ is achieved.*

21-22 Gus produces an “illocutionary force” of *asserting* his wish to ask Ben about something. The logical modality governing this segment is: *the boulomaeic modality* (I want/wish that p). This indicates Gus’s stance towards his own discourse, that is, complaisance or politeness (since he prefers to announce or suggest his intention). The axes along which the communication unfolds is *acoustic* and *cerebral* indicating namely: Gus’s wish to engage Ben in discussion, and that he is thoughtful or concerned about a specific issue. Gus’s illocutionary act of attempting to influence Ben to listen further fails, as Ben’s response alludes to his actions outside of the room (22). Thus the perlocutionary effect does not correspond to the intended effect of the speaker’s illocutionary act: *‘purpose - failure’ is achieved.*

23-24 In response to (22), Gus attempts to produce an “illocutionary force” of *explaining* (*asserting*) his actions. The logical modality governing this segment is: *alethic truth* (it is the case that p). It indicates Gus’s stance towards his own discourse, that is, complaisance or politeness. The axis along which the communication unfolds is *acoustic* and *cerebral* indicating his intention for Ben to comprehend his actions. Gus’s illocutory act of attempting to explain fails, as Ben’s response interrupts and alludes to tea (24). Thus the perlocutionary effect does not correspond to the intended effect of the speaker’s illocutionary act: “*purpose-failure*” is achieved.

25-26 Again, in response to (24), Gus produces an “illocutionary force” of *explaining* (*asserting*) his actions. The logical modality governing this segment is *alethic truth* (it is the case that). It again, indicates Gus’s stance towards his own discourse, that is, complaisance or politeness. The axis along which the communication unfolds is *acoustic* and *cerebral* indicating his intention for Ben to comprehend his actions. Gus’s illocutionary act of attempting to explain succeeds, as Ben’s response is appropriate (26). Thus the perlocutionary effect corresponds to the intended effect of the speaker’s illocutionary act: ‘*purpose-success*’ is achieved.

27 In response to (26), Gus produces an “illocutionary force” of *affirming* Ben’s instructions, however, with the intention of delaying executing them. The logical modality governing this segment is *alethic truth* (it is the case that p) and *alethic negative truth* (it is not the case that p), the latter indicated by Gus’s gestural activity of sitting. They indicate Gus’s stance towards his own discourse, that is antithetical. The axis along which the

communication unfolds is *acoustic and cerebral*, indicating Gus's intention for Ben to comprehend that he is willing to execute his instructions, as well as an indication that he is thoughtful. His "illocutionary force" succeeds in its intended effect upon Ben's thoughts as Ben allows him to accomplish his illocutionary act: the perlocutionary effect corresponds to the intended effect of the speaker's illocutionary act, thus "*purpose-success*" is achieved.

28-40 Gus produces an "illocutionary force" of *asserting* his aesthetic appreciation for the crockery provided by Wilson. The logical modality governing these segments is *alethic truth* (it is the case that p); indicating Gus's stance towards his own discourse, that is of reportage. The axis along which the communication unfolds is *emotional* with reference to an attitude of appreciation, and is acoustic with an emphasis on speaking and hearing. His "illocutionary force" fails in making the intended effect upon Ben's feelings as Ben opposes Gus's aesthetic appreciation with a concern for the utilitarian value of the crockery (39-40): the perlocutionary effect does not correspond to the intended effect of the speaker's illocutionary act, thus "*purpose-failure*" is achieved.

41-45 In response to (39-40), Gus produces an "illocutionary force" of *asserting* his utilitarian value of the crockery, thereby justifying his concern with the plates. The logical modality governing this segment is *alethic truth* (it is the case that); indicating Gus's stance towards his own discourse, that is justificatory. The axis along which the communication unfolds is *acoustic* and *emotional* with reference to speaking and hearing and a defensive attitude. His "illocutionary force" succeeds in making the intended effect upon Ben's thoughts as he does not oppose it: the perlocutionary effect corresponds to the intended effect of the speaker's illocutionary act; thus "*purpose-success*" is achieved.

46-47 Ben produces an “illocutionary force” of *requesting* that Gus should complete eating since they have little time to spare. The logical modality governing this segment is *alethic necessity* ‘it is the case’; indicating Ben’s stance towards the dramatic world, specifically the job (interest). The axis along which the communication unfolds is *acoustic* and *emotional* with reference to speaking and hearing and an attitude of responsibility or duty. His “illocutionary force” fails in making the intended effect on Gus’s action as his continuing to sit indicates this, as well as his change of subject: the perlocutionary effect does not correspond to the intended effect on the speaker’s illocutionary act, thus *‘purpose-failure’ is achieved*.

48 Gus produces an “illocutionary force” of *requesting* cigarettes from Ben, also indicating the implicature that he is not ready to do Ben’s bidding (violation: relation and change of subject). The logical modality governing this segment is *alethic possibility*: interrogative (is p?); indicating Gus’s stance towards the dramatic world, specifically the “job” (disinterest). The axis along which the communication unfolds is *acoustic* and *emotional* with reference to asking and disinterest in the ‘job’. His “illocutionary force” fails in making its intended effect on Ben’s actions/thoughts as he does not respond: the perlocutionary effect does not correspond to the intended effect of the speaker’s illocutionary act, *thus ‘purpose-failure’ is achieved*.

49 Gus produces an “illocutionary force” of *asserting* his reason for requesting cigarettes. The logical modality governing this segment is *alethic necessity* ‘it is the case’ and *alethic necessity (negative)* ‘it is not the case’, the latter indicated by the kinesic activity of playing with the cigarette box - indicating Gus’s stance towards his own discourse, that

is disinterest. The axis along which the communication unfolds is *acoustic* and *cerebral* with reference, chiefly to, ruminative processes. His “illocutionary force” succeeds in its intended effect on Ben’s thoughts as he does not respond: the perlocutionary effect corresponds to the intended effect of the speaker’s illocutionary act, thus *‘purpose-success’ is achieved*.

50 Gus produces an “illocutionary force” of *asserting* his wish for the job to be brief, also indicating the implicature that he is thoughtful around this topic (violation : relation/change of subject). The logical modality governing this segment is the *Boulomaeic modality (negative)* (“I do not wish that”); indicating his stance towards the dramatic world, that is the ‘job’ (aversion). The axes along which the communication unfolds is *cerebral* and *kinesic* with reference to ruminative processes. His “illocutionary force” - chiefly, the unspoken meaning of being ruminative - meets with *“purpose success”* as Ben realises he does not have to respond to this.

51 Gus produces an “illocutionary force” of *asserting* his need to make an enquiry from Ben. The logical modality governing this segment is *Boulomaeic* (‘I want/wish that p’); indicating his stance towards his own discourse, that is politeness. The axis along which the communication unfolds is *cerebral* with reference to thoughtfulness (or idea/issue). His “illocutionary force” fails to make the intended effect upon Ben’s thoughts as the latter changes the subject: the perlocutionary effect does not correspond to the intended effect of the speaker’s illocutionary act, thus *‘purpose-failure’ is achieved*.

52-58 Ben produces an “illocutionary force” of *reporting* (asserting) the contents of a newspaper

article, also indicating the implicature of disinterest in Gus's conversation/utterance. The logical modality governing this segment is *alethic truth* ('it is the case that'), indicating his stance towards his own discourse, that is reportage. The axis along which the communication unfolds is *emotional* with reference to shock/disbelief and disgust. His "illocutionary force" succeeds in making the intended effect upon Gus's feelings as Gus echoes his reactions; and corresponds to the perlocutionary effect: thus '*purpose-success*' is achieved.

59-65 Gus produces an "illocutionary force" of *questioning* the contents of the newspaper article. The logical modality governing this segment is *alethic possibility* (is p?); indicating his stance towards the dramatic world, that is questioning. The axis along which the communication unfolds is *cerebral* with reference to comprehension. His "illocutionary force" succeeds in making the intended effect upon Ben's actions as he attempts to report on the subject: thus the perlocutionary effect corresponds to the intended effect of the speaker's illocutionary act, thus '*purpose-success*' is achieved.

66-67 Gus produces an "illocutionary force" of *negating* the reported action of the brother in the newspaper article. The logical modality governing this segment is *alethic impossibility* (it is not possible that p), indicating his stance to the dramatic world (the report), that is unacceptableness. The axis along which the communication unfolds is *emotional* with reference to disbelief. His "illocutionary force" succeeds in making the intended effect upon Ben's thoughts as he does not disagree: thus the perlocutionary effect corresponds to the intended effect of the speaker's illocutionary act, thus '*purpose-success*' is achieved.

68-74 Gus produces an “illocutionary force” of *asserting* further the actions of the brother. The logical modality governing this segment is the *Doxastic modality* (I believe that p); indicating his stance towards an alternative possible world, that is of connecting violence with the male sex. The axis along which the communication unfolds is *cerebral* with reference to thoughtfulness. His “illocutionary force” succeeds in making the intended effect upon Ben’s thoughts as he agrees: thus the perlocutionary effect corresponds to the intended effect of the speaker’s illocutionary act, thus *‘purpose-success’ is achieved*.

75-79 Gus produces an “illocutionary force” of *asking* Ben the time that Wilson will contact them. The logical modality governing this segment is *alethic possibility* (is p?); indicating his stance towards the dramatic world, that is questioning. The axis along which the communication unfolds is *cerebral* with reference to comprehension. His “illocutionary force” fails to make its intended effect as Ben initially ignores his utterance, secondly criticises (violation: relation or change of subject - “your questions are disturbing”) him and finally relates his uncertainty (although the repetition (rhetoric) may suggest or mark a distance from the referent that is, Ben might simply not want to answer Gus’s questions). Thus *‘purpose-failure’ is achieved*.

80-87 Gus produces an “illocutionary force” of *asserting* his intention to make an enquiry from Ben (seemingly related to his previous question). The logical modality governing this segment is *alethic necessity* (it is the case?); indicating his stance towards his own discourse, that is explanation. The axis along which the communication unfolds is *cerebral* and *kinesic* with reference to thoughtfulness and restlessness, respectively. His “illocutionary force” succeeds in making the intended effect on Ben’s thoughts as he

listens: thus *'purpose-success' is achieved*. Although, Ben produces a number of implicatures in this sequence: Firstly, (81) *reticence* (rhetoric) to limit excessive conversation secondly, (85) *a violation of quantity* in answering a question with a question indicating inflexibility or obstinance and finally, (87) *a violation of manner* indicating his disinterest in the problem that Gus is posing.

88-89 Gus produces an “illocutionary force” of *asking* the possible cause of the problem. The logical modality governing this segment is *alethic possibility* (is p?); indicating his stance towards the dramatic world, that is questioning. The axis along which the communication unfolds is *cerebral* with reference to comprehension. His “illocutionary force” fails in making the intended effect on Ben’s thoughts, as Ben negates the existence of a problem (he is not persuaded that there is a problem or something abnormal): thus *'purpose-failure' is achieved*. In addition, Ben’s response (89) may be described as *litotic* (rhetoric) indicating the unspoken meaning ‘not to get excited over a little problem’.

90-96 Ben produces an “illocutionary force” of *asserting* his belief of what the problem might be. The logical modality governing this segment is *Doxastic* (I believe that p); indicating his stance towards the dramatic world, that is intelligibility. The axis along which the communication unfolds is *cerebral* with reference to explication. His ‘illocutionary force’ succeeds in persuading Gus that this is the problem; although Gus’s response reflects a rhetoric of (1) syntactic interrogation whereby Gus’s emotional disposition towards being dissatisfied with the situation is repressed and in doing so scourges his emotion, and (2) possible sarcasm (96) given the context of the dialogue. Thus *“purpose-success”*, on a superficial level is achieved.

- 97-99 Gus produces an “illocutionary force” of *negating* the poor state of the bed and linen. The logical modality governing this segment is *alethic truth* (it is the case that); indicating his stance towards the dramatic world, that is disapproval. The axis along which the communication unfolds is *emotional* and *kinesic* with reference to dissatisfaction and restlessness, respectively. In addition, the change of subject (violation: relation) also indicates restlessness. His “illocutionary force” fails as Ben does not comment: thus ‘*purpose - failure*’ is achieved.
- 100- Gus produces an “illocutionary force” of *questioning* and asserting the contents of a
111 picture on the wall. The logical modality governing this segment is *alethic possibility* (is p?) and *alethic truth* (it is the case), respectively; indicating his stance towards the dramatic world, that is surprise. The axis along which the communication unfolds is *emotional* and *kinesic* with reference to restlessness. His “illocutionary force” succeeds as Ben ultimately pays attention to Gus’s pointing out of the picture: thus “*purpose-success*” is achieved. In addition, Gus’s change of topic (violation relation) also indicates restlessness.
- 112- Gus produces an “illocutionary force” of *negating* the room they are occupying. The
115 logical modality governing this segment is *alethic truth* (it is the case); indicating Gus’s stance towards the dramatic world, that is disapproval. The axis along which the communication unfolds is *emotional* and *kinesic* with reference to dissatisfaction and restlessness, respectively. His “illocutionary force” fails in its intended effect upon Ben’s feelings as Ben negates the need for a window: thus ‘*purpose - failure*’ is achieved.

MICRO-SEQUENCE TWO

116- Gus produces an “illocutionary force” of *asserting* his preference for ‘a view’. The logical
133 modality governing this segment is the *boulomaic modality* (I wish that p); indicating his
stance towards an alternative possible world, that is the modification or transformation
of their organisations rules. The axis along which the communication unfolds is *emotional*
and *kinesic* with reference to dissatisfaction and restlessness. In addition, Gus’s
utterances reflect a rhetoric of hypotiposis (118) by visually representing (intensification)
his need for ‘a view’ thereby attempting to justify his dissatisfaction. His ‘illocutionary
force’ fails to make its intended effect of persuasion as Ben alludes to the unnecessary of
his aspiration: thus ‘*purpose - failure*’ is achieved.

134- Ben produces an “illocutionary force” of *asserting* that Gus is idle and without interests,
149 implying an imperfect character as the reason for the latter’s dissatisfaction with the nature
of their job/organisation. The logical modality governing this segment is the *Boulomaic*
modality (I believe that); indicating Ben’s stance towards the dramatic world, that is a
critical and disparaging attitude towards Gus as well as his acceptance of the organisations
constitution. The axis along which the communication unfolds is *emotional* with reference
to annoyance and dissent. His “illocutionary force” fails in its intended effect upon Gus’s
thoughts as his final retort implies his frustration with the nature of their job: thus
‘purpose - failure’ is achieved. In addition, Ben’s habit of *rhetorical questions*, notably
(149), entrenches further his dissent or difference to Gus.

150 In response to (149) Gus’s silence becomes a momentary metalingual *ellipsis*: what is
Gus’s ideological implicature? Has he mentioned all that is frustrating about the
organisation? In addition, his ‘violation of relation’ / change of topic entrenches further

his silence or emotional suppression around this topic. Therefore, Gus's "illocutionary force" of asking for cigarettes indicates his reluctance to articulate clearly his frustration with the organisation or job. The logical modality governing this segment is *alethic possibility* (is p?); indicating his stance towards the dramatic world, that is his dissatisfaction with the organisation. The axis along which the communication unfolds is *emotional* with reference to emotional suppression. The superficial "illocutionary force" of asking for cigarettes meets with '*purpose - failure*'.

151 Gus produces an "illocutionary force" of *affirmation* precipitated by the lavatory's delayed flushing. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards the dramatic world, that is acknowledgement of manifestation. The axis along which the communication unfolds is *cerebral* with reference to notification. His "illocutionary force" fails to make the intended effect on Ben's thoughts as Ben does not agree / comment: thus '*purpose - failure*' is achieved.

152- Gus's violation of relation (change of topic) produces an "illocutionary force" of *assertion*
153 and consequent negation of the room. The logical modality governing this segment is *epistemic certainty* (I know that); indicating his stance towards the dramatic world and his own discourse, that is depreciatory and self-confident, respectively. The axis along which the communication evolves is *cerebral* and *kinesic* with reference to disapproval and acknowledgement. His "illocutionary force" fails to persuade Ben's thoughts: thus '*purpose - failure*' is achieved.

154- Gus produces an "illocutionary force" of *asserting* that Wilson no longer supports or
155 fosters them. The logical modality governing this segment is the *Doxastic* (I believe that);

indicating his stance towards the dramatic world, that is acknowledgement. The axis along which the communication unfolds is *cerebral* with reference to realisation. His “illocutionary force” fails in its intended effect upon Gus’s thoughts as Ben’s retort (155) demonstrates his unappreciation of Gus’s beliefs: thus ‘*purpose - failure*’ is achieved.

MICRO-SEQUENCE THREE: FROM SEGMENT (24)

24 Ben produces an “illocutionary force” of *asserting* that the envelope is without address or title. The logical modality governing this segment is *alethic truth* (it is the case that); indicating Ben’s stance towards the dramatic world, that is of observation or discernment. The axis along which the communication unfolds is *cerebral* with reference to cognizance. His “illocutionary force” succeeds in making the intended effect on Gus’s thoughts, as the latter’s utterance is appropriate: thus ‘*purpose - success*’ is achieved.

25 Gus produces an “illocutionary force” of *negating* the mode of presentation of the envelope. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards the dramatic world, that is of observation. The axis along which the communication unfolds is *cerebral* with reference to comprehension. His “illocutionary force” *succeeds in its intended effect* on Ben’s thoughts, as Ben does not oppose this.

36 Ben produces an “illocutionary force” of *negating* the delivery of the matches as the implicit circumstances in which it was delivered is extraordinary. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards the dramatic world, that is of observation and acknowledgement. The axis along which the communication unfolds is *cerebral* with reference to reasoning or deduction. His

“illocutionary force” is successful as Gus does not oppose this: thus *‘purpose - success’* is achieved.

45-51 Gus produces an “illocutionary force” of *asserting* that the matches will prove useful to them, because they don’t have any and they now can ‘light the kettle’. The logical modality governing this segment is *alethic necessity* (it is the case that); indicating his stance towards the dramatic world, that is observation or deduction. The axis along which the communication unfolds is *cerebral* with reference to comprehension. The “illocutionary force” succeeds in its intended effect on Ben’s thoughts as Ben agrees with it: thus *‘purpose - success’* is achieved.

MICRO-SEQUENCE FOUR

55 Gus produces an “illocutionary force” of *negating* Ben’s language usage (while he has previously employed this use of language - indicating his abuse of ‘sincerity conditions’ as it is doubtful whether he believes his advice to be of genuine benefit to Ben). The logical modality governing this segment is *alethic truth* (it is the case that); indicating his stance towards Ben’s discourse, that is corrective or remedial. The axis along which the communication evolves is *cerebral* with reference to accuracy and the institution of language. His “illocutionary force” fails in its intended effect on Ben’s thoughts as Ben finds Gus’s advice unacceptable: thus *‘purpose - failure’* is achieved.

67-71 Gus produces an “illocutionary force” of *negating* Ben’s language usage by asserting Ben’s incorrectness in his choice of language. The logical modality governing this segment is the *Doxastic modality* (I believe that); indicating his stance towards Ben’s discourse, that it is incorrect. The axis along which the communication unfolds is

emotional and *gestural* with reference to tension. His “illocutionary force” *fails in its intended effect* on Ben’s thoughts as Ben refuses to accept Gus’s allusion to ‘they’ (69) as legitimate (or an authority).

72-75 Gus produces an “illocutionary force” of *defending* (asserting) his language usage and proposes his mother as the authority on his preference. The logical modality governing these segments is *Doxastic* (I believe that); indicating his stance towards his own discourse; that is acknowledgement / approval. The axis along which the communication evolves is *emotional* and *cerebral* with reference to dominance and retaliation or invalidation. His “illocutionary force” fails to make its intended effect as Ben destroys his defence or counteract by pointing out the incongruity between his belief system and his circumstances (Gus is uncertain as to when it is he last saw his mother): thus *‘purpose failure’ is achieved*.

76-78 Ben produces an “illocutionary force” of *asserting* his intention is to be fair towards him. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards his own discourse, that is moderation/advice. The axis along which the communication evolves is *emotional* with reference to pacification. His “illocutionary force” fails in its intended effect upon Gus’s emotion as Gus still protests: thus *‘purpose - failure’ is achieved*.

79-83 Ben produces an “illocutionary force” *implicitly asserting* his senior status as an indication that his practice or usage should be accepted. The logical modality governing this segment is *alethic necessity* (it is the case that); indicating his stance towards his own discourse, that is advice or counselling. The axis along which the communication unfolds is *cerebral* and *emotional* with reference to reasoning and pacification, respectively. His

“illocutionary force” fails in its intended effect as Gus adheres to his own stance towards the language usage: thus *‘purpose - failure’ is achieved.*

84-88 Ben produces an “illocutionary force” *explicitly and violently asserting* Gus’s incorrect language usage. The logical modality governing this segment is *alethic necessity (negative)* (it is not the case that) and the Deontic modality of prohibition (You must not p - indicated kinesically by grabbing his throat); indicating his stance towards the dramatic world and towards Gus’s discourse, that is invalidation. The axis along which the communication unfolds is *emotional* with reference to outrage and impatience. His “illocutionary force” *fails in its intended effect* upon Gus’s attitude since he does not agree, instead only attempts to calm Ben down. Gus’s attitude is also made apparent by his kinesic activity - that is, taking Ben’s hands from his throat.

89-96 Gus produces an “illocutionary force” of *asserting* his (absurd or unnecessary) concern for whether the matches light or not. The logical modality governing this segment is *alethic possibility: hypothesis (if p)*; indicating his stance toward the dramatic world that is speculative. The axis along which the communication unfolds is *emotional* and *kinesic* with reference to insubordination and self-assurance. Gus’s assertion is also a violation of relation, that is a change of topic implying resistance and insubordination to Ben. His “illocutionary force” succeeds in its intended effect of challenging Ben’s authority which is ultimately shattered: thus *‘purpose - success’ is achieved.*

98 Ben produces an “illocutionary force” of *asking* for an explanation in response to Gus’s ‘Its going’ (97). The logical modality governing this segment is *alethic possibility (is p?)*; indicating his stance towards Gus’s discourse, that is disorientation. The axis along which the communication unfolds is *cerebral* with reference to comprehension. His

“illocutionary force” succeeds in its intended effect on Gus’s thoughts as Gus explains: thus *‘purpose - success’ achieved.*

100 Gus produces an “illocutionary force” *asserting* his thoughtfulness around the victim of the forthcoming execution. The logical modality governing this segment is *alethic possibility* (‘is p?’); indicating his stance towards the dramatic world, that is questioning. The axis along which the communication unfolds is *cerebral* and *kinesic* (the accompanying gesture of sitting) with reference to thoughtfulness. His “illocutionary force” fails to elicit an answer from Ben: thus *‘purpose - failure’ is achieved.*

101 Gus produces an “illocutionary force” of *asserting* his intention to ask Ben about a specific issue. The logical modality governing this segment is *alethic necessity* ‘it is the case’; indicating Gus’s stance towards his own discourse, that is preparatory or politeness. The axis along which the communication unfolds is *cerebral* with reference to thoughtfulness or comprehension. His “illocutionary force” *fails to make its intended effect* upon Gus’s thoughts as Ben responds with cursing. Gus’s “illocutionary force” is also influenced by his *reticence*, indicated by the silence between his utterances, intended to prepare Ben for the latter question.

102 Ben produces an “illocutionary force” of (cursing) *negating* Gus’s utterance. The logical modality governing this segment is the *Boulomaic modality* (negative) (I do not wish to?), also indicated by the accompanying gesture of putting his legs on the bed); indicating his stance towards Gus’s discourse, that is dissociation. The axis along which the communication unfolds is *emotional* with reference to exasperation or abhorrence. The “illocutionary force” fails in its intended effect upon Gus’s feelings as Gus is not dismayed: thus *‘purpose - failure’ is achieved.*

- 103 Gus produces an “illocutionary force” of repeating his intention to *question* Ben. The logical modality governing this segment is *alethic necessity* (‘it is the case’); indicating Gus’s stance towards his own discourse, that is earnestness. The axis along which the communication unfolds is *emotional* with reference to persistence. The “illocutionary force” fails in its intended effect of persuading Ben to listen: thus *‘purpose - failure’* is achieved.
- 104 Ben produces an “illocutionary force” of *protesting* at Gus’s proximity. The logical modality governing this segment is the *deontic modality of prohibition* (‘you must not p’); indicating his stance towards Gus’s proximity, that is revulsion. The axis along which the communication unfolds is *emotional* with reference to annoyance. His “illocutionary force” fails in its intended effect as Gus continues to sit: *“purpose - failure”* is achieved.
- 105 Ben produces an implicit “illocutionary force” of *asserting* (once again) that Gus has a flawed character. The logical modality governing this segment is *alethic necessity* (it is the case that); indicating his stance towards Gus’s discourse, that is unappreciation (dissociation). The axis along which the communication evolves is *emotional* with reference to discomfort. His “illocutionary force” fails in its intended effect as Gus denies his assertion: thus *‘purpose - failure’* is achieved.
- 106 Ben produces an implicit “illocutionary force” of *asserting* his wish not to entertain Gus’s habit of questioning issues. The logical modality governing this segment is the *Boulomaic modality* (negative) (I do not want or wish that p’); indicating Ben’s stance towards Gus’s discourse, that is dissociation. The axis along which the communication unfolds is *emotional* with reference to discomfort or dislike. His “illocutionary force” fails in its intended effect as Gus denies his utterances (105 - 107): thus *‘purpose - failure’* is achieved.

107 A repeat of 105.

109-110 A repeat of 106.

112- Ben produces an “illocutionary force” of *ordering* Gus to stop questioning or speculation
113 rather, he feels Gus should concentrate on his job. The logical modality governing this
segment is the *Deontic modality of prohibition* (you must not p) and the *alethic necessity*
(it is the case that), indicating Ben’s stance towards Gus’s discourse and the dramatic
world, that is unacceptance, advice and duty. The axis along which the communication
unfolds is *emotional* with reference to annoyance. The “illocutionary force” fails in its
intended effect as Gus proceeds with the same topic: thus *‘purpose - failure’* is achieved.

115 Ben produces an “illocutionary force” of *asking* the subject of Gus’s speculation or
thoughtfulness; also registered as an abuse of ‘sincerity conditions’ as Gus has already
mentioned his subject, indicating Ben’s wish to avoid the topic. The logical modality
governing this segment is the *Boulomaic modality* (I don’t want or wish to p); indicating
Ben’s stance towards Gus’s discourse, that is unacceptance. The axis along which the
communication unfolds is emotional with reference to evasiveness. The “illocutionary
force” fails in its intended effect as Gus continues to express himself on the topic Ben
wishes to avoid: thus *‘purpose - failure’* is achieved.

117 A repeat of 115.

118 Gus produces an “illocutionary force” of *asserting* his assumption of Ben being knowledgeable about the execution and also implicitly asking if Ben could share the information. The logical modality governing this segment is *alethic possibility* (is p?); indicating Gus’s stance towards the dramatic world, that is questioning. The axis along which the communication unfolds is *cerebral* with reference to comprehension. His “illocutionary force” fails in its intended effect upon Gus’s thoughts as Ben continues to assert his incomprehension: thus *‘purpose - failure’ is achieved*.

119- Ben’s *reticence* influences Gus to become more apprehensive towards the topic thus

122 Gus produces an “illocutionary force” of *asking* Ben, with increasing uneasiness and hesitation about information on the execution. The logical modality governing this segment is *alethic possibility* (is it possible that p); indicating Gus’s stance towards the dramatic world, that is questioning. The axis along which the communication unfolds is *emotional* with reference to apprehensiveness and presentiment. His “illocutionary force” fails in its intended effect since Ben’s response is a question: thus *‘purpose - failure’ is achieved*. The rhetoric of *repetition* (119 and 121) also indicates a sensing of who the victim might be or Gus’s outsidership that is, Gus is in a position to fear “something”. (repetition marks a distance from the referent).

123 Ben produces an “illocutionary force” *asking* Gus to explain further. Ben abuses the ‘sincerity conditions’ as he has heard Gus ask this question during the conversation, indicating his wish to avoid Gus’s subject. The logical modality governing this segment is *alethic possibility* (is p?); indicating Ben’s stance towards Gus’s discourse, that is, comprehension. The axis along which the communication unfolds is *emotional* with reference to dissociation or avoidance. His “illocutionary force” succeeds as Gus repeats his question: thus *‘purpose - success’ is achieved*.

124 Gus produces an “illocutionary force” of *asking* who is to be executed. The logical modality governing this segment is *alethic possibility* (is p?); indicating Gus’s stance towards the dramatic world that is questioning. The axis along which the communication unfolds is *emotional* and *acoustic* (emphasis on the act of speaking - viz. the tone) with reference to apprehensiveness and presentiment. His “illocutionary force” fails in its intended effect as Ben does not respond, instead is silent: thus *‘purpose - failure’ is achieved*. The rhetoric of *repetition* marks a distance from the referent and indicates that Gus is in a position to fear something (“feels like an outsider”) - Ben senses this.

125 Ben, after a *rhetorical silence* (indicating much emotional suppression and perhaps intuitive processes), produces an “illocutionary force” of *asking* after Gus’s health. The logical modality governing this segment is *alethic possibility* (is p?); indicating Ben’s stance towards Gus’s utterance, that is questioning. Ben’s utterance is also a *violation of relation* (change of subject) thus indicating further Ben’s wish to avoid discussion around this subject. Ben’s asking is also an *implicit assertion* of sensing that Gus is sensitive around this topic and that he is in a position to fear something therefore sensing that he is an “outsider”. The axis along which the communication unfolds is *emotional* with reference to apprehensiveness or presentiment. His “illocutionary force” *fails in its intended effect* of eliciting an answer from Ben.

126 Gus produces an “illocutionary force” of *affirming* his well-being in response to Ben’s questioning after it. The modality governing this segment is *alethic truth* (it is the case that); indicating his stance towards his own discourse, that is explanatory or justificatory. The axis along which the communication unfolds is *emotional* with reference to timidity

or weakening (subdued or modest). His “illocutionary force” succeeds in its intended effect as Ben does not oppose this: thus *'purpose - success' is achieved*.

127 Ben produces an “illocutionary force” of *ordering* Gus to ‘go and make the tea’. The logical modality governing this segment is the *Deontic modality of obligation* (You must p); indicating Ben’s stance towards the dramatic world (Gus), that is dominating or commanding (authoritative). The axis along which the communication unfolds is *emotional* with reference to power and control. The “illocutionary force” succeeds in its intended effect upon Gus’s actions, as Gus being weak at this moment responds meekly and exits to do as Ben orders: thus *'purpose - success' is achieved*. It is important to note that Gus’s presentiment that he is an “outsider” becomes very explicit / manifest from segment 119. Ben’s gestural activity of checking his revolver for ammunition, as soon as Gus exits, reinforces his intuitive sense that Gus is an “outsider”.

MICRO-SEQUENCE FIVE

129 Gus produces an “illocutionary force” of *asserting* that the gas is depleted. The logical modality governing this segment is “*it is the case*” (*alethic truth*); indicating Gus’s stance towards the dramatic world, that is informative. The axis along which the communication unfolds is *acoustic* with an emphasis on the act of announcing. His “illocutionary force” fails as Ben asks for further information: thus *'purpose - failure' is achieved*.

(Micro Sequences: Establishment of Owner of The House)

159 Ben produces an “illocutionary force” of *negating* that the house belongs to Wilson. The logical modality governing this segment is *alethic necessity* (negative) (it is not the case that); indicating his stance towards Gus’s discourse, that is disagreeable. The axis along which the communication unfolds is *emotional* with reference to a defensive attitude. His “illocutionary force” fails in its intended effect on Gus’s thoughts as he is not persuaded: thus “*purpose - failure*” *is achieved*.

160 Gus produces an “illocutionary force” of *asserting* his certainty that the house belongs to Wilson. The logical modality governing this segment is *epistemic certainty* (I know that); indicating his stance towards the dramatic world, that is one of conviction. The axis along which the communication unfolds is *cerebral* with reference to comprehension or belief. His “illocutionary force” fails in its intended effect on Ben’s thoughts as he does not agree: thus *‘purpose - failure’ is achieved*.

161 Gus produces an “illocutionary force” of *asserting* the probability that the whole house belongs to Wilson. The logical modality governing this segment is *alethic probability* (it is probable that) indicating his stance towards the dramatic world, that is discernment. The axis along which the communication unfolds is cerebral with reference to presentiment or perception. His “illocutionary force” fails in its intended effect upon Ben’s thoughts as Ben does not respond or agree: thus *‘purpose - failure’ is achieved*.

162 Gus produces an “illocutionary force” of *asserting* (complaining) that Wilson is not providing them with gas (an additional complaint to an already constituted list of complaints viz, dirty sheets and the flush malfunction). The logical modality governing this segment is *alethic necessity* (it is the case) indicating his stance towards the dramatic world (ie. the organisation or head), that is complaining or dissatisfaction. The axis along which the communication unfolds is *emotional* with reference to deprivation or disadvantage. His “illocutionary force” fails in its intended effect upon Ben’s thoughts as Ben does not respond / agree: thus *‘purpose - failure’ is achieved*.

163 Gus produces an “illocutionary force” of *asserting* that the house belongs to Wilson; influenced by the rhetoric of repetition which signifies his attempt to convince himself that the house belongs to Wilson. The logical modality governing this segment is *epistemic certainty* (I know that); indicating his stance towards his own discourse, that is of conviction. The axis along which the communication unfolds is *cerebral* with reference to being ruminative/thoughtful. His “illocutionary force” fails in its intended effect upon Ben’s thoughts as Ben is not persuaded: thus *‘purpose - failure’ is achieved.*

164- Gus produces an “illocutionary force” of *asserting* the differences between the present
174 house and other houses they have stayed in (while on the job). The logical modality governing this segment is *alethic necessity* (it is the case) and *alethic necessity* (interrogative) (is it the case) indicating his stance towards the dramatic world, that is investigative. The axis along which the communication unfolds is *cerebral* with reference to reasoning. His “illocutionary force” fails in its intended effect of eliciting a response from Ben but succeeds in getting him to listen: thus *‘purpose - failure’ is achieved.*

To note - the comparisons are: the key, the teapot, presence of ‘third persons’ and their hearing Ben and Gus; and certainty that they never see another person except the person to be executed.

166 Rhetoric: *reticence* (suppression) indicates his thought processes which occur between (166) ‘there’s never a soul in sight’ and (167) ‘Eh, nobody ever hears a thing’ which must be about the presence of a ‘third person’ who delivered the envelope containing matches; and that whoever it was, overheard the fact (between Gus and Ben) that they needed matches. The comparison being between the former houses and the present house.

- 175 Gus produces an “illocutionary force” of *asking* Ben if he is aware of all the differences he has just pointed out. The logical modality governing this segment is *alethic possibility* (is p?); indicating his stance towards the dramatic world, that is investigative. The axis along which the communication unfolds is *cerebral* with reference to reasoning. His “illocutionary force” fails in its intended effect of persuading Ben to answer: thus ‘*purpose - failure*’ is achieved.
- 176- Gus produces an “illocutionary force” of *hypothesising* as to whether the walls are sound
178 proof. The logical modality governing this segment is *alethic possibility* (if p)(hypothesis) (also indicated by gestural activity); indicating Gus’s stance towards the dramatic world, that is investigative. The axis along which the communication unfolds is cerebral with reference to reasoning. His “illocutionary force” fails in its intended effect to confirm the state of the walls: thus ‘*purpose - failure*’ is achieved.
- 179 Gus produces an “illocutionary force” of implicitly *negating* their passivity or powerlessness in their job situation. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards the dramatic world, that is reasoning. The axis along which the communication unfolds is *cerebral* with reference to admittance or acknowledgement. His “illocutionary force” succeeds in its intended effect as Ben does not oppose this: thus ‘*purpose - success*’ is achieved.
- 180 Gus produces an “illocutionary force” of *negating* the fact that Wilson does not often visit (monitor) them. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards the dramatic world, that is reasoning. The axis along

which the communication unfolds is *cerebral* with reference to disapproval. His “illocutionary force” fails in its intended effect upon Ben’s thoughts as he opposes this: thus “*purpose - failure*” is achieved.

182 Gus produces an “illocutionary force” of *negating* Wilson’s remoteness / inaccessibility. The logical modality governing this segment is *alethic truth* (it is the case) indicating his stance towards the dramatic world, that is realization / cognizance. The axis along which the communication unfolds is *cerebral* with reference to thoughtfulness. His “illocutionary force” fails in its intended effect upon Ben’s thoughts as Ben is unappreciative of the fact: thus ‘*purpose - failure*’ is achieved.

MICRO-SEQUENCE SIX

183 Gus produces an “illocutionary force” of *negating* the arrival and order of the ‘dumb waiter’. The logical modality governing this segment is *alethic necessity* (it is the case); indicating Gus’s stance towards the dramatic world, that is analytical. The axis along which the communication unfolds is *emotional* with reference to a sceptical or suspicious attitude. His “illocutionary force” fails in its intended effect upon Ben’s emotions as he disagrees: thus ‘*purpose - failure*’ is achieved.

184- Ben produces an “illocutionary force” of *negating* Gus’s sceptical attitude and asserting
187 that the house they are in used to be a café. The logical modality governing this segment is *alethic necessity* (it is the case) and *alethic probability* (it is probable that); indicating his stance towards the dramatic world, that is justificatory. The axis along which the communication unfolds is *emotional* with reference to a defensive attitude. His

“illocutionary force” fails in its intended effect on Gus’s emotions as his response is still sceptical: thus *‘purpose - failure’ is achieved.*

189-200 A repeat of (184-187).

205 Gus produces an “illocutionary force” of *asserting* or *implicitly negating* the demands of the ‘dumb waiter’. The logical modality governing this segment is *alethic necessity* (it is the case that) and an *implicit Deontic modality of prohibition* (You must not); indicating his stance towards the dramatic world, that is disapproval. The axis along which the communication unfolds is *emotional* with reference to a resentful and infuriated attitude. His “illocutionary force” fails in its intended effect upon the ‘third person’s’ thoughts as more food is ordered: thus *‘purpose - failure’ is achieved.*

206- Ben produces “illocutionary forces” of *expressives* and *assertions*, denoting an apology
210 for disturbance and the statement of their food supplies being depleted respectively. The logical modality governing these segments is *alethic necessity* (it is the case); indicating his stance toward the dramatic world, that is explanatory. The axis along which the communication unfolds is *emotional* with reference to a different attitude. His “illocutionary force” fails in its intended effect upon the third person’s thoughts as more food is ordered (286) as well as complaints issued (213 - 215): thus *‘purpose - failure’ is achieved.*

216- Ben produces an “illocutionary force” of *asserting* the ‘third person’s’ utterance as
217 identical to his language usage: ‘Light the Kettle’. The logical modality governing this

segment is *alethic necessity* (it is the case); indicating Ben's stance towards the dramatic world, that is explanatory. The axis along which the communication unfolds is *emotional* with reference to an excited attitude and one of solidarity. His "illocutionary force" *fails in its intended effect* upon Gus's feelings as Gus fails to become excited, rather his concerns are utilitarian.

218- Gus produces an "illocutionary force" of *negating* the fact that Wilson wants tea since
228 they also need sustenance. The logical modality governing these segments is *alethic necessity* (it is the case); indicating Gus's stance towards the dramatic world, that is critical. The axis along which the communication unfolds is *emotional* with reference to dissatisfaction. His "illocutionary force" fails as Ben's response shows unconcern for the contents of the former's utterance - instead his concern is for satisfying the demands of Wilson shown verbally and gesturally: thus *'purpose - failure' is achieved*.

229- Gus produces an "illocutionary force" of *asserting* Wilson's lack of appreciation of their
230 best efforts to satisfy him. The logical modality governing this segment is *alethic necessity* (it is the case); indicating Gus's stance towards the dramatic world, that is critical. The axis along which the communication unfolds is *emotional* with reference to dissatisfaction. His "illocutionary force" fails in its intended effect upon Ben's attitude as Ben ignores him: thus *'purpose - failure' is achieved*.

231- Gus produces an "illocutionary force" *questioning* the necessity of sending (responding

232 to Wilson's needs or demands) the food up to Wilson. The logical modality governing this segment is *alethic possibility* (interrogative) (is p?); indicating his stance towards his own discourse, that is questioning. The axis along which the communication unfolds is *emotional* with reference to regret. His "illocutionary force" fails in its intended effect upon Ben's feelings as Ben does not respond: thus *'purpose - failure' achieved*.

234- Gus produces an "illocutionary force" *asserting* that Wilson already possesses an
240 abundance of food therefore his demands are unnecessary. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards the dramatic world, that is reasoning. The axis along which the communication unfolds is *emotional* with reference to dissatisfaction. His "illocutionary force" fails in its intended effect of persuading Ben's feelings as Ben's concern is for the 'job': thus *'purpose - failure' is achieved*.

252- In response to Gus's (252) 'what do we do if it's a girl?' Ben produces an "illocutionary
259 force" of *asserting* that they 'do exactly the same' (253, 255 and 257). The logical modality governing this segment is *alethic necessity* (it is the case), indicating his stance towards the dramatic world, that is explanatory, and towards his own discourse, that is inflexible/rigid. The axis along which the communication unfolds is *cerebral* with reference to unconscious cerebration. His "illocutionary force" *fails in its intended effect* upon Gus's thoughts as Gus remains sceptical.

260- Gus's scepticism leads to increasing thoughtfulness around their situation and ultimately
289 to anger produced in segments (260 - 287). Of particular significance is his connection

of the matches with Wilson (264) the fact that the latter provided them with matches knowing that he has already set limitations (depleted gas) affecting the use of the matches (261); the fact that the room they are in is part of Wilson's house (277) the fact that Wilson is upstairs (277); the fact that they do not need any more formal tests (283); the fact that he directly shows his contempt to Wilson (287) and finally his attempt to influence Ben to adopt his revolutionary attitude (289) which fails.

261- Gus's produces an *implicit assertion* of connecting Wilson with the delivery of the
264 matches and the limitation of the gas and the absurdity of the latter's action in sending the matches when he knew the gas was depleted. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards the dramatic world, that is reasoning. The axis along which the communication unfolds is *cerebral* with reference to scepticism and analysis. His "illocutionary force" fails in its intended effect upon Ben's thoughts as the latter responds inadvertently: thus *'purpose - failure'* is achieved.

266 Gus produces an "illocutionary force" of *implicitly asserting*, and implied by his "violation of relation", that they both know who it is upstairs, that is Wilson. His "illocutionary force indicator", that is the intonation, adds to the implication since it expresses his anger and impatience with Ben and the former's wish for Ben to admit to what they already know. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards the dramatic world, that is acknowledgement. The axis along which the communication unfolds is *emotional* with reference to fear and anger. His "illocutionary force" fails in its intended effect as Ben evades his question: thus

'purpose - failure' is achieved.

267& Ben produces an “illocutionary force” of *negating* Gus’s association of Wilson as being
269 the ‘third person’ upstairs. The logical modality governing this segment is *alethic necessity* (negative) (it is not the case); indicating Ben’s stance toward the dramatic world, that is denial. The axis along which the communication unfolds is *emotional* with reference to nervousness. His “illocutionary force” fails in its intended effect upon Gus’s thoughts as Gus persists with the question: *thus 'purpose - failure' is achieved.*

277 Gus produces an “illocutionary force” of *asserting* his past attempt to inform Ben of who owned the house they are in. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards his own discourse and the dramatic world, that is cautionary. The axis along which the communication unfolds is *emotional* with reference to outrage. His “illocutionary force” fails in its intended effect on Ben’s thoughts as Ben refuses to entertain Gus’s analytic attitude towards the organisation: *thus 'purpose - failure' is achieved.*

279- Gus produces an “illocutionary force” of *asserting* that the reason for Wilson’s affronts
283 may be that he is administering assessment for being part of the organisation. Modalities governing these segments are *alethic necessity* (interrogative) and (it is the case); indicating his stance towards the dramatic world, that is questioning and analytical. The axis along which the communication unfolds is *emotional* with reference to disconcertment. His “illocutionary force” fails in its intended effect as Ben does not respond: *thus 'purpose - failure' is achieved.*

284 Gus produces an “illocutionary force” of *reminding* (asserting) Ben that they have already taken tests together implicating the latter’s formalization (or ceremonialism). The logical

modalities governing these segments are *alethic necessity* (interrogative) and (it is the case); indicating his stance towards the dramatic world, that is questioning and analytical. The axis along which the communication unfolds is *emotional* with reference to disquiet. His “illocutionary force” fails in its intended effect on Ben’s thoughts as Ben does not respond: thus *‘purpose - failure’ is achieved*.

287 Gus produces an “illocutionary force” of *asserting* that their food supply is depleted; as well as asking Wilson if he understands what he has just said. The logical modalities governing these segments are *alethic necessity* (it is the case) and (interrogative); indicating his stance towards the dramatic world, that is informative and prohibiting. The axis along which the communication unfolds is *emotional* and *acoustic* (shouting) with reference to outrage. His “illocutionary force” fails in eliciting a favourable answer from Wilson yet succeeds in making the assertion: thus with reference to communicating his anger and informing Wilson of their food situation, *‘purpose - success’ is achieved*. However, in terms of eliciting an immediate response from Wilson, ‘purpose - failure’ is achieved.

288 Ben produces an “illocutionary force” of *prohibiting* Gus from shouting at Wilson and thereby his demand for Wilson to understand their situation. The logical modality governing this segment is the *Deontic modality of prohibition* (You must not); indicating his stance towards the dramatic world, that is cautionary. The axis along which the communication unfolds is *kinesic, acoustic and emotional* with reference to fear and anger. His “illocutionary force” succeeds in its intended effect as Gus stops the shouting: thus *‘purpose - success’ is achieved*.

289 Gus produces an ‘illocutionary - force’ of *appealing* to Ben for support of his demand or prohibition directed towards Wilson. The logical modality governing this segment is *alethic necessity* (it is the case); indicating his stance towards the dramatic world (Ben), that is of appeal. The axis along which the communication unfolds is *emotional* with reference to solidarity. His “illocutionary force” fails in its intended effect as Ben ignores and suppresses his appeal: thus *‘purpose - failure’ is achieved*. Ben’s final suppression of Gus’s revolutionary attitude is when he executes (shoots) him.

TYPOLOGIES OF CHARACTER AND INTER-RELATIONSHIPS

The principle illocutionary modes exploited by Ben are “imperative” and “interrogative”, implying an authoritative and inattentive attitude towards Gus: his custom of answering Gus’s questions with questions indicate his evasiveness and impoliteness; whilst his ability to constantly render Gus accountable indicates his authoritativeness: illustrations are segment (22) where Ben asks Gus to account for his actions outside of the bedroom; as well as the micro sequence with the envelope where Ben asks Gus to account for it in segments (1-26). He may be said to be critical and disparaging of Gus as illustrated in: the segments (129-149) where Ben attempts to deny Gus’s need for ‘scenery’ while on the job, as well as where he labels Gus as being without pastimes or ‘interests’; in addition, in segments (40/50/73/75 - micro sequence with envelope) he again labels Gus as a person who constantly runs out of matches and as a beggar (for the latter), as well as exploiting Gus’s poor relationship with his mother in an argument. He is also patronizing as illustrated in segments (76-77) (micro sequence with envelope) where in an argument Ben attempts to placate Gus. His impatience with Gus’s discourse and wish to be dissociated from

the latter's criticism and analysis of the organisation is apparent (102-113, 267-290) (micro sequence with envelope and thereafter) where he curses Gus for questioning him about their job, as well as where he at first mildly then gradually, violently, denies the conclusions that Gus draws in connection with the organisation, namely that Wilson delivered the matches knowing the gas was depleted, as well as it being Wilson upstairs making impossible demands. Rather, he is deferent, defensive and accepting of the organisation's constitution witnessed in segments (184-200; 201-215; 125-149), where he quickly defends the arrival of the dumb waiter by proposing the absurd notion of a café. His deference is evident in his decision to convey to Wilson that they can't provide him with his demands where he grabs the speaking - tube from the impertinent Gus and instead conveys the message with much reverence. His inclination to accept the organisations constitution is evident where he discourages Gus's criticism of the room/organisation (that is Gus's preference for relaxation/scenery at times and the latter's implication that there are frustrating matters within the organisation) and where he justifies the organisation by asserting that they are given holidays and rather the problem lies with Gus's character since he is without 'interests'. Thus, generally, he may be said to be trusting, dutiful and uncritical towards the organisation. In addition, his world of fears (or boulomaic world) indicates his disapproval towards public acts of violence illustrated in his reactions to the newspaper articles. This attitude being a contradiction in his character since he is insensitive to his own acts of violence within the organisation. While his doxastic world (or world of his beliefs) indicates his practicality and appreciation for the utilitarian value of objects (39-40, 46-47) evident where he opposes Gus's aesthetic appreciation of the crockery with a concern for its (crockery) practical use, and where his concern is with Gus to observe time in relation to duty and responsibility. His epistemic world indicates his education or knowledge in basic matters such as plumbing to the more sophisticated as the building of model boats and woodwork (142-143). The latter indicates his middle-class

interests.

Principle illocutionary modes exploited by Gus are “constative” and “interrogative” implying that Gus is more communicative or conversational. To begin with, Gus is polite and deferential towards Ben, evident in segments (21-26, 51 and 101) where he displays his complaisance in announcing his intentions before executing them, as well as in explanation and accountability for his behaviour and other matters (micro sequence with envelope: 1-52 and 22-27). He also shows an aesthetic appreciation of objects as is evident in his vivid description of the crockery (28-38). While the dramatic world abounds with incidents of Gus being thoughtful; critical; reasoning, analytical, speculative and sceptical: in segments (48-51) Gus’s utterances and kinesic activity are unsynchronised which suggests ruminative activity; in segment (50) his thoughtfulness and scepticism is apparent around their forthcoming ‘job’ (or execution); in segments (68-74) Gus connects the violence (from the newspaper article) with the brother; in segment (25) Gus negates the presentation of the envelope; in segment (100-124) he asserts, again, his concern with the forthcoming execution; in segments (160-183) he asserts the probability that the house belongs to Wilson, he discerns that Wilson is no longer providing them with gas as well as the differences between the present house and other houses, their passivity in their job situation, Wilson’s absence or remoteness, and he is sceptical to the arrival of ‘dumb waiter’. In segments (218-228) he negates Wilson’s demand for tea and concludes they need sustenance themselves; in (229-232) he asserts his regret of sending food up to Wilson since he does not appreciate their best efforts to please him, in (234-240) he asserts the probability that Wilson already possesses an abundance of food therefore his demands on them are unnecessary; and in (252-257) he becomes increasingly sceptical about Ben and the organisation’s harsh and rigid attitude towards the execution of their work - ‘they do not have to do anything different if it’s a girl’. His criticism and scepticism

gradually escalates and culminates in a violent realisation (in segments 260-287) where he connects the matches with Wilson; the absurdity of providing them with matches knowing the gas is depleted; that the house belongs to Wilson; and that it is Wilson who is upstairs. In addition, he possesses a sub-world (Doxastic) of connecting violence with the male sex. He is also wilful and an independent thinker: evident in his maintenance of countenance in the face of Ben's disapproval and disagreement - for example, (in segments 112-155) Gus's discourse of disapproval (of the organisation) is not terminated by Ben since after a momentary restraining he soon continues with his criticism and questioning of the possible victim. His persistent, enduring, counter-active and insubordinate nature is best illustrated in his argument with Ben over appropriate language usage (in segments 67-96, micro sequence with envelope). Having been defeated on moral grounds (his poor relationship with his mother) and ranking in the organisation (Ben's superiority), Gus ignores Ben's instructions to make tea by engaging in behaviour designed to delay the carrying out of Ben's instructions - he delays to a point where Ben becomes exhausted and yields to Gus's preference of language usage. Thus, he may be said to be self-confident and possess much self-assurance - also evident in sequences denoting other antagonistic attempts (27; 49; 150; 90; 103 and 108); as well as averse to the nature of their job and the organisation. On a psychological level he exhibits increasing restlessness and apprehension towards their situation within the organisation. He also possesses the sub-world (Doxastic) of the belief in the modification or transformation of the organisation or its rules.

SUMMARY AND DISCUSSION OF THE DRAMATIC ACTION

The definition of “dramatic action” in relation to the dramatological approach is described effectively by Alessandro Serpieri:

If linguistic acts constitute the trace of drama, their illocutionary and perlocutionary force, the tactics of argumentation, the process of persuasion, dissimulation, injunction, etc reveal themselves as the “energy” which in itself informs dramatic action.¹⁴⁰

Thus a construction of the dramatic action is based primarily on the interaction between characters defined by speech events. As already stated (p.35), Elam maintains that speech acts enter directly into the action and moral fabric of the drama.

In consideration of The Dumb Waiter: from the beginning of the drama Gus’s illocutionary moves are oriented towards persuading Ben to find fault with their organisation, its provisions and rules. This is evident in numerous illocutionary acts involving those with the faulty lavatory, the lack of a comfortable bed as well as a window for a “view”. In each case, however, his perlocutionary effects register unsuccessful as Ben’s illocutionary responses are inappropriate and directed towards other topics. Gus’s irritation with Ben’s disregard for his concerns erupts when Ben continues to belittle him by implying that he is a beggar (“Yes, you’re always cadging matches”). Gus’s illocutionary move here is to challenge Ben’s authority and superiority by negating Ben’s language usage (“light the kettle”). This becomes evident by Gus’s abuse of ‘sincerity conditions’ in his verbal exchange with Ben. Gus previously used this very expression thus it becomes obvious that he is objecting to Ben’s language usage for argument sake. Ben’s resistance to

¹⁴⁰ Serpieri, trans. Carusi, 1989:x.

Gus's challenge advances considerably when he cruelly counteracts in destroying Gus's use of his mother's authority in their argument - Ben points out the incongruity between Gus's belief system and his circumstances. However, Gus's obdurance persists to the bitter end and eventually defeats Ben when he changes the topic and focuses on whether the matches light or not - Ben is not as persistent thus his exasperation leads to his persuasion in using Gus's preferred language usage. By this, the event which takes place is that Gus has shattered Ben's superiority and authority - Ben has had to bend to Gus's preferences.

Having thus won a momentary victory over Ben, Gus initiates the communicative situation and proceeds to question Ben around the assassination to take place that evening. Gus's illocutionary acts of questioning Ben around this issue fail since Ben's illocutionary forces in response are orientated towards protest. Ben protests at Gus's proximity, Gus's "flawed" character and makes discouraging implications towards Gus's questioning of their job. Ben's reticence influences Gus to become more apprehensive toward the topic. At this point in the action, Gus's emotional state exhibits much foreboding towards the topic. The process of his questioning reveals much presentiment and intuition towards the identity of the person to be executed. His rhetoric of repetitiveness and hesitant pace indicate a sensing of who the victim may be - his fearfulness indicates himself. Gus's emotional state may be said to implicate a belief of him being an outsider. While Ben continues to assert illocutionary forces of incomprehension towards Gus's explicit questioning and thereby abuses the 'sincerity conditions' integral in commitment towards communication. His silence at a later stage of this sequence indicates much intuitive process registering an awareness of Gus's foreboding expectation despite its vagueness. At this point Ben's illocutionary force violates relation whereby he changes the subject to avoid discussion around the subject - he instead asks after Gus's health. The event which takes place here is that Gus is weakened and subdued by Ben's dissimulation. Ben exploits Gus's timidity here and seals his advantage over Gus by producing an injunctive illocutionary force: 'go and make the tea'.

Ben's gestural activity of checking the revolver for ammunition, after Gus exits, reinforces his intuitive sense that Gus is an outsider.

Gus's disappointment, thereafter, is projected towards the impediment of a meter (needing coins) to light the gas stove for tea. Consequently he asserts that the house belongs to Wilson, the head of their organisation. Ben's illocutionary force in response is a strong negation of this assertion indicating a defensive attitude towards Wilson and the organisation. Gus's tactic of argumentation is one of expressing conviction and an attempt to persuade Ben to believe in this assertion. In doing so, he produces illocutionary forces of pointing out the discrepancies between the present house and other houses they stayed in while on the job. During the process of persuasion and comparison Gus's pausing and subsequent remarks 'there's never a soul in sight' and 'Eh, nobody ever hears a thing' reveal his thought processes which indicate: the 'third person' who delivered the envelope overheard the fact that they needed matches. In all of this time, it may be noted that Gus's vague criticism of the house they are in has become more pointed and projected directly towards Wilson. Gus negates their powerlessness in the organisation and Wilson's unapproachableness (or inaccessibility). The arrival of the 'dumb waiter' descending in the service hatch is only a build up, for Gus, of 'something very funny' about the house, and only serves to convince him that the house belongs to Wilson and the organisation. Ben's response to the arrival is to justify it as normal by alluding to the incredible idea of the house being a café in the past. However, Ben's reticence or suppression in his responses to Gus while trying to persuade him about the normality of the event indicate a reluctance to think further about the validity of his justification. Thereby, this reveals his fear and reverence to anything associated with Wilson and the organisation. In consideration of the referential function of the action, the critic realises that the whole drama is not about an organisation who carries out executions on people outside of the organisation (that is their business, indeed), however it is a drama about an organisation, its members and their loyalty to it. This realisation is with reference to the

implication made by the increasing demand for difficult dishes. The person upstairs is not only satisfying an appetite but increasingly ordering difficult dishes. This implies that the symbolism of the 'dumb waiter' is not only about service to the organisation - the individual giving everything he's got, but is also about an organisation or its director, to be precise, reacting increasingly punitively to a dissident voice. Since the order to kill is administered through the speaking tube (Wilson finally "gets in touch") the critic realises that the person doing the ordering through the same speaking tube is Wilson. Wilson, then, is punishing Gus for his dissidence. The exposition of the drama already introduces Gus's dissident attitude as well as Ben's (the supervisor) disapproving attitude towards Gus. By inference the critic realises that from the beginning of the drama the unfolding extralinguistic events occur in response to Gus's dissidence - it has already been decided that the victim to be is Gus.

To resume with the dramatic action: Gus's continuous violation of quantity in his continual questioning and intense tone (in relation to the 'dumb waiter') not only indicate his need for consistency and logic but also imply a suspicion towards the identity of the owner of the house: 'WELL, WHO'S GOT IT NOW?'. Ben's response to Gus is also one of violation to quantity since he answers questions with questions and is evasive. Thus far, the arrival of the 'dumb waiter' serves to reveal Gus's non-conformist attitude to the organisation and Wilson, as well as Ben's heightened reverence and loyalty to them. In this sequence Gus's suspicions about the house, organisation and Wilson escalate and Ben's fervency likewise: ("Look here. We'd better tell them' and 'Now you speak! Speak into it!"). Ben's illocutionary force of recognising shared values (language) with Wilson produces in him a sense of cohesion when he shouts "You know what he said? Light the kettle. Not put on the kettle'. Moreover, the outcome of this event is the point that an authority decides whether or not languages (and by symbolic implication, values) are acceptable or not, as opposed to the naturalness of such. Gus's oblivion to Ben's illocutionary force is evident in his response "He wanted a cup of tea!". Rather, Gus's irritation with their

situation increases by negating the demands made by Wilson. That Gus produces an illocutionary force of asserting Wilson already possesses an abundance of food indicates to him that Wilson is only attempting to frustrate them. However, he fails to persuade Ben to adopt this reasoning. The final straw to Gus's confrontation with their situation is Ben's illocutionary move of asserting that they 'do exactly the same' even if it's a girl. Gus's repetitive questioning of this and violation of manner indicates that Ben's answer is not what Gus expected and further implies that they usually do modify their instructions if it is a girl. Thereafter Gus exits and returns agitated: he connects the matches with Wilson, with the limitation of the gas stove needing money therefore Wilson purposely depriving them of his assistance; he connects the house to Wilson, and the fact that all the difficulties they have been experiencing are deliberate efforts on behalf of Wilson to frustrate them ("games"). In all of this time, Ben's response is to deny Gus's connections by repetitively uttering "What's one thing to do with another?" and prohibiting his assertions by shouting "shut up!" as well as physical violence. Similarly, in the form of a shrill whistle and a note reading "Scampi" Wilson suppresses Gus's insubordination - Wilson has made his final demand of yet another difficult dish that Gus is unable to prepare. The precipitator for Wilson's final suppression of Gus's insubordination (he instructs Ben to shoot him) is Gus's equally prohibiting confrontation "WE'VE GOT NOTHING LEFT! DO YOU UNDERSTAND?".

In conclusion, the point that may be referred from the sequence with the 'dumb waiter' is that the latter is a vehicle to satisfy not only an organisation and its rules but a deciding group or person who makes those rules. Thus rules and values are not 'natural', however they are constructed and political. Pinter's message then is that we live in a politically constructed environment which affects us in our everyday living and inter-relationships - even to the point of deciding whether to betray a partner for the sake of values. This is exactly Ben's dilemma when he is confronted with the victim, Gus.

Section (iii): The Dramatic World

The idea of placing the 'The Dumb Waiter' in a particular genre is not the issue to be resolved in this thesis. Rather, the task of interpreting the text for the purposes of performance using the dramatological approach is the task at hand. It might be useful to note, however, that there are an adequate number of 'shifters' (Deixis) to be found in the play which qualifies a leaning towards realism (according to Elam, poetic or narrative texts are normally far less dense in 'shifters'). Despite this, a denial of the symbolism (but a part of the play) in the form of the 'dumb waiter', is not possible. However, this symbolism may only be understood if viewed as part of the play and not as something separate from the rest of the play. As Quigley states, that 'symbolic interpretation should take into account the function of the commonplace in the plays'¹⁴¹. Thus the symbolism is only a further specialised (theatrical) form of commentary, related to that of the commonplace. Put differently, the themes to be found in the symbolism expand the narrow band of expression in the commonplace therefore contributing to the structure of the whole play.

As Pinter may be described as a 'modern' writer *as opposed to a 'postmodern'* one (the latter term implying plotlessness and open-ended messages), one has to accept (like most of the critics already mentioned in the introduction) his leaning towards realism: that is, plot, character and message. Therefore, in The Dumb Waiter, one has to accept that there will be a considerable degree of overlap between the dramatic world and the actual world. Umberto Eco proposes that the dramatic world 'picks up a pre-existing set of properties, (and therefore individuals) from the 'real' world, that is, from the world to which the spectator is invited to refer as the world of reference'.¹⁴²

¹⁴¹Austin E Quigley, *The Pinter Problem* (Princeton, 1975:47-67)

¹⁴²Quoted in Elam 1980, P.105

As already stated (p.32), Elam describes the 'dramatic world' as being created by the referential role of deixis and speech acts. Through these the properties, individuals and events of the world emerge. Elam cautions though, the important difference between 'objects of discourse' which are found in the 'universe of discourse' established by the characters of the fictional world and the 'dramatic world' which is a construction by the readers'/spectators' sub-worlds (based on their knowledge, beliefs, hopes, wishes or fears). In the dramatic world of 'The Dumb Waiter' we find the following sparsely populated properties: (a) the organisation, Wilson (the head of the organisation) and the house; the latter two being an extension of the organisation; (b) two transworld hit men (realistic characters of our actual world), Ben and Gus whose sub-worlds indicate conformity and a revolutionary attitude to the organisation, respectively; and (c) 'the dumb Waiter' associated with (or a metaphor for) the difficult and never-ending demands made on the members of the organisation, operated by a "deciding group"¹⁴³ (represented by Wilson); as well as the title serving as a metaphor for Gus's procrastination in dealing with the insidious force represented by Wilson (the head of the organisation). Lastly, the envelope with matches.

By the analysis in the segmentation of the deictic strategies and speech events it becomes apparent that the victim of this assassination is Gus since he does not agree with the rules and values of the organisation (the organisation's business is assassination). It also becomes apparent that the head of the organisation (Wilson) is intent on punishing Gus for his dissension. It becomes clear that the punishment takes on a sinister form, for example, the deliberate provision of the matches in the mysterious appearance of the envelope; as well as the impossible tasks (symbolised by the request to prepare 'foreign' or difficult dishes ordered through the 'dumb waiter') designed to frustrate Gus. In addition, the fact that the head of the organisation (or person they are serving) sides with Ben (the conformist) over correct language usage, further indicates the design to frustrate Gus (indicating arbitrariness at the base of power and that what is correct or incorrect

¹⁴³Barthes, 1964, P.31

depends on what is supported or promoted by the person or group in power). Thus we are able to note how politics and power affect even personal relationships - Ben and Gus are partners and therefore have a close relationship with one another. Thus in this dramatic world we have a view of how politics can affect relationships even between partners. This suggests that the personal is affected by the political also that the social is political.

Barthes in dealing with his semiological systems (that is, food, fashion or furniture), states 'that in most semiological languages, the sign is really and truly "arbitrary" since it is founded in artificial fashion by a unilateral decision...' and that 'the user follows these languages, draws messages (or 'speech') from them but has no part in their elaboration'.¹⁴⁴ These extracts have implications for the theme of the personal and the political to be found in The Dumb Waiter: for example, Wilson's arbitrary decision on the correct language usage - that well-being is experienced by those who conform to the language (values) sanctioned by 'deciding groups' (for example, Ben's excitement by Wilson using the same language as his 'light the gas'; as well as that he is spared from being assassinated).

That 'languages elaborated as the outcome of a decision are not entirely free'¹⁴⁵ has implications for the close surveillance experienced by Ben and Gus in the room (since we know that whoever sent them matches knew they were without). In Billington's words: 'that wherever there are two people in a room, there is always a third unseen presence. It's a point with obvious political resonance'¹⁴⁶. The delivery of the matches also makes another important point: that is, 'deciding groups' or people in power may decide to provide but deprive on a whim (arbitrarily). Gus interprets this behaviour as 'games' to test their loyalty to the organisation. Gus states that they have been formally assessed and have qualified for membership of the organisation. However,

¹⁴⁴Barthes, 1964,P.31.

¹⁴⁵Ibid P.32

¹⁴⁶Billington, 1996, P.90

the point made, then, by Gus's increasing feelings of persecution is that control is not only formally (or overtly) coercive but is informally (or covertly) coercive; as well as that people or groups in power may decide arbitrarily to go on the offensive and victimize the powerless. The 'dumb waiter', then, despatching never-ending impossible orders (a metaphor for the counteractive and challenging attitude of Wilson to Gus's increasing questioning of the organisation), as well as the sinister delivery of the matches, are both metaphors for a manipulative authority, testing and frustrating the ability of those who serve the organisation (an institution of rules and values) which it heads. It becomes obvious towards the end of the play, as Gus realises the full impact of the sinister and mysterious circumstances, that the person upstairs, demanding food, is Wilson and that he is the same person who delivered the matches. Gus's realisation becomes the precipitator for his final attempt at transforming the organisation: in defiance, he shouts up the tube, "WE'VE GOT NOTHING LEFT! NOTHING! DO YOU UNDERSTAND?" and we note his last attempt ('but you heard') to win Ben over to his nonconformist and revolutionary side. This fails as Ben violently displays his loyal support to the organisation: (savagely). "That's enough! I'm warning you!".

In his attempt to make sense of the fictional world of this play, Billington states:

Pinter, who had already discarded the Jewish faith and defied the military authorities by refusing to wear a shit-suit, was writing a strongly political play about the way a hierarchical society, in pitting the rebel against the conformist places both at its mercy...¹⁴⁷

¹⁴⁷Billington, 1996, P.92

CONCLUSION

The essence of the text (and subsequent theatre performance that would emanate from such) we are dealing with in this thesis can be categorized as being part of the dominant literary theatre tradition. A production of The Dumb Waiter can only be prepared from the traditional hierarchical relationship of playwright and director. This entails the interpretation of the playwright's text by the director which results in a performance, realized through a traditional production process (of time and space)¹⁴⁸. Such theatre practice is in contrast to devised theatre where the typical hierarchical relationship between the playwright and director is not maintained; where the production is not led by a text - thus resulting in a challenge to naturalism and the situation where one-person has control over another's text¹⁴⁹. Rather, devised theatre is concerned with all the theatre practitioners contributing towards the creation of an art work (not the single vision of the playwright or director). Examples where such theatre practice may be found are in groups or movements such as: theatre - in - education groups, community theatre and political theatre or Agitprop groups. However, there is a third category of theatre practice where the performance is text led but imposed on by the director. The Russian director, Vsevolod Meyerhold (1874 - 1942) may be a case exemplifying the latter. Meyerhold was a director who was criticised as being too "formalistic" which meant that his productions were not easily understood and anti-realist¹⁵⁰. Concepts associated with Meyerhold are bio-mechanics, theatricalism and constructivism. The first being a system for training actors. He was not interested, as Stanislavsky was, with the portrayal of character from the inside-out but rather, from the outside, this meant that he wanted his actors to use their bodies and movements to

¹⁴⁸ Oddey, Alison, *Devising Theatre* (London, 1994: 4)

¹⁴⁹ *ibid*

¹⁵⁰ Brockett, O, *The Theatre - an introduction* (New York, 1964: 309 - 310)

portray the themes of the play (rather than portraying psychological realism). Brockett remarks about Meyerhold: “First of all...it is necessary to understand that to Meyerhold the director was the only true artist of the theatre. He rewrote or adapted plays to fit his own conceptions, he insisted on absolute obedience to his directions”¹⁵¹. Thus such a director’s goal was “theatricalism” as opposed to ‘the illusion of real life’¹⁵², thereby using abstract settings called ‘constructions’. His theatre was geared towards commenting upon ‘social, political, and economic situations, to stir up thought, and to incite the audience to desirable social action outside the theatre’ - educational, in a word. His was a ‘totally dictatorial theatre’¹⁵³ where the hierarchical relationship of playwright-director did not exist. Rather he imposed on the playwright’s text and did not remain true or objective to it. Thus such theatre practice would not uphold the integrity of the text and the playwright’s intentions would not be represented truthfully in performance. Edward Braun in The Director and the Stage (1982) states that Meyerhold’s production in 1906 of Hedda Gabler “was a classic example of a production subordinated to the director’s ruling obsession”¹⁵⁴. He maintains that the production was “received coldly by the public”, “hopelessly at odds with Ibsen’s intentions” and “that, his autumnal vision of Hedda obscured her despairing efforts to escape the trap of the narrow conventions and tawdriness of provincial society.”¹⁵⁵ From a reading of Braun’s essay it appears that the actor would not have had much room for creativity and interpretation as Braun describes it as “static theatre” reinforced by his version of eastern stylisation:

¹⁵¹ *ibid*

¹⁵² *ibid*

¹⁵³ *ibid*

¹⁵⁴ Braun, E, *The Director and The Stage* (London, 1982: 118)

¹⁵⁵ *Ibid*

Much of the action was immobile; for instance, when Hedda and Loevborg are alone for the first time in Act Two:

Throughout the entire scene they sit side by side, tense and motionless, looking straight ahead. Their quiet, disquieting words fall rhythmically from lips which seem dry and cold...

Meyerhold's intention was that the audience should hear the lines as though they were being addressed directly at them, and should be able to detect the merest change of expression in the characters' faces, thereby sensing the inner dialogue of concealed emotions.¹⁵⁶

The kind of analysis promoted by this thesis is for the purposes of upholding the integrity of the text in performance. Thus such analysis would be first and foremost suitable to the traditional hierarchical relationship of playwright and director, that is the literary theatre tradition. However, it may also be utilised by the playwright or theatre groups interested in devised theatre to measure the integrity of their performance texts or creative art, whereby inconsistencies in style and characterization may be revealed. In addition, in the literary theatre tradition directors and performers alike would use it as a tool in attempting to interpret the text and create a metalanguage for the stage. With this tool such theatre practitioners will be upholding the playwright's intention and thereby the integrity of the text. This would mean, for such theatre practitioners, like Stanislavsky, accessing the true meaning or texture of the text so as to perform with 'the truth of emotion'¹⁵⁷ and to 'transform a coarse scenic lie into the most delicate truth of his relation to the life imagined'¹⁵⁸ In a word, to pursue psychological realism.

¹⁵⁶ibid

¹⁵⁷ Cole, Toby and Helen Krich Chinoy (eds.), *Actors on Acting* (New York, 1949: 434 - 435)

¹⁵⁸ ibid

David Jones, in Great Directors at Work (1986), describes Stanislavsky as an intellectual who involved himself with theatre work full of “meaning and authenticity”¹⁵⁹ and made “truth” the test of the theatre. Jones defines “truth” in directing according to the following concepts: “correspondence”, “coherence”, and “the spiritual meaning of life”¹⁶⁰. He interprets correspondence as verisimilitude which is fundamental to realism and notes that it is basic to Stanislavsky’s productions. He cites Western theatre, in the mid-nineteenth century as producing historical theatre based on research. Stanislavsky, writes Jones, often went on field trips with his troupe “in order to bring truth value to his art”¹⁶¹. The second concept of coherence, Jones describes as something being a necessary part of a systematically coherent whole. In aesthetics he associates such a definition with harmony and unity. He cites Stanislavsky as testing for the truth in coherence in detail: in the appropriateness of theatrical objects and the appropriateness of theatrical behaviour to ordinary life in terms of representing only the “essential”¹⁶². He cites one of Stanislavsky’s most famous sayings as “You may play well or you may play badly, the important thing is that you should play truly”¹⁶³ and states Stanislavsky’s definition of ‘truly’ to mean “to be right, logical, coherent, to think, strive, feel and act in unison with your role”¹⁶⁴. Jones gives the example of how Stanislavsky created coherence with ten lines of Othello by supplying five detailed actions to support them. In addition, with his production of The Seagull, Chekhov’s play, Stanislavsky put in much physical activity as well as giving the totality of the material much rhythm and shape. Even though, says Jones, Stanislavsky gave the production a

¹⁵⁹Jones, D, Great Directors at Work (London, 1986: 32)

¹⁶⁰ *ibid*

¹⁶¹ *ibid*, p.33

¹⁶² *ibid* p.35

¹⁶³ *ibid*

¹⁶⁴ *ibid*

shape different from the author's he organised the characters physical activity to illuminate central concerns, hence the productions meaning was within the spirit of the authors (Chekhov's) play¹⁶⁵. Lastly related to the concept of "the spiritual meaning of life", Jones states that Stanislavsky's work was based on the conviction that human reality is a mixture of the material and spiritual and from it came his theory of acting:

For him, the truth of reality was exclusively neither one nor the other. Physical and spiritual were "indivisible" because organically connected, symbiotic: "The life of the one gives to the other"¹⁶⁶

Like Stanislavsky the director who uses the dramatological approach is able to: one, implement "truth" in his theatrical work since such an approach lays the basis for the historical aspect of the play that is in allowing for the cultural and political aspects of the play to be taken into consideration; two, allow for the coherence of the mise-en-scene to be tested since dramatological analysis is detailed in breaking scenes, lines and situations into topic subdivisions, behavioural channels (that is, acoustic, kinesic, emotional and so on), illocutionary force, perlocutionary effect, implication, rhetoric and semantics - from this the spiritual, or poetic, meaning of life can also be achieved as it has to be deduced from the physical - that is it is only from the visible that the invisible can be ascertained. In addition, it should be noted that the dramatological approach is commensurate with Stanislavsky's later vision in 1905 where he proposed the director be as a midwife that is that the director's new role should not be on the "results (act this way) but process (how to achieve the required results). This meant that for Stanislavsky, the director - actor relationship became pedagogical rather than dictatorial - despite the dramatological approach's objectivity and stringency it does not advocate a dictatorial directional approach, there is still room for the actor to create from his own emotional experience

¹⁶⁵ *ibid.* 23-24

¹⁶⁶ *ibid* p.39

however, better informed from an interpreted object language.

Overall, this kind of analysis is useful to the theatre practitioner such as the director since it aids in the interpretive part of the process of directing - creativity, metalanguage or mise-en-scene being the other - and makes the points that, (1) the text can speak for itself *ie.* that the interpretation by the director has a sound basis, (2) that it is a way of gaining objectivity *ie.* a truthful interpretation of the politics of a text and (3) because the analysis is stringent, it could reveal inconsistencies in style and characterization, thereby revealing the integrity of the text. All of these factors make for the prevention of the interpretation to be at odds with the text.

Specifically, two questions need to be answered in evaluating the argument for the dramatological approach. They are: (1) what can the director achieve from such an analysis as in chapter 3? and (2) what can the actor achieve from such an analysis as in chapter 3? In response to the first: The first questions a director needs to ask him/herself (and cast-if he/she were more liberal) are, 'what', 'where', 'why' and 'how'. In response to this he needs to examine the play as a whole, to analyse the text, get an idea of the plot and action, observe the quality of the style and language, and most importantly, form a good idea of the characters, their relationships with each other and the world at large¹⁶⁷. An analysis of the deictic orientations and speech events found in chapter 3 make an acquaintance with the play easier. In The Dumb Waiter, from the constructions of typologies of discourse and inter-relationships the director would see the character of Ben as the following:- Ben is a content and confident man as long as "the rules" of his organisation are being observed. He is not obsessed with himself nor critical of his environment - in a word he is not self-reflecting. He is however obsessed with serving his

¹⁶⁷ Morrison, H, *Acting Skills* (London, 1992: 139)

employer and thereby upholding, very strictly and thoughtlessly, the rules of their 'organisation'. Thus, his issuing of directions and commands - he is only interested in everything running smoothly, rather than being discursive and open to criticism and hindrances. His answering questions with questions and the interruption of his interlocutor's speech and thereby its limitation only serves to qualify the previous statement. While Gus is the complete opposite of this. He indicates a concern for himself and his environment. He may be described as thoughtful, critical and combative. From a reading of the analysis of speech events, the proairetic action is ascertained; and at every turn or orientation the director is able to observe exactly what it is that each character is doing to the other. Whilst the properties or objects pointed to in the play, gained from the deictic orientations and proairetic action, may also (besides the constructions of the interrelationships) aid the director in forming his opinion about the kind of world he is dealing with. Sometimes the properties found in the dramatic world may contribute symbolically to the detail of the play. Richard Nelson and David Jones (a British writer and director, respectively) in Making Plays explore the writer - director relationship in the theatre. Both believe in the integrity of the text and disagree with a text being imposed upon for performance. Although Jones' argument is not as strong since he believes that plays are "a stepping stone to the theatrical event which is the play in performance"¹⁶⁸. This implies a leaning towards the possibility that plays can be tampered with to suit production purposes. To the disagreement of Nelson who states, in their discussion:

And should be changed or rewritten for the needs of a particular production? I don't think I agree, David. To a certain extent, of course, one wishes to make the production work; but what if it's at the expense of the play? There is a possible conflict. The difficulty for me as a playwright comes when something is not working out in rehearsal and I am convinced that the reason has nothing to do with my writing. At what point do I change my writing to fit a production? Or do I just leave it and say, 'This is the play I wrote. It's the best I could do.'

¹⁶⁸ Nelson, R and David Jones, *Making Plays* (London, 1995: 58)

**... What I'm constantly for - the hardest thing for me and the thing that I spend all of my early time with a director on - is simply, 'Does he get it? Does he understand the way this play is put together, how this play functions, it's intentions?' If there is something incomplete in a scene, you might want to find out what the incompleteness entails, however only if it relates to discovering the structure of the whole scene - rather than improvise..... a director should feel that the world of the play will be a pleasurable world to be in and to explore. That he senses this world and wants to be in it, as opposed to changing it.
(Nelson, R and David Jones, 1995, pp. 58-64)**

In response to the second question: How can such analysis benefit the actor? Constructions of character and inter-relationships are the most important benefits the actor can obtain from such analysis. From these constructions the actor will be able to work out his voice and speech techniques as well as the quality of the words, movements and gestures. As already observed in the analysis of The Dumb Waiter, movement and gestures (or the performativity of the language) is already inscribed in the language of the play; as well as intonation and psychological or cerebral action. The actor will at each orientation be able to understand what the character is supposed to be doing, thinking and feeling as exemplified in Chapter 3 where analysis of deictic orientations and speech events display this. Thus paraphrases of character and inter-relationships are not what such an approach, to the text and production would promote. Rather, detailed analysis, as exemplified in Chapter 3 would have to be obtained in order to be truthful and objective in performance. An actor, like the director, would have to obtain a knowledge of this whole play, that is the inter-relationships as well as the fictional world. Thus, the proairetic action and an understanding of the properties of the "world" would have to be obtained.

Finally, what must be pointed out is that the dramatological approach is one that can be applied to all kinds of dramatic texts, symbolic or socio-political, as semiotics or signification (and

language) is basic to all plays (or dramatic texts). As The Dumb Waiter is written in a twofold style, realist and symbolist, it has exemplified this point. Moreover, that even “difficult” texts can be analysed using this approach, that is, through the poetics of such texts meaning can still be reached. To establish this point a brief comparison between an ordinary analysis using metaphor and a dramatological analysis, of The Dumb Waiter, follows. Including, how each might influence the director in a working situation.

In assessing analysis and its application using a metaphorical approach, the critic Katherine Burkman’s work¹⁶⁹ and its basis in ritual will be used. Burkman contends that Pinter’s dramatic world is akin to that of ancient tragedy and comedy as well as their ritual base¹⁷⁰. She uses Frazer’s work on myth in The Golden Bough to illuminate the events in Pinter’s plays, namely the predicament of the victim-victor. The essence of this myth is the struggle for dominance by contenders to the priesthood of Nemi - contenders succeeded by slaying the old priest. Frazer describes that the reigning priest has an uneasy rule; and Burkman notes that this is the central topic of this book. She states that Frazer noted that some ancient custom around this theme regarded the priest-king as a god, and that the death of the man-god was unacceptable - thus the belief in killing the priest-king in his prime and transferring his soul to another, so as to preserve the soul from death:

If degeneration of the priest-king could be prevented, primitive man felt he could insure safety from generation for mankind, for cattle, and for crops as well. This sacrifice of the priest-king-god or of some substitute for him became associated in time with the sacrifice of a scapegoat, of one who could take upon him the sufferings and sins of the tribe.

(Burkman, K.H., 1971, p.22)

¹⁶⁹ Burkham, K.H., *The Dramatic World of Harold Pinter* (Ohio: 1971)

¹⁷⁰ *ibid*, p.21

Thus at times the ritual was enacted as a battle between a new god and an old god or a single god was the focus of the ritual where his sacrifice and resurrection suggested the same meanings of renewal. In The Dumb Waiter the victim-victors serve a god or a system, Burkman contends, which they both fear or doubt. The god takes the form of ‘Wilson’ and the voice of the dumb waiter, who remains remote and controlling. Hence the victim-victor (Gus) of this play is a victim, according to Burkman, of some outside force, “a menacing god whom they serve or fail to serve at their peril, whose ritual renewal they are forced to enact”¹⁷¹. She concludes that Gus’s questioning of it is a more than weak act of defiance.

Such abstraction and paraphrase as above is more valuable to a literary criticism of the play in question than a dramaturgical one. Even though ritual may have some philosophical implications to contribute towards the understanding of the drama such literary criticism still presents a problem to theatre practice. It cannot inform the theatre practitioner of ‘how’ the actor has to play the character, that is the detail of the text, of the discourse, the felicity conditions, perlocutionary effects, the illocutionary forces, inscribed gestural activity/movement or emotional and cerebral activity or of rhetoric and implicatures. It is only the analysis of the language or discourse (at a particular time and moment) that can point towards what is going on between the characters (inter-relationships) and within the characters (ie. emotions, attitudes or thoughts). Therefore, such metaphorical interpretation which imposes onto the text is too general and non-specific about the properties and inter-relationships of this fictional world. For example, Burkman’s ritual analysis at once takes Wilson’s organisation to be “a system” (which is credible) and “some outside force” (incredible). This stance has the effect of cancelling out any deductions that the critic would like to make. The dramaturgical approach, on the other hand, takes its

¹⁷¹ *ibid*, p. 121 - 122

stance on this issue from the significations in the dramatic world - the organisation is a system and Wilson's remoteness is only because he is the head of the organisation (or 'deciding group' of a system). The 'dumb waiter' is not "some outside force" (supernatural) but a symbol for the insidiousness characteristic of the person in control, and its function includes the combative strategies of the head of the organisation to Gus's challenging attitude. Most importantly what the director will get from the dramatalogical approach is that he/she will be able to assess the causes or background to any single act that the characters produce without relying on an outside text to exemplify this. Thus the intention of the author or message of the text remains true in this way that is, verifiable. With respect to production of a Pinter play Burkman contends that the ritual counterpoint can only be suggested in the style of the productions. She states that a director who worked with Pinter's plays once remarked, 'It is not possible on the stage to be abstract', and explained 'I'm, aware of the philosophical implications of the play.... but I can't direct philosophical implications'. 'We approach the play,' he added, 'not realistically, "but with reality"'.¹⁷² With reality as opposed to symbolism or metaphor.











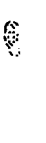
In conclusion, dramatalogical criticism seeks to understand the dramatic text in terms of its relations to linguistic theory, semiotics and performance: basically in terms of its language based on semantic, rhetorical and pragmatic principles pertinent to dramatic texts. Therefore it is a formal approach that looks at the text closely, that is, the basic atoms of meaning signified by the language for the purposes of staging. Thus dramatalogical criticism does not seek to understand dramatic literature in terms of mythology or social class, rather such schools of criticism may only be utilised in an extension of understanding the human situation inferred by the drama and informed by the discourse.

¹⁷² Burkman, K.H., *The Dramatic World of Harold Pinter* (Ohio, 1971: 122)

APPENDIX

MICRO-SEQUENCE ONE

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
	(Ben is lying on a bed...paper...(Gus is sitting on a bed...tying his shoelaces...with difficulty)...flattened matches															Superior/conventional reading/ease/organised/newspaper. Tying/clumsy shoelaces/lazy difficulty/inferior yawns/sloppy/careless matchbox/slovenly.	
1	Kaw! What about this?	Ben	Gus	▲▲ ■	Pres.	☺ ☹ ☺ ♥◊	Topic: Ambiguous attitude to violence. Object: news item	-	+	+		?p (~pos.p)				Disgust/ news item shock/natural unconscious	
2	Listen to this!	Ben	Gus	■ ▲	Pres.	☺ ☹ ☺ ♥◊	Topic: ambiguous attitude to violence Object: news item	!√	+	+		P (~pos.p)				Shock/news item natural/unconscious	
3	A man of eighty seven wanted to cross the road	Ben	Gus	↓ □ ▲ ▲	Pas.	☺ ☹ ☺ ♥	Topic: - Object: -		+	+		P		M+ C		Old man cross / pedestrian/road / news item	
4	But there was a lot of traffic see?	Ben	Gus	□ ▲	Pas.	☺ ☹ ☺ ♥	Topic: - Object: -		+	+		P		M+ C		Much/large amount/ considerable/ traffic/ news item	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
10	No?	Gus	Ben	▲	Pres.		Topic: - Object: -	!? (+)	-	+		~pos.p				Unbelievable/incredible / shock	
11	The lorry started and ran over him	Ben	Gus	 ▲	Pas.		Topic: - Object: -		+	+		P	old man	M+ C		Lorry / news item / hit / old man	
12	Go on!	Gus	Ben	▲	Pres.		Topic: - Object: -	-	-	+		~pos.p				Unbelievable/shock / incredible	
13	That's what it says here	Ben	Gus	▲	Pres.		Topic: - Object: -	+	+	+		P	news paper	M		Affirmation/news - item	
14	Get away	Gus	Ben	▲	Pres.		Topic: - Object: -	-	-	+		~pos.p				Incredibility	
15	It's enough to make you want to puke, isn't it?	Ben	Gus	 ▲	Pres.		Topic: - Object: -	!? (-)	+	+		P		M		Nauseating/violence	
16	Who advised him to do a thing like that?	Gus	Ben	  ▲ ▲	Pas.		Topic: - Object: -	!? (-)	+	+		?P		M		Incredibility	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/Object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis/isotopes	Cultural Codes
17	A man of eighty seven crawling under a lorry!	Ben	Gus	▲ ● ▲	Pres. Cont.	♥ ☞	Topic: - Object: -	 (!?)	-	+		?P				Question/comprehension. Old man/irrational behaviour	
18	It's unbelievable	Gus	Ben	▲ ■	Pres.	☞ ♥	Topic: - Object: -	-	+	+		P	News-Item			Incredible	
19	It's down here in black and white	Ben	Gus	■ ▲	Pres.	☞ ♥	Topic: - Object: -	+	+	+		P	News-Item			Evidence/written / printed/news - item	
20	Incredible (Silence. Gus shakes... Ben whistles at an item in the paper...)	Gus Gus Ben	Ben	▲	Pres.	☞ ♥	Topic: - Object: -	-	+	-		P ~Wp ?P				Incredible Disgust Shock	
21	I want to ask you something	Gus	Ben	● ▲ ● ■	Pres.	○ ☞	Topic: Person to be killed Object: Information		+	-		P				Distracted/apprehensive thoughtful / concerned information knowledge/awareness	
22	What are you doing out there?	Ben	Gus	● ▲ ☞ ▲	Pres.	☞	Topic: - Object: Activity	!?	+	+	Violation: relation "my interest lays elsewhere"	?P				Information	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/Object	I.f	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis/isotopes	Cultural Codes
23	Well, I was just...	Gus	Ben	▲ ● ▲	Pres.	☁	Object: Activity		+	-		P				Agreeable / pleasant/ explanation	
24	What about the tea?	Ben	Gus	■ ▲	Pres.	☁	Object: Tea	!?	+	+		?p				Tea / Beverage	
25	I'm just going to make it	Gus	Ben	▲ ●	Pres.	☁	Object: Tea		+	+		P				Tea/Preparation	
26	Well, go on, make it	Ben	Gus	▲ ▲ ▲	Pres.	☁	Object: Tea	!!	+	-		Op				Tea / preparation	
27	Yes, I will (He sits...)	Gus	Ben	● ▲ ▲	Pres.	☁ ⊙	Object: Tea	+ (+)	+	+		P				Tea/preparation/disturbed / think / brood / cogitate / contemplate / meditate	
28	He's laid on some...that	Gus	Ben	■ ▲ ● ● ■ ▲	Pres. Perf.	♥ ☁	Topic: Wilson / head organisation Object: Crockery		+	-	-	P				Crockery provided. Head/Wilson	Aesthetic appreciation

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/Object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lezis/isotopes	Cultural Codes
29	It's sort of striped	Gus	Ben	■ ▲	Pres.	☺ ♥	Topic: Wilson/ Head of org Object: Crockery		+	-		P				Description/ stripe/crockery	
30	There's a white stripe	Gus	Ben	☺ ■	Pres.	☺ ♥	Topic: Wilson/Head Object: Crockery		+	-		P				Appreciation/description disinterest / crockery	
31	It's very nice. I'll say that	Gus	Ben	☺ ☺ ▲ ▲	Pres.	☺ ♥	Topic: Wilson/Head Object: Crockery		+	-		P				Attractive/appreciation/admit disinterest / crockery	
32	You know, sort of round the cup	Gus	Ben	■ ☺ ☺ ▲	Pres.	☺ ♥	Topic: Wilson/Head Object: Crockery		+	-		P				Crockery/description/ appreciation	
33	Round the rim	Gus	Ben	☺ ■	Pres.	♥ ☺	Topic: Wilson/Head Object: Crockery		+	-		P				Crockery/description/ appreciation	
34	All the rest of it's black, you see	Gus	Ben	■ ▲ ■	Pres.	☺ ♥	Topic: Wilson/Head Object: Crockery		+	-		P				Description/detail / appreciation crockery	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	L.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Functns	Lexis./isotopes	Cultural Codes
35	Then, the saucer's black,...white	Gus	Ben	■ ■ ▲ □ ▲ ■ □ ▲ ■	Pres.	☆ ♡	Topic:Wilson/Head Object: Crockery	H	+	-		P				Description/detail / disinterest/ appreciation/crockery	
36	Then the plates are the same, you see	Gus	Ben	■ ● ▲ ▲	Pres.	☆ ♡	Topic:Wilson/Head Object: Crockery	H	+	-		P				Description/ similarity/crockery	
37	Only they've got a black stripe - the plates- right... .middle	Gus	Ben	■ ■ □ ▲■	Pres.	☆ ♡	Topic:Wilson/Head Object: Crockery	H	+	-		P				Crockery/description dissimilarity/detail / appreciation	
38	yes, I'm quite taken with the crockery	Gus	Ben	● ▲ ■ ▲	Pres.	☆ ♡	Topic:Wilson/Head Object: Crockery	H	+	-		P				Description/ crockery	Aesthetic Appreciation
39	(still reading) What do you want plates for?	Ben	Gus	● ▲ ■ ▲	Pres.	☆ ♡	Topic:Wilson/Head Object: Crockery	H	+	-		?P (~p)				Crockery/ disinterest/ reason/need/ unnecessary	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/Object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lezis./isotopes	Cultural Codes
40	You're not going to eat	Ben	Gus	◀ ▲ ▲	Pres.	☺ ♥	Topic:Wilson/Head Object: Eat		+	-		P				Negation/ Need/food	
41	I've brought a few biscuits	Gus	Ben	☺ ▲ ▲	Pres.	☺ ♥	Topic:Wilson/Head Object: Biscuits		+	+		P				Reason / defence/ prepared/food	
42	Well, you'd better eat them quick	Ben	Gus	▲ ◀ ▲ ▲	Pres.	☺ ♥	Topic:Wilson/Head Object: Eat/biscuits		+	-		P				Agreeable/ brief / brisk / hurried / food / eat / activity	
43	I always bring a few biscuits	Gus	Ben	☺ ▲ ■	Pres.	☺ ♥	Object: Biscuits		+	+		P				Habit / defence/ food	
44	Or a pie	Gus	Ben	■ ▲	Pres.	☺ ♥	Object: Biscuits		+	+		P				Food	
45	You know I can't drink tea without anything to eat	Gus	Ben	◀ ▲ ▲ ▲ ■ ■	Pres.	♥ ☺	Object: Habit		+	+		P				Tea / drink/ food / eat/ habit / defence	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/Object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
46	Well, make....will you?	Ben	Gus	▲ ●↑ ■	Pres.	☺ ♥	Object: Tea / food / the 'job'	!√	+	-		P				Tea / preparation/ time / responsibility/ job	
47	Time's getting on.	Ben	Gus	☺↑	Pres.	☺ ♥	Object: Time/ the 'job'		+	-		P				Responsibility/time / job / brief	
48	You got any cigarettes?	Gus	Ben	▲ ● ■	Pres.	☺ ♥	Object: Cigarettes	!√	+	-	Violation relation: change of subject "I'm not ready to do what you say"	?P				Job / cigarettes/ irresponsible / disinterested	
49	I think I've run out. (He throws...catch it)	Gus	Ben	● ● ▲	Pres.	☺ ☺ ☺ ☺	Object: Cigarettes		+	-		P ~p→ Gestural activity shows he is not really concentrating on the current subject				Finished / completed/ Cigarettes Ruminative	
50	I hope it won't be a long job, this one (Aiming carefully he....his bed)	Gus Gus	Ben Ben	● ▲ ● ↑ ▲	Pres.	☺ ☺	Object: Job			-	Change of subject → violation - relation - he is thoughtful around this topic Completed and focussed action coincides with more focussed thoughts	~WP				Job / activity/ future/ time/ duration Pointed/ focussed/ action	Disapproval of employment

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
51	Oh, I wanted to ask you something	Gus	Ben	● ● ▲■	Pres.	☺ ☺	Object: Question		+	-		P				Thoughtful/ focussed/question/nagging / worrying	
52	Kaw! (Slamming his paper down)	Ben	Gus	▲	Pres.	☺ ☺ ☺	Object: Exclamation		+	+	Change of subject→ violation relation: Ben's attention is not on Gus	~posp				Exclamation disbelief newspaper disgust	
53	What's that?	Gus	Ben	▲	Pres.	☺	Object:Explanation	!?	+	+		?P				Explanation	
54	A child of eight killed a cat!	Ben	Gus	▲ ▲ ● □	Pas.	☺ ♥	Object: News- item		+	+		P				News - item Shock	
55	Get away	Gus	Ben	▲	Pres.	☺ ♥	Object: News-item	-	+	+						Disbelief	
56	It's a fact	Ben	Gus	■ ▲	Pres.	☺ ♥	Object: News-item		+	+		P				Fact / truth	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
57	What about that, eh?	Ben	Gus	▲	Pres.	☺ ♥	Object: News-item	!?	+	+		?P				Comprehension/ Possibility	
58	A child of eight killing a cat?	Ben	Gus	☹ ▲ ▲	Pres.	☺ ♥	Object: New-item	 (!?)	-	+		?P				Comprehension/ Kill	
59	How did he do it?	Gus	Ben	☹ ▲ ▲	Pas.	☺ ☺	Object: News-item	!?	+	+		?P	Kill			Comprehension/ Manner/Killing	connects violence to male sex
60	It was a girl	Ben	Gus	☹	Pas.	☺ ☺	Object: News-item		+	+		P	Person			Killer / female / child	
61	How did she do it?	Gus	Ben	☹ ▲ ▲	Pas.	☺ ☺	Object: News-item	!?	+	+		?P	Kill			Comprehension/ Manner / killing	
62	She - (He picks up the paper & studies it) It doesn't say	Ben	Gus	☹ ☹ ▲	Pres.	☺ ☺	Object: News-item		+	+		P	news-item			Explanation	
63	Why not?	Gus	Ben	▲	Pres.	☺ ☺	Object: News-item	!?	+	+		?P				Reason	
64	Wait a minute	Ben	Gus	☹ ▲	Pres.	☺ ☺	Object: News-item	!√	+	+		P				Pause	

V.	Seg.	Spe	List	D. O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functs	Lexis./isotopes	Cultural Codes
65	It just says- ...foolshed	Ben	Gus	☐ ↓ ☐ ▲ ↓ ▲ ▲	Pas.	☉	Object: News-item		+	+		P				Exploration / reason witnessed	
66	Go on!	Gus	Ben	▲ ▲	Pres.	☉ ♥	Object: News-item		+	+		~pos.p				Disbelief	
67	That's...ridiculous	Ben	Gus	☐ ▲	Pres.	☉ ♥	Object: News-item		+	+		~pos.p				Impossibility	
68	I bet...he did it	Gus	Ben	▲ ☐ ☐ ▲	Pas.	☉ ☉	Object: News-item		+	+		P				Cerebration / thoughtful/ unacceptable / horrific/ consideration / conclusion	
69	Who?	Ben	Gus	↓	Pres.	☉ ☉	Object: News-item	!?	+	+		?P				Identity	
70	The brother	Gus	Ben	↓	Pres.	☉ ☉ ☉	Object: News-item		+	+		P				Acceptable / horrific/ relative	Connects violence to male sex

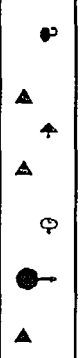
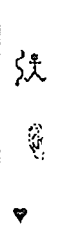


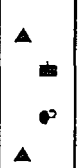


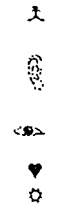


V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
71	I think...right	Ben	Gus	⬆ ⬆ ▲	Pres.	⊙ ⬇	Object: News-item	+	+	+		P				Acceptable / horrific/ agreement	Connects violence to male sex
72	What...about that, eh?	Ben	Gus	▲	Pres.	⊙ ⊙ ⬇	Object: News-item	!? ()	-	+		P				Disgust	
73	A kid...of eight!	Ben	Gus	⬇ ▲ ▲	Pas.	⊙ ⬇	Object: News-item		+	+		P				Unacceptable / horrific/ Killing / violence	
74	It's enough to-	Ben	Gus	■ ▲	Pres.	⊙ ⬇	Object: News-item		+	+		~Bp				Disgust / horrific/ Incomprehensible	
75	What time is he getting in touch?	Gus	Ben	⬇ ⬇ ▲ ▲	Pres.	⊙ ⊙ ⬇	Object: Wilson	!?	+	-	Violation on relation - change of subject	?P				Time / contact/ Comprehension	
76	(Ben reads) What time is he getting in touch?	Gus	Ben	⬇ ⬇ ▲ ▲	Pres.	⊙ ⊙ ⬇	Object: Wilson	!?		-		?P				Time / contact / ignore/ Disregard / avoidance	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
77	What's the matter with you?	Ben	Gus	▲▲ ●	Pres.	☺ ☹ ♥	Topic: Discomfort with Gus's questioning Object: Gus	!? (-)	-	-	Violation: relation. Change of subject Gus's questions make him uneasy	?P ~Op				Uneasy / apprehensive Problem / wrongful Troubling / disquieting Improper / Reprehensible / disturbing / upsetting / inappropriate / unacceptable / strained / uncomfortable / unconventional / undesirable	
78	It could be anytime	Ben	Gus	☺ ▲	Pres.	☺ ☹ ♥	Topic: Discomfort with Gus's questioning Object: Time		+	-		~Kp				Obscure/ nebulous vague / doubtful / intermediate / ill-defined / imprecise / unspecified	
79	Any time	Ben	Gus	☺	Pres.	☺ ☹ ♥	Topic: Discomfort with Gus's questioning Object: Time		+	-	Repetition - marks distance from referent	~Kp				Obscure/ nebulous vague / doubtful / intermediate / ill-defined / imprecise / unspecified	
80	(More to the front of Bens Bed) Well I was going to ask you something	Gus	Ben	▲ ● ● ■	P.P.	☺ ☹ ☺	Topic: Disturbance with irregular functioning in room Object: Query		+	+		P (?p)				Enquire / doubt / strange / reservation / scepticism / abnormal / hesitation	
81	What?	Ben	Gus	▲	Pres.	☺ ☹ ♥	Topic: " Object: Question	!?	+	+	Reticence - wants to influence directness and not Gus talking excessively	?P				Superfluous / excessive / unnecessary / short / brief / recalcitrant / contrary / insubordinate / stubborn / unwilling	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functs	Lexis./isotopes	Cultural Codes
82	Have you noticed....takes to fill?	Gus	Ben	☉ ■ ● ↑ ↑	P.P.	☉ ☉ ☉	Topic: - Object: Lavatory	!? (-)	-	+		?P				Lavatory / Refill / Ruminative/ Thoughtful / enquiry / Doubt / Reservation / Suspicion / Hesitation / Irregularity	
83	What tank?	Ben	Gus	▲■	Pres.	☉ ☉ ♥	Topic: - Object: Lavatory	!? (- -)	-	+		?p				Lavatory / tank / contrary / discord / disparity/ incongruity/ / inappropriate / unharmonious	
84	In the lavatory	Gus	Ben	☉ ▲	Pres.	☉ ☉ ☉	Topic: - Object: Lavatory		+	+		?P				Lavatory/ ruminative/ thoughtful	
85	No. Does It?	Ben	Gus	▲▲ ■	Pres.	☉ ☉ ♥	Topic: - Object: Lavatory	(!?) -	+	+	Violation quantity - answering a question with a question indicating inflexibility/ obstinance					Biased / Dramatic / Uncompromising / Negation / Dictational / Prejudicial / Unawareness / Intuitive / Inattentive / Intolerant	
86	Terrible	Gus	Ben	▲	Pres.	☉ ☉ ♥	Topic: - Object: Lavatory		+	+		P				Opinion / Bias / Distaste / Dissatisfaction / Ruminative / Thoughtful	
87	Well, What about it?	Ben	Gus	■ ▲ ▲	Pres.	☉ ☉ ☉	Topic: - Object: Lavatory	!? (-)	-	+	Violation manners: 'not really interested in the tank?	?P				Consequence / Issue / Significance / Agreeable / Importance / End / Pleasant / Lavatory / Tank / Disinterest / Insignificance / Unimportance	

V.	Seg	Spe	List	D. O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functs	Lexis./isotopes	Cultural Codes
88	What do you think's the matter with it?	Gus	Ben	◆ ■ ▲	Pres.	☉ ☉ ☉	Topic: - Object: Lavatory	!?	+	-	?Pos.p					Opinion / Contribution / enquiry / Lavatory / Fault / Discussion / Ruminative / Thoughtful	
89	Nothing	Ben	Gus	▲	Pres.	☉ ☉	Topic: - Object: Lavatory	-	+	-	Litotic: 'I wouldn't get exited over a little thing like that / I find that this is not such a big problem'	~Wp				Negation / Lavatory / Flippant / Disrespectful / Recalcitrant / Non-discursive / Unremarkable / Discouragement / Unimportance / Thoughtless / Inconsiderate / Selfish	Intelligibility
90	Nothing?	Gus	Ben	▲	Pres.	☉ ☉ ☉	Topic: - Object: Lavatory	!? (f)	+	+		~Kp				Ruminative / Thoughtful / Puzzlement / Bewilderment / Perplexity / Uncertainty / Wonder	Mysticism
91	It's got a deficient ballcock, that's all	Ben	Gus	■ ▲▲ ■	Pres.	☉ ☉ ☉	Topic: - Object: Lavatory	 (-)	+	-		P				Defective / Faulty / Intelligibility / Explication / Imperfect / Cistern / Floating ball / Awareness / Cant	Intelligibility/ Epistemic / knowledge about cisterns / lavatories
92	A deficient what?	Gus	Ben	■ ▲	Pres.	☉ ☉ ☉	Topic: - Object: Lavatory	!?	+	+		?P				Incomprehension/ Ruminative / Thoughtful	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
93	Ballcock	Ben	Gus	■	Pres.	☺ ⊙	Topic: - Object: Lavatory		+	-		P				Explication / Cant / Floating Ball / Cistern	
94	No? Really?	Gus	Ben	▲▲	Pres.	♥ ☺	Topic: - Object: Lavatory	!? (+-)	+	+	Syntactic interrogatio→ Gus's emotional disposition towards being dissatisfied with the situation is repressed and in doing so scourges the emotion	?P (Wp)				Ruminative / Thoughtful / Affirmative / Interrogative / Sentence / Transformation / Repression / Punishment / Afflicted / Oppressed / Non-necessity / Irony / Want / Discussion / Desire / Need	
95	That's what I should say	Ben	Gus	▲ ■ ☺ ↑	Pres.	☺ ⊙	Topic: - Object: Statement	-+	+	-		P				Statement/explication/ affirmation/intelligibility	
96	Go on! That didn't occur to me	Gus	Ben	▲ ☺ ■ ▲	Pres.	♥ ⊙ ☺ ☺	Topic: - Object: Statement	- 	+	-	Possible sarcasm - given the situation / context of the dialogue	P				Ruminative / Thoughtful / Unbelievable / Realisation / Negation / Disinterest / Want / Desire / Need / Discussion / Restless / Troubled / Changeable / Unsettled	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
97	(Gus wanders to his bed and presses the mattress) I didn't have a very restful sleep today, did you?	Gus	Ben		P.P.		Topic: - Object: Sleep	 !?	+	+	Change of topic → indicating restlessness. Also rhetorical question to indicate to Ben that there is something disturbing about their situation	P				Ruminative / Thoughtful / Restless / Sleep / Satisfactory / Complaint / Changeable / Inconstant / Unsettled / Agitated / Disturbed / Anxious / Troubled / Disturbing / Uncomfortable / Indication / Rhetoric	Personal Comfort
98	It's not much of a bed	Gus	Ben		Pres.		Topic: - Object: Bed	-	+	+		P				Bed / Poor Quality / Complaint	
99	I could have done with another blanket too	Gus	Ben		P.P.		Topic: - Object: Blanket	 (-)	+	+		P				Blanket / Insufficece / Deficiency	
100	(He catches sight...on the wall) Hello, what's this?	Gus	Ben		Pres.		Topic: - Object: Picture	!?	+		Change of topic → Indicating restlessness	?P				Surprise / Restlessness / Attention / Roaming / Comprehension	
101	'The First Eleven'	Gus	Ben		Pres.		Topic: - Object: Name		+			P				Name Sports Team	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
102	Cricketers	Gus	Ben	▲	Pres.	人 <---> ● ●	Topic: - Object: Cricketers		+			P				Sports / Team	
103	You seen this, Ben?	Gus	Ben	●- ▲ ●- ■	Pres.	人 ● <--->	Topic: - Object: Picture	!? 	+-	-		?P P				Noticed Look	
104	(reading) What?	Ben	Gus	▲	Pres.	● ♥	Topic: - Object: Picture	!?	+	+		?P (O~'P)				Disinterest/ Question / Affirmation	
105	The first eleven	Gus	Ben	↓ ■	Pres.	<---> 人 ●	Topic: - Object: Picture/Men		+	+		P				Picture / Men	
106	What?	Ben	Gus	▲	Pres.	人 ● <--->	Topic: - Object: Picture	!?	+	+	Repetition - marks distance from the referent - indicates that Ben is not really interested in Gus's utterances	?P (O~'P)				Question/ Affirmation/ Disinterest	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
107	There's a photo here of the first eleven	Gus	Ben	☐ ☐ ↓ ▲▲	Pres.	人 ☐ ☐	Topic: - Object: Picture	H	+	+		P				Picture	
108	What first eleven?	Ben	Gus	▲ ☐	Pres.	☐ ☐ 人	Topic: - Object: Picture	!?	+	+		?P				Comprehension	
109	(studying the photo) It doesn't say	Gus	Ben	▲ ☐ ▲	Pres.	☐ ☐ ☐	Topic: - Object: Picture	H	+	-		P				Identify/ Context	
110	What about that tea?	Ben	Gus	☐ ▲	Pres.	☐ ▼	Topic: - Object: Tea	!? (H)	+	-	Violation relation - change of topic: Ben disinterested in Gus's subject	?P (P)				Tea	
111	They all look a bit old to me. (Gus wanders downstage...about the room)	Gus	Ben	☐ ☐ ▲▲	Pres.	人 ☐ ☐	Topic: - Object: Picture	H	+	-		P				Picture	
112	I wouldn't like to live in this dump	Gus	Ben	☐ ☐ ▲ ▲	Pres.	▼ ☐ ☐	Topic: - Object: Living	H-	+	-		P				Unsatisfactory/ Room / Independence Individualist	Personal comfort

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	L.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
113	I wouldn't mind if you had a window	Gus	Ben	▲ ■ ●	Pres.	☉ ☿ ▼	Topic: - Object: Window		+	-		P				Enclosure / Bound Window / Hedge Unsatisfactory absence / Contained / Closed / Boxed / Individualist	Personal comfort/ Unconventional
114	You could see what it looked like outside	Gus	Ben	☿ ▲ ● ▲	Pres.	☉ ☿ ▼	Topic: - Object: Outside		+	-		P				Outside Free / View Closed / Boxed Individuals	
115	What do you want a window for?	Ben	Gus	▲ ● ■	Pres.	☉ ▼	Topic: - Object: Window	!? (+)	-	+		?P BP				Need / Window / Compliance Acquiescence / Assent / Consensus / Conventional / Accepting / Agreeable	Conventional Duty Orientated

MICRO-SEQUENCE TWO

V.	Seg.	Spe	List	D. O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functs	Lexis./isotopes	Cultural Codes
116	Well, I like to have a bit of a view, Ben.	Gus	Ben	▲ ● ▲ □ ▲	Pres.	☺ ♥	Topic: Disturbance with nature of job & organisation Object: View		+	-		P				Disobedience / Non-conformity / Non-compliance / View / Free / Protest / Individuality / Unconventional / Agreeable / Disagree / Disapproval / Pleasant / Dissent / Complaining / Objection / Doubt / Resistance/ Defiance	
117	It whiles away the time	Gus	Ben	☺ ▲	Pres.	☺ ☺ ♥	Topic: - Object: Object		+	-		P				Restless / Occupy / Time	
118	I mean, you come into a place when it's still dark	Gus	Ben	● ● ☺ ▲ ▲ □	Pres.	☺ ☺ ♥	Topic: - Object: Darkness		+	-	Hypotiposis - visual representation of fact to reinforce the need for "a view" to rationalise his dissatisfaction with the irregular functioning in room.	P				Darkness / Enter / Place	
119	You came into a room you've never seen before	Gus	Ben	● ● ▲ □ ▲	Pres.	☺ ☺ ♥	Topic: - Object: Room		+	-		P				Room / Unfamiliar	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	Lf.	E.	P,E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
120	You sleep all day	Gus	Ben	● ⊙ ▲	Pres.	☺ ♥	Topic: - Object: Sleep	H	+	-		P				Sleep / Day	
121	You do your job	Gus	Ben	● ● ▲ ▲	Pres.	☺ ☺ ♥	Topic: - Object: Job	H	+	-		P				Perform / Job	
122	And then you go away in the night again. Pause	Gus	Ben	● ⊙ ▲	Pres.	☺ ☺ ♥	Topic: - Object: Night	H	+	-		P				Leave / Night	
123	I like to get a look at the scenery.	Gus	Ben	▲ ☺ ● ▲	Pres.	☺ ♥	Topic: - Object: Scenery	H	+	-		P				View / Scenery Disagreeable / Dissent / Resistance / Non-conformity / Individualist / Independent	
124	You never get the chance in this job	Gus	Ben	▲ ● ▲	Pres.	☺ ♥	Topic: - Object: Opportunity	H	+	-		P				Opportunity / Job	Disapproval of job

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
125	You get your holidays don't you?	Ben	Gus	▲ ● ● ▲	Pres.	☺ ▼	Topic: - Object: Holidays	H	+	-		P				Unsympathetic Holidays / Rest Acquiescent / Conformity / Break / Leave / Recess	Defence of job
126	Only a fortnight	Gus	Ben	▲ ☺	Pres.	☺ ▼	Topic: - Object: Fortnight	H (-)	+	-		P				Fortnight Disapproval /Dissent Insubstantial	
127	(lowering the paper) You kill me	Ben	Gus	● ● ▲	Pres.	☺ ☺ ☺ ▼	Topic: - Object: Gus	-	+	-		P				Irritation/ Laughable / Ridiculous Comical / Unbelievable Exasperation	
128	Anyone would think you're working everyday	Ben	Gus	● ● ☺ ▲ ▲	Pres.	☺ ☺ ▼	Topic: - Object: Gus / Work	H	+	-		P				Irritation/ Employment / Occupation Annoyance / Acquiescence / Time	
129	How often do we do a job?	Ben	Gus	▲ ● ▲	Pres.	☺ ☺ ▼	Topic: - Object: Job	? (H)	-	-	Rhetorical question - answer is obvious to Gus	P				Irritation/ Frequency / Time/ Job / Acquiescence	
130	Once a week?	Ben	Gus	☺	Pres.	☺ ☺ ▼	Topic: - Object: Time	H	-	-		P				Irritation/ Time / Repetition/ Annoyance	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
131	What are you complaining about?	Ben	Gus	● ■ ▲	Pres.	● ● ▼	Topic: - Object: Complaint	f	-	-		O~P				Irritation/ Complaint / Prohibition	
132	Yes, but we've got to be..., haven't we?	Gus	Ben	▲▲ ● ▲ ● ▲	Pres.	● ● ▼	Topic: - Object: Availability	f	+	-		P				Disapproval/ Availability / Defence / Thoughtful / Non-conformity / Resistance	
133	You can't move out of the house in case a call comes	Gus	Ben	● ▲ ▲ ▲ ■	Pres.	● ● ▼	Topic: - Object: Limitation									Fixed / Contained/ Curbed / Limited/ Repressed / Subdued	
134	You know what your trouble is?	Ben	Gus	● ▲ ● ■	Pres.	● ● ▼	Topic: - Object: Problem / Gus	f	-	-		P				Problem / Predicament / Dilemma / Acquiescence	
135	What?	Gus	Ben	▲	Pres.	● ● ▼	Topic: - Object: Question	!?	+	+		?P				Comprehension	

V.	Seg.	Spe	List	D. O	Tense	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functs	Lexis./istotopes	Cultural Codes
136	You haven't got any interests	Ben	Gus	• ▲	Pres.	☺ ☹	Topic: - Object: Interests / Gus	-	+	-		P				Interests / Idle / Preoccupation / Pastime / Predicament	Bad citizen
137	I've got interests	Gus	Ben	▲ • ▲	Pres.	☺ ☹	Topic: - Object: Interests	+	+	-		P				Interests / Preoccupation / Pastime	
138	What? Tell me one of your interests. Pause	Ben	Gus	• • ▲ ▲ ▲	Pres.	☺ ☹	Topic: - Object: Interests	!? (-)	-	-		Hp (-Bp)				Interests / Preoccupation / Pastime	
139	I've got interests	Gus	Ben	▲ ▲ •	Pres.	☺ ☹	Topic: - Object: Interests	+	+	-		P				Interests / Preoccupation / Pastime / Adamant / Unfocused	
140	Look at me. What have I got?	Ben	Gus	• ▲ • ■ • ▲	Pres.	☺ ☹	Topic: - Object: Interests		+	+		?P (P)				Interest / Preoccupations	
141	I don't know. What?	Gus	Ben	• ▲ ■	Pres.	☺ ☹	Topic: - Object: Interests	- !?	+	+		?P				Interests / Preoccupations	
142	I've got my woodwork	Ben	Gus	• • ▲	Pres.	☺ ☹	Topic: - Object: Woodwork		+	+		P				Bourgeois / Conformist / Woodwork / Preoccupation	Bourgeois / Middle class interests

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
143	I've got my model boats	Ben	Gus	⊙ ⊙ ▲	Pres.	☁ ▼	Topic: - Object: Modelling	i	+	+	Anaphora: to emphasise what he's got	P				Bourgeois / Conformist / Modelling/ Preoccupation	Good Citizen
144	Have you ever seen me idle	Ben	Gus	▲ ▲ ⊙	Pres.	☁ ▼	Topic: - Object: Idle	!?	-	-	Rhetorical question - answer is obvious to Gus	?P				Idle / Preoccupation/ Conformist	
145	I'm never idle	Ben	Gus	⊙ ▲ ▲	Pres.	☁ ▼	Topic: - Object: Idle	i	+	-		P				Idle / preoccupation	
146	I know how to occupy my time, to its best advantage	Ben	Gus	▲ ⊙ ⊙ ▲	Pres.	☁ ▼	Topic: - Object: Occupation	i	+	-		P				Occupation	
147	Then when a call comes, I'm ready	Ben	Gus	⊙ ⊙ ▲ ▲	Pres.	☁ ▼	Topic: - Object: Readiness	i	+	-		P				Aptness/Prepared/Set/Waiting/ Eagerness/Promptitude	
148	Don't you ever get a bit fed up?	Gus	Ben	⊙ ▲ ▲	Pres.	☁ ▼	Topic: - Object: Frustration	!? (i)	+	-		?P				Frustration/ Dissenting / Complaining	Revolutionary

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
149	Fed up? What with?	Ben	Gus	▲ ▲	Pres.	☺ ♥	Topic: - Object: Frustration	!? -	-	+	Rhetorical question to indicate that it should be obvious to Gus that he is not frustrated	?P				Acquiescence/ Fitting / Apt / Suitable Conformity	Conforming
150	(Silence. Ben reads. Gus feels in the pocked bed.) You got any cigarettes?	Gus	Ben	▲ ■ ●	Pres.	☺ ♥	Topic: - Object: Cigarettes	!?	+	-	Suppression - silence. Change of subject: Gus acknowledges Ben's position	?P				Perspective / Position attitude / acknowledgement/ Cigarettes/ Suppression	
151	There she goes	Gus	Ben	↑ ■ ☺	Pres.	☺ ☺ ☺	Topic: - Object: Lavatory/ flush	!+	+	-		P				Lavatory / Flush / Disfunction / Unexpectedness / Acknowledgement / Acceptance	
152	(Gus sits on bed.) No, I mean the crockery...very nice	Gus	Ben	▲ ■ ● ■ ■ ▲ ▲ ▲	Pres.	☺ ☺ ♥	Topic: - Object: Crockery	!	+	-	Change of topic - Gus still pre-occupied with disfunction & irregularity of room	Kp				Acknowledgement/ Affirmation/ Crockery/ Acceptable/ Acceptance	
153	But that's about all...this place	Gus	Ben	▲■ ☺ ▲ ●	Pres.	☺ ♥	Topic: - Object: Crockery	!-	+	-		Kp				Minimum/ Crockery/ Acceptable / Acceptance	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	L.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
154	He doesn't seem to bother...these days	Gus	Ben		Pres.		Topic: - Object: Comfort	H	+	-		Bp				Wilson / System / Organisation / Head / Comfort / Coping / Protection	Ministration Management
155	When are you... stop jabbering?	Ben	Gus		Pres.		Topic: - Object: Talk/ Complaining	f-	+	-	Violation relation - Ben does not appreciate Gus's complaining	?P				Unappreciation/ Complaining	
156	(quietly) Who took the call, me or you?	Ben	Gus		Pres.		Topic: - Object: Call	!? (H)	-	-	Violation relation - Ben trying to assert & get Gus to accept his authority. 'Accept whatever I say because I am in control here'	P				Authority/ Finalisation/ Call	
... 157	You mean someone had to get out before we got in? (He examines the bed clothes)	Gus	Ben		Pres.		Topic: - Object: Vacate	H	+	-		?P				Nearby/Neighbouring/ Dominion/Possession/Die/Occupy/Vacate/Evacuate/Retire/ Relinquish/Give over/Space/ Room/Shared/Cease/Expire/ Termination/Related/ Connection/Interdependence/ Social/Private/Public/Society/ Accessible/ Intrinsic	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
158	Thought these sheets didn't look to bright	Gus	Ben	• ■ ▲ ▲	Pres.	⑥ ♥	Topic: - Object: Sheets	H	+	-		?P				Used / Worn / Sheets / Private Public / Sharing	

MICRO-SEQUENCE THREE

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	If.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
Ben turns his head and sees the envelope. He stands.																	
1	What's that?	Ben	Gus	■ ▲	Pres.	☺ ☺ ☺	Topic: Unusual event Object: Envelope	!?	+	+		?P				Object / Unexpected	
2	I don't know	Gus	Ben	● ▲	Pres.	☺ ☺ ☺	Topic: Unusual event Object: Envelope	!-	+	+		P				Unidentifiable/ Accountability	
3	Where did it come from	Ben	Gus	☺ ▲	Pres.	☺ ☺ ☺	Topic: - Object: Envelope	!?	+	+		?P				Place / Object	
4	Under the door	Gus	Ben	☺ ■	Pres.	☺ ☺ ☺	Topic: - Object: Envelope	!	+	+		P				Place Accountability	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	L.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
5	Well, what is it?	Ben	Gus	▲▲ ■	Pres.	人 人 人	Topic: - Object: Envelope	!?	+	+		?P				Identify Agreeable / Pleasant	
6	I don't know (They stare at it)	Gus	Ben	● ▲	Pres.	人 人 人	Topic: - Object: -	-	+	+		P				Unidentifiable/ Accountability	
7	Pick it up	Ben	Gus	■ ▲	Pres.	人 人 人 人	Topic: - Object: -	!!	+	-		OP				Apprehension/ Action	
8	What do you mean?	Gus	Ben	● ▲	Pres.	人 人 人	Topic: - Object: -	!?	+	+		P				Apprehension	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
9	Pick it up! (Gus moves slowly...up)	Ben	Gus	■ ▲	Pres.	人 → ↘ ▼ ●	Topic: - Object: -	!!	+	+		Op				Apprehension Action	
10	What is it?	Ben	Gus	■ ▲	Pres.	人 → ● ▼	Topic: - Object: -	!?	+	+		?P				Apprehension/ Identity	
11	An envelope	Gus	Ben	■	Pres.	人 → ● ▼	Topic: - Object: -	!!	+	+		P				Apprehension / Identity Accountability	
12	Is there anything on it?	Ben	Gus	■ ▲■	Pres.	● → 人 ▼	Topic: - Object: -	!?	+	+		?P				Apprehension / Identity Accountability	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
13	No	Gus	Ben	▲	Pres.	☉ 人 ◀▶ ▼	Topic: - Object: -	-	+	+		P				Negation	
14	Is it sealed?	Ben	Gus	■ ▲	Pres.	☉ 人 ◀▶ ▼	Topic: - Object: -	!?	+	+		?P				Apprehension/ Identity	
15	Yes	Gus	Ben	▲	Pres.	☉ 人 ◀▶ ▼	Topic: - Object: -	!+	+	+		P				Affirmation	
16	Open it.	Ben	Gus	■ ▲	Pres.	☉ ◀▶ 人 ▼	Topic: - Object: -	!!	+	-		Op				Apprehensive/ Identify / Action	
17	What?	Gus	Ben	▲	Pres.	人 ◀▶ ☉ ▼	Topic: - Object: -	!?	+	-		P				Danger/ Apprehension	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
18	Open it? (Gus opens it and looks inside)	Ben	Gus	ㄨ ㄗ ▲	Pres.	<w> ㄨ 人 ▼	Topic: - Object: -	!!	+	+		P				Action / Apprehension	
19	What's in it?	Ben	Gus	ㄗ ▲	Pres.	人 ㄨ	Topic: - Object: -	!?	+	+		?P				Identify	
Gus empties twelve matches into his hands																	
20	Matches	Gus	Ben	ㄗ	Pres.	ㄨ <w> ㄨ	Topic: - Object: Matches	!!	+	+		P				Matches / Accountability	
21	Matches?	Ben	Gus	ㄗ	Pres.	ㄨ <w> 人	Topic: - Object: Matches	!?	+	+		?P				Surprise/ Matches	
22	Yes	Gus	Ben	▲	Pres.	ㄨ <w> 人	Topic: - Object: Matches	!+	+	+		P				Affirmation	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
23	Show it to me	Ben	Gus	☉ ☐ ▲	Pres.	人 ☉ ☐	Topic: - Object: Envelope	!!	+	+		Op				Disclose / Observe / View / Action / Curiosity / Rarity / Oddity / Wonder / Identify / Comprehend	
Gus passes the envelope. Ben examines it																	
24	Nothing on it. Not a word	Ben	Gus	☐ ▲ ▲☐	Pres.	☉ ☐ 人 ☉	Topic: - Object: -	!!	+	+		P				Writing / Address / Sender	
25	That's funny, isn't it?	Gus	Ben	☐ ▲ ☐ ▲	Pres.	☉ ☐ 人 ☉	Topic: - Object: -	!!	+	+		P				Oddity / Strange / Unusual	
26	It came under the door?	Ben	Gus	☐ ☐ ▲	Pres.	☉ ☐ 人 ☉	Topic: - Object: -	!?	+	+		?P				Place / Appearance / Occurrence / Manner	
27	Must have done	Gus	Ben	▲▲	Pres.	☉ 人 ☐ ☉	Topic: - Object: -	!+	+	+		P				Affirmation Accountability	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	Lf.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Funct	Lexis./isotopes	Cultural Codes
28	Well go on	Ben	Gus	↑ ▲	Pres.	⊙ 人	Topic: ~ Object: Investigation	!!	+	-		Op				Investigate / Fear	
29	Go on where?	Gus	Ben	↑ □	Pres.	⊙ 人	Topic: ~ Object: Investigation	!? -	+	-		?P (~posp)				Fear / Apprehension Danger / Accountability	
30	Open the door and see if you cant catch anyone outside	Ben	Gus	□ • ↑ ■ ↑	Pres.	⊙ 人	Topic: ~ Object: Investigation	!!	+	-		Op				Investigate/ Fear	
31	Who me?	Gus	Ben	↔ ▲	Pres.	人 ⊙	Topic: ~ Object: Investigation	!? (-)	-	-		~pos.p				Danger/ Apprehension / Accountability	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes	
32	Go on! (Gus stares at him, ...looks out and shuts it)	Ben	Gus	↑	Pres.	人 ⊙ ▼ ←	Topic: - Object: Investigation	!!	+	+		Op				Investigate		
33	No one	Gus	Ben	● ▲	Pres.	▼ }人 ← ⊙	Topic: - Object: Identity	!+	+	-		p				Accountability / Nobody / Void / Third Party / Presence / Politics / Third Force / Observe / Notice / Perceive / Discover / Discern/Identify/Comprehend		
34	What did you see?	Ben	Gus	■▲ ●	Pres.	⊙ 人 ▼ ←	Topic: - Object: Observation	!?	+	+		?p					Identity comprehend third force presence.	
35	Nothing	Gus	Ben	▲	Pres.	人 ⊙ ←	Topic: - Object: Emptiness	!	+	+		P				Accountability / Third force / Comprehend / Third Party / Manifestation / Nothingness / Proximity / Emptiness / Void / Closeness / Presence / Politics / Nearness / Brief / Brisk / Speed / Fast / Mystifying / Abnormal / Extraordinary / Astonishing / Perplexing		
36	They must have been pretty quick. (Gus takes the matches and looks at them.)	Ben	Gus	▲ ● ↑	Pres.	⊙ ← ⊙ 人	Topic: - Object: Unidentified person	!	+	+		P						

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
37	Well, they'll come in handy	Gus	Ben	■ ▲	Pres.	☞ ☺ ☺ ☺	Topic: - Object: Matches / Usefulness		+	+		P				Useful / Presence / Politics / Nearness / Closeness / Proximity / Manifestation	
38	Yes	Ben	Gus	▲	Pres.	☞ ☺ ☺ ☺	Topic: - Object: Matches / Usefulness	+	+	+		P				Affirmation	
39	Won't they?	Gus	Ben	■ ▲	Pres.	☞ ☺ ☺ ☺	Topic: - Object: Usefulness / Matches	+	+	+		P				Disbelief/ Affirmation	
40	Yes, You're always running out, aren't you?	Ben	Gus	▲ ■ ☞ ☞ ▲	Pres.	☞ ☺ ☺ ☺ ☺	Topic: - Object: Usefulness / Matches		+	+		P				Affirmation/ Reason / Criticism	Superiority
41	All the time	Gus	Ben	☉ ▲	Pres.	☺ ☺ ☞ ☺	Topic: - Object: Usefulness / Matches	+	+	+		P				Time Affirmation	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.F.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
42	Well, they'll come in handy then	Ben	Gus	■ ▲▲	Pres.	⊗ ⊗ ⊗	Topic: - Object: Usefulness / Matches		+	+	Repetition - perhaps they are shocked at matches appearing at appropriate time when they need matches to light the stove. However, note that Ben starts the repetitive cycle - perhaps avoiding speculating on who could have sent them and dwelling on the usefulness of the matches.	P				Usefulness / Matches / Agreeable / Pleasant	Utilitarian Value
43	Yes	Gus	Ben	▲	Pres.	⊗ ⊗ ⊗	Topic: - Object: Usefulness Matches	+	+	+	-	P				Disbelief / Usefulness / Matches	
44	Won't they?	Ben	Gus	■ ▲	Pres.	⊗ ⊗ ⊗	Topic: - Object: Usefulness Matches		+	+	-	P				Usefulness / Matches	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./istotopes	Cultural Codes
45	Yes, I could do with them, I could do with too.	Gus	Ben	<ul style="list-style-type: none"> ● ▲ ■ ■ ▲ ● ▲ 	Pres.	<ul style="list-style-type: none"> ☆ 人 ☺ 	Topic: - Object: Usefulness Matches	+	+	+	Repetition - seems mindless - expressing disbelief & also possibly ruminative	P				Thoughtfulness / Disbelief Matches / Usefulness	
46	You could, eh?	Ben	Gus	<ul style="list-style-type: none"> ● ▲ 	Pres.	<ul style="list-style-type: none"> 人 ☺ ☆ 	Topic: - Object: Usefulness Matches		+	+	Repetition	P				Usefulness / Matches Explanation	
47	Yes	Gus	Ben	<ul style="list-style-type: none"> ▲ 	Pres.	<ul style="list-style-type: none"> 人 ☺ ☆ 	Topic: - Object: Usefulness Matches	+	+	+	Repetition	P				Usefulness / Matches	
48	Why?	Ben	Gus	<ul style="list-style-type: none"> ▲ 	Pres.	<ul style="list-style-type: none"> ☺ 人 ☆ 	Topic: - Object: -	!?	+	+		?p				Reason / Explanation	
49	We haven't got any	Gus	Ben	<ul style="list-style-type: none"> ■ ● ▲ 	Pres.	<ul style="list-style-type: none"> ☺ 人 ☆ 	Topic: - Object: -		+	+		P				Need	









V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
50	Well, you've got some now, haven't you?	Ben	Gus	■ ▲ ● ■ ☉ ▲	Pres.	☉ 人 ☉	Topic: - Object: -		+	+		P				Agreeable / Pleasant / Usefulness / Matches Need / Obvious / Self-evident	
51	I can light the kettle now	Gus	Ben	☉ ↑ ■	Pres.	人 ☉ ☉	Topic: - Object: Kettle		+	+		P				Usefulness	
52	Yes, you're always cadging matches	Ben	Gus	▲ ● ▲ ■	Pres.	人 ☉ ☉	Topic: - Object: Matches/ Begging	+	+	+		P				Begging / Matches Criticism	Beggar / Poor
53	Light what?	Gus	Ben	▲■	Pres.	☉ 人	Topic: Establishing Dominance Object: Light	!?	+	+	'sincerity conditions' - violation	?P				Lighting / Matches	
54	The kettle	Ben	Gus	■	Pres.	☉ 人 ☉	Topic: Establishing dominance Object: Kettle		+	-		P				Kitchen utensil	

MICRO-SEQUENCE FOUR

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
55	You mean the gas	Gus	Ben	▲ ●→ ●→ ■ ■	Pres.	☼ ☼ ☼ ☼ ☼	Topic: Establishing dominance Object: Kettle	-	+	-	'sincerity conditions' - violation	P		C		Factual / Rectify / Gas / Stove / Common / Precise / Valid / Sense / Intelligence / Judgement / Discernment / Reason / Logic / Accurate / Correct	
56	Who does?	Ben	Gus	● ▲ ●	Pres.	♥ ☼ ☼ ☼ ☼	Topic: Establishing dominance Object: Kettle	!? (-)	-	-	Violation relation "how dare you say what I mean"	O-P				Challenge / Defy / Presume / Risk / Dominance / Authority / Dare	
57	You do	Gus	Ben	●→ ▲	Pres.	☼ ☼ ☼ ☼ ☼	Topic: Establishing dominance Object: Kettle		-	-		P				Identity / Relaxed / Logic / Just / Accurate / Strict / True / Correct / Right	
58	(his eyes narrowing) What do you mean, I mean the gas?	Ben	Gus	●→ ▲ ●→ ■ ■ ●→ ▲	Pres.	☼ ☼ ☼ ☼ ☼ ☼ ♥	Topic: Establishing Dominance Object: Gas	!? (-)	+	-		O-p		C		Dare / Defy / Challenge / Presume / Risk / Dominance / Authority / Invalid / Inaccurate / Questionable / Untruthful / Dishonest / Evil	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
59	Well, that's what you mean, don't you. The gas	Gus	Ben	<ul style="list-style-type: none"> ● ▲ ● ■ ▲ ▲ 	Pres.	<ul style="list-style-type: none"> ☺ ☹ 人 ☼ 	Topic: Establishing dominance Object: Meaning	H	+	-		P		C		Agreeable / Pleasant Affirmation / Factual	Institution of language
60	(powerfully). If I say go and light the kettle I mean go and light the kettle	Ben	Gus	<ul style="list-style-type: none"> ▲ ▲ ○ ■ ↑ ■ ● ↑ ▲ 	Pres.	<ul style="list-style-type: none"> ☺ 人 ☹ ♥ 	Topic: Establishing dominance Object: Authority / kettle / light	H	+	-		Op		C		Command / Obey Authority / Defiance Tension	Authority/ Institution of language
61	How can you light a kettle?	Gus	Ben	<ul style="list-style-type: none"> ● ■ ↑ ▲ 	Pres.	<ul style="list-style-type: none"> ☹ 人 ☺ ☼ 	Topic: Establishing dominance Object: Lighting/ kettle	!? (-)	+	-		~pos.p		C		Reason / logic	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
62	It's a figure of speech!	Ben	Gus	▲ ■	Pres.	♥ ⊙ ☞ 人 ⊙	Topic: Establishing dominance Object: Language	 (-)	+	-	Violation relation - Ben does not consider Gus his equal thus the severe / harsh tone of voice.	P		C		Language / Defence Explanation / Anger Frenzy / Desperation / Torture / Extreme / Agony / Dangerous / Furious / Severe / Violent / Tension / Language / Defence	
63	Light the kettle	Ben	Gus	↑ ↑ ■	Pres.	♥ ⊙ ☞ 人 ⊙	Topic: Establishing dominance Object: Language	 (-)	+	-	'How dare you try to correct me - do you know how to categorise the language I'm speaking'	P		C		Explanation	
64	It's a figure of speech!	Ben	Gus	▲ ■	Pres.	♥ ⊙ ☞ 人 ⊙	Topic: - Object: -	 (-)	+	-	Repetition - Ben has found an authoritative way to defend himself by classification or categorisation and it is this aspect which he wishes to point out to Gus	P		C		Desperate / Anger / Frenzy / Torture / Tension	
65	I've never heard it	Gus	Ben	☞ ▲ ▲	Pres.	⊙ ⊙ ♥	Topic: - Object: -	-	+	-		P		C		Unaware / Unacquainted / Unfamiliar / Unaccepted / Unbending / Firm / Intractable / Resolute / Strict / Uncompromising / Unyielding / Tension	Institution of language

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
66	Light the kettle! It's common usage!	Ben	Gus		Pres.		Topic: - Object: Popularity	 (-)	+	-	Repetition - to reinforce the formulation of his sentence	P		C		Language / Defence Common / Tension Popular / Authoritative	Institution of language
67	I think you've got it wrong	Gus	Ben		Pres.		Topic: - Object: Invalidity	 (-)	+	-		Bp		C		Mistaken Tension / Tension	
68	(menacing) What do you mean?	Ben	Gus		Pres.		Topic: - Object: Language	!? (-)	+	-	Violation - relation (+ repetition) "How dare you correct me" Ben is more threatened by Gus's challenge to him rather that what is actually being argued.	?P (O~P)		C		Language / Meaning Tension / Anger	
69	They say put on the kettle	Gus	Ben		Pres.		Topic: - Object: -		+	-		P		C		Popularity / Tension Cannon / Common Usage	Institution of language

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
70	(taut) Who says?	Ben	Gus	● ▲	Pres.	☺ 人 ♥ ☆	Topic: - Object: -	!? (+-)	+	-		?P		C		Comeback / Counterattack Negation / Questionable / Authority / Refutation / Tension / Defence / Explanation	Canon/ Authority/ Deciding Group
They stare at each other, breathing hard																Tension / Dominance / Comeback / Counterattack / Self-actualisation / Refutation / Defence / Explanation / Authority / Validity / Truth / Honesty / Challenge / Popularity / Knowledge	
71	(Deliberately) I have never in all my life heard anyone say put on the kettle	Ben	Gus	● ■ ▲ ▲ ▲ ● ▲	Pres.	♥ ☆ ☺ 人 ☹	Topic: - Object: -		+	-		P		C		Unfamiliar / Authority Unpopular / Knowledge Interrogation / Question Negation	
72	I bet my mother used to say it	Gus	Ben	● ● ▲ ● ■ ▲	Pres.	♥ ☺ ☹ 人 ☆		 (+-)	+	-		Bp				Counterattack / Authority / Affirmation	Domestic Authority

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes	
73	Your mother? When did you last see your mother?	Ben	Gus	● ▲ ● ● ● ● ●	Pres.	♥ ● 人 ● ●	Topic: - Object: Mother/Time	!? (-)	+	-	-	Violation relation - 'Your relationship with your mother is a faulty/ abnormal family relationship, so why talk about your mother'	?P				Trenchant/ hurtful / Sarcastic / Counterattack / Negation / Authority / Questioning / Familiar relationship / Criticism / Outrage / Affront / Offence / Insult /	
74	I don't know about	Gus	Ben	● ▲▲	Pres.	● 人	Topic: - Object: Time/Mother		+	-		P				Past / Distant / Vague / Memory / Remembering / Weak / Approximation / Argument		
75	Well, what are you talking about your mother for?	Ben	Gus	▲ ● ● ● ▲ ↑	Pres.	● ● 人 ♥	Topic: - Object: Mother	!? (-)	-	-	Repetition - violation relation (as above)	Bp				Trenchant, Hurtful, Sarcastic Counterattack / Criticism / Putdown / Argument / Offence / Premise / Point / Insult / Agreeable		
They stare																Defenceless / Insult / Point / Score / Pertinent / Indignity / Outrage/ Putdown / Trenchant / Hurtful / Sarcastic		

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis/isotopes	Cultural Codes
76	Gus, I'm not trying to be unreasonable	Ben	Gus	•• •• ▲ ▲	Pres.	☺ 人 ♥	Topic: - Object: Attitude		+	+		P				Placate / calm / Mollify / Appease / Kind	
77	I'm just trying to point out something to you	Ben	Gus	☺ ▲ ■ •• ▲	Pres.	☺ 人 ♥	Topic: - Object: Attitude		+	-		P				Point / Objective / Purpose / Reason / Proposition / Gist / Main idea	
78	Yes, but-	Gus	Ben	▲▲	Pres.	☺ 人 ♥	Topic: - Object: Disagreement		+	-		P				Assertion / Fixed / Disagreement / Inflexible /Intractable / Persistent / Unyielding / Opinionated / Tenacious	
79	Who's the senior partner here, me or you?	Ben	Gus	▲ ● □ •• ••	Pres.	☺ 人 ☺ ♥ ☺	Topic: - Object: Seniority	!? ()	+-	++	Violation - relation 'Because of my senior status what I say should be adhered to"	P				Seniority/ Status/ Status quo	Ranking

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
80	You	Gus	Ben	●	Pres.	人 人 人 ▼	Topic: - Object: Seniority	++	+	+		P				Affirmation	
81	I'm only looking after you interests, Gus	Ben	Gus	▲ ● ● ▲ ● ▲	Pres.	人 人 ▼ ○	Topic: - Object: Gus/ Interests		+	-		P				Placate / Mollify / Pacify / Interests / Care / Supervision	
82	You've got to learn, mate	Ben	Gus	● ● ▲	Pres.	人 人 ▼	Topic: - Object: Learn		+	-		P				Placate / Mollify/ Pacify / Learn / Junior / Subordinate	
83	Yes, but I've never heard	Gus	Ben	▲▲ ● ▲ ▲	Pres.	○ 人 人 ▼	Topic: - Object: Hearing		+	-		P		C		Unfamiliarity/ Unyielding / Inflexible / Intractable / Persistence / Opinionated / Tenacious	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
84	(vehemently) Nobody says light the gas!	Ben	Gus	● ▲■	Pres.	☺ 人 ←→ ♥ ☆	Topic: - Object: Language	-	+	-		~P		C		Impatience / Outrage Desperation	
85	What does the gas light?	Ben	Gus	■▲ ▲	Pres.	←→ 人 ☺ ♥☆	Topic: - Object: Lighting/ Gas	!?	+	-	Violation - manner 'Can you not associate the two'	~P		C		Association/ Implication	
86	What does the gas?	Gus	Ben	■▲ ■	Pres.	←→ ☺ 人 ♥☆	Topic: - Object: Gas	!?	+	-	Repetition - Gus is trying to understand why Ben has asked this question - he is not able to make the association quickly	~P				Comprehension/ Slow / delayed	
87	(grabbing him with two hands by the throat, at arm's length) THE KETTLE, YOU FOOL?	Ben	Gus	■ ● ■	Pres.	☺ ←→ 人 ♥☆	Topic: - Object: Kettle		+	+		Kp (Op)				Outrage / Impatience Desperation / abuse Stir / Shock	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
88	(Gus takes the hands from his throat) All right, all right	Gus	Ben	▲▲	Pres.	人 人 心	Topic: - Object: Placation									Placation / Unshaken Collected / Composed Unaffected / Unalarmed Undismayed / Undaunted	
89	(Pause) Well, what are you waiting for?	Ben	Gus	● ▲■	Pres.	人 人 心	Topic: Dominance / Authority Object: Waiting	!?	+	-		?P				Agreeable / Tea / Waiting / Delaying	
90	I want to see if they light	Gus	Ben	▲ ■ ● ▲ ▲	Pres.	人 人 心 心 心	Topic: Dominance / Authority Object: Matches		+	-	Violation: relation change of topic 'I'm not doing what you want me to do just yet / I have my own ideas about things	P				Unshaken / Composed / Unperturbed / Headstrong / Intractable / Placid / Poised / Tranquil / Intractable / Self- possessed / Unyielding / Obstinate / Self-willed / Opinionated / Insubordinate / Confidence / Self assurance	
91	What?	Ben	Gus	▲	Pres.	人 人 心	Topic: - Object: Comprehension	!?	+	+		?P				Disorientation comprehension Shock / Surprise	
92	The matches	Gus	Ben	■	Pres.	人 人 心	Topic: - Object: Matches		+	-	Violation - manner / relevance Gus misinterprets and does not realise Ben's shock at his unperturbed and composed behaviour	P				Matches Unperturbed	
He takes out the flattened box and tries to strike																	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Funct	Lexis./isotopes	Cultural Codes
93	No. (He throws the box under the bed. Ben stares at him. Gus raises his foot.)	Gus	Ben	▲	Pres.	⌘ ⌘ ♥	Topic: - Object: Striking	-	+	+		P				Striking/ Unperturbed/ Self-confidence / Self-willed Disbelief / Anger / Dislike / Annoyance	
94	Shall I try it on here?	Gus	Ben	□ ● ■ ▲	Pres.	⌘ ⌘ ♥	Topic: - Object: Striking	!?	+	+		?P				Unperturbed -confidence / Self-willed	
Ben stares. Gus strikes a match on his shoe. It lights																Deflated / Weary Drained / Exhausted Exasperated / Annoyed / Irritated	
95	Here we are	Gus	Ben	▲	Pres.	⌘ ⌘ ♥	Topic: - Object: Striking/ Lighting		+	+		P				Striking / Lighting Unperturbed / Self Confidence Self-willed	
96	(wearily) Put on the bloody kettle	Ben	Gus	■ ▲	Pres.	⌘ 人	Topic: - Object: Kettle	!√	+	+		P				Kettle / Stove	
	Ben goes to his bed, but, realising what he has said, stops and half turns. They look at each other. Gus slowly exits, left. Ben slams his paper down on the bed and sits on it, head in hands															Defeat / Victory	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis/isotopes	Cultural Codes
97	(entering) It's going	Gus	Ben	■ ↑	Pres.	☺	Topic: The person to be 'hit' Object: Kettle/Stove		+	-		P				Stove	
98	What?	Ben	Gus	■	Pres.	☺ ☺	Topic: - Object: Comprehension	!?	+	+		?P				Comprehension	
99	The stove	Gus	Ben	■	Pres.	☺	Topic: - Object: Stove		+	+		P				Stove	
Gus goes to his bed and sits																Ruminative / Thoughtful	
100	I wonder who it'll be tonight Silence	Gus	Ben	● ■ ⊙ ▲	Pres.	☺	Topic: - Object: The "hit"		+	-		?P				Ruminative / Thoughtful / Target / Killing	Execution Assassination
101	Eh, I've been wanting to ask you something	Gus	Ben	▲▲ ● ▲ ■	Pres.	☺	Topic: - Object: Question		+	-		Wp				Ruminative / Thoughtful Question / Asking	
102	(putting his legs on the bed) Oh, for Christ's sake...	Ben	Gus	▲▲	Pres.	☺ ▼	Topic: - Object: Exasperation	-	+	-		~Wp				Dissociation / Disparity Exasperation / Difference / Dissimilarity	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
103	No. I was going to ask you something	Gus	Ben	• • ▲ ▲▲ ■	Pres.	• ♥	Topic: - Object: Question		+	-		P				Asking / Question Persistence	
He rises and sits on Ben's bed																	
104	What are you sitting on my bed for?	Ben	Gus	▲ ↑ • •	Pres.	• ♥	Topic: - Object: Sitting	!?	+	-		?P (O~p)				Sitting / Dislike Prohibition / Proximity Partnership / Betrayed	
Gus sits																	
105	What's the matter with you?	Ben	Gus	• ▲	Pres.	• ♥ •	Topic: - Object: Gus	!? ()	+	-		?p (p)				Negation / Criticism Fault / Discomfort Blame	
106	You're always asking me questions	Ben	Gus	• ⊙ ↑ • ■	Pres.	♥ • •	Topic: - Object: Gus	 (-)	+	-		~Wp				Questions / Fault Criticism / Negation / Blame	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
107	What's the matter with you?	Ben	Gus	▲ e-	Pres.	♥ ⊗ ⊗	Topic: - Object: Gus	!? (H)			Repetition - serves to enforce Ben's irritation with Gus's questioning & discomfort. Marks distance from & referent	?P (P)				Negation / Criticism Fault / Discomfort Irritation / Blame	
108	Nothing	Gus	Ben	▲	Pres.	⊗	Topic: - Object: Negation	-	+	-		P				Negation Unaffected / Unperturbed	
109	You never used to ask me so many damn questions	Ben	Gus	e- ↑ e- ▲	Pres.	♥ ⊗	Topic: - Object: Questions	H	+	-		P				Questioning/Discomfort / Irritation / Blame	
110	What's come over you?	Ben	Gus	e- ▲	Pres.	⊗ ♥	Topic: - Object: Gus	!? (-)	+	-		?P P				Negation / Criticism Fault / Blame	
111	No, I was just wondering	Gus	Ben	e- ▲ ▲	Pres.	⊗ ⊗	Topic: - Object: Gus	H	+	-		P				Thoughtful / Ruminative / Puzzle / Inquire / Ponder / Speculate / Meditate	
112	Stop wondering. You've got a job to do.	Ben	Gus	⊗ ↑ ↑ ▲	Pres.	♥ ⊗	Topic: - Object: Job	!/ H	+	-		O~P/ P				Prohibition / Job Duty	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
113	Why don't you just do it and shut up?	Ben	Gus	▲ ▲ ◦ ▲	Pres.	☺ ♥	Topic: - Object: Job	!?	+	-		P				Job / Prohibition Criticism / Duty	
114	That's what I was wondering about	Gus	Ben	■ ◦ ▲	Pres.	☺ ♥	Topic: - Object: Job	!!	+	-		P				Job / Puzzle / Inquire Speculate / Ponder	
115	What?	Ben	Gus	■	Pres.	♥ ☺	Topic: - Object: Comprehension	!?	+	+	Violation relation - Ben's response indicates his unwillingness to listen to Gus and his expectation of Gus to listen to him	?P				Confusion / Comprehension Unconcerned / Evasive / Disinterest	
116	The job	Gus	Ben	■	Pres.	☺	Topic: - Object: Job	!!	+	-		P				Job	
117	What job?	Ben	Gus	▲■	Pres.	☺ ☺	Topic: - Object: Job	!?	+	-	Repetition - marks distance from referent - Ben does not want to talk about the job since he is experiencing discomfort with Gus's questioning of the job and thereby organisation	?P				Job Evasive Unconcerned Disinterested	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Functns	Lexis/isotopes	Cultural Codes
118	(tentatively). I thought perhaps you might know something	Gus	Ben	● ● ▲ ▲ ■	Pres.	⊗ ▼	Topic: " Object: Information	H	+	-		P				Information Uneasiness / Discomfort Hesitance / Clandestine / Covert	
Ben looks at him											Suppression (silence)					Disinterest Purposely evasive	
119	I thought perhaps you -	Gus	Ben	● ● ▲	Pres.	⊗ ▼	Topic: " Object: Information	H	+	-	Repetition - marks distance from "perhaps" → Gus senses that Ben, like him, has some awareness of who the victim's going to be: (suppression)	?pos.p				Information / Uneasiness / Outsider / discomfort / Hesitance / Sense / Apprehend / Clandestine / Awareness / Disconcert / Concealment / Feel / Impression / Covert / Mysterious / Intuition / Discern	
120	I mean -	Gus	Ben	● ▲	Pres.	⊗ ▼	Topic: " Object: Information	H	+	-		P				Hesitance/Fear/Outsider/ Uneasiness/Intuition/Discomfort/ Concealment /Mysterious	
121	Have you got any idea -	Gus	Ben	▲ ● ■	Pres.	⊗ ▼	Topic: " Object: Information	!?	+	-	Repetition - discomfort because he senses Ben's (like his) awareness of who the victim might be. (suppression)	?pos.p				Information / Clandestine Covert / Concealment / Uneasiness / Hesitance / Mysterious / Intuition / Outsider	
122	Who it's going to be tonight?	Gus	Ben	● ⊗ ▲	Fut.	⊗ ▼	Topic: " Object: Information/ Victim	!?	+	-	Repetition - (as above)	?P				Target / Victim Murder / Victimization Intuition / Outsider	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
123	Who what's going to be?	Ben	Gus	● ■ ▲	Fut.	♥ ✎ ☼	Topic: " Object: Comprehension	!?	+	-		?P				Thoughtless / Unconcerned Comprehension / Evasive Disinterested	
They look at each other						☼					Suppression - reticence Gus and Ben sense - Gus's outsiderness					Covert / Thoughtful / Intuition (Ben sensing Gus's outsiderness Suspicion / Concealment / Discomfort / Outsider & Uneasiness / Clandestine	
124	(at length) Who its going to be	Gus	Ben	▲ ●	Fut.	♥☼ ☼	Topic: " Object: Victim	!?	+	-	Repetition - marks distance from the referent - intuitively feels sensitive thus indicating that he might be a candidate	?P				Intuition / Outsider / Suspicion / Target / Covert / Discomfort / Uneasiness / "Uncomfortable around repeating it" / Victim / Clandestine / Concealment / Betrayal	
Silence											Suppression / reticence. Gus and Ben sense Gus's outsiderness					thoughtful / Suspicion / Outsider	Ben senses outsiderness / processes Intuitive
125	Are you feeling all right?	Ben	Gus	▲ - ▲	Pres.	☼ ☼♥	Topic: " Object: Gus	!? 	+	+	Violation- Relations→ Ben intuitively unconsciousl y avoids discussion around the victim	?P / (O-p)				Health / Unconcerned / Deflection / Criticism / Thoughtless / Perplexity / Senses / Weakness / Outsiderness / Partnership	
126	Sure	Gus	Ben	▲	Pres.	☼ ♥	Topic: " Object: Affirmation	+ 	+	+	Reticence - because he does not want to really discuss it	P				Weakness / Powerless / Subordinate / Affirmation / Perplexity / Agreeable / Feeling / Emotional / Timid / Modest / Unconscious / Intuition / Suspicion/Subdued/Weakness	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
127	Go and make the tea.	Ben	Gus	↑ ■	Pres.	☪ ▼	Topic: - Object: Tea	!!	+	+	Change of topic	P				Command / dominate / Evasive / Control / Manage / Unconcerned / supervise / Authority / Thoughtless / Power / Upper hand (Opportunity at Present moment / Partnership)	
128	Yes, sure	Gus	Ben	▲▲	Pres.	☪ ▼	Topic: - Object: Agreement	+	+	+						Agreeable / Subordinate / Powerless / Weak / Avoidance / Unconscious / Intuition / Realisation / Partnership	
Gus exists, left, Ben looks after him. He then takes his revolver and checks it for ammunition. Gus re-enters.																Unconscious / Intuition / Betrayal / Reflex Action	

MICRO-SEQUENCE FIVE

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
129	The gas has gone out.	Gus	Ben	■ ▲	Pres.	☼	Topic:Dissatisfaction with functioning of organisation Object: Gas		+	+		P				Gas / Non-functional	
130	Well, what about it?	Ben	Gus	■ ▲ ▲	Pres.	☼	Topic: - Object: Comprehension	!?	+	+		?P	Gas			Comprehension	
131	There's a metre	Gus	Ben	□ ■	Pres.	☼	Topic: - Object: Metre		+	+		P				Metre	
132	I haven't got any money	Ben	Gus	☺ ▲ ■	Pres.	☼	Topic: - Object: Money	-	+	+		P				Money / Possession	
133	Nor have I	Gus	Ben	☺ ▲	Pres.	☼	Topic: - Object: Money	-	+	+		P				Money / Possession	
134	You'll have to wait	Ben	Gus	▲ ●	Pres.	▼ ☼	Topic: - Object: Waiting		+	-		P				Calmness / Composure / Undisturbed / Waiting / Patience / Forbearance / Restraint / imperturbability / Tolerance / Sufferance / Diligence / Endurance / Fortitude / Resignation / Stoicism / Submission	
135	What for?	Gus	Ben	■ ▲	Pres.	☼	Topic: - Object: Reason	!?	+	+		?P				Reason / Purpose Identification	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
136	For Wilson	Ben	Gus	▲ ●	Pres.	☼	Topic: " Object: Identity / Wilson		+	-		P				Head / Leader "Organisational director"	Head of Organisation. Deciding group /group in power
137	He might not come	Gus	Ben	▲ ● ▲	Pres.	☼	Topic: " Object: Arrival	-	+	-		pos.p				Arrival / Visit Presence	
138	He might just send a message	Gus	Ben	● ▲ ▲ ■	Pres.	☼	Topic: " Object: Sending		+	-		pos.p				Sending / Message Communication / Dispatch	
139	He doesn't always come	Gus	Ben	▲ ▲ ●	Pres.	☼	Topic: " Object: Presence	-	+	-		P				Presence / Visit / Arrival / Monitor / Investigate / Confirm / Inspect / Disregard / Ignore / Neglect / Pass over / Impoliteness / thoughtlessness / "pay not attention to" / Negligence / Appearing / Face / Unconcern / Inattention / Figure / Form / Disrespect / Image / Disregard	
140	Well, you'll have to do without it, won't you?	Ben	Gus	● ● ▲ ▲ ■▲	Pres.	☼ ♥	Topic: " Object: Tea		+	-		P				Stoicism / Forbearance Agreeable / Restraint / Tolerance / Endurance / Submission	
141	Blimey	Gus	Ben	▲	Pres.	☼ ♥	Topic: " Object: Displeasure	-	+	-		P				Ruinous / Disapproval / Displeasure / Disbelief / Doubt / dissatisfaction / Objection / Harmful / Incredulity / Unacceptable / Adversity / Disastrous / Tragic / Unfortunate / Take exception to / Catastrophe / Misfortune	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
142	You'll have a cup of tea afterwards	Ben	Gus	☐ ☐ ▲ ■	Fut.	♥ ☘	Topic: - Object: Time / Tea		+	-		P				Forbearance / Tolerance / Practical	
144	What's the matter with you?	Ben	Gus	☐ ▲	Pres.	☘ ♥	Topic: - Object: Criticism	-	+	-		?P				Criticism / Intolerant / Pathetic / Infirmity / impatient / Weakness	
145	I like to have one before	Gus	Ben	▲ ☐ ☐ ■	Pres.	☘ ♥	Topic: - Object: Time / Tea		+	-		P				Personal / Preference / Choice / Desire / Selection / Option / Will / Individualistic / habit / Mannerisation / Practice / Tendency / Routine / Nature / Addiction / Dependence	
Ben holds the revolver up to the light and polishes it																Business / Unconcern / dis-interest / Intuitive / Unconscious / Thoughtful / Function / Occupation / Profession / Pursuit / Vocation / Work / Duty / Responsibility / task / Efficiency / Methodical / Orderly / Organised / Practical / Professional / Regular / Thorough	
146	You'd better get ready anyway	Ben	Gus	▲ ▲ ☐	Pres.	☘ ♥	Topic: - Object: Preparation	-	+	-		P				Unconcern / Work / Preparation / Duty / Responsibility / Practical / Methodical / Organized	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
147	Well, I don't know	Gus	Ben	→ ▲ ▲	Pres.	☺ ♥	Topic: - Object: Negation	-	+	-		P				Agreeable / Negation / Polite / Disapproval	
148	That's a bit much, you know, for my money	Gus	Ben	↑ - ▲ ▲ ▲	Pres.	☺ ☺ ♥	Topic: - Object: Negation	-	+	-		P				Terrible/Catastrophic/Ruinous / Harmful / Dissatisfaction / Objection / Unacceptable	
He picks up a packet of tea from the bed and throws it into the bag																Resignation	
149	I hope he's got a shilling, anyway	Gus	Ben	→ ▲ ▲ ● ▲	Pres.	☺ ☺ ♥	Topic: - Object: Money		+	-		Pos.p				Hope / Need / Money / Assist / Dissatisfaction / Solve / Irritation	
150	if he comes	Gus	Ben	● ▲ ▲	Pres.	☺ ♥	Topic: - Object: Appearance	-	+	-		Hpf				Appearance Dissatisfaction	
151	He's entitled to have	Gus	Ben	● ▲▲	Pres.	☺ ♥	Topic: - Object: Money / Empowerment		+	-		P				Empowered / Bitter / Irritation / Authorized / Eligible / Qualified for / Accreditation / Accredited / Officially recognised	
152	After all, it's his place	Gus	Ben	▲ ● ■	Pres.	☺ ♥	Topic: - Object: House / Environment		+	-		P				Uncommon / Head / Director / Special / Situation / Organisation / House / Irritation / Environment / Bitter / Exceptional / Significant	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
153	He could have seen there was enough gas	Gus	Ben	▲▲ ■●	Pres.	☺ ♥	Topic: - Object: Sufficiency		+	-		P				Bitter / Irritation / Sufficient / Gas / Head / director / Organisation	Ministration Management
154	For a cup of tea	Gus	Ben	▲■	Pres.	☺ ♥	Topic: - Object: Tea		+	-		P				Tea	
155	What do you mean,	Ben	Gus	● ■ ▲	Pres.	☺ ♥	Topic: - Object: Meaning	!?	+	-		?P				Meaning / Defending / Disagreement	
156	It's his place?	Ben	Gus	■ ■ ●	Pres.	☺ ♥	Topic: - Object: House / Environment		+	-		P				House / Environment Defending	
157	Well, isn't it?	Gus	Ben	■ ▲▲	Pres.	☺ ♥	Topic: - Object: validity	!?	+	-		?P				Intuition / Validity / Affirmation / House / Environment	
158	He's probably only rented it	Ben	Gus	● ▲ ▲ ■	Pres.	☺ ♥	Topic: - Object: Renting	 (-)	+	-		prob.p				Probability / Defending / Renting / House / Denial / Disagreement / Common / Mediocre / Ordinary / Routing / Unexceptional / Unusual / Unspecialised	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
159	It doesn't have to be his place	Ben	Gus	■ ■ ● ▲▲	Pres.	☹	Topic: - Object: House / Environment	-	+	-		~p				Common / Routine / Undistinctive / Definite / Validity / Denial / Clear-cut / Exact / Obvious / Assured / Certain / Guaranteed / Indeterminate / Uncertain / Defending	Defense of organisation. Conventional
160	I know it's his place	Gus	Ben	● ● ■ ■ ▲	Pres.	☹	Topic: - Object: House / Environment	 (-)	+	-		Kp				Certainty / Belief / Validity / Distinctive / Obvious / Guaranteed / Determinate / Special / Exceptional / Intuition / Unusual / Environment / Unconscious	Epistemic Belief
161	I bet the whole house is	Gus	Ben	● ■ ▲▲ ▲	Pres.	☹	Topic: - Object: House / Environment		+	-		prob.p				Probability Total Environment Intuition / Unconscious	
162	He's not even laying on any gas now either	Gus	Ben	● ■ ⊖ ▲▲	Pres.	☹	Topic: - Object: Providing		+	-		P				Negligence / Disregard / Disrespect / Ignore / 'take-away' / dispossess / Recant / Renege / Renounce / Retract / Withdraw / Depress / Let down / Deflate / Humble / humiliate / Mortify / Disable / Incapacitate / Invalidate / Disentitle / Preclude / Prohibit / Rule out / Ineligible / Debarred / Eliminated / Disqualification / Exclusion / Incompetence / rejection / Destroy / Discard / Dispose of / Deprive/	Ministrative Management
Gus sits on the bed																Thoughtful Ruminative	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
163	It's his place all right	Gus	Ben	▲ ■ ● ■	Pres.	☼ *	Topic: - Object: House / Belonging		+	-	Repetition - trying to convince himself and Ben that the place belongs to Wilson	Kp				thoughtful / Ruminative / Reasoning / Apprehension / Intellect / Rationality / Soundness / Understanding / Exposition / Grounds / Justification / Deduction / Conclusion / Inferring / Solve / Syllogize / think / Work out / Analysis / Cognition / Logic / Thought / Argument / Interpretation / House / Belonging / Belief / Certainty	
164	Look at all the other places	Gus	Ben	▲▲ ■	Pres.	☼ *	Topic: - Object: House / Belonging		+	-		P				Familiarity / Other / Usual / Houses / Acquaintance / Standard / Awareness / Experienced / typically / Understanding / Absent / Elsewhere / Ordinarily / Reasoning	
165	You go to this address, there's a key there, there's a teapot	Gus	Ben	■ ■ □ ● □ ▲ ▲ ▲	P.P.	☼ *	Topic: - Object: houses / Key / Teapot		+	-		P				Houses / Other / Elsewhere / Absent / Expectations / Expected / Presumption / Familiar / Assurance / Forecast / Probability / Trust / Prediction / Utensils / Availability / Constancy / Customary / Usually / habitually / Mostly / Normality / Routinely / Standard / Typical / ordinary / Regularly	
166	There's never a soul in sight - (he pauses)	Gus	Ben	□ ● ▲ ▲	P.P.	☼ *	Topic: - Object: Person / Other / Nearby		+	-	Reticence (suppression) - thinking in comparison to envelope 'delivered by who'	P				People / Other / Nearby / neighbouring / Proximate / Contiguous / Ruminative / matches / thoughtful / gas / Envelope / Delivery / <i>Identity</i> / need / 'Third Person'	The personal and the political

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
173	You never see a soul, do you?	Gus	Ben	● ▲ ● ● ▲ ▲	P.P.	⊙ ☼	Topic: - Object: 'Third person'		+	-		P				Evidence / Sight / See / 'Third force' / 'Third person' / 'Third party' / usually / Ordinarily / Typically	The personal and the political
174	Except the bloke who comes	Gus	Ben	● ▲ ▲	P.P.											Target / 'hit' / 'Third party' / Force / Shoot / Murder / Past / Present / Exception / Special / Comparison / Typical / Standard / Previous / Current / Routine / Points out / Exposes / Reveals	
175	You ever noticed that ?	Gus	Ben	● ● ■ ▲	Pres.	⊙ ☼	Topic: - Object: Observation	!?	+	-		?P				Observation Past	
176	I wonder if the walls are sound proof	Gus	Ben	● ■ ▲ ▲	Pres.	⊙ ☼	Topic: - Object: Walls	!?	+	-		pos.p				Envelope / 'third party' / 'third force' / Overhearing / Eavesdropping / Need / Identity / Matches / Possible / Conceivable / Credible / Political / Connotations / Soundproof / Impervious / Impenetrable / Impermeable / Sealed / Unreceptive / Walls / Reveal / Closed / closure / Presence / Constantly / Perpetually / Related / Intrinsic / Adjacent / Central / Close / Nearby / Group / Collective / Unison / Jointly / Linked / Connected / Interdependent	The personal and the political

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Funct	Lexis./isotopes	Cultural Codes
177	(He touches the wall above his bed).	Gus				☺										incredibility / Puzzlement / Envelope / Matches / Identity / Possible / Inconceivable / Presence	
178	Can't tell	Gus	Ben	▲▲	Pres.	☺ ☺	Topic: ~ Object: Walls	-	+	-		P				Unknown Impossibility	
179	All you do is wait, eh?	Gus	Ben	▲ ● ▲	P.P.	☺ ☺	Topic: ~ Object: Waiting	-	+	-		P				Waiting / Passivity / Inactive / Powerless / Complaint / Enduring / Patient / receptive / Submissive / Unassertive / Identity / Unresisting / past / Comparison / Present	
180	Half the time he doesn't even bother to put in an appearance, Wilson	Gus	Ben	▲ ● ○ ● ▲	P.P.	☺ ☺	Topic: ~ Object: Appearance		+	-		P				Past / Comparison / Present / Appearance / Emergence / Envelope / Arrival / Visit / Presence / Matches / Inspect / Monitor / Control / Identify	Deciding Groups
181	Why should he? He's a busy man	Ben	Gus	● ● ● ▲ ▲ ▲	Pres.	♥ ☺	Topic: ~ Object: Wilson	!/? 	+	-		~p p				Defending / Non-necessity / Reason / Business / Active / Engaged / Working / Absorbed / Engrossed / Occupied	Deciding Group
182	(thoughtfully) I find him hard to talk to, Wilson	Gus	Ben	▲ ● ● ▲ ●	P.P.	☺ ☺	Topic: ~ Object: Wilson	-	+	-		P				ruminative / Thoughtful / Complicated / Unapproachable/Unaccommodating /rigid / intractable	Deciding Group

MICRO-SEQUENCE SIX

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
183	That's a bit - that's a bit funny, isn't it?	Gus	Ben	■ ■ ■ ▲ ▲ ▲	Pres.	☺ ♥	Topic: 'Dumb Waiter' Object: Note / Serving-hatch	-	+	-		P				Strange / Peculiar	
184	(quickly) No. It's not funny	Ben	Gus	▲ ■ ▲	Pres.	♥ ☺	Topic: 'Dumb Waiter' Object: Note / Serving-hatch	-	+	-		P				Meaning / Purpose / Defensive / Safeguarding / Compliance / Vindication / Obedience / conformity / Consent / Excuse / Justify	
185	It probably used to be a café here, that's all	Ben	Gus	☐ ☐ ▲■ ▲	Pres.	☺ ♥	Topic: 'Dumb Waiter' Object: Café		+	-		Prob.p				Vindication / Purpose / thoughtless / Defending / Absurd	
186	Upstairs	Ben	Gus	☐	Pres.	♥ ☺ ⊗	Topic:Dumb Waiter Object: Upstairs		+	-		P				Place / Identification	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
187	These places change hands very quickly	Ben	Gus	▲ ● □ ▲	Pres.	▼ ● ○	Topic:Dumb Waiter Object: Ownership		+	-		P				Absurd / Ownership / Expediently / Abruptly / Vindication / Justification / Liquidation / Company / Defending / Thoughtless	
188	A café ?	Gus	Ben	▲ ■	Pres.	● ▼	Topic:Dumb Waiter Object: Café	!?	+	-		?P				Possibility Doubtful / Analytical	
189	Yes	Ben	Gus	▲	Pres.	▼ ● ○	Topic:Dumb Waiter Object: Affirmation	+	+	-	Suppression - Ben refrains from supporting his assertions	P				Affirmation	
190	What, you mean this was the kitchen, down here?	Gus	Ben	▲ ▲ ● □ □ ▲	Pres.	○ ●	Topic:Dumb Waiter Object: Kitchen	!?	+	-		?P				Analytical / Comprehension / Organisation / Co-ordination / Possibility / Logistics / Engineering / Thoughtful	
191	Yes, they change hands overnight, these places.	Ben	Gus	▲ □ ▲ ○ □	Pres.	▼ ○ ●	Topic:Dumb Waiter Object: Ownership		+	-	Suppression - → Bens reply about the possible organisation of the place is very curt / Suppressed, revealing his reluctance to think further about the validity of his justification	P				Ownership / Companies Defending Absurd Thoughtless	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
192	Go into liquidation	Ben	Gus	▲	Pres.	☐ ♥ ☐	Topic:Dumb Waiter Object: Liquidation		+	-	Suppression Suppressed	P				Dissolve / Termination / Companies / Sell off / Defending / Absurd	
193	The people who run it, you know	Ben	Gus	● ● ▲ ▲	Pres.	☐ ♥ ☐	Topic:Dumb Waiter Object: Owners		+	-	Suppression Suppressed	P				Owners / Comprehension Defending / Absurd	
194	They don't find it a going concern, they move out	Ben	Gus	▲ ● ▲ ● ■ ▲	Pres.	♥ ☐ ☐	Topic:Dumb Waiter Object: Business / Company		+	-	Suppression Suppressed	P				Termination / Sell off company Defending / Thoughtless / Ridiculous / Absurd	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis/isotopes	Cultural Codes
195	You mean the people who ran this place didn't find it a going concern and moved out?	Gus	Ben	▲ □ ▲ ▲ ● ▲	Pres.	⊙ ☉	Topic:Dumb Waiter Object: Café	!?	-	-	Repetition - emphasises distance from referent → Gus would like more speculation around this topic in order to comprehend	?P				Analytical / Termination / Sell off company / Comprehension / Explanation / Validity / Possibility / Reason / Logic / Thoughtful	
196	Sure	Ben	Gus	▲	Pres.	♥ ☉ ⊙	Topic:Dumb Waiter Object: Café	+ (-)	+	-	Violation relation - Ben affirms his own assertions about the place, ignoring Gus's need for validity and comprehension	P				Affirmation Confidence Arbitrariness Defending / Thoughtless	
197	WELL, WHO'S GOT IT NOW?	Gus	Ben	▲ ▲ ● □ ⊙	Pres.	⊙ ☉ ♥	Topic:Dumb Waiter Object: Café / Ownership	!?	+	-	Violation - quantity → Gus's continuous questioning and tone indicate his need for consistency and logic	?P				Agreeably / Politely / Comprehension / Thoughtful / Explanation / Validity / Logic / Ownership / Consistency / Logic / Objectivity / Rationality / Reasoned / Sensible / Soundness / Property	
Silence																	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Funct	Lexis./isotopes	Cultural Codes
198	What do you mean, who's got it now?	Ben	Gus	▲ ○ ● ▲	Pres.	☁ ☼ ☁ ♥	Topic:Dumb Waiter Object: Café / Ownership	!? (+)	-	-	Violation - quantity → Ben answers a question with a question, as well as being repetitive in order to avoid objectively and reasonably the dynamics of the Dumb Waiter	?P				Avoidance Thoughtless Defending Absurd	
199	Who's got it now? If they moved out, who moved in	Gus	Ben	□ ▲ ● ○	Pres.	☼		!?! =	+	-	Repetitive - indicates Gus's persistence in seeking out reasonableness and consistency	?P				Persistence	
200	Well, that all depends	Ben	Gus	■ ▲ ▲	Pres.	☁ ☼ ♥		-	-	-	Violation quantity - ongoing refusal to suspect identification	P				Evasive / thoughtless Defending / Absurd	
201	(throwing the tea on the bed, and speaking urgently) Look here. We'd better tell them	Ben	Gus	● ▲ ● ▲ ▲	Pres.	☁ ☼ ☼	Topic: Failure to satisfy the demands of the Dumb Waiter Object: Reporting	!?! =	+	-	Violation relation → Ben does not share Gus's carefree attitude towards the tea which has been sent back, this emphasises his sensitivity to the Dumb Waiter / orderer	P				Report / Safeguarding Preventative / Protection	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Funct	Lexis./isotopes	Cultural Codes
202	Tell them what?	Gus	Ben	▲ ● ■	Pres.	☁ ▼	Topic: - Object: Reporting	!?	+	-		2P				Carefree / Insensitive	
203	That we can't do it, we haven't got it.	Ben	Gus	● ▲ ■ ● ▲ ▲	Pres.	☁ ⊙	Topic: - Object: Ability		+	-		P				Inability / Resources / Incompetence / Limitation	
204	Now you speak! Speak into it!	Gus	Ben	▲▲ ⊙ ■ ● ▲	Pres.	☁ ☁ ▼	Topic: - Object: Speaking / Reporting	!!	+	-	Ben's urgent tone reinforces his sensitivity / apprehension towards the Dumb Waiter	P				Speak / Report	
Gus looks at Ben, then speaks into the tube																	
205	The larder's bare!	Gus	Pers on Up- stairs	□ ▲	Pres.	☁ ☁ ▼	Topic: - Object: Incompetence	 (!!)	+	-		P (O~p)				Prohibition / Irreverence / Impertinence / Disobedience / Revolt / Deficiency / Resources / Insubordination / Contempt / Incompetence / Inability / Irrational / Desperation / Discourtesy / Dishonour / Impoliteness / Disrespect	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
206	Give me that!	Ben	Gus	↑ ■ →	Pres.	☉ ☉ ♥	Topic: " Object: Relinquish	!!	+	-		O~p				Relinquish / Hand Over / Improper / Inappropriate	
He grabs the tube and puts it in his mouth																	
207	(Speaking with great difference) Good evening	Ben	Person Up-stairs	● ▲	Pres.	☉ ♥	Topic: " Object: Greeting	E>	+	+					Phatic	Greeting / Sociability / Respect / Reverence / Deference / Compliance / Veneration / Subordination / Obedience / Acquiescence / Politeness	
208	I'm sorry to - bother you	Ben	Person Up-stairs	→ ▲	Pres.	☉ ♥	Topic: " Object: Apology	E^	+	+		P				Deference / Apologise	
209	We sent up all we had	Ben	Person Up-stairs	■ ● ● ▲ ▲	Pres.	♥ ☉	Topic: " Object: Food		+	+		P				Surrendered /Sincerity	
210	There's no more food down here	Ben	Person Up-stairs	□ ■ ▲	Pres.	☉ ♥	Topic: " Object: Food		+	+		P				Factual / Accuracy / Authentic / Genuine / Reliable / Trustworthy	
He brings the tube slowly to his ear																	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
211	No, all we had we sent up	Ben	Person Up-stairs	▲▲ ●● ▲ ▲	Pres.	▼ (?)	Topic: - Object: Food		+	+		P				Extra / Additional / Spare / Hunger / Negation / Honesty / Factual	
To ear. He listens. To mouth.																	
212	Oh, I'm very sorry to hear that.	Ben	Person Up-stairs	● ▲ ▲ ■	Pres.	●	Topic: - Object: Apology	E~	+	+		P				Apology / Dissatisfaction	
To ear. He listens. To Gus																	
213	The Eccles cake was stale.	Ben	Gus	■ ▲	Pres.	●	Topic: - Object: State		+	+		P				Decayed / Insipid / Dry / Musty / Stale / Antiquated / Banal / Cliché - ridden / Commonplace / Drab / Effete / Unoriginal / Stereotyped / Overused / Dissatisfactory	
214	What about the crisps?	Gus	Ben	■ ▲	Pres.	● ▼	Topic: - Object: Crisps	!?	+	-		?P				Disregard / Exception / Comprehension / Exclusion / Crisp / Pun / Different / Innovative / Original / Concern	
215	The biscuits were mouldy	Ben	Gus	■ ▲	Pres.	●	Topic: - Object: Biscuits		+	+		P				Stale / Decayed / Unoriginal / Banal / Dissatisfactory / Disregard / Disrespect	
He glares at Gus																	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Funct	Lexis./isotopes	Cultural Codes
	Well we're very sorry about that	Ben	Gus	▲ ● ■ ▲	Pres.	☺ ♥	Topic: - Object: Apology	E~	+	+		P				Apology	
216	You know what he said?	Ben	Gus	● ● ▲ ■ ▲	Pres.	☺ ♥	Topic: - Object: Statement	!?	+	+		?P				Information	
217	Light the kettle. Not put on the kettle!	Ben	Gus	▲■ ▲▲ ■	Pres.	☺ ♥	Topic: - Object: Language		+	-		P				Excitement / Language / Preference / Deciding Groups / Power / Conformity	
218	He wanted a cup of tea!	Gus	Ben	● ▲■	Pres. Perf.	☺ ♥	Topic: Criticism of the person they are serving/organisation Object: 'Third person' / Cup of tea	-	+	-		P				'Third Person' / Demands / Criticism	
219	What about me? I've been all night!	Gus	Ben	● ○ ▲ ▲■ ●	Pres. Contin.	☺ ♥	Topic: - Object: Gus / Cup of tea	!? 	+	-		P				Need Dissatisfaction	
220	(despairingly) What do we do now?	Ben	Gus	● ○ ▲ ▲	Pres.	☺ ♥	Topic: - Object: Remedy	!?	+	-		?P				Despair Remedial	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
221	What are we supposed to drink?	Gus	Ben	● ■ ▲	Pres.	☺ ♥	Topic: - Object: Drink	!?	+	-		?P				Drink / Need	
Ben sits on his bed, staring																	
222	What about us?	Gus	Ben	● ▲	Pres.	☺ ♥	Topic: - Object: Ben & Gus	!?	+	-		?P				Need / Satisfy	
Ben sits																	
223	I'm thirsty too. I'm starving.	Gus	Ben	● ● ▲ ▲	Pres.	♥ ☺	Topic: - Object: Thirsty / Hungry		+	-		P				Need / Satisfy	
224	And he wants a cup of tea	Gus	Ben	● ▲■	Pres.	☺ ♥	Topic: - Object: Cup of tea		+	-		P				Demand / Satisfy	
225	That beats the band, that does	Gus	Ben	▲	Pres.	☺ ♥	Topic: - Object: Hilarious / Unbelievable		+	-		P				Hilarious Unbelievable	
Ben lets his head sink on to his chest																	
226	I could do with a bit of sustenance myself	Gus	Ben	● ● ▲ ▲	Pres.	☺ ♥	Topic: - Object: Sustenance		+	-		P				Sustenance / Need	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
227	What about you?	Gus	Ben	▲ ●	Pres.	☺ ♥	Topic: - Object: Sustenance	!?	+	-		?P				Need / Sustenance	
228	You look as if you could do with something too	Gus	Ben	● ▲ ▲ ● ■	Pres.	♥ ☺	Topic: - Object: Ben / Need	H	+	-		P				Sustenance / Need	
Gus sits on the bed																	
229	We send him up all we've got and he's not satisfied	Gus	Ben	● ▲ ● ● ■ ▲	Pres.	♥ ☺	Topic: - Object: 'Third Person'	H	+	-		P				Finest / Best / Sending / Third Person / Dissatisfaction	
230	No, honest, it's enough to make the cat laugh	Gus	Ben	▲ ▲ ▲ ▲	Pres.	☺ ♥	Topic: - Object: Animal	H	+	-		P				Hilarious Unbelievable	
231	Why did you send him up that stuff? (Thoughtfully)	Gus	Ben	▲ ● ● ▲ ■	Pres.	♥ ☺	Topic: - Object: 'Third Person' / Sending	!?	+	-		?P				Regret / Reason Thoughtful / Necessity	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
232	Why did I send it up?	Gus	Ben		Pres.		Topic: - Object: Sending	!?	+	-		?P				Regret / Reason Thoughtful / Necessity	
Gus sits on his bed																	
233	Who knows what he's got upstairs?	Gus	Ben		Pres.		Topic: - Object: Possessions	!?	+	-		P				Possessions / 'Third Force / Person'	
234	They must have something up there	Gus	Ben		Pres.		Topic: - Object: Possessions		+	-		P				Possess / Possessions / 'Third Force / Person'	
235	They won't get much from down here	Gus	Ben		Pres.		Topic: - Object: Possessions		+	-		P				Possessions / 'Third Force / Person' / Obtain / Ordinary people	
236	You don't think they're just going to sit there and wait for stuff to come up from down here, do you?	Gus	Ben		Pres.		Topic: - Object: Dependence	!?	+	-		~p				Non-dependent Plenty / Self-sufficient	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Functns	Lexis./isotopes	Cultural Codes
237	That'll get them nowhere	Gus	Ben	● ▲▲	Fut.	☺ ♥	Topic: - Object: Unprofitable		+	-		P				Unprofitable	
Pause																	
238	They do all right	Gus	Ben	● ▲	Pres.	☺ ♥	Topic: - Object: Comfortable		+	-		P				Comfortable	
Pause																	
239	And he wants a cup of tea	Gus	Ben	● ▲■	Pres.	☺ ♥	Topic: - Object: Tea		+	-		P				Drink	
Pause																	
240	That's past a joke, in my opinion	Gus	Ben	▲▲ ● ▲	Pres.	☺ ♥	Topic: - Object: Serious		+	-		P				Serious Problematic	
He looks over at Ben, rises, and goes to him																	
241	What's the matter with you?	Gus	Ben	● ▲	Pres.	☺ ♥	Topic: - Object: Unwell	!?	+	-		?P				Unwell / Failure Dissatisfied / Serving	
242	You don't look too bright	Gus	Ben	● ▲ ▲	Pres.	☺ ♥	Topic: - Object: Ill / Down		+	-		P				Ill	
Ben sits up																	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
243	(in a low voice) Time's getting on	Gus	Ben	☉ ↑	Pres.	☉ ☉	Topic: The Job Object: Time		+	+		p				Time / Progression	
244	I know. I don't like doing a job on an empty stomach.	Gus	Ben	▲ ● ● ▲ ▲ ▲	Pres.	☉ ▼	Topic: - Object: Empty stomach		+	-		P				Hunger	
245	(wearily) Be quiet a minute. Let me give you your instructions	Ben	Gus	● ● ▲▲	Pres.	☉ ☉	Topic: The Job Object: Instructions		+	-		p				Attention / Concentration / Instructions	
246	What for? We always do it the same way, don't we?	Gus	Ben	▲ ● ☉ ▲ ▲	Pres.	☉ ☉	Topic: Job Object: The job / performance	!/? 	+	-		?p/ p				Necessity / Unnecessary / Performance / Execution / Aforementioned / Changeless / Consistency / Repetition	
247	But there won't be a knock on the door	Ben	Gus	▲ ▲ ■	Fut.	☉ ☉	Topic: - Object: Knock	-	+	+		P				Knock / Indication / Presence / 'Impossible behaviour of third person' / Intuition / Comic effect	
248	He won't see you	Ben	Gus	● ▲	Fut.	☉ ☉	Topic: - Object: Observe		+	-		P				Notice	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P,E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural COdes
249	(absently) Eh?	Gus	Ben	▲	Fut.	☉	Topic: - Object: Thoughtfulness	!?	+	+		?P				Thoughtfulness Ruminative Intuition Comic Effect	
250	Ben frowns and presses his forehead. You've missed something out.	Gus	Ben	● ▲■	Pres.	☉	Topic: - Object: Thoughtfulness		+	+		P				Forgetfulness Carelessness Absent-mindedness Intuitiveness (Ben & Gus)	
251	You've never missed that out before, you know that?	Gus	Ben	☉ ● ● ▲ ■ ▲	Pres.	☉	Topic: - Object: Omission		+	+		P				Mistake / Overlook Omission / Oversight / Thoughtfulness / Observation	
Pause						☉											
252	What do we do if it's a girl?	Gus	Ben	● ▲ ● ▲	Pres.	☉	Topic: - Object: Girl	!? ∞	+	-		Hp				Thoughtfulness / Intuition / Difference / Analysis / Assessment / Test / Verify	
253	We do the same	Ben	Gus	▲ ● ▲	Pres.	☉	Topic: - Object: Similarity		+	-		P				Inattentive Similarity Aforementioned execution reflex statement/without thought intuition / Rigid	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other		
254	Exactly the same?	Gus	Ben	▲ ▲	Pres.	☼ ☼	Topic: ~ Object: Similarity	!? (H)	+	-	Violation: manner, quantity 'your response is strange and its also strange that you do not want to discuss / explore my question any further - you seem to be ruminative about something'	?P				Similarity Aforementioned Execution / Unbelieving / Distrust / Doubt / Incredulity / Scepticism / Disbelief / Assessment / Intuitiveness / Verify / Thoughtfulness / Test / Ruminative / Rigid / Test	
255	Exactly	Ben	Gus	▲	Pres.	☼ ☼	Topic: ~ Object: Similarity	+ +	+	-		P				Inattentive / Without thought Similarity Aforementioned Intuition / Rigid	
	Pause					☼										Thoughtfulness / (Gus)	
256	We don't do anything different	Gus	Ben	☼ ▲ ▲	Pres.	☼	Topic: ~ Object: Difference	!? (H)	+	-	Violation: manner, quantity	?p (~pos.p)				Unusual / Abnormal / Atypical / Exceptional / Strange / Surprising / Uncommon / Unfamiliar / Unexpected / Assessment / Intuitiveness / Verify / Thoughtfulness / Test / Ruminative / Unbelieving / Doubtful / Sceptical / Rigid	
257	We do exactly the same	Ben	Gus	☼ ▲ ▲	Pres.	☼ ☼	Topic: ~ Object: Similarity	H	+	-		P				Without thought Inattentive Similarity Aforementioned Intuition / Rigid	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
258	Oh	Gus	Ben	▲	Pres.	⊙	Topic: - Object: Understanding	 (+)	+	+	Violation: quantity 'your responses are strange to me'	p (-pos.p)				Scepticism Thoughtfulness Unusual / Unbelieving / Abnormal / Expectation / Surprising / Unfamiliar / Ruminative / Intuitiveness	
Gus rises and shivers																	
259	Excuse me	Gus	Ben	▲ ●	Pres.	⊙	Topic: - Object: Retreat		+	+		P				Retreat / Depart / Withdrawal / Exit / thoughtfulness / Ruminative / Wary / Suspicious / Sceptical / Apprehensive / Unbelieving / Distrustful / Doubtful	
He exits through the door...Ben remains sitting on the bed, still...Gus re-enters and steps inside the door, deep in thought...He is troubled. He stands thinking. He turns and looks at Ben. He moves a few paces towards him.																	
260	(Slowly in a low, tense voice) Why did he send us matches of he knew there was no Gas?	Gus	Ben	● ▲ ● ▲ ■ ▲ ▲■	Pres.	⊙	Topic: Wilson / The Organisation Object: Wilson	!? 	+	-	Violation: Relation, change of subject; quantity - indirect 'seems as if Wilson wanted to frustrate us'	?P/ (p)	Wilson			Strange / Wary Abnormal / Connection Behaviour / Sceptical / Attitude / Unbelieving / Concealment / Casual / Clandestine / Doubtful / Abatuse / Covert / Absurd / Apprehensive / Inappropriate / Scepticism / Propitiate / Appear / Interrelation / Give / Provide / Deprive / Association / Recant / Disavow / Link / Retract / Withdraw / Relevance	
Silence. Ben stares in front of him...to get to his other ear																	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functs	Lexis./isotopes	Cultural Codes
261	Ben. Why did he send us matches if he knew there was no gas?	Gus	Ben	▲ ■ ● ▲ ● ● ▲▲	Pres. Perf.	⊙ ⊙	Topic: Wilson Object:Matches/Gas	!? 	+	-	Repetition - marks distance from the referent (question): Gus wants Ben to accept or acknowledge the incongruity of the situation 'it seems as if Wilson wanted to frustrate us	?p (p)	Wilso n			Incongruity / Incongruous / Inappropriate / Connection / Absurd / Abstruse / Causal / Ridiculous / Behaviour / Doubtful / Frustrate / Concealed / Apprehension / Disappoint / Covert / Clandestine / Depress / Discourage/ Scepticism / Dishearten / Check / Propitiate / Appease / Relevance / Give / Provide / Association / Deprive / Recant / Interrelation / Disavow / Retract / Link / Withdraw	
Ben looks up																	
262	Why did he do that?	Gus	Ben	▲ ■ ● ▲	Pres. Perf.	⊙ ⊙	Topic: Wilson Object: Behaviour	!?	+	-	Violation: quality - assuming that it is Wilson who sent the matches 'It seems as if Wilson wanted to frustrate us'	?p	Wilso n			Incongruity / Incongruous / Concealed / Covert / Doubtful / Clandestine / Causal / Connection / Abstruse / Inappropriate / Absurd / Ridiculous / Apprehension / Behaviour / Frustrate / Scepticism / Concealed / Disappoint / Covert / Clandestine / Depress / Discourage / Association / Interrelation / Dishearten / Check / Link / Propitiate / Appease / Relevance / Give / Provide / Deprive / Recant / Disavow / Retract / Withdraw	
263	Who?	Ben	Gus	●	Pres.	♥ ⊙	Topic: Wilson Object: Identity	!? ()	+	-	Violation: relation 'have no idea who or what you could be talking about'	?p (~p)				Identity Disinterest	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Funct	Lexis./isotopes	Cultural Codes
264	Who sent us these matches?	Gus	Ben	● ▲ ●→ ▲■	Pres.	⊙ ♥ ☼	Topic: Wilson Object: Matches	!? (H)	+	-	Violation: manner 'You know who - who else could have sent and known we needed matches'	p	Wilson			Causality / Connection / Scepticism / Matches / Need / Doubtful / Apprehension / Admission / Approximate / Timely / Well-timed / Acknowledgement / Convenient / Propitiate / Appease / Link / Relevance / Give / Provide / Association / Interrelation	
265	What are you talking about?	Ben	Gus	■ ● ↑	Pres.	♥ ☼	Topic: Wilson Object: Explanation	!? (H)	+	-	Violation: relation 'there's no connection'	?p (~p)				Expound / Explanation / Denial / Unconnected / Fear / Non-questioning / Relevance	
Gus stares down at him																	
266	(thickly) Who is it upstairs?	Gus	Ben	□ ● ●	Pres.	♥ ☼	Topic: Wilson Object: Upstairs / identity	!? (H)	+	-	Violation: relation 'we both knew who it is upstairs Wilson'	?p (p)				Identity / Causality / Connection / Wilson / Confrontation / Admission / Disclose / Communicate / Confess / Reveal / Acknowledgement / Association / Link / Interrelation	
267	(nervously) What's one thing to do with another?	Gus	Ben	▲■ ▲ ■	Pres.	☼ ♥	Topic: Wilson Object: Causality	!? (-)	+	-	Violation: relation 'irrelevant / no connection'	?p (~p)				Causality / Relation / Negation / Denial / Relevance / Unconnected / Fear / Non-questioning	
268	Who is it, though?	Gus	Ben	● ● ▲	Pres.	♥ ☼	Topic: Wilson Object: Identity	!?	+	-		?p (p)				Affirmation Identity / Disclose / Communicate / Confess / Reveal / Admission / Acknowledgement / Association / Interrelation / Link	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis/isotopes	Cultural Codes
269	What's one thing to do with another?	Ben	Gus	▲ ■ ▲■	Pres.	☺ ♥	Topic: Wilson Object: Causality	!? (-)	+	-	Violation: relation as above	?p (~p)				Casual / Relation / Negation / Denial / Unconnected / Fear / Non-questioning / Relevance	
Ben fumbles for his paper on the bed																	
270	I asked you a question	Gus	Ben	☺ • ▲ ■	Pres.	♥ ☺	Topic: Wilson Object: Answer / Explanation	!?	+	-	Violation: relation 'I believe you do have some inclination'	P				Answer / Explanation / Disclose / Communicate / Reveal / Confess / Admission / Acknowledgement	
271	Enough!	Ben	Gus	▲	Pres.	♥ ☺	Topic: Wilson Object: Cessation	!!	+	-		O~p				Prohibition / Command / Uncooperative / Cessation / Withhold / Negation / Non-questioning / Suppress / Repress / Fear / Refusal / Concealment / Cover / Mask / Uncommunicative	
272	(with growing agitation) I asked you before who moved in? I asked you	Gus	Ben	☺ ▲ ▲ • • ▲ ☺ • •	P.P.	☺ ♥	Topic: Wilson Object: Identity	!?	+	-	Violation: relation 'Believe you have some inclination'	p				Identity Explanation Disclosure	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
273	You said... Well, who moved in?	Gus	Ben	• ▲ ○ ●● ▲ ▲ ▲	P.P.	● ♥	Topic: Wilson Object: Identity	H	+	-		P				Identity Explanation / Disclosure Aforementioned	
274	(hunched) Shut up	Ben	Gus	▲	Pres.	● ♥	Topic: Wilson Object: Cessation	!!	+	-	Violation relation 'are not making sense'	O~p				Cessation Prohibition	
275	I told you, didn't I?	Gus	Ben	● ▲ ● ▲ ●	P.P.	♥ ●	Topic: Wilson Object: Communicated	H	+	-	Violation relation 'I made the connection / I'm correct, aren't I'	P	Wilson n			Communicated Disclosed / Mentioned Informed / Link Association / Relevance / Interrelation	
276	(standing) Shut up!	Ben	Gus	▲	Pres.	● ♥	Topic: Wilson Object: Cessation	!!	+	-	Violation relation 'are not making sense'	O~p				Cessation Prohibition	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Functns	Lexis./isotopes	Cultural Codes
277	(feverishly) I told you before who owned this place, didn't I. I told you	Gus	Ben	▲ ● □ ▲ ▲ ● ● ● ● ▲	P.P.	♥	Topic: Wilson Object: Communicated		+	-	Violation relation 'I made the connection, I'm right, aren't I'	P	Wilson			Communicated Dissolved / Mentioned / Informed / Association / Relevance / Interrelation / Link	
Ben hits him viciously on the shoulder																	
278	I told you who ran this place, didn't I?	Gus	Ben	● ▲ □ ▲ ● ● ▲ ●	P.P.	♥	Topic: Wilson Object: Communicated		+	-	Violation relation as above	p	Wilson			Association / Link / Interrelation / Relevance / Communicated / Disclosed / Mentioned / Informed	
279	(violently) Well, what's he playing all these games for?	Gus	Ben	▲ ■ ↑ ●	Pres. Cont.	♥	Topic: Wilson Object: Games	!? ()	+	-	Violation relation 'he's doing this for some purpose'	?p (p)	Wilson			Disturbed / Disconcerted / Intention / Goal / Purpose / Games / Distraction / Diversion / Plan / Design / Device / Plot / Ploy / Scheme / Ridicule / Strategem / Deride	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An	Met	Other Funct	Lexis./isotopes	Cultural Codes
280	That's what I want to be know. What's he doing it for?	Gus	Ben		Pres. Cont.		Topic: Wilson Object: Purpose	H	+	-		p/?p	Wilson/ Games			Intention / Goal / Purpose / Design / Device / Plot / Ploy / Scheme	
281	What games?	Ben	Gus		Pres.		Topic: Wilson Object: Games	-	+	-		~p				Games	
282	(passionately, advancing)... We've been through our tests, haven't we?	Gus	Ben		Pres.P.		Topic: Wilson Object: Tests	H/ !?	+	-		P/?p				Tests / Assessment / Evaluation / Experienced / Involvement / Practice / Knowledge / Trial / Training / Undergo / Participate / Disconcerted / Disquieted	
283	We got right through our tests, years ago, didn't we?	Gus	Ben		Pres.P.		Topic: Wilson Object: Tests	H/ !?	+	-		P/?p				Tests / Evaluation / Assessment / Succeeded / Graduate / Qualify	

V.	Seg.	Spe	List	D.O	Tense	Ch	Topic/object	I.f.	E.	P.E	Implic/rhet	Mod	An.	Met	Other Funct	Lexis./isotopes	Cultural Codes
291	Kaw!... Have you ever heard such a thing?	Ben	Gus	◀ ■ ▲	Pres.	☺ ☺	Topic: Wilson Object: Shock / Disgust									Newspaper article	
292	(dully) Go on!	Gus	Ben	▲	Pres.	♥	Object: disinterest									Despondent	
293	It's time	Ben	Gus	☉	Pres.	☺	Object: job									Job / Execution	
294	Get away	Gus	Ben	◀ ▲	Pres.	♥	Object: disinterest				Violation: relation					Disbelief	
295	It's down... white	Ben	Gus	☐ ■	Pres.	☺	Object: newspaper article									Newspaper article / truth	
296	(very low) Is that a fact?	Gus	Ben	■ ▲	Pres.	♥	Object: disinterest									Depressed / despondent inactive / lethargic incapacitated / pessimistic / resigned	

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