

Mapping the Organization, Orientation Patterns and the Central Image of Edward Albee's play 'Who's Afraid of Virginia Woolf' through Discourse Stylistics of Speech Act Theory

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ABSTRACT

The interdependence of language and literature is not merely by virtue of the fact that language embodies literature but more than being just a means of expression, language at its different levels, starting from lexis to inter-sentential level of discourse, captures the subtle intricacies of the human experience such as power relations, ideologies, different voices, speech acts etc. through different markers of language like fumbles, repetitions, generalized vocabulary, prefabricated fillers, less logical connectors, incomplete sentences, simple sequence of phrases and functional interpretation of an utterance in a particular context despite its being a different structural type i.e. declarative, imperative, interrogative etc. Building on the underpinnings of theoretical apparatus of pedagogic discourse of classroom situations by Sinclair and Coulthard, the present evolved apparatus of discourse stylistics, while discussing the problems encountered to attune the above mentioned apparatus to study the dynamic discourse of drama, attempts to capture the absurdity of American Way of life in Edward Albee's play Who is Afraid of Virginia Woolf by interpreting each utterance as an 'act' performed by an individual character in the overall organisation of the play. The scope of Sinclair and Coulthard's pedagogic theory of class room discourse has been widened by incorporating some inputs from Burton's theory on dramatic discourse, Grice's Cooperative Principle etc. to deal with the unpredictable interactions among characters of the play under study. The evolved analytical apparatus of discourse stylistics has been able to show not only the organisation of play but the orientation patterns of the characters as well by seeing through the various strategies put in practice by characters in the development of their discourse which eventually lays bare their value system, psychological upheavals, thought patterns and the overarching contemporary American absurdity of life. The paper comes to conclusion with a

few words on the prospects of the model to study not only a piece of drama but a number of real events like parliamentary proceedings, political speeches, media interviews, diplomatic negotiations etc. also and finally ends with a brief about the pedagogic significance of the present study in the actual teaching of drama in classroom situation in colleges..

Terms- inter-sentential units, pedagogic discourse, discourse, speech acts, absurdity, discourse stylistics

Theoretical Apparatus:

The analytical system of pedagogic discourse by Sinclair and Coulthard served only as a foothold to develop a more comprehensive system to analyse, access and interpret the dramatic discourse. The dramatic discourse differs from the pedagogic discourse in that here the characters negotiate their role relationship, get into arguments, ignore each other, and challenge each other's points of view and diverge from each other's orientation. This situation posed the main challenge as S & C theory needed to be enriched to attune it to other complexity of dramatic discourse in order to access, analyse and interpret a full length play but still in the overall scheme of the things, analytical apparatus remained the basic building block of the evolving the sustained discourse.

Exchange is the basic unit in the evolved apparatus to study dramatic discourse. It after combining with the similar units successively makes a chain of varies in size. That is to say, it can be of one-part, two-parts, and three-parts and also, but very rarely of four-parts structure i.e. opening move, responding move, follow-up move and again follow up move (I-R-F-F). Each move consists of three acts-pre- head, head and post-head. Act, the minimal unit of the rank scale system, is defined on the basis of the illocutionary force and the contextual meaning of the utterance in an exchange. Along with the contextual burden, the analyst has taken into account the attitude of the speaker in the local discourse, which gets depicted through the syntax of the utterance to attribute complete meaning to it. 'Act' is important to derive the overall impression of the play i.e. its central image. The present study has not taken all the acts from the above mentioned theories but has redefined them to suit the dramatic discourse. Some acts have been added to the list of this analytical apparatus and a few have been deleted

like check and list etc. from Sinclair and Coulthard's model. The act 'evaluate' from Burton's analytical system has been redefined giving it largely a negative connotation in the responding move. The act 'behave' of Francis and Humston has been deleted because it served the same purpose as that of 'react' of S & C's analysis. Some more 'acts' have been coined to do justice with the variegated material of drama under study e.g. expressive, minimize, trifle, flirt, vent, etc. As many as 49 acts in total have been used to analyse the play under study.

Acts combine to form 'move' unit. One move may consist of one or more than one act. It is the move unit which sets a talk in motion, gives an existence or a structure to the talk or the exchange because it is in respect of move by a particular character that prospective moves take place by another character and so the dynamism of discourse happens and thereby the exchange gets enthused with some sort of life, some earthy touch in it. It is because of this unit of analytical apparatus that a reader or an analyst of a discourse sets himself to think about the agent behind that move in the overall scheme of things of a particular discourse situation.

In the present system of analysis following S & C model, the unit 'move' is used with its five classes: - framing move, focusing move, opening move, responding move, and follow up move. Framing move, which sets the tone of the beginning or the end of transaction, is normally followed by focusing move, whose function is to talk about the discourse. But the actual process of discourse happens with opening move which is instrumental in the evaluating the orientation patterns of the individual characters and the structure of the play.

In the exchange structure of I-R-F, responding move is one that fulfils the expectation of opening move either by supporting it or challenging it. This has helped in arriving at some important results like interpersonal relationship between characters, tempo and rhythm of the play and its structure, the orientation pattern of the characters when placed against each other, etc. The last move i.e. follow up move, though optional in the exchange structure of I-R-F, is as good as others to assess the structure of the exchange as this also depicts a lot about the tempo, rhythm, intensity and tension in the play. This also has helped in understanding the social position of the characters. For Instance, a character who winds up exchanges the maximum number of times stands at a higher pedestal in the scheme of things and commands more power and influence.

The Unit 'exchange' is the basic unit of interaction because it consists minimally of contributions by two participants and because it combines with its kind to form the largest unit of interaction i.e. transaction. Exchanges have been mainly classified into two kinds- Boundary exchanges and Conversational exchanges. Conversational exchanges are further categorised into free exchange and bound exchanges. A character that is the boundary maker stands higher in the regime of power-politics as this character reigns over the discourse and its direction and delimits its time span. The major chunk of discourse in the play is occupied by the conversational exchanges. Free exchanges and bound exchanges classify further the conversational exchanges. Free exchanges are free in the sense that they form independent units in their own right and are structurally not linked to the previous ones. They have a specified structure of (IRF) i.e. follow up move, if any, encloses the free and are named after the 'act' realizing the opening move, e.g. informing exchange, eliciting exchange, accusing exchange etc.

The social intentions and orientations of characters may not well coincide in an interaction. Therefore, they strive to achieve their purpose by managing the future direction of the discourse-they challenge the prior utterance, negotiate their role relation by denying to go along with other's lines of thought insisting on their own stand points by ignoring what others have said and thereby elaborating their own priorities and preferences etc. The expression of this sort of behaviour gets manifested through bound exchanges which are five in number- bound elicitation, bound-initiation, re-initiation, reinforces and repeat. The Bound exchanges enunciated in S & C's analytical apparatus are- re-initiation, reinforce, repeat and listing. But the present research paper has omitted some bound exchanges like listing, re-defined re-initiation, reinforce and added some more like bound elicitation and bound initiation to the basic theory.

The units exchange and moves are defined more on the basis of structure and mechanism of the discourse and less on the basis of content criterion. The unit 'act' has taken, on the other hand, into account more contextual and illocutionary forces, content and formal aspects together to get its complete definition. But the units of upper level, episode and encounter, has followed the content-criterion to get themselves defined; the unit 'sequence' is

purely defined on the formal basis whereas the unit monologues more on formal and less on content criterion.

Problems Encountered:-

The problems faced during the analysis of the play were regarding the horizontal and vertical connection between the utterances or rather units of the analytical apparatus. This was important to solve because it was set to manifest the dynamic process and patterns of the discourse i.e. rhythm, temp, tension and intensity and the orientations of the characters in the overall organization of the play. Certain move didn't seem to meet the expectations of the opening moves and they were termed as inappropriate moves and so were entitled to open the discourse afresh. But a number of moves were of the kind that they neither supported the initiation nor had the potential to reopen the discourse, these were put in the responding move but with negative function like object, protest, trifle, flirt etc. if the object and protest exchanges were capable enough to open the discourse afresh, they occupied the initial position in the structure of an exchange but were not as pungent in meaning as were the challenging exchanges,.

There were certain utterances in the opening moves that were comparatively large in length but not as large as could be treated as monologues. But these opening moves consisted of more than one head act. To solve this, that act was taken as head one which laid that ground for the responding move and the addressees responded accordingly. Other acts were interpreted as ones that were spoken by the addressor to confuse the addressees or obfuscate the main issue. The act that set the discourse in motion was separated from other acts by a dotted line (.....), not a broken line (-----) that indicates an appropriate move. Almost similar was the problem with the analysis of long stretches of more than one utterance realized by 'pre-head acts'. They were termed as 'starter' (s), metastatement (mts) if they preceded and prospected the head act.

Another problem was regarding the analysis of responding move that met the expectations of opening moves and still had the potential to open the discourse anew. These moves were termed as R/1 i.e. responder as well as initiator. This R/1 status was given to an utterance visualizing the characters through the mental eyes as if they were talking to each other on the stage.

In order to get a specific (relative) interpretation of the play, it was necessary to term each utterance or a part of it by a distinct 'act'. So new 'acts' were added to the list of the S & C model. For example, an utterance that was looking for linguistic but informative responses was realized 'inquiring ' and one that expected only concurrence or confirmation realised by 'eliciting ' with 'n- pro' and 'm-pro' acts respectively. But certain neutral proposals (n-pro) were of the type that looked for polarity and so accordingly were realized by infy and infn acts. Similarly, the difference between the act like accusation and charge, object and protest etc. was made in order to reach the mental recesses of the characters to establish their specific orientations with each other.

Another concept that showed the interdependence of succeeding exchanges through their vertical connection is bound -exchange, which is enunciated in the S&C model also. To make it more specific for the dramatic discourse, the help of Francis and Hunston was taken regarding some variants of bound-eliciting exchanges like Return, Repeat.

The analytical apparatus developed to study, analysed and interpret the play under study is designed to serve the specific purpose of interpreting a play belonging to the theatre of absurd. It leaves much scope for its development for further analysis of other types of dramatic texts. That is to say, the model is not a rigorous and rigid one but is still flexible to accommodate more insights form future researches.

Organization of the play

Dynamic patterns of the play

Whenever a playwright writes a play, it is meant more to be performed on the stage than to be read in the classroom. Each and every dialogue contributes to the overall process. As a result, there is hardly any redundancy in the language of drama .Each and every utterance and other syntactical and non -syntactical elements are with a purpose and so should be taken into account while analysing its organisation and dynamism. The analytical apparatus here does the same and analyses and interprets the sustained dramatic discourse in its entirety. The dynamism of the play has been studied on the basis of the patterns of the exchange structure in the individual encounters. These patterns keep on varying along the way bringing forth rhythm, tempo, tension and intensity (defined on the basis of the types of exchange structure) of the encounters of the play that determine its dynamism in their own way. These are the

organising tools that give a play structure and a shape. All these four aspects-rhythm, tempo, tension and intensity- have been shown through a variety of patterns of exchange structure in the present paper. Here follows a description of all these four tools:-

Rhythm:-

An exchange is the basic unit of rhythm in a particular encounter. The rhythm of a succession of exchanges in a particular encounter is based on the uniformity of the structure of exchanges in that encounter. The two part exchanges in succession bring into being one type of rhythm and the three-part another type and so on to the encounter. The notion of rhythm stands testimony to the ups and downs in the flow of a play at different stages. That is to say, one gets to see the different rhythm patterns at different stages, or different stages in a play presuppose a different rhythm patterns. The absence of any rhythm pattern in an encounter not only disrupts the flow and progression of the play but also reflects the divergent orientation between the characters.

Tempo:-

Tempo is a sort of corollary of rhythm. An encounter of even rhythm will have faster tempo or momentum in comparison to the one of odd or absent rhythm. Different rhythm patterns effect different changes in the tempo of a dramatic conversation either by slowing down or speeding up the activities. At the same time, tempo is also determined by the structure of moves. If they consist of several acts, the tempo is quite leisurely; the tempo will be fast in case of moves having one act only. Tables of exchange structures can clearly spell out the tempo of different encounters and scenes in particular acts of the plays. The whole organised look of the play gets explicit with the different variations in the momentum of the play like sometimes it gets too fast or too slow and sometimes medium. These variations in speed bring concomitant effects of sombreness and seriousness, frivolity and frolicsome, and tension and intensity in the play.

Tension and Intensity:-

Tension and intensity are very much part and parcel of any dramatic work. A drama presupposes some sort of tension and intensity below and above the surface which gets reflected through the utterances, their size, and style and inters connectivity. That is to say, the vertical expansion of a piece of conversion leads to more tension and intensity on the surface

of drama, But when there is hardly any connection between the utterances of two or more than two participant characters, the tension and intensity of the atmosphere renders more stifling effect. In the extreme case of tension and intensity, the structure of exchanges is of one part and rhythm of discourse is even and tempo quite faster. So, all these crisis or pseudo- crisis have been shown through these aspects. Once the analysis of the whole play was done following our analytical apparatus, it was not difficult to show the dynamic patterns of the play and the sustained progression of the dramatic discourse.

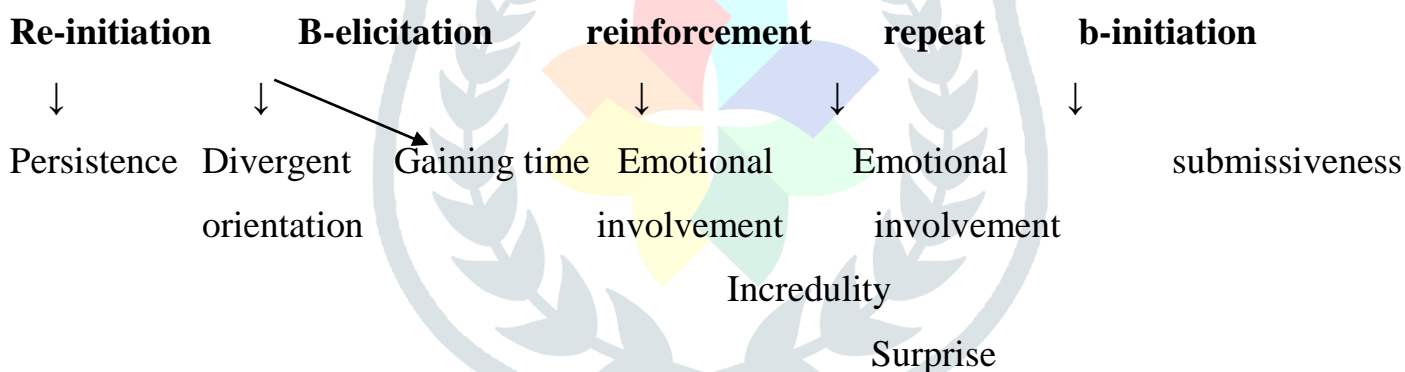
Orientations of the characters:-

The microcosm of the play has been studied in terms of the interpersonal relationship of the characters, their social hierarchy, their power politics, psychological upheavals in terms of fear, distrust and insecurity, their habitual tendencies like insistence, tentativeness and other emotional outburst. Several aspects of characterization can be explained through the study of free exchanges and bound exchanges. Initiators of the exchanges are always forerunners and have leadership qualities whereas the second fiddlers are always responder and remain reticent and don't venture to steer the discourse, even if given a chance.

The orientation patterns of a character vary from position to position i.e. when he/she is juxtaposed with other characters in many combinations and permutations. That is why, in order to have a holistic interpretation of the orientation of the characters, they have been studied at four levels- the unilateral level (monologues and soliloquies), bilateral levels-(two at a time), and multilateral level (all four at a time). As a result, it has been seen that George who remains submissive and sympathetic when paced against Martha becomes quite strategic, assertive and mysterious when he is dealing with Nick. Similarly, Nick who can bask in flirtation and obscene language in the absence of his wife starts protesting and objecting when this sort of verbal behaviour happens before his wife and this betrays the signs of his hypocritical nature. There is only one character named Martha who remains consistent in her behaviour at all levels. She is epicurean, aggressive, obstinate, vulgar, abusive, rude, dominant, frivolous and flippant that get visible in our analysis because she never gets along with anyone and her exchanges predominantly either are challenging, accusing, asserting, threatening, trifling, flirting or are bound exchanges reflecting her persistent and stubborn behaviour through re-initiations, bound-elicitations etc.

Bound exchanges are used as devices for gaining time and depicting dogged persistence. Furthermore, the structure of exchanges indicates the social skills of a character. For example, one part exchange is indicative of a character's failure to break any ice, while four-part or even three part exchange indicates his great ability in conversational management.

Divergent orientation is frequently illustrated by the use of re-initiation and bound-elicitation. In the former case, the initiator must make his move again because the co-conversationist decides not to respond to and in the latter, the respondent seeks clarification. These two types of divergent orientation; re-initiation can show persistence, and bound-elicitation can be used to gain time before responding to an initiation, reinforcement is always indicative of emotional involvement which can also be shown through repeats i.e. repeating the addressor's words. In most cases, however, the use of repeats is indicative of the person's submissive or subordinate position; submissiveness or lack of sophistication is also shown through bound-initiations made by the hearer of the initiation by speakers.



Interpretation of bound-exchanges

Convergent orientations between characters are shown by the regular structure of free exchanges in which initiations receive their expected or presupposed responses. Once in a while, bound exchanges also can be seen to throw up convergent orientations between the characters.

The study of episodes shows the thematic linkages among the encounters and gives, as a result, a specific look to the play. The study of monologues also through its structure gives a glimpse into the mental universes of the individual Characters. More digressions in the monologues having an indefinite structure reflect the complexity and confusion in the mind

of a character, whereas the well structured and well-defined monologue tells about the smooth and suave personality of the character and his/her clear-headedness.

Absurdity of contemporary American life- The central image of the play:-

The verbal behaviour of the characters through the strategies like-skip talk, cross talk, question and counter-question etc. reveal something that is wider in scale than merely their psychological upheavals and power politics i.e. the absurdity of contemporary American life. The analytical apparatus has been able to show the above mentioned techniques used by the characters in their speech events enabling the researcher to lay bare the absurdity in contemporary social milieu. The system of analysis captures very vividly the very essence of absurdity in terms of the deliberate evasion of communication by the characters, drying up of those feelings that result in human contact, draining of the very purpose that gives a particular identity and sexuality to a person. Language fails to express the enormity of problem. It conceals the reality instead of revealing it. The characters in the play are seen correcting one another's speech persistently for little purposes. The fight over trifles, as analysed through the analytical apparatus, enables them to hide the grim reality of unhappiness. They attempt to assert this small measure of control over speech because they fail in great ways. The incomplete exchanges i.e. one-part exchanges speak volumes about the isolation and alienation between the characters who are confined in their cells of lovelessness, loneliness, impotency, inadequacy etc. for fear and distrust of fellow beings. Monologues and soliloquies with their complex and weird structure target the American way of life that believes in procreation and fertility and discard sterility- the central image of the play under study. The contemporary American world is fraught with mysteries and menacing situations. The unsettling reality of infertility has been a menace to the couple that they have been trying to deal with by leading a fake and absurd life. This fear of losing their image and identity of being an American makes them withdraw from life or from the people and they, as a result, lose contact with the mainstream life. This projection of remaining 'American' at any cost makes them seek refuge in self delusion and thereafter the vicious circle of unhappiness and frustration starts which doesn't leave them till they live death in life. Both start drawing pleasure by inflicting pain on each other. They drown in crude laughter the incongruities and absurdities of their marital life. It is the comic element interspersed in- between their marital

bickering that gives them strength to bear the tragedy of their existence but points towards the absurdity of the contemporary world. The images of sterility, isolation, inane civilities, artificial platitudes, emptiness and vacuity in life as reflected through 'deflation of language' have been captured with the help of the present analytical apparatus since the total impression of the play is conveyed through the smallest unit-'act', which has been defined on the basis of the illocutionary force and the contextual meanings of the utterance in an exchange. Along with this, Burton's concept of 'interrelationship between microcosm and macrocosm' has been used with its referential, phatic, poetic and conative meanings while inter-relating the fictional world of the play and the real outside world.

Prospects of the Model

The present study has been able to establish an analytical apparatus to study a sustained dramatic discourse. Each and every segment of the dramatic discourse right from a single utterance to a whole monologue has been studied in terms of its contribution to the gradual progression of the play. As a result, the main threads of drama like organization, orientation patterns of the characters and the central image have been studied following this model.

Discourse in the present study has been as a process that comes into being when two or more than two participants interact with each other in a particular speech event. This dynamism of discourse has been captured through the present model. And that is why drama, the most conversational genre in literature, was chosen to be studied under the evolved model of discourse analysis. The scope of application of this model cannot be restricted only to drama or, to say, literature. Rather its area can be enlarged and extended over to day-to-day happenings in real life. Not only this, the present model has the potential to study to analyse the institutional proceedings which are of interactive nature like parliamentary proceedings, diplomatic negotiations, speeches of the politicians, media interviews, etc. To analyze and interpret parliamentary sessions can be an interesting study for future research on the basis of the present mode because it will show the parliamentarians in their true colours. Some of the members of parliament or state legislatures are seen speaking irrelevantly, avoiding the questions, prolonging the speech unnecessarily to obfuscate the main issues, asking the questions for the sake of it, trifling with serious matters and so on. Their main motive of raising a hue and cry over every single issue in order to make their presence felt can be laid bare by

virtue of the present model. In similar vein, the speeches of a numbers of world leaders can be analyzed through the present system of discourse analysis. The speeches by George Bush and Tony Blair ,Obama and Hillary ,Donald Trump and Hillary and even political speeches of Narendra Modi are worth investigating. How they structure their deliveries, constitute their multilayered messages, sometimes in the euphemism and sometimes in the complex use of language by being verbose, can be subjected to reveal their hidden agenda, ulterior and strategic motives to rule the roost in international politics.

Pedagogic Significance:-

First and foremost, the present study has been able to demonstrate the efficacy of a trans-sentential level of language structure, i.e., discourse and that of the system based on this level to study drama. It has been shown clearly that the traditional syntactic patterns are being flouted deliberately by a dramatist to convey some special meanings which were not accessible through the syntactical study. Similarly, the characters also flout these traditional patterns to reveal the changes in their outlook toward other co-participants in particular and the prevalent state of affairs in society in general.

Second, the power struggle between the participants is laid bare as each utterance is seen being acknowledged, resisted or challenged among the participants. This sort of sustained and gradual picturisation of characters' knowledge, wisdom and skill to surpass when set against one another makes the study of drama very interesting to the students in the classroom. They themselves become co-participants in the scheme of things and start siding with one character or another in the process.

Third, a statement issued by a character becomes a document in itself and tells a lot about the personality of the individual when seen in the light of his other statements in the overall discourse. When the implied action does not follow the delivery of the statement presupposing that action, the reader is able to draw a conclusion about the flippant and whimsical attitude of the character. This sort of flouting of real life expectations by the characters in a drama helps a reader see through the mental recesses of the characters. The present theoretical framework captures these sorts of aberrations and hurdles in the sustained progression of discourse.

Here follows a lesson plan of the orientation patterns of George and Martha at bilateral level throughout the play under study that shows the direct relevance and significance of the study in the classroom situations:-

LESSON PLAN

Class: B.A. III **Av. Age:** 20
Subject: Drama **College:** Govt Mohindra college, Patiala
Topic: Orientation Patterns
of George and Martha
Period: Second

Teaching Aids

Projector, Indicator, Blackboard, Transparency, Chalk

Objectives:

- To facilitate the general understanding of drama
- To show the evolving process of drama.
- To make the students understand the orientation patterns of characters.

Motivation:

In order to motivate the students the teacher can show a movie and tell them about the movement of drama right from its exposition, climax, and to its denouement. He also can ask some questions like-

- i. What could be, according to your, the turning point in the movie?
- ii. Who is the most powerful character in the movie and why?

Announcement of the Topic:

At this stage, the teacher can announce the topic-

Orientation patterns of George and Martha at bilateral level from Act I to Act III.

Presuppositions:

In the earlier lectures the teacher has already made the students familiar with the basic theory to analyse the play i.e. the units like act, move, exchange, episode & encounter.

The teacher has already told the students about tempo, rhythm, tension and intensity that constitute the movement of drama.

Presentation

Content	Teacher Activity	Student Activity	Black Board Summary
Orientation patterns at Bilateral Level	The teacher will show the transparency of 'structural organisation of all exchanges' of Act I to the students		
George and Martha	<p>Student, here we shall see the changing patterns of relationship between George and Martha. In Act I, there is only one encounter, which is exclusively dedicated to George and Martha. It consists of seven episodes and has 112 exchanges. Out of these, 44 are of one part, 48 are of two parts and 20 are of three parts only.</p> <p>This distribution of exchanges conveys a mixed picture. Though relationship between George and Martha are not that much cordial but they are not that much acrimonious too at this level. The teacher shows the transparency of 'structure of bound exchanges'. Here in total there are 32 exchanges'. Out of them, 11 are of one</p>	The students are noting down the black board summary and some dictation regarding the behaviour of George and Martha in Act-I	<p>George and Martha :encounter-1 Total Episode-7 Total Exchanges-112 One Part-44 Two Part-48 Three Part-20 Four Part-Nil</p>

	<p>part, 19 of two parts and 2 of three parts. The orientation patterns between George and Martha seen through the analysis of free exchanges is further ratified by this distribution of bound exchanges.</p>		
George & Martha in Act II	<p>In Act II also, there is only one encounter, which is no IV. It consists of total 50 exchanges. Out of which 24 are of one part, 24 are of two parts and only 2 are of three parts. The interpretation of this distribution of exchanges is quite simple. Both George and Martha together are at loggerheads. The snake has come out of bill after Act I. The two parts exchanges are mostly realized by acts like challenge, protest, trifle etc. The tension is at peak. The marital conflict is soaring up. Reconciliation is not within reach. One part exchanges which are 24 in number reveal the impossibility of communication and</p>	<p>The students are noting black board summary and some dictation regarding the behaviour of George and Martha in Act-II</p>	<p>Act II Encounter-IV Total Episode-04 Total Exchanges-50 One Part-24 Two Parts-24 Three Parts-02 Encounter-IV Episode-4 One Part-08 Two Parts-29 Three Parts-01</p>

	<p>mental compatibility between George and Martha is under the searchlight. The three part exchanges are two in number that have their realization in acts like comments, evaluate which in themselves convey negative meanings. In Act II, there is one more episode which is exclusively dedicated to George and Martha and that is no 4 encounter 6. Here the distribution of the exchanges, 8 of part one, 29 of two parts and 1 of part three, confirms the earlier state of affairs. Both George and Martha are at poles apart. They are reading their own line without bothering a little about what the other is saying. In a way their marriage is a marriage of two opposites who are heading towards different directions.</p>		
George and Marta Act III	There are two encounters exclusively for George and Martha in Act III.		

<p>Encounter 3 and encounter 4 show a quite different picture. Here both have faced reality, have undergone the exorcism, the ghost of illusory child has been driven away. Both George and Martha are now facing each other with more equanimity and rational behaviour. In encounter 3 out of total 22 exchanges, 14 are of 2 parts, 7 of 1 part and only 1 of 3 parts. It shows that instead of targeting they are listening to each other. Reconciliation seems imminent which takes place in the encounter where out of 16 exchanges, 1 is of 1 part, 9 of 2 parts and 6 of 3 parts. It seems that they have started understanding each other very well. But having different disposition and predilection, they are helpless as their problem is too ticklish to be sorted out. Here it seems that both George and Martha are</p>		
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made for each other as was proclaimed by Martha earlier in the play before Nick. The kind of understanding that has survived 25 years of marital life and which got disrupted temporarily with the arrival of Nick revives again and this time perhaps for a longer period of time. The last encounter stands out among others because it is conspicuous by the absence of a typical interaction in term of accusations, challenges, threats, warnings and protests between George and Martha. Rather it is marked by sweet nothings in the form of number of observations, acknowledgements and mild elicitations.

It can be inferred that George emerges as a person of reflective and imaginative bent of mind. He is one who thinks himself misfit in the present order. He has accepted the second



	fiddle status when placed against Martha who is aggressive, assertive, voluptuous, vulgar but honest enough to hold herself responsible for her messy life.		
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Recapitulation

1. What does it mean when one part exchanges exceed two part exchanges and vice-versa?
2. In Act III, the relationship between George and Martha seems more cordial and amiable. How can you show it in terms of the distribution of units of analytical apparatus?

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