

**Further Evidence For Linguistic Naturalism in
Selected Plays of Arthur Miller**

By

M. Mahmoud Negm, Ph. D.

Preliminary

Miller's characters have been shown by this author (1985)* to be naturalistically portrayed. The analysis was based on selected plays of Arthur Miller : **Death of a Salesman, A View from the Bridge, and The Creation of the World and Other Business.** The language these characters use has unfortunately been judged by critics as fragmentary and linguistically poor. For example, Moss (1967:9) describes Miller's language in **Death of a Salesman** as "superficial" and his structure as "disorganized". However, the fact is that Miller, as Evans (1977 : 186) has argued, deliberately uses colloquial, everyday language, language that is "devoid of anything but the most banal expression".

*In his dissertation (1985), the author dealt with socio-linguistic models that can be grouped to fit into Chafe's (1982) notions of "integration", and "fragmentation". Analysis in this paper is based on Chafe's (1982) and Clancy's (1982) notions of "involvement" and "detachment", that have not been examined in the dissertation. Thus, the present paper goes beyond textual analysis; it touches on the areas of discourse analysis and pragmatics. It shows the relation between a text and its users.

Miller's characters as this researcher (1985) has argued are illiterates or semi-literates. They have been hardly exposed to literacy and textuality. Hence, features of textuality do not surface in their discourse. Because their thinking is orally rather than chirographically⁽¹⁾ based, they retain most of the features of oral discourse. Mapping the features of oral discourse as shown by Chafe (1982), Ong (1982) and Frawley (1985) onto the discourse of the aforementioned characters has revealed that there is great similarity between the two styles. Thus, Miller's characters have been argued to be naturalistically portrayed. Miller has put in their mouths the language they should be expected to use as illiterates or semi-literates : colloquial, every day language. Seeing the language of those characters in a socio and psycholinguistic perspective justifies their linguistic unsophistication (their seemingly "superficial" language) which has been triggered or even conditioned by socio - and psycholinguistic variables : lack of exposure to texts and schooling. Thus, the major finding has been that Miller has succeeded in creating his characters with detailed knowledge of their linguistic potential instead of portraying them with sophisticated elevated language that would contradict one's perception of them as common people who should be expected to use everyday colloquial language.

The sociolinguistic models used in the dissertation can all be grouped to fit into one pattern. They all relate to Chafe's (1982) notion of "integration". Thus, Ong (1982) focuses on features of

"elaborate and fixed syntax", Tannen (1981C) and Ochs (1972) on "compactness" and "planning" respectively and so on. Chafe's notions of "involvement" and "detachment" have been overlooked by the researcher (1985) and by all the aforementioned linguists who have not gone beyond the textual level. In other words, they have not incorporated the context in their analysis. Thus, the relation between a text and interlocutors has been neglected.

This paper shows the relation between a text and its users; it goes beyond textual analysis. It seeks to apply Chafe's devices of "involvement" and "detachment" to Miller's plays mentioned earlier in an attempt to seek more evidence for the conclusion reached before (linguistic naturalism) and to explore more fully the features of their speech and the devices used by Miller in creating the language of his characters. It will be argued that Miller's uneducated or semi-educated characters use language, which is orally based, in which the devices of "involvement" are deployed with great frequency and that Miller's educated characters, on the other hand, show less involvement and hence, more detachment. This should further consolidate the contention made by this author in (1985) that Miller delineated his characters in a naturalistic manner.

"Involvement" is thought by Chafe to be the opposite of "detachment". "Involvement" takes place in spoken discourse because speakers interact with their audiences. A speaker has face

to face interaction with the listener. This means, as Chafe argues, that the speaker and listener have a big amount of shared knowledge in reference to the context of conversation. It also means that the speaker can monitor his talk and that he has an obligation to communicate his/her thoughts to the listener. Writers, on the other hand, are detached. They are detached in time and space. Thus, a writer is less concerned with experiential richness, and more concerned with something that is consistent and can stand the test of time. In sum, speakers interact with their interlocutors but writers do not. A written text is a semantically self-contained unit. A writer has to provide all the contextual nuances related to a text.

Chafe (PP, 45-46) discusses two devices of detachment : nominalization and passivization together with six devices for involvement : monitoring of information flow, first person reference, speaker's mental processes, emphatic particles , fuzziness and direct quotes. As for the devices of "detachment" passivization distances the language user by suppressing the direct involvement of an agent in an action; nominalization suppresses involvement in action in favour of abstract reification. The first device of involvement by virtue of which the speaker wants to make sure that he is being understood and that his message is being communicated is monitoring of the information flow. Particles expressing enthusiastic involvement like "really" and "just" are the second device of involvement. The third device of involvement is

first personal reference which manifests the speaker's frequent reference to him/herself. Reference to speaker's mental state or process is the fourth device of involvement. The fifth device of involvement is fuzziness. Speech is more vague and less precise than writing. The last device for involvement is direct quotes. Oral discourse tends to employ direct quotes very frequently.

Chafe's model has been selected because it is the most comprehensive and worked out model. It has proved its wide range of applicability. It has been used by other linguists like Clancy (1982) and Tannen (1982), to cite only a few. Clancy, for example, analysed spoken and written Japanese narratives using Chafe's notion of "involvement". She found out that Japanese spoken discourse shows a high degree of involvement by being "sensitive to the speaker/learner status" and by showing concern for the listeners by using tag questions as a request for information. Listeners, on the other hand, react with a nod to show nonverbal response.

i.a.

It is time to map the discourse of Miller's illiterates or semi-literates onto the features of "detachment" that are typical of writing. To refresh the reader's memory, these two devices are : pasivization and nominalization. The text is presented first :

I was driving along, you understand? And I was fine, I was even observing the scenery. You can imagine, me

looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm going off the road! I'm tellin' ya, I absolutely forget I was driving. If I'd've gone all the other way over the white line I might've killed somebody so I went on again and five minutes later I'm dreamin' again and I nearly
(Death of a Salesman).

It is clear that in Willy Loman's discourse, no devices of "detachment" are deployed. To begin with, the Passive Transformation is not used. Instead, the active voice predominates. All the sentences used fail to meet the requirements for the Passive Transformation. They have the subject, or NP that is dominated by S, as the initial element in the structure performing the function of subject or agent :

I was driving.....

I was fine.....

I was even observing

Second, the element "by" which is inserted by the Passive Transformation to be followed by an agent is not used by Willy. Third, the verb "to be" which is inserted by the Passive Transformation does not surface either in this context. Fourth, the past participle is not used either. Thus, all aforementioned sentences fail to meet the syntactic requirements for the Passive Transformation. To support this argument, another sample of

discourse uttered by Willy Loman is quoted to be examined in favour of the claim just made.

Oh, yeah, my father lived many years in Alaska. He was an adventurous man. We've got quite a little streak of self-reliance in our family. I **thought** I would go out with my older brother and try to locate him, may-be settle in the North with the old man. And I was almost decided to go, when I met a salesman. And he was eighty-four years old, and he'd **drummed** merchandise in thirty - one states. And old Dave, he's **go** up to his room, y'understand, **put** on his green velvet slippers -- I'll never forget-- and **pick** up his phone and **call** the buyers, and without ever leaving his room, at the age of eighty-four, he **made** his living. And when I saw that, I **realized** that selling was the greatest career a man could want. 'Cause what **could be** more satisfying than to be able to go, at the age of eighty-four, into twenty or thirty different cities, and **pick** up a phone, and be remembered and loved and helped by so many different people? Do you know? When he **died** - and by the way he **died** the death of a salesman, in his green velvet slippers in the smoker of New York, New Haven and Hartford, going into Boston -- when he **died**, hundreds of salesmen and buyers were at his funeral. Things were sad on a lotta trains for months after that. He stands up, Howard has not looked at him. In those days, there was personality in it, Howard... (Death of a Salesmen).

Except for one VP, "be remembered and loved and helped", all the other VPs are in the active voice. Thus, it is clear that the passive construction hardly ever occurs in his speech. The verbs used are

"lived", "got" "try", "settle", "decided" and so on. All these verbs are in the active voice. No Passive Transformation is used.

In **The Creation of the World**, the same linguistic principle applies too. The passage quoted here is a long sample of discourse. Thus, it serves as a good example. Moreover, it has a great number of NPs functioning as objects, a syntactic element which is necessary for the application of passive. Yet, there is no single application of the Passive Transformation.

That angel [Lucifer] opened my eyes, Adam. I see it all very clearly now. With you the Lord was somewhat disappointed. but with me, he was furious. And his curse is entirely on me. It is the reason why I bleed, and now I am ugly and swollen up like a frog. And I never dream of paradise, but you do almost every night, and you seem to expect to find it over every hill. And that is right I think now that you belong to Eden. But not me. And as long as I am with you, you will never find it again. Adam, I haven't the power to move from this place, and this is the proof that I must stay here, and you go back to paradise. (**The Creation of the World and Other Busines**).

A View from the Bridge is no exception to the generalization made early, i.e., that people who have been slightly exposed to literacy hardly use any passive constructions. The applicabilty of this can be seen in Eddie Carbone's justification of why Catherine, his niece, should not marry Rodolpho, an illegal alien in America.

You don't **think** so! Katie, you're gonna make me cry here. **Is** that a working man? What does he do with his first money? A snappy new jacket he **buys**, records, a pointly pair of new shoes and his brother's kids are starvin over there with tuberculosis. That's a hit - and - run - guy, baby; he's got bright lights in his head, Broadway. Them guys think of nobody but themselvels! You **marry** him and the next time you see him it'll be for divorce (**A View from the Bridge**).

The verbs used are "think", "is" , and so on. They are in the active voice. None of them is in the passive voice.

Quentin in *After the Fall* is a lawyer and hence a literate. Thus, if the hypothesis that illiterate characters use devices of involvement more frequently than those of detachment, the opposite should mark Quentin's style. In other words, Quentin should be expected to show less involvement and more detachment. In examining discourse that is chirographically based against its orally-based counterpart, Halliday's (1964:302-303), Gutwinski's (1967:127) and Traugott and Pratt's (1980) programs will be followed. As Halliday has put it :

A text is meaningful not only by virtue of what it is but also by virtue of what might have been.

Gutwinski supports the same contention :

For the understanding of linguistic choices made in one literary text, we should compare them with the choices made in another literary text.

Similarly, Traugott and Pratt have argued that style is not only a matter of what has been "taken" but also of what has been "left out".

To come back to the idea of contrasting Quentin's language with his illiterate counterparts, it turns out that Quentin uses impersonal subjects like "one". Thus, he avoids reference to a specific agent. One has to remember that one of the functions of the Passive Transformation is that it leaves the agent unspecified or not mentioned. The following quote at the end of the play illustrates the argument :

We meet unblessed, not in some garden of wax fruit and painted tress, after the Fall, after many, many deaths. Is the knowing all? And the wish to kill is never killed, but with some gift of courage one may look into its face when it appears; and with a stroke of love--as to an idiot in the house -- forgive it, again and again... for-ever? (After the Fall).

It is time to move on to the second device of "detachment", the use of "nominalization". Willy Loman's language, to start with, is void of any occurrence of nominalization. In explaining to his boss, Howard, how salesmanship is something hereditary in the family, he uses verbals much more frequently than nominals:

Oh, Yeah, my father lived many years in Alaska. He was an adventurous man. We've got quite a little streak of self-reliance in our family. I thought I would go out with

my older brother and try to locate him, may-be settle in the North with the old man. And I was almost decided to go, when I met a salesman in the Parker House. His name was Dave Singlement. And he was eighty-four years old, and he'd drummed merchandise in thirty-one states. And old Dave, he'd go up to his room, y'understand, put on his green velvet slippers--I'll never forget -- and pick up his phone and call the buyers, and without ever leaving his room, at the age of eighty-four, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. 'Cause what could be more satisfying than to able to go, at the age of eighty-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people? Do you know? when he died-- by the way he died the death of a salesman, in his green velvet slippers in the smoker of New York, New Haven and Hartford, going into Boston-- when he died, hundreds of salesmen and buyers were at his funeral. Things were sad on a lotta trains for months after that. He stands up, Howard has not looked at him. In those days, there was personality in it, Howard..... (Death of a Salesman)*.

In a passage of more than 20 lines, there is hardly any verbal form that has been nominalized except for "self reliance" and "selling".

This preponderance of verbal forms can also be detected in Willy's reiteration of what the Mayor of providence said to him :

*Due to the fact that there are a few long quotations that could serve as samples for discourse analysis, if one long quotation exhibits the use of more than one linguistic feature (device), it will be used again and repeated verbatim to allow for typing the linguistic forms analysed in heavy ink to clarify to the reader the argument being made.

He said, "Morning!" And I said, "You got a fine city here, Mayor." And then he had coffee with me. And then I went to Waterbury. Waterbury is a fine city. Big clock city, the famous waterbury is a fine city. Big clock city, the famous waterbury clock. Sold a nice bill there. And then Boston. Boston is the cradle of the revolution. A fine on to Portland and Bangor and straight home (Death of a Salesman).

The same contention applies to Eddie too :

You don't think so! Katie, you're gonna make me cry here. Is that a working man? What does he do with his first money? A snappy new jacket he buys, records, a pointy pair of new shoes and his brother's kids are starvin' over there with tuberculosis. That's a hit-and-run-guy, baby; he's got bright lights in his head, Broadway. Them guys think of nobody but themselves! You marry him and the next time you see him it'll be for divorce! (A View from the Bridge).

Eddie's utterances are in verbal forms. He favours the use of verbs like "climb", "work", "wears" and so on. He does not use any nominals.

On the other hand, Quentin employs nominals more frequently. Expressing his doubts about his inability to make a commitment to Holga, Quentin uses nominals like "feeling", "truth", "doubt", "promising" and so on. It has to be noticed that there are five nominals in five lines :

I don't want to abuse your feeling for me, you understand? the truth is -- and I couldn't say this if I didn't trust you. I swear I don't know if I had lived in good faith. And the doubt ties my tongue when I think of promising anything again (After the Fall).

I.b.

In this section, features of "involvement" will be examined to see that they are deployed with great frequency in the discourse of the uneducated characters.

I.b.a.

The first device of "involvement", as Chafe has argued is that of monitoring the information flow. This is also supported by Clancy (1982:76) who argues that in a conversation, the speaker wants to be assured of the listener's continued co-operation and participation. Thus, Willy Loman's language teem with it. He hardly talks without using some information flow marker.⁽²⁾ This is to be seen in his words of encouragement to his sons where he repeats the flow marker "y'understand" :

Bernard can get the best marks in school, y'understand, but when he gets out in the business world, y'understand, you are going to be five times ahead of him... Because a man who makes an appearance in the business world, the man who creates personal interest is the man who gets ahead (P.35). Business is definitely business. (Death of a Salesman).

This is even clearer in his talk to Linda in the beginning of the play :

I was driving along, **you understand?** And I was fine, I was even observing the scenery. **You can imagine**, me looking at scenery, on the road every week of my life. But it's so beautiful up there, **Linda**, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm going off the road! I'm tellin' ya, I absolutely forgot I was driving. If I'd've gone all the other way over the white line I might've killed somebody so I went on again and five minutes later I'm dreamin' again, and I nearly....
(Death of a Salesman).

In the first line, he uses "you understand", and in the second "you can imagine". He then uses "Linda" and "I'm tellin'ya". One other information flow marker is his constant reference to the speaker. He keeps referring to Linda as "you".

The same proposition applies to Eddine :

Do me a favor, baby, will ya? Do not teach them, and don't mix in with them. Because with that blabbermouth the less you know, the better off we're all gonna be. They are gonna work, and they are gonna come home here, and go to sleep and I don't want you paying no attention to them..... **(A View from the Bridge).**

In the first line, he starts with the information flow marker "will you" and then he keeps on trying to get the interlocutor

involved by referring to her directly or indirectly through using imperatives which show an implied reference to the speaker.

Another device to make reference to the listener which Eddie uses is that of frequent interrogatives. The mood in which the first three sentences is set is the interrogative :

You don't think so! Katie, you're gonna make me cry here. Is that a working man? What does he do with his first money? A snappy new jacket he buys, records, a pointy pair of new shoes and his brother's kids are starvin' over there with tuberculosis. That's a hit- and-run-guy, baby; he's got bright lights in his head, Broadway. Them guys think of nobody but themselves! You marry him and the next time you see him it'll be for divorce! (A View from the Bridge).

Again, to see the style of the uneducated characters in juxtaposition to that of the educated ones, it turns out that Quentin's language employs this device much less frequently. There are hardly any markers for monitoring the information flow like those used by Willy or Eddie. Even when he uses "you", Quentin is referring to facts that are universal and that apply to humanity in general not just to the interlocutor. This is why he hardly refers to the audience :

... more and I see that for many years I looked at life like a case at law. It was a series of proofs. When you're young you prove how brave you are, or smart; then what a good lover; then, a good father; finally, how wise, or powerful or what the -hell-ever. But underlying it all, I

see now, there was a presumption. That one moved not in a dry cycle but on an upward path toward some elevation. Whee... God knows that ... I would be justified, or even condemned. A verdict, anyway. I think now that my disaster really began when I looked up one day... and the the bench was empty. And all that remained was the endless argument with oneself, this pointless litigation of existence before an empty bench... which, of course, is another way of saying, despair...

I.b.b.

The fact that orally-based discourse exhibits, frequent use of information monitoring markers is one proof of the use of "fuzziness" (lack of specificity), the second device to be analysed. Being fuzzy and vague, language in this case as a semantically self-contained unit can not convey adequately all the communicative intent of the speaker through its verbal means alone. Hence, the speaker resorts to monitoring markers to make sure he/she is understood. Examples of this vague use of language are brought afloat from the very beginning. Thus, in the passage quoted on page (3), Willy does not specify which "road", which "scenery" or even the area or place in which he was driving. As a result of this lack of specificity, it is difficult to anchor Willy's utterances in relation to the spatial context which they refer to.

I.b.c.

As for the third device of "involvement", that of frequent reference to the speaker and to the listener, it surfaces frequently in Willy Loman's language. This is clear in Willy's speculation of his suicide plan to get the insurance money for his son, Biff, which shows his frequent reference to himself and to the imagined interlocutor Ben :

Willy (now assured, with rising power) : Oh, Ben, that's the whole beauty of it I see it like a diamond, shining in the dark, hard and rough, that I can pick up and tough in my hand. This would not be another damned-fool appointment, Ben, and it changes all the aspects. Because he thinks I'm nothing, see, and so he spites me. But the funeral - (Straightening up) Ben, that funeral will be masive! They'll come from Maine, Massa-chusetts, Vermont, New Hampshire! All the old-timers with the strange licence plates-that boy will be thunder-struck, Ben, because he never realized - I am known ! Rhode Island, New York, New Jersey - I am known, Ben and he'll see it with his eyes once and for all. He'll see what I am, Ben! he's in for a shock, that boy!

Another strategy Willy uses that implies the continuous presence of the listeners is the use of directives in his advice to his sons :

Willy : I been wondering why you polish the car so careful. ha! Don't leave the hubcaps, boys. Get the chamois to the hubcaps. Happy, use newspaper on the

windows, it's the easiest thing. Shown him how to do it, Biff! You see, Happy? Pad it up, use it like a pad. That's it, that's it, good work. You're doin'all right, Hap. (he pauses, then nods in approbation for a few seconds, then looks upward) biff, first thing we gotta do when we get time is clip that big branch over the house. Afraid it's gonna fall in a storm and hit the roof. Tell you what. We get a rope and sling her around and then we climb up there with a couple of saws ...

This same device is used by Eddie in **A View From the Bridge** with approximately the same frequency. His clauses are introduced with the first person pronoun "I". In other words, the NPs that are dominated by S (the subjects), in almost all these utterances are the pronoun "I". He also refers to the speaker directly as "you" or indirectly through the directive "look". Directives imply a listener, i.e., when an interlocutor gives a directive, he expects that there is somebody who should respond.

Look, did i ask you for money ? I supported you this long I support you a little more. Please, do me a favor, will ya? I want you to be with differnet kind of people. I want you to be in a nice office. Maybe a lawyer'd office some place in New York in one of them nice buildings. I mean if you're gonna get outa here then get out; don't go practically in the same kind of neiborhood. (A View from the Bridge).

Expressing her sense of guilt after taking the forbidden apple, Eve in **The Creation of the World** makes constant reference to the listener Adam and to herself :

That angel opened my eyes, Adam. I see it all very clearly now. With you the Lord has somewhat disappointed, but with me, he was furious. And his curse is entirely on me. It is the reason why you've changed out in the world, but I bleed, and now I am ugly and swollen up like a frog. And I never dream of paradise, but you do almost every night, and you seem to expect to find it over every hill. And that is right-- I think now that you belong to Eden. But not me. And as long as I am with you, you will never find it again.

Quentin, on the other hand, sees his dilemma in the context of humanity as a whole not only in relation to himself. Thus, he hardly refers to himself or to the listener.

... we meet unblessed, not in some garden of wax fruit and painted trees, but after, after the Fall, after many, many deaths. Is the knowing all? And the wish to kill is never **killed**, but with some gift of courage **one** may look into its face when it appears, and with a stroke of love-- as to an idiot in the house-- forgive it, again and again...for-ever? (After the Fall).

Put another way, Quentin's "we" is generic. It refers to all human beings. Thus one device which he uses to avoid reference to himself or to anybody is the Passive Transformation which can leave the subject not mentioned as in "the wish to kill is never killed". Willy's use of generic reference can be further detected in the following lines :

When you're young you prove how brave you are, or smart; then, what a good lover; then, a good father; finally, how wise, or powerful or what the-hell-ever. But

underlying it all, I see now, there was a presumption. That one moved not in a dry circle but on an upward path toward some elevation, where... God know what ... I would be justified, or even condemned. (After the Fall).

I.b.d.

To make a move to the fourth device, that of the use of direct quotes, we find that it applies too. Tannen (1982:6) notes that proverbial speech is a feature of oral discourse and that proverbs are valued when wisdom is seen as knowledge passed down through the generations. Ong (1982:46-47) claims that oral cultures preserve and maintain words and knowledge through repeated use. Willy, trying to sound wise utters so many proverbial expressions like :

Money is to pass
 Every body likes a kidder but nobody lends him money.
 Start big and you'll end-up big.
 "Gee" is a boy's word.
 It is not what you say, it is how you say it.
 Personality always wins the day.

On the other hand, Quentin's, Mickey's and Lou's language seldom empolys cliches or proverbs. Instead of believing in the wisdom and values of society, as in the case of Willy Loman, who manifests this through his frequent use of proverbial expressions, Quentin and Mickey question society's values. Thus, Quentin's concluding remarks at the end of the play imply that the whole of mankind is guilty. If this is the case, how could they perpetuate

society's values through proverbs? But to make a more general case, literates, as portrayed in Luria (1976), do not think in aggregative but in analytical terms; hence their language is not aggregative; that is, they do not use formulae : proverbs, cliches.

Closely associated with the use of direct quotes in spoken discourse is the use of formulaic speech. Ong (1982:38-39) sees this routine formulae as "residually formulary essentials of oral thought processes". Coulmas (1981:1-3) calls them "highly conventionalized prepatterned expressions whose occurrence is tied to more or less standardized communicative situations". And Tannen et al (1981:37) define formulae as "combinations of words which have become associated in every one's mind and are often repeated in sequence". One such example of formulae is cliches. Cohn (1982:68-69) has observed that Willy's language is full of cliches : he hardly utters a sentence without including the formulaic expression "well-liked".

We see this particularly well when Willy explains his philosophy of bringing up his children, where his language abounds with the cliches "well-liked" and "all around" : "I'm bringing them up, Ben, rugged well-liked, all around". Advising Biff, his elder son, he says : "That's the wonder, the wonder of this country, that a man can end with diamonds on the basis of being well-liked". He always describes Charely as "liked", but not "well-liked", and he

describes Bernard in the same way. Linda's language also teems with clichés :

" A man is not a bird, to come and go with the spring time".

"Life is a casting off".

"He's only a little boat looking for a harbor".

Willy's formulaic speech, can be further seen in his description of objects, places, and people. He always speaks of "beautiful towns", not just "towns"; "business world", not "world"; "wonderful coffee", "not "coffee". Biff is "a lazy bum", not just "a bum", and this is the "greatest country", not just a "country". There is "God Almighty", not just "God", and the refrigerator consumes belts like a "goddam maniac", not just a "maniac".

The same principle of using phrases as aggregates (3) holds in *A View from the Bridge*. Catherine describes Rodolpho not as "blond", but as "practically blond", and on another occasion, as a "real blond". Beatrice thinks that Eddie is "just jealous, not "jealous". Eddie describes the two illegal immigrant's father as "a regular giant", and he thinks that they will buy not just a "pair of shoes", but "pointy pair of new shoes"; they are, furthermore, "hit-and-run men".

I. b. e.

As for the next device of involvement, that of the speaker's reference to his mental state, Willy's language abounds with it. Actually, Miller has used the expressionistic technique in the play

to externalize Willy's dilemma to us. From the very beginning of the play, Willy confronts us with his dilemma, his problems. He is no longer a successful salesman. Thus, he externalizes this state of mind to us :

I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm going off the road!! I'm tellin'ya, I absolutely forgot I was driving. If I'd've gone all the other way over the white line I might've killed somebody so I went on again and five minutes later I'm dreamin' again, and I nearly...(Death of a Salesman).

Willy refers directly to his state of mind such as "forgetting" and "dreaming". He also tells his audience that he is unable to drive and that he was about to kill somebody. Furthermore, he uses lexically-related words like "observing" and "looking" to stress the fact that he is worried and interested.

Willy finds pleasure in expressing his state of mind in a childish way in the following lines :

Oh, Ben, how do we get back to all the great times? Used to be so full of light, and comradeship, the sleigh riding in winter and the ruddiness of his cheeks. And always some kind of good news. And never even let me carry the valise. (Death of a Salesman).

Eddie, discouraging his step-daughter from marrying an illegal alien, refers too directly to his state of mind. He even reaches the state of calling him bad words and crying :

I walked hungry plenty deep in this city! and now I gotta sit in my house and look at a **son-of-a-bitch** punck like that! Which he came out of nowhere! I take the blankets off my bed for him and he takes and puts his dirty filthy hands on her like a golden thief! (A View from the Bridge).

Quentin, on the other hand, does not just refer to his mental state but he places it in the context of humanity in general. Thus, he uses the impersonal "one" and "you". Hence, he sees himself as representing the beliefs that all human beings share.

You know, more and more, I think that for many years I looked at life like a case of law, a series of proofs. When you're young you prove how brave you are, or smart; then, what a good lover... But underlying it all, I see now, there was a presumption. That I was moving in an upward path toward some elevation. Where... God knows what ... I would be justified, or even condemned -- a verdict anyway. I think now that my disaster really began when I looked up one day-- and the bench was empty. No judge in sight.

I.b.f.

As for the use of "emphatic particles"⁽⁴⁾; Willy is fond of them. He favours "absolutely", "terribly", "damned well" and so on. He

hardly says just "liked" but "well-liked". Describing to Ben how he raised his children, he says : "I'm bringing them up, Ben, rugged, well-liked, all around". Similarly, he sees America as the "greatest country" and the refrigerator like "a goddam maniac". Another emphatic strategy Willy uses is that of, repetition to point out and emphasize his viewpoint. Cohn (1982:71) mentions a hundred-odd repetitions of the word "boy" and "kid". Other words repeated by Willy are "like", "promise", "jobs", "terrific" and so on.

The same proposition holds in the case of Eddie too. In the following lines uttered to his step-daughter, he repeats words like "supported", "want", and "go out" :

Look, did I ask you for money? **I supported** you this long **I support** you a little more. Please, do me a favor, will ya? **I want** you to be with different kind of people. **I want** you to be in a nice office. Maybe a lawyer'd office some place in New York in one of them nice buildings. I mean if you're **gonna get outa** here then **get out**; don't go practically in the same kind of neighborhood. (**A View from the Bridge**).

Charley, another semi-literate, is also fond of repeating the same syntactic structures and the additive cohesive device "and". This is clear in his talk at the end of the play :

Nobody dast blame this man. You don't understand : Willy was a salesman. And for a Salesman, there is no rock bottom to the life. **He don't put a bolt to a nut, he don't tell you the law or give you medicine.**

He's a man way out there in the blue, riding on a shoeshine. And when they start not smiling back --that's an earthquake. And then you get yourself a couple of spots on your hat, and you're finished. **Nobody dast blame this man.**

Similarly Eve's expression of her fear of being pregnant teams with repetition of "and" and main verbs :

Near twilight once, I was lying on my sotmach, looking at my face in a pool; **and suddenly** a strange kind of weight **pressed down on my back, and it pressed and pressed** until we seemed to go tumbling out like dragonflies above the water. And in my ear a voice kept whispering, "This is God's will, darling..."

Eve's expression of her sense of guilt for inviting Adam to eat the forbidden apple exhibits her reiteration of the same structure and/or partial repetition of lexical items :

That angel (Lucifer) opened my eyes, Adam. I see it all very clearly now. **With you** the lord was somewhat disappointed, **but with me**, he was furious. And his curse is entirely on me. It is the reason I bleed, and now I am **ugly and swollen up like a frog**. And I never dream of paradise, but you **do almost every night**, and you seem to expect to find it over every hill. And that is right I think now that you belong to Eden. **But not me**. And as long as I am with you, you will never find it again. Adam, I haven't the power to move from this place, and this is the proof that I must stay here, and you go back to paradise. (The Creation of the World and Other Business).

Conclusion : summary and Implications**II.a.****Summary**

This paper has sought further evidence for linguistic naturalism in three of Miller's play : **Death of a Salesman**, **A View from the Bridge** and **The Creation of the World**. This author in his Ph.D. thesis (1985) employed sociolinguistic models that could all fit into Chafe's (1982) notion of "integration". Thus, emphasis was on textual and discursal features with no attention being paid to contextual aspects. Chafe's (1982) notion of "involvement" offers insights into extra-discursal aspects and the relation between a text and its users. Chafe has cogently argued that involvement is a feature of orality and that detachment is a feature of literacy. Thus, by showing that, Miller's aforementioned characters exhibit more involvement than their literate counterparts, one can find further evidence for linguistic naturalism in Miller. Miller has endowed his characters with the language they are expected to use in real life. Being semi-literates, they use orally rather than chirographically based language. Their educated counterparts, on the other hand, have been shown to use a different language variety. Features of detachment are deployed in their speech with great frequency.

Implications**Stylistic Implications**

Dramatic discourse is by far the most neglected genre in stylistics. Carter and Nash (1990), for example, focus on passages from poetry and prose to the exclusion of drama. Except for Burton (1980) and (1982), there is a trend that has dominated modern stylistics which neglects the language of drama. Even, when drama received any evaluation, its language was condemned. Thus, Chaothia (1979) sees O'Neill's language as not worthy of being remembered and Brustein (1952:72) contends that modern dramatists, except for Tennessee Williams, are incapable of communicating through speech but through dashes and exclamation points. This same negative attitude is shared by Edens (1975:35) who has seen the language of *Death of a Salesman* as "dull, cliché-ridden and vacuously corny".

This paper has shown that dramatic discourse is worthy of study and is capable of revealing great insights into the notion of how characters are delineated and perceived in drama. Beneath the seemingly "superficial" interaction taking place in the drama, lies a realistic portrayal of the speech of the characters and their world. Their seemingly "superficial" dialogue betrays their lack of cognitive sophistication and their humble educational background.

Since literary language is just one variety of language in general and as Carter and Nash (1990) and Fowler (1981) argued is subject to procedures of linguistic analysis like all other genres, any interpretation of literature can not be achieved without proper attention to its medium, language.

Another implication of this study is that context is an indispensable element in language study. As Carter and Nash (1990:2) have convincingly argued". richer analysis of texts can be facilitated by attending to their discorsal and contextual properties". The analysis undertaken in this paper has not only encompassed linguistic forms but also how they relate to chscharacters and sociolinguistic reality. By doing so, the relation between language as form, characters or participants in discourse and social reality has been made. The language forms used have been shown to be triggered by the character's lack of exposure to textuality and literacy.

Pedagogic Implications

Leech (1969) has argued that literature cannot be properly understood without "a through knowledge of the language which is its medium of expression". Widdowson (1986:20) supports the same contention. He believes that "a student cannot engage in literature meaningfully unless he is sensitive to the language".

Thus, a teacher should point out to his students the role of language in delineating characters. For example, he can tell them that Willy Loman is not educated therefore he is, incapable of using an educated man's language. This is why he is too colloquial. Miller meant us to see Willy as a simple ordinary man. On the other hand, Quentin is a lawyer. For this reason, his style reveals textuality-based thought. In this case, language is used as a means of revealing insights into characters. This is in harmony with Barua's (1988) and Hashem's (1989) proposition that linguistic structures should be used as meaning generating mechanisms in literature. Hence, it is the major pedagogic claim of this paper that a teacher should always clarify to his students how language is the means by which an author creates his characters.

The second implication concerns the negative attitude that critics hold in reference to the language of modern dramatic discourse. A teacher should tell his students that Miller's seemingly "superficial" style is functional. Miller meant his characters to be simple, thereby communicating certain feelings and ideas about them. Seen in the proper perspective, this simplicity can reveal much about the way characters should be perceived in drama.

Since Miller's discourse, as has been contended, is orally based, it can be used in the classroom to simulate naturally occurring conversation. The syllabus can contain some dramatic passages with a view to exposing the learners to samples of communicative

uses of language. Thus, students can act certain dramatic roles and scenes selected from these naturalistically portrayed plays and simulate these roles and scenes with a view to improving their communicative potentials.

Notes

- (1) Chirographically based thinking is a type of thinking that has been shaped by writing and the internalization of literacy.
- (2) Flow markers are colloquial expressions like "well", "you know", "you understand". and so on which assure the speaker that the channel of communication which exists with the listener is functioning well.
- (3) Frawley (1985:44) argues that non-textual logic is characterized by aggregation rather than analysis and that information in orality occurs "not so much in simple integers but as clusters of integers". He goes on to argue that in orally based thought :
Information is not seen as sequences of discrete elements bound to each other in complex ways, but as given wholes : whence the dominance of epithets and formulaic phrases in oral expression. In short, synthesis pervades over analysis. Non-textual epistemological strategies are totalizing because the world, simply, is not discrete. It takes a different sort of tack to move away from diagrammatic connection and categorize the world according to some consistent, but constructed, axioms. This manner of thinking rules out both nominalism and realism since the former demands that the world be thought of as discrete entities and the latter requires that classes of phenomena (hence discrete sets) constitute the field of perception. In their place, there occurs a synthetic additive logic.
- (4) Emphatic particles are adverbs which express the enthusiastic involvement of the speaker like "just", "terribly", "really" and so on.

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