

Orality vs. Literacy in Two of Arthur Miller's Plays: A Corpus-Based Study^(*)

Mohammed S. Negm

Professor of Linguistics, Faculty of Arts, Tanta University, Egypt

Waleed S. Abu Mandour

Instructor of English Language,

Center for Preparatory Studies, Sultan Qaboos University, Oman

Abstract

This study aims to compare the key protagonists in two masterpieces of Arthur Miller: Willy Loman in *Death of a Salesman* (first published in 1955) and Quentin in *After the Fall* in terms of Ong's discursive orality and literacy features. Invalid source specified.. Miller deployed a variety of linguistic features to reflect Willy's uneducated background vis-à-vis Quentin's literate-innate nature. The study employs up-to-date corpus methods in analyzing literary texts by which the researchers: firstly, constructed two corpora in XML format for both plays; secondly, marked up the character's lines before compiling and parsing the corpora; and thirdly, extracted a subcorpus for each character's speech in order to inspect, compare and contrast the linguistic aspects in question. The process renders 11,781 tokens for Willy's speech (representing 38.2% of the play) and 16,976 tokens for Quentin's (almost a half of the play's narration). Results affirm existential orality/literacy linguistic phenomena in Miller's protagonists as deemed by Ong, such as redundancy vs abundance. However, unlike Ong's presumption, both characters interdiscursively share certain language items, such as additives. In this sense, findings attest epistemological and cultural reflections that profile the common man's thoughts and concerns as Miller drew in his two literary works. His characters are realistically portrayed in a way that conforms with what has been previously argued by Negm (1986 & 1996) in his traditionally qualitative analysis of Miller's works. In other words, the present study complements and supplements Negm's previous studies in a quantitative method of analysis.

Keywords: Orality, Literacy, Literary Discourse Analysis, Corpus Literary Analysis

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ملخص:

تهدف هذه الدراسة إلى مقارنة الشخصيات الرئيسية في اثنتين من روايات آرثر ميللر: *ويلي لومان في وفاة بائع متجول* (نشرت لأول مرة في عام 1955) و *كوبنتين* في ما بعد السقوط من حيث الميزات الشفوية والفصاحة التي أشار إليها *أونج* (2013). إذ استعمل ميللر مجموعة متنوعة من الميزات اللغوية لتعكس خلفية *ويلي* غير المتعلمة مقابل طبيعة *كوبنتين* المتعلمة. تستخدم الدراسة أحدث طرق الذخائر اللغوية في تحليل النصوص الأدبية التي من خلالها قام الباحثون: أولاً، ببناء ذخيرتين لغويتين في تنسيق XML لكلتا المسرحيتين؛ ثانياً، ترميز كلام الشخصية حتى يتسنى تجميعه وتحليله؛ وثالثاً، استخراج ذخيرة فرعية لكلام كل شخصية على حدة بغية فحص ومقارنة الجوانب اللغوية المعنية. وتقدم العملية 11781 كلمة (مع علامات الترقيم) لخطاب *ويلي* (حيث تمثل 38.2 % من المسرحية)، و 16976 كلمة (مع علامات الترقيم) لـ *كوبنتين* (أى ما يقرب من نصف رواية المسرحية). تؤكد النتائج على وجود الظواهر اللغوية الشفهية / الفصيحة في كلام *بطل* *ميللر* حسبما ذكرها *أونج*، مثل التكرار مقابل الوفرة. ومع ذلك، وعلى عكس ما افترضه *أونج*، فإن كلا الشخصيتين الرئيسيتين يتشاركان معاً بعض العناصر اللغوية، مثل أدوات الإضافة. من ثم، فإن النتائج تشير إلى الأشكال المعرفية والثقافية المستقاه التي من شأنها تحديد أفكار الرجل العادي ومخاوفه كما رسمها *ميللر* في عمليه الأديبين. حيث قام بتصوير شخصياته بشكل واقعي وبطريقة تتوافق مع ما سبق أن خلص إليه نجم (1986، 1996) في تحليله النوعي لأعمال *ميللر*. بعبارة أخرى، فإن الدراسة الحالية تكمل دراسات نجم السابقة، اللهم انها الان بطريقة التحليل الكمي.

الكلمات المفتاحية: الشفهية، الفصاحة، تحليل الخطاب الأدبي، التحليل الأدبي للذخائر

اللغوية

1. Introduction

Led by the works of Ibsen and Chekhov, the 20th century realism depicts the common man replacing kings in tragedy. The literary movement has brought greater fidelity to the real life through given texts and performances. More important still is the fact that character portrayal centralized the language role to shift paradigms kings' verse (in classics) to ordinary men's talk. The common man's language is the medium through which modern dramatists have conveyed their messages (Williams,

2013). In that sense, Arthur Miller has followed the realistic steps of Ibsen in portraying his characters. He tended to use their everyday language in delineating their dilemma realistically. As a playwright, he focused mainly on discussing the problems of the low-to-middle class which dominates his plays' themes showing that "a small man can be just as exhausted as a great man" (*Death of a Salesman* (Revised Edition), p. 50). He foregrounded in his essay *Tragedy and the Common Man* (1977) today's tragedy as altered to achieve by ordinary people:

It is time, I think, that we who are without Kings, took up this bright thread of our history and followed it to the only place it can lead in our time - the heart of the spirit of the average man. (p. 7)

Miller stressed on the meta-cognitive ability of mankind that forces him to fight nobly for one thing, and just one thing, "his personal dignity". As he stated through *Holga*, Quentin's first love (in *After the Fall* – one of the two plays to inspect in our study), "I think it's a mistake to ever look for hope outside of one's self" (Miller, *After the fall*, 2015). In other words, it is the man's utmost coercion to struggle and look for his own rightness; that's the essence of tragedy. For that purpose, he tended to present character portrayals that meet the multi-faceted modality of epistemological and cultural reality.

The common or average man in Miller's perspective does not exclude educated or intellectual people as long as they are ordinary people (do not belong to the noblemen), yet they strive to secure their position in society. As Steiner (*The death of tragedy*, 1996, pp. 241-242) noticed that: "Common men are prosaic. Revolutions write their manifestations in prose. Kings answer in verse." And since we are "without kings", Miller deployed different stylistic features that would match today's tragedies. It is even the fact that Miller deliberately avoided rhetorical language as Evans remarked, "what Miller wished to avoid was, simply, artificial and literary speech. He deliberately used language entirely devoid of anything but most banal expression." (Evans, 1981)

This research paper investigates the linguistic aspects of Miller's key protagonists in terms of *orality* (represented in the uneducated) and *literacy* that mark the intellectual individuals. More

precisely, the current study intends to identify two main points:

1. Features of orality versus literacy in two protagonists, *Willy Loman* (in the *Death of a Salesman*) and *Quentin* (in *After the Fall*)
2. Relevant factors of linguistic bifurcation possibly to observe in each character's speech

2. Theoretical Framework

2.1 Orality vs Literacy

Ong (2013) contended that people from primary oral cultures are object-oriented as portrayed in Lurii's *Cognitive Development: Its Cultural and Social Foundations* (1976). They think in operational frameworks of reference that are minimally abstract in the sense that they remain close to the living life world. For example, they identify geometric figures by assigning them the names of objects, never abstracts as circles, squares. A circle would be called a plate, a sieve or a bucket; a square would be called a mirror, door, etc. They identified designs as representations of real things they knew. Since those people are object-oriented, they do not think in deductive terms which need abstraction. Thus, they seem not to operate with formal deductive procedures at all. They do not fit their thinking with purely logical terms which seem to have found interesting. For example, they are presented with the syllogism: "Precious metals do not rust. Gold is a precious metal, does it rust or not," typical responses were: "Do precious metals rust? Does it rust or not? Does gold rust or not?"

Requests for definitions for even the most concrete objects were met with resistance: "try to explain to me what a tree is." "What should I? Everyone knows what a tree is; they do not need telling me that." "Say you go to a place where there are no cars. What will you tell people a car is? If I go, I'll tell them that the buses have four legs, chairs in front of people to sit on, and a roof for shade and an engine." Ong put his argument in a nutshell, "an Oral culture simply does not deal in such terms as geometrical figures, abstract categorization, formerly logical reasoning responses, definitions, or even comprehensive descriptions, articulated self-analysis, all of which derive not simply from thought itself but text formal thoughts." Luria's questions indeed closely associated with the use of texts.

People who have been exposed to texts and have internalized writing do not only write, but they also speak eruditely. They organize in varying degrees. Writing or exposure to writing restructures consciousness. In that sense, literates can think in abstract and logical terms. We can talk about and even analyze them. One of the most popular techniques in the novel nowadays is the stream-of-consciousness of which the writer works by free association and flashbacks, analyzing his experience and uncovering the working of his mind and his inner conflicts.

Ong saw orality & literacy as dichotomous notions. He dealt with a list of linguistic features (2013, pp. 37-49) that distinguish the discourse of orality and separate it from chorographically based discourse:

- i. Aggregative (holistic) rather than analytic
- ii. Redundant or ‘copious’
- iii. Conservative or traditionalist
- iv. Close to the human lifeworld or Beyond
- v. Agonistic vs knowledge-lifeworld Disengaging
- vi. Empathetic and participatory rather than objectively distance
- vii. Homeostatic (to the present values and meaning) vs. Inclusive (to the past and present)
- viii. Situational rather than abstract
- ix. Additive rather than subordinate

2.2 Cross-Cultural / Intercultural Discourse Analysis

Despite the fact that these subfields of discourse analysis denote cultural studies in general, Kiesling has distinguished the intercultural investigation in discourse of being related to “people from two or more cultures”, whereas the cross-cultural paradigm presents a comparative study between two cultures (2015, pp. 650-651). Most importantly, he suggested FOUR different approaches to conduct cross-cultural or intercultural analysis; one of them is implementing discourse strategies (Kiesling, 2015, p. 654).

Based on the works of Tannen (1984) and Kiesling (Kiesling, 2015), “interactional sociolinguistics” underpins the linguistic approach cultural texts through “contextualization cues”; intonation, turn-taking, and silence are examples of linguistic phenomena to inspect in cultural

discourse studies (Kiesling, 2015, p. 655). A salient instance of implementing this sort of discourse strategy is what Tannen inspected to appraise people of New York's considerateness and involvement. She examined their turn-taking as a contextualized cue (1984).

2.3 Stylistics vs Literary Discourse Analysis

Since discourse analysis (the study of language use) integrates with linguistic and non-linguistic fields (Tannen, Hamilton, & Schiffrin, 2015, p. 1), literary discourse analysis resembles its application to literary works; this subdomain is also called *literary stylistics* (Semino, 2011). In that respect, Semino has argued about two main trends in the 21st century that shape studies in literary stylistics (LS) (pp. 547-550). On the one hand, the quantitative trend involves computer software to process large numbers of literary texts in order to identify both their syntactic and semantic features. On the other hand, *cognitive stylistics*, the second type, takes into account the "interpretive effects" which impact the reader. It studies how the text is perceived within the reader's mind in a way that interacts with his/her understanding of the world. This cognitive sub-domain benefits from advances in psychology and neurosciences.

Mainueneau manifested the attributes of the discursive studies in literary works (2010). He discussed the literary discourse analysis (LDA) regarding viewpoints of hermeneutic and discourse. In his definition, LDA aims at shifting the core analysis from focusing on the literary work to "the conditions that make literary discourse possible" (p. 147). He defied the conventional deployment of micro-stylistics in its linguistic approach. Instead, inspecting/appreciating a literary work in a macro level would directly enhance it as an organic creation (pp. 148-149). That is to say that the structural analysis tends primarily to decrypt the social, philosophical signs encoded in the literary genre through digging deep in its lexicology rather than simply demonstrating the lexico-grammatical phenomena implied (pp. 148-149).

What Mainueneau (2010) herewith attempts to reveal by the LDA grounding is integrating the discursive analysis of the text with the contextual investigation that adds a pivotal significance to the genre. Therefore, an analyst should employ one of two modalities: 1. Analyzing the text in relation to its literary field and discourse communities, 2.

Constructively looking through the text in relation to other genres in order to manifest a larger picture of literary review (p. 155).

In that respect, we claim that the present study considers the first suggested paradigm, which intends to interpret Miller's work inter-culturally by demonstrating aspects of orality and literacy. And in whichever term (i.e. cognitive stylistics, corpus-based stylistics, or literary discourse analysis), it deploys collective ideologies and theoretical frameworks by which we achieve a thorough inspection of orality/literacy features in Miller's plays.

Data and Methodology

Corpus data was compiled in two electronic files that represent either play in line with the corpus annotation and compilation standards set by McEnery & Hardie (2011) and Weisser (2015). Subsequent results that hold genuine features of replicability on which we conclude meticulous discursive outcomes about this literary genre. And since our orality-literacy comparison accounts for the main protagonists in each work: *Willy Loman* in *Death of a Salesman*, and *Quentin* in *After the Fall*, their speech lines had to be separated in a way that enables the researchers to contrast corpus-wise. The construction process, accordingly, has taken the following procedural steps using an open-source software *Notepad++* (Ho, 2017) and the web concordancer, *Sketch Engine* (Kilgarriff, et al., 2014):

Figure 1.

Screenshot of 'Death of a Salesman' Corpus File

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1 <play>
2 <part id="1">
3 <Linda> hearing Willy outside the bedroom, calls with some trepidation, Willy!</Linda>
4 <Willy> It's all right. I came back.</Willy>
5 <Linda> Why? What happened? Did something happen, Willy?</Linda>
6 <Willy> No, nothing happened.</Willy>
7 <Linda> You didn't smash the car, did you?</Linda>
8 <Willy> with casual irritation : I said nothing happened. Didn't you hear me?</Willy>
9 <Linda> Don't you feel well?</Linda>
10 <Willy> I'm tired to the death. I couldn't make it. I just couldn't make it, Linda.</Willy>
11 <Linda> Where were you all day? You look terrible.</Linda>
12 <Willy> I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.</Wi
13 <Linda> What?</Linda>
14 <Willy> I suddenly couldn't drive any more. The car kept going off on to the shoulder, y'know?</Willy>
15 <Linda> Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.</Linda>
16 <Willy> No, it's me, it's me. Suddenly I realize I'm goin' sixty miles an hour and I don't remember the las
17 <Linda> Maybe it's your glasses. You never went for your new glasses.</Linda>
18 <Willy> No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.</Wi
19 <Linda> Well, you'll just have to take a rest, Willy, you can't continue this way. </Linda>
20 <Willy> I just got back from Florida.</Willy>
21 <Linda> But you didn't rest your mind. Your mind is overactive, and the mind is what counts, dear.</Linda>
22 <Willy> I'll start out in the morning. Maybe I'll feel better in the morning. These goddam arch supports a
23 <Linda> Take an aspirin. Should I get you an aspirin? It'll soothe you.</Linda>
24 <Willy> I was driving along, you understand? And I was fine. I was even observing the scenery. You can ima
25 <Linda> Willy, dear. Talk to them again. There's no reason why you can't work in New York. </Linda>
26 <Willy> They don't need me in New York. I'm the New England man. I'm vital in New England.</Willy>
27 <Linda> But you're sixtv years old. They can't expect you to keep traveling every week.</Linda>

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1. Manually entering the plays' manuscripts in two separate XML files based on proper XML creation standards in corpus linguistics. Each line feed includes a speech line by one of the characters that fall between delimited tags, such as <Willy></Willy>
2. The writer's voice takes the tags <Narration></Narration> to mark a non-character speech. However, we eliminated Miller's lines in the files to process to avoid the possible intervention of his narration in the characters' lines by deploying the regular expression: <Narration>.*?</Narration>
3. Other markups, including act numbers and the requiem part in the *Death of a Salesman*, were properly added to the encoded files.
4. Each file was made to be free of any broken codes, and they are technically well-formed.
5. Each file was then uploaded as a separate corpus on Sketch Engine database where grammatical and semantic annotations and compilation were performed automatically.

The corpora structure hints the speech supremacy of Quentin’s literate culture over Willy’s, despite the fact of being two-act plays written by the same author. Excluding the writer’s voice, *Death of a Salesman* includes 23,842 words and 30,849 tokens (word forms and punctuation marks combined), whereas *After the Fall* contains 27,646 out of 34,733 tokens. Nevertheless, the lexicon size of the former play consists of 2,677 unique words while the latter encompasses 3,060 unique words. See the table below for details.

Table 1.

Structures of Compiled Corpora

Death of a Salesman's Corpus	Count	After the Fall's Corpus	Count
Tokens	30,849	Tokens	34,733
Words	23,842	Words	27,646
Unique Word	2,766	Unique Word	3,060
Lemma (Root words)	2,077	Lemma (Root words)	2,306
Willy's Lines (tokens & Percentage as a subcorpus)	11,781 38.19%	Quentin's Lines (tokens & Percentage as a subcorpus)	16,976 48.85%

It is a noteworthy fact that Quentin in *After the Fall* produces 16,976 tokens (roughly 49% of the entire play corpus). On the other hand, Willy’s share constitutes 11,781 tokens that accounts for almost 38.2% of the corpus size. Moreover, 1,453 unique word items (with 9,137 total frequency) are representing Willy’s speech. Meanwhile, Quentin’s lines include 1,833 items with 13,529 total frequency. These figures illustrate Quentin’s upper hand in generating approximately 30% more Willy’s production – Quentin’s total word count: 16,976 while Willy’s total word count: 11,781). However, the most significant question that sets the distinction clear between both characters’ worlds exists in the linguistic quality of their utterance. That is what we prominently display in the results section that follows.

We adhere in our investigation to Ong's list of linguistic features (2012:37-49) that distinguishes the discourse of orality and separate it from chorographically based discourse (see section 2.1).

3. Results

By investigating Ong's remarks on oral cultures and those of literate ones, Miller's protagonists deploy linguistic aspects that manifest individual diversity. Such differences in discourse denote not only epistemological distinctions, but rather their extreme cognitive perception to their social milieu. The profile of each character his surface language based culturally on his universal conceptualization; while Quentin tends to adopt literate structures to reflect his beliefs and ideologies, Willy uses oral features that remark his materialistic views in life. We explain the divergence of orality and literacy according to Ong's criteria below.

3.1.1 Aggregative rather than analytic

The epithetic language of the oral *Willy* opposing to the antithetical tone by the literate *Quentin* can be linguistically observed through the adjectives deployed in description. It is assumed that uneducated people (e.g. *Willy* in our case) do judge things in a collective/aggregative manner, if compared with the educated whose proclivity lies in decomposing/analyzing their surroundings. The list below displays the most common adjectives used by either character. Items in bold italic font refer to the aggregative type.

Table 2.
Adjectives in Willy's Vs Quentin's (frequency ≥ 4)

Willy's				Quentin's			
Adjective	A. Freq.	Adjective	A. Freq.	Adjective	A. Freq.	Adjective	A. Freq.
<i>Good</i>	30	<i>terrific</i>	4	<i>good</i>	29	Ashamed	6
Big	21	high	4	Own	20	Okay	6
Right	16	Hard	4	Sure	19	<i>Wonderful</i>	6
<i>Great</i>	15	whole	4	Last	15	Dead	6
Fine	14	Such	4	afraid	14	Much	6
<i>Little</i>	13	Last	4	More	12	Same	6
<i>Goddam</i>	9			other	12	Important	6
First	8			Sorry	11	separate	5
Old	8			<i>beautiful</i>	10	happy	5
Tired	8			Bad	10	late	5
More	7			Real	10	moral	5
Young	7			Few	10	lovely	5
<i>remarkable</i>	6			innocent	9	new	5
Next	6			TRUE	9	right	5
Other	6			<i>little</i>	9	long	5
<i>beautiful</i>	6			Hard	9	empty	5
Few	5			<i>great</i>	9	nice	5
Nice	5			First	8	honest	4
New	5			many	8	safe	4
important	4			Blind	7	dear	4
Many	4			Clear	7	possible	4
<i>wonderful</i>	4			Glad	7	<i>dreadful</i>	4
Only	4			whole	7	high	4
Lonely	4			Full	7	strange	4
Own	4			Such	7	<i>brave</i>	4

Although Willy exhibits fewer adjective types (153) than what his literate rival exposes (256 unique adjectives), exceeding 40%

epistemological difference herewith, Willy tends to utter more aggregative forms of adjectives with even more frequencies than his peers, such as *great* (15 occurrences), *goddam* (9 occurrences), and *remarkable* (6 occurrences), while Quentin produces ubiquitously more analytic adjectives, such as *sure*, *real* and *true*. Despite the fact that holistic adjectives remain in lower frequencies; see for instance, *great* (9) and *wonderful* (4) in contrast with Willy's aggregative and less detailed tone, with regard to the relatively low statistical scores in comparison, noun modifiers of an aggregative adjective, as in *great*, stipulate Willy's aptitude of adopting more noun collocates in his speech and just refer to them as 'great'.

3.1.2 *Redundancy vs Abundance*

Ong elucidates the third distinction between oral and literate cultures with regard to the continuity of thoughts existential formal discourse but nullified in oral ones as "there is nothing to back loop into outside the mind, for the oral utterance has vanished as soon as it is uttered" (ibid, p. 39). On that basis, he summarizes the linguistic aspects of such phenomena as follows:

1. "Repetition of the just-said"
2. Oral redundancy appears in face-to-face conversation while literate abundance occurs in solo as in writing,
3. Public speakers hesitate,
4. Orality amplifies while literacy quiets

Picking the second aspect that denotes the contexts in which redundancy and abundance take place. Since *Death of a Salesman's* events deal primarily and naturally with Willy's conversations with his family and acquaintances, *After the Fall* incidents are narrated in Quentin's head. Moreover, Quentin frequently redirect his speech to the audience in 31 times throughout the play. Below is an example of his abundance of thoughts as he speaks to his audience.

Quentin: I can't agree; I think he can take it, he's got a lot of stuff.

Without a halt, to the Listener:

Which is hilarious!...Well, because! He was always the one who

idolized the old man, and I saw through him from the beginning; suddenly we're changing places, like children in a game! I don't know what I am to anybody! (p. 70)

In the example above, Quentin appears thoughtful in speech, he exhibits a form of hesitation, though. He used a fragment sequence "Well, because" before rephrasing his saying. Findings provide a disparity with what Ong claimed as an orality remark. We found that Quentin creates plenty of pauses/hesitations in the form of ellipses (273 in total) in contrast to Willy's production of 45 speech hesitations - i.e. less than a sixth ($\frac{1}{6}$). See the screenshots below.

Ong comments: "though a pause may be effective, hesitation is always disabling," (ibid, p. 40)

Figure 2.

Ellipsis in Quentin's Speech

Left context	KWIC	Right context
ks. </s><s> How've you been? </s><s> You look sunburned	...	Oh! </s><s> I've never been to South America, you enjoy
er been to South America, you enjoy it? </s><s> That's nice	...	Do I? </s><s> I guess I am, I'm quite healthy – I do a lot o
to call you a couple of times this year. </s><s> Last year too	...	Well, I lost the impulse; I wasn't sure what I wanted to say,
great deal and I'd rather not rush. </s><s> Fine. </s><s> Ah	...	</s><s> I've quit the firm, didn't I write you about that? </s>
ou about that? </s><s> Really! </s><s> I was sure I'd written	...	Oh, about fourteen months ago; a few weeks after Maggie
, about fourteen months ago; a few weeks after Maggie died	...	No, no. </s><s> I've withdrawn completely. </s><s> I still
. </s><s> I still hold my interest, such as it is, but I'm out of it	...	Well, it just got to where I couldn't concentrate on a case a
do wonder sometimes if I am simply trying to destroy myself	...	Well, I have walked away from what passes for an importa
have walked away from what passes for an important career	...	Not very much, I'm afraid; I still live in the hotel, see a few
ou about that, didn't I? </s><s> Maybe I dream these letters	...	Mother died. </s><s> Oh, it's four, five months ago, now. </s>
s><s> Yes, quite suddenly; I was in Germany at the time and	...	it's one of the things I wanted to talk to you about. </s><s>
it's one of the things I wanted to talk to you about. </s><s> I	...	met a woman there. </s><s> I never thought it could happ
me conference at Columbia. </s><s> She's an archaeologist	...	I'm not sure, you see, if I want to lose her, and yet it's outr

Figure 3. Ellipsis in Willy's Speech

Left context	KWIC	Right context
at one of them their faces lit up. </s><s> When he walked down the street ...		He loses himself in reminiscences. </s><s> Why do you get American w
nk from that apartment house! </s><s> And another one on the other side ...		How can they whip cheese? </s><s> You're not worried about me, are yo
hing. </s><s> I was thinking of the Chevy. </s><s> Nineteen twenty-eight ...		When I had that red Chevy--Breaks off. </s><s> That funny? </s><s> I d
<s> Just swingin' there under those branches. </s><s> Boy, that would be ...		Terrific. </s><s> Terrific job, boys. </s><s> Good work, Biff. </s><s> In th
and seven hundred gross in Boston. </s><s> Well, I didn't figure it yet, but ...		Well, I--I did--about a hundred and eighty gross in Providence. </s><s> W
u want him to be a worm like Bernard? </s><s> He's got spirit, personality ...		Loaded with it. </s><s> Loaded! </s><s> What is he stealing? </s><s> H
had seven sons. </s><s> There's just one opportunity I had with that man ...		Sure, sure! </s><s> If I'd gone with him to Alaska that time, everything w
hat, Ben, heh? </s><s> Selling. </s><s> No, Ben, I don't want you to think ...		It's Brooklyn, I know, but we hunt too. </s><s> Oh, sure, there's snakes a
hat I'm not teaching them the right kind of--Ben, how should I teach them? ...		was rich! </s><s> That's just the spirit I want to imbue them with! </s><s>
s an ideal </s><s> That is a one-million-dollar ideal </s><s> Million-dollar ...		Lick the world! </s><s> You guys together could absolutely lick the civiliz
be sued, those people. </s><s> I hardly finished putting it in and the thing ...		Remember him? </s><s> What's the matter with you, you crazy? </s><s>
eatness in you, Biff, remember that. </s><s> You got all kinds a greatness ...		Keep up the good work. </s><s> God ... remember that Ebbets Field ga
s> You got all kinds a greatness ... Keep up the good work. </s><s> God ...		remember that Ebbets Field game? </s><s> The championship of the cit
ace out in the country, and I'll raise some vegetables, a couple of chickens ...		And they'll get married, and come for a weekend. </s><s> I'd build a ju
</s><s> He'll just have to take me off the road. </s><s> That's a hundred ...		? Why are we short? </s><s> That goddam Studebaker! </s><s> But it ju
nd that's that. </s><s> If only Biff would take this house, and raise a family ...		Good-bye, I'm late. </s><s> Me? </s><s> Is that sol- </s><s> I low about

Similarly, the reversed criterion (to Ong's presupposition) further exists as Willy repeats pronouns (15 times) just within a span of two words, while Quentin 4 times more hesitant in that sense (46 repeated pronouns). The following CQL was applied to display concordances:

(1:[tag="P.*"] []{0,1} 2:[tag="P.*"] within < s/>) & 1.lemma=2.lemma

See the concordances screenshot below of sample lines.

Figure 4.

Concordances of repeated pronouns in a span of 2 words in Willy's

Details	Left context	KWIC	Right context
1	ft on to the shoulder, y'know? </s><s> No, it's me, it's me. </s><s> Suddenly	I realize I	'm goin' sixty miles an hour and I don't remember the last five minutes
2	toward the "big trees" Biff, up in Albany I saw a beautiful hammock. </s><s>	I think I	'll buy it next trip, and we'll hang it right between those two elms. </s>
3	ven hundred gross in Boston. </s><s> Well, I didn't figure it yet, but ... Well,	I - I	did--about a hundred and eighty gross in Providence. </s><s> Well,
4	ig in to see the buyer I heard him say something about--walrus. </s><s> And	I - I	cracked him right across the face. </s><s> I won't like that. </s><s>
5	y do laugh at me. </s><s> I know that. </s><s> I gotta overcome it. </s><s>	I know I	gotta overcome it. </s><s> I'm not dressing to advantage, maybe. </s>
6	a baby, of course, only three or four years old What a memory, Ben! </s><s>	I remember I	was sitting under the wagon in was it Nebraska? </s><s> I remember
7	Can't you stay a few days? </s><s> You're just what I need, Ben, because	I - I	have a fine position here, but I--well, Dad left when I was such a bab
8	utting in and the thing ... Remember him? </s><s> What's the matter with	you , you	crazy? </s><s> If he'd've stayed with Oliver he'd be on top by now! </s>
9	It certainly is That really is That is a wonderful machine. </s><s> Can we	I think I	'll get one myself. </s><s> And when you come home you ... I'm de
10	</s><s> Remember, Christmas time, when you had the party here? </s><s>	You said you	'd try to think of some spot for me here in town. </s><s> Well, sure. </s>
11	... </s><s> We've got quite a little streak of self-reliance in our family. </s><s>	I thought I	'd go out with my older brother and try to locate him, and maybe settl
12	ur hands. </s><s> Goddam you, put up your hand! </s><s> Who the hell do	you think you	are, better than everybody else? </s><s> You don't know everything
13	Now what've you got to say to me? </s><s> Did you see Oliver? </s><s>	You mean you	didn't go up there? </s><s> What kind of a welcome did he give you?
14	ent you? </s><s> You got it! </s><s> You got it! </s><s> Why not? </s><s>	You simply You	give it to him and tell him it was an oversight! </s><s> You were doin
15	pposed to have dinner together. </s><s> I'll--sure, I can make it. </s><s> Do	I - I	look all right? </s><s> Here--here's a dollar. </s><s> No, take it. </s>

Figure 5. Concordances of repeated pronouns in a span of 2 words in Quintin’s

Left context	KWIC	Right context
ca, you enjoy it? </s><s> That's nice ... Do I? </s><s>	I guess I	am, I'm quite healthy – I do a lot of walking now. </s>
to become a successful attorney, and I'd become one –	I felt I	was merely in the service of my own success. </s>
three in the morning, sleep with who you like. </s><s>	You feel you	're going toward something? </s><s> Death in this
if I don't return it ... or if it doesn't change me somehow,	it ... it	's like owing for a gift you didn't ask for. </s><s> W
you apart. </s><s> Yes, but I'm an American. </s><s>	I guess I	thought I'd be indignant, or angry. </s><s> But it's
art. </s><s> Yes, but I'm an American. </s><s> I guess	I thought I	'd be indignant, or angry. </s><s> But it's like swall
The truth is – and I couldn't say this if I didn't trust you –	I swear I	don't know if I have lived in good faith. </s><s> An
understand it; survival can be hard to bear. </s><s> But	I . I	don't think I feel that way ... Although I do think of r
><s> Does it still come back? </s><s> One thing about	you , you	tell the goddamned funniest stories! </s><s> Let's
et, I see the millions of apartment windows lighting up –	I swear I	don't understand how each man knows which doo
en I didn't open the car door for you? </s><s> But I told	you ; you	always opened the car door for yourself. </s><s> V
ter like an accomplice? ... Huh? </s><s> Please, yes, if	you think you	know. </s><s> In what sense treacherous? </s><s>
rhaps in his gaze or in the recesses of her mind makes	her close her	robe, which she holds tightly shut. </s><s> And to
</s><s> I thought we'd settled about that girl. </s><s>	You mean you	think I'm still ... What do you mean, you don't know
want me to feel? </s><s> I hate what I did. </s><s> But	I think I	've explained it – I felt like nothing; I shouldn't have
in bed, Louise. </s><s> I am not insane! </s><s> Well,	I ... I	'm not very demonstrative, I guess. </s><s> Louis-
n not that bad. </s><s> I don't mean bad, I mean ... shy	I guess I	am, then. </s><s> You're very beautiful, Maggie. </s>

The first concordance above showcases, though, the repetition of the phrase “it’s me”; as noted by Ong it is a method whereby “the speaker and hearer surely on the track”. However, not only does Willy hesitates at pronouns, but he does so with nouns too: 26 hesitations are observed with nouns mostly concrete, such as *people*, *Boston*, *business* and *windows*.

Figure 6. Screenshot of sampled noun repetitions in Willy’s speech

</s><s> He could be a--anything in that suit! </s><s> There's no	question , no question	at all. </s><s> Gee, on the way home tonight I'd like to buy some seed
you can fight for a fortune up there. </s><s> Yes, yest </s><s>	Linda , Linda	I </s><s> Oh, you're back? </s><s> I haven't much time. </s><s> No, I
that you cut down your life for spite! </s><s> No, no. </s><s>	Spite , spite	, is the word of your undoing! </s><s> And when you're down and out,
</s><s> It's who you know and the smile on your facet </s><s> It's	contacts , Ben, contacts	I </s><s> The whole wealth of Alaska passes over the lunch table at th
es over the lunch table at the Commodore Hotel, and that's the	wonder , the wonder	of this country, that a man can end with diamonds here on the basis of
er. </s><s> The way they boxed us in here. </s><s> Bricks and	windows , windows	and bricks. </s><s> We should've bought the land next door. </s><s> "
g, Willy, going to the doorway of the living-room : All right, good	night , good night	</s><s> Willy, dear, he just decided . . . If you get tired hanging around
> And the buyers I brought, and the cheers when he came out--	Loman , Loman, Loman	I </s><s> God Almighty, he'll be great yet. </s><s> A star like that, ma
, that's training, the training. </s><s> I'm tellin' you, I was sellin'	thousands and thousands	but I had to come home. </s><s> Oh, the whole block'll be at that gan
peets. </s><s> Lettuce. </s><s> One foot-- What a proposition,	ts , ts	</s><s> Terrific, terrific. </s><s> 'Cause she's suffered, Ben, the worr
on? </s><s> I wouldn't know that, Willy. </s><s> You were his	friend , his boyhood friend	</s><s> There's something I don't understand about it. </s><s> His li
terbury clock. </s><s> Sold a nice bill there. </s><s> And then	Boston - Boston	is the cradle of the Revolution. </s><s> A fine city. </s><s> And a coup
asting off. </s><s> It's always that way. </s><s> No, no, some	people -some people	accomplish something. </s><s> Did Biff say anything after I went this r

Further, Willy Loman includes adverbs in his hesitation sequences (17 in total concordances). To exemplify, he replicatessure twice in three sentences, and similarly with *back*, and *here*.

The last linguistic aspect to investigate related to the redundancy-abundance standard lies in the amplification tone oral cultures minds on contrary to what fine societies practice. That accounts for Ong's 'Homeric epithetic formula' addressed in the previous category of aggregative speech.

3.1.3 Conservative vs Radical

The fourth aspect deals with the arduous repetition performed by oral cultures to maintain wisely the accumulated knowledge perceived over many years of experience. That feature is clearly reflected in Willy's speech to his sons. His reiterated advice to them resembles his legacy to pass on. Willy repeated the multi-word sequence "good work" when he gives Biff his valuable advice 5 times (see figure 7) and "fine city" 3 times in his description to Boston.

Figure 7. Screenshot of "Good Work" repetitions in Willy's speech

Left context	KWIC	Right context
like a pad. </s><s> That's it, that's it, good	work	. </s><s> You're doin' all right, Ha
</s><s> Terrific job, boys. </s> <s> Good	work	, Biff. </s><s> In the back seat of
d tell them what to do, Biff. </s> <s> Good	work	, Biff. </s><s> Well, that's training
ll kinds a greatness . . . Keep up the good	work	. </s><s> God . . . remember that
ys left nice and early, heh? </s> <s> Good	work	! </s><s> Mmm He's heading for

On the other hand, Quentin's recurrences are functionally placed rather than ideationally. The top sequences observed are "other night" and "last night" (5 times); both phrases are merely adverbial modifiers, unlike Willy's nominal sequences that represent key ideas to stress on. However, Miller depicted the radical mind of Quentin by repeating the nominal expression "separate person" (3 times) in soliloquies (see the concordances below, Figure 8).

Figure 8.

Screenshot of "separate person" repetitions in Quentin speech

Left context	KWIC	Right context
am doing what you call an admirable thing because I can't bear to be a separate	person	I </s><s> I think so. </s><s> I really don't want to be known as a Red lawyer,
> I am telling you my confusion! </s><s> I think Mickey also became a separate	person	. </s><s> I think of my mother, I think she also became- Louise. I am asking y
because this is when I go blind! </s><s> When you've finally become a separate	person	, what the hell is there? </s><s> I don't know what that means. </s><s> It's pr

3.1.4 Close to human life-worldVs Abstract

Oral cultures, according to Ong (p. 44-45), are apt to use concrete nouns which closely describe their lifestyle and the world around them. Educated societies, however, go beyond that tangible world to discuss abstract notions, such as life and death. Here, the two protagonists may not underpin that assumption in terms of concrete nouns used; 642 (1279 total occurrences) concrete noun types are found in Willy's against 482 (1142 total occurrences) in the literate Quentin's lines. Nonetheless, Quentin uses 203 unique abstract notions (in 653 occurrences), while his rival adopts only 31 abstract nouns (293), i.e. less than $\frac{1}{6}$ and below half the total occurrences produced by the literate man. The observation constitutes a pivotal conclusion on a possible convergence in an objective lifeworld talk, an existential divergence between the oral and literate biospheres is abstractation indicative. The tables below show the top 10 concrete and abstract nouns in either corpora.

Table 4.

Top 10 Concrete Nouns in Willy's vs Quentin's

Willy's			Quentin's		
Concrete N.	<i>Freq.</i>	Score	Concrete N.	<i>Freq.</i>	Score
<i>Man</i>	47	18.71125	<i>Man</i>	25	18.711258
Boy	38	41.35730	<i>Way</i>	26	1.2063495
Car	16	13.10459	people	21	0.0014134
Boston	15	22.22495	woman	19	3.7883233
House	15	13.10459	World	18	0.9850397
Dollar	13	11.15247	Name	17	1.2402161
Way	12	1.206349	anything	16	0.0020701
Room	11	1.272561	Night	16	4.7523699
Week	11	4.207611	darling	15	10.137169
Home	9	0.393578	Girl	14	0.8845773

Table 5. Top Abstract Nouns in Willy's vs Quentin's

Willy's			Quentin's		
Abstr act N.	Fr eq.	Scor	Abs tract N.	Fr e	Scor
<i>Time</i>	19	0.00	Trut	31	18.4
<i>Life</i>	16	0.02	<i>Tim</i>	28	0.00
Year	15	0.84	Lov	27	9.69
Nothi	15	2.04	<i>God</i>	27	0.64
<i>God</i>	14	0.64	Way	26	1.20
Job	14	20.7	<i>Life</i>	25	0.02
Busin	13	19.2	pow	19	12.8
Hell	12	1.85	Deat	15	5.76

Interestingly, both key characters reveal close recurrences of the top abstract nouns such as *time* and *God*. This phenomenon of top-convergence (salient abstract nouns) and bottom-divergence (in abstract noun types) can be elucidated in terms of their mutual connection to the city life; both characters lived and worked in the city - Boston in Willy's case, and New York in Quentin's. They resemble typical modern men. However, their roots and cultures may have different dimensions. However, while the educated figure, Quentin, adopts abstract nouns statistically higher than his uneducated rival: *truth*, *power*, *love*, and *death*, Willy's salient abstraction is confined to the materialistic world in his distinct choices of *job* and *business*. The quality of abstraction utilized by them denoting two different worlds. Epistemologically, Quentin resembles the rationale voice whereas Willy represents the materialistic mind.

Conversely, Willy stresses on being optimally homeostatic through the concrete nouns he picks (see table 4). If compared with almost neutral variations of concrete nouns, such as *man*, *woman*, and *darling* which carry romantic connotations. Top scores indicate the more materialistic Willy, and thus, attribute his oral culture belonging. Willy's salient concrete nouns in relation to his peer signify his strong ties to the

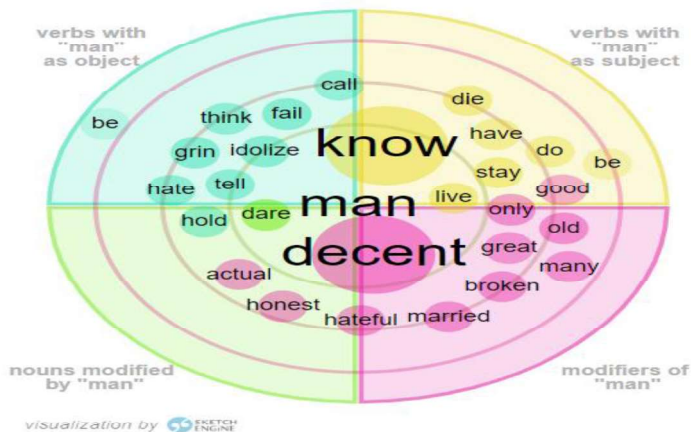
materialistic world. *Boy, car, Boston, house, and dollar* are on the top list with sour keyness scores (from above 41 to almost 11). Nevertheless, both protagonists share the top concrete noun on their lists: *man* (high score of 18.17). We might need to get a closer look onto patterns of lexical relations in both narratives. The visualization figures (collocation networks) below show such differences.

Figure 9.

Screenshot of “man” collocation network in Willy’s speech



Figure 10. Screenshot of “man” collocation network in Quentin’s speech



The collocations of “man” of each character underpins the cognitive attributes they relate “him” to. Verbs, adjectives and noun modifiers qualify “man” differently: for Willy, “man” represents the *doer*, the *builder*, and even the *creator* of which he has to *pay* for his

hard, brilliant, masterful, and adventurous capacities. Therefore, no wonder he turns to become *moody* and gets eventually *old* for the *job*. Quentin, on the other hand, capitulates “man” in his *decency* and seek to *know* more. At the same time, he holds a lot of opposites in his life: he might be *honest* but *hateful, good and great* but *fail* many times. He may become *broken* but *dare to live and stay* before he *dies*. Those attributes definitely answer the question of who the man is in the mind of an oral and literate persons. They are surely diverse views.

3.1.6 Agonistically/Empathetic vs pacifying/Objectively Distanced

According to Ong (p. 43) literate societies, unlike oral community, tend to “separate the knower from the known”. They are more “objective” in addressing issues than their uneducated counterparts. Societies with oral culture domination, in addition, tend to adopt “verbal tongue lashings” in Ong’s words (p. 44). Literate cultures, on the other hand, are apt to enter in an intellectual combat instead. Hence, we investigate the adjectives that denote agonistic/empathetic vs objective tones used by Willy & Quentin.

Table 6.

Salient Agonistic / Pacifistic Toned Adjectives Used by Willy vs Quentin

Willy's			Quentin's		
Abstract N.	Freq	Example of Collocates	Abstract N.	Freq	Example of Collocates
Good	30	<i>Work, job</i>	Good	28	Deal, lover
Big	22	City, deal	Afraid	14	To ask, to call
Great	15	Agitation,	Sorry	11	Dear, honey
Fine	14	People,	beautiful	10	You, Maggie
Little	13	Trouble, place	Real	10	Hope, being
Goddam	9	Dollars,	Bad	10	People, son
Old	8	Man, girl	Great	9	Deal, news
Tired	8	To the death, I	True	9	It, that
Young	8	Man, God	Innocent	9	Be, again, one
Remarkable	8	Thing	Clear	7	Conscience

The table of salient adjectives above indicates a divergence between modern oral and literate persons in terms of empathetic and objective description; despite the fact that both parties opt for agonistically toned description, represented in “Great”, they defiantly differ adjective types, their recurrences and the collocates accompanied. Those remarks reflect their epistemological perception of the surroundings but also express the true engagement either speaker cannot hide regardless of their diverse backgrounds. While Willy uses 4 out of 10 agonistic/ empathetic adjectives, great, goddam, tired, remarkable, Nevertheless, Quentin shares a single adjective “great” with fewer occurrences (9) in his speech. On the other hand, he (i.e. Quentin) appears more pacifistic in his selection of adjectives, e.g. “real hope”, “beautiful you”, “innocent again” and “clear conscience”. Ultimately, we can see how oral and literate worlds are deliberately depicted by the dramatist as a reflection of two variant cultures.

3.1.7 Additive rather than subordinate

Willy reflects the “additive oral style” by using 203 of absolute frequencies of the conjunction *and* (equals to 17,231,13 per million). Even though, he seldom uses other additive devices in his speech in a manner that indicates Willy’s commitment to retain a seamless stream of ideas to the listener (Ong, 2012, p. 37-38). See the screenshot of some concordance lines of his speech below.

Figure 11. Concordances of ‘and’ in Willy Loman speech

Left context	KWIC	Right context
</s><s> Suddenly I realize I'm goin' sixty miles an hour	and	I don't remember the last five minutes. </s><s> I'm-
</s><s> I was driving along, you understand? </s><s>	And	I was fine. </s><s> I was even observing the scene
it's so beautiful up there, Linda, the trees are so thick,	and	the sun is warm. </s><s> I opened the windshield a
and the sun is warm. </s><s> I opened the windshield	and	just let the warm air bathe over me. </s><s> And the
shield and just let the warm air bathe over me. </s><s>	And	then all of a sudden I'm goin' off the road! </s><s> I'
might've killed somebody. </s><s> So I went on again-	and	five minutes later I'm dreamin' again, and I nearly-
ent on again--and five minutes later I'm dreamin' again,	and	I nearly- He presses two fingers against his eyes. <
a wire to Portland. </s><s> I'm supposed to see Brown	and	Morrison tomorrow morning at ten o'clock to show th
a lifetime to pay off a house. </s><s> You finally own it,	and	there's nobody to live in it. </s><s> Well, dear, life is

Being representative of a primary culture, Miller’s protagonist (Willy) hardly uses literacy-subordinate devices: 1. *When* occurs 14

times in non-question forms, 2. *Then* appears 16 times, and 3. *while* occurs just twice in the entire play. In addition, six out of sixteen occurrences of *then* are preceded by the additive *and* which shows strong conservation to the primary culture which he belongs to.

Figure 12. Occurrences of ‘And then’ in Willy’s speech

Left context	KWIC	Right context
ield and just let the warm air bathe over me. </s><s>	And then	all of a sudden I'm goin' off the road! </s><s> I'm tellin'
</s> This time of year it was lilac and wisteria. </s><s>	And then	the peonies would come out, and the daffodils. </s><s>
ou what. </s><s> We get a rope and sling her around,	and then	we climb up there with a couple of saws and take her d
And I said, "You got a fine city here, Mayor. </s><s> "	And then	he had coffee with me. </s><s> And then I went to Wa
r. </s><s> " And then he had coffee with me. </s><s>	And then	I went to Waterbury. </s><s> Waterbury is a fine city. <
aterbury clock. </s><s> Gold a nice bill there. </s><s>	And then	Boston—Boston is the cradle of the Revolution. </s><s>

On the other hand, Quentin utilizes a variety of additive/subordinate devices which renders, as stated by Ong, “a flow of narration with the analytic, reasoned subordination that characterizes writing” (2013), in contrast to the limited linguistic sources of Willy. The table below exhibits the additive and subordinate devices he used in the play.

Table 7. Additives vs Subordinates in Miller’s Plays

		Willy's		Quentin's			
		A. Freq.	N. Freq.	A. Freq.	N. Freq.	Score	
Subordinates	Additives	And	203	17,231	307	18,084	0.0558606
		Also	0	0	3	177	2.0263603
		Then	16	1,358	23	1,355	0.0082811
		When	19	1,613	25	1,473	0.1509535
		While	2	169,76	2	118	0.1560745
		If	28	2,377	54	3,181	1.3000318
		Though	0	0	10	589	6.756621
		Although	0	0	5	295	3.3775652
		Until	0	0	4	253	2.701933
		Whenever	0	0	2	118	1.3508473
		Thus	0	0	1	59	0.6753938
		in case	0	0	1	59	0.6753938

Figures in the table above highlight variations of additives and subordinates depicted in Miller’s protagonists with regard to Quentin’s surpassing subordination remarks over Willy’s narrative. Besides, the former’s literacy signs are rendered in proliferative markers that reflect his genuine background at the expense of the latter’s uneducated culture. The educated character tends to considerably vary his subordinate markers as well as additives; 6 different subordinates are used by Quentin and never used by Willy: *though*, *although*, *until*, *whenever*, *thus*, and *in case of* besides the additive *as well*. However, Quentin’s supremacy remains limited due to, according to Ong views, excessive dependence of additives (and, also) and above all the subordinates’ statistical stance in comparison with the counterpart corpus. Based on the chi-square value of 6.63 cutoff point at $p < 0.05$, *though* (scores 6.76) is the only marker viewed as salient, and hence implies factual literacy in Quentin speech over Willy’s narrative.

Figure 13. Concordances of the Subordinate ‘though’ in Quentin’s Speech

The image shows a screenshot of a concordance search tool. At the top, it displays 'though 10 (599.07 per million)'. Below this, there are search and navigation icons. The main area is a table with three columns: 'Left context', 'KWIC', and 'Right context'. The KWIC column contains the word 'though' in red. The table lists ten concordance entries, each showing a snippet of text from a source, with 'though' highlighted in red in the middle. The text is partially obscured by redaction marks (</s><s>).

Left context	KWIC	Right context
but not me. </s><s> Or any other woman. </s><s> That's not true,	though	</s><s> I ... Elsie's noticed it too. </s><s> She's amazed at you. </s><s>
ant to me. </s><s> And for damn near a year you looked at me as	though	I were some kind of a monster who could never be trusted again. </s><s>
in go as long as an hour, now. </s><s> Makes it seem like a game	though	. doesn't it? </s><s> Well it is, isn't it, in a way? </s><s> As soon as
was very nice to me. </s><s> I was at the funeral; I didn't see you,	though	</s><s> His wife wouldn't let me come. </s><s> But I got into the
night just to ... settle everything. </s><s> And I go and walk out as	though	... nothing ... What's Max's number, Murray Hill 3 . what is it? </s><s>
nt. </s><s> I don't sleep with other women, but I think I behave as	though	I do. </s><s> Maybe I invite your suspicion on myself in order to ...
't mind that, I've always been alone. </s><s> Oh, hey! </s><s> As	though	afraid to lose his interest, she digs into a pile of papers beside the b
ave me something! </s><s> She ... let me change her! </s><s> As	though	I -- felt something! </s><s> What the hell am I trying to do, love ev
a joke that brings in money. </s><s> I think it's starting to change,	though	-- you've got a great band now, and Johnny Block, and the best sou
and 'Now,' we cried. </s><s> And loved each other's innocence as	though	to love enough what was not there would cover up what was. </s><s>

4. Discussion

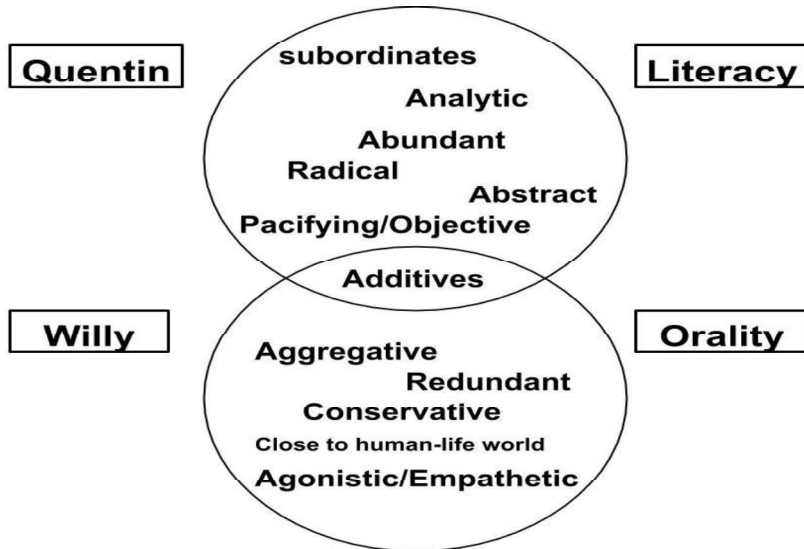
In this paper, the researchers have evaluated Walter Ong’s presumed features that distinguish the literate from the oral in a close literary genre to human life: drama (Nellhaus, 2010). It attempted to identify the intercultural dichotomies between Arthur Miller’s key

protagonists: Willy and Quentin. In that pursuit, the researchers have investigated the given discursive aspects presumed by Ong in Miller's oral vs literate characters in order to attest his characterization of the common man. Quantitative results indicate seminal orality/literacy features of depicted profiles.

Throughout our investigation, we could identify six out of nine orality/literacy criteria as set by Ong. Such linguistic signs are not attributed to a single culture. To exemplify, the literate Quentin adopts additives in even more statistically significance than his uneducated peer. In addition, both characters share similar aggregative language items, such as *great* and *wonderful*, which ought to be a distinct oral aspect according to Ong. He modified his position in his manuscript: "persons who have interiorized writing not only write but also speak literately, which is to say that they organize, to varying degrees, even their oral expression in thought patterns and verbal patterns that they would not know of unless they could write." (p. 56) Such observation was similarly advocated by Negm (1986, 1995, and 1996). As he contended in terms of interdiscursivity that oral and literate texts are "not always dichotomous" as the one may think of.

Ideationally, that the salesman's and the lawyer's personas reflect an oral-to-literate culture descendance that underpins Miller's keenness on drawing two worlds epistemologically divergent, though they might share certain linguistic aspects in their speech. In this respect, Miller succeeded to export two differing mindsets: 1. Uneducated orality represented in Willy's materialistic exposure, and 2. Educated literacy exists Quentin's intellectuality. Those two divergent philosophies, materialism vs idealism, feature either character's style that echo his cognitive and cultural backgrounds. We can view such the literate-oral bifurcation in the eye of Miller's in the Venn diagram below.

**Figure 14. Literacy/Orality Features in Quentin and Willy:
Consolidation Diagram**



Findings agree to the observations of Negm’s (1996), Griffin (1996)(1996, p. 82), and Bigsby & Bigsby (2010) about Miller’s shifted styles and his characters’ profiles to appear natural and realistic. They argued that his subject matter does determine the language style he has picked for his characters. In *About Theatre Language* which is appended in Miller’s *Last Yankee* (2015, p. 58), Miller saw “the play’s language has a surface of everyday realisms”. As Bigsby & Bigsby (The Cambridge Companion to Arthur Miller, 2010, p. 231) his awareness of social change is synthesized in the functional language he had his characters manipulated their speeches. In this respect, the present study further attests, at least to some extent, the methodological naturalness revealed by Miller’s characters through state-of-art corpus approach. By examining concordances, correlations and statistics, results display the protagonists’ epistemological realistic presence within the educated- uneducated hemispheres.

The study attempts to explore the specific language attributes of Willy’s vs. Quentin’s in terms of the propounded perspective of Walter Ong. In Ong’s book *Orality and literacy*(2013), certain characteristics distinguish between primary oral cultures (which Willy represents) from

one side, and the literate cultures (as embodied in Quentin's character) which are touched by texts, schooling, and abstraction and literate ones. He regarded this distinction as a continuum in which people who are exposed to textuality are placed on this continuum according to the degree, duration, and the internalization of textuality. His exposed language ("surface language", as Miller used to call) fits the fact of being ordinary and realistic enough, and subsequently fall into a cultural classification (i.e. orality and literacy) which corresponds mostly to its linguistic features.

Conclusion

This study has revealed ostensibly the harmony between Miller's character portrayals and Ong's oral vs literate cultures to a greater extent. We attempt to draw some light on the language uttered by Miller's protagonists who realistically belong to two epistemological world views: the uneducated materialistic one (embodied in Willy's speech) and the educated naturalistic one (presented in Quentin's). Despite the fact that either 'hero' is a 'common man', both deploy variant linguistic features that mark the cultures they belong to. Nevertheless, both extremes may share some discursive items in a way that marks inter-cultural discourse. There seems to be an apparent and deceiving anomaly displayed by the analysis. Quentin and Willy Loman's language displays the feature of *additive* discourse. This conclusion agrees with Negm's assumption that speaking and writing are not always dichotomous if interpreted in terms of Ong's cultural variation (Negm, 1995). The protagonists' speech mark levels of inter-discursivity that lead to borrowing some linguistic features from one culture to another.

The major implication of the current study may exist in the research method applied by which orality and literacy could be identified and measured within a literary text. Each aspect reported by Ong is represented in statistical, tabular, and visual forms. Consequently, the paper resembles an attempt to detect epistemological and cultural involvement within literary discourse by deploying the computerized methods of corpus studies. Not only does it offer a cultural implication of literary context, but it also provides novel ways of exploring such

features. Present corpus methods in which concordances, statistical representations, and semantic fields are able to pinpoint certain cultural features within a discourse. In addition, results draw light on the reciprocal area between both cultures in which additives are manifested by Miller's characters. It raises the question whether orality features are indigenously dichotomous from the literacy remarks as Ong presumed. Therefore, further studies may investigate interdiscursively the cultural phenomena in question more closely, especially as reflected by literary contexts. Investigations would be, in this case, able to match character profiles epistemologically and culturally and further shed light on alluded subjective implications, such as common man's reality.

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