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**Master of Research Thesis 1**

**The Artifice of Dialogic Exchange in Film –  
“The Sunset Limited” as a Test Case for the  
Application of Systemic Functional  
Description**

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# The Artifice of Dialogic Exchange in Film – “The Sunset Limited” as a Test Case for the Application of Systemic Functional Description

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## **Abstract**

The play by Cormac McCarthy, "the Sunset Limited" (later turned to a film) is investigated as an unusual opportunity to test the efficacy of linguistic and pragmatic theories about interpersonal dimensions of deep dialogic exchanges. There is the authenticity of the exchange that needs to be examined; but the enquiry is centered on the question of linguistic tools for representing adequately the ebb and flow of meanings between real 'persons'. The role of personality studies in the human sciences has been debated by linguists (e.g. Firth), anthropologists (e.g. Douglas), and leading psychologists (e.g. Kagan). The thesis evaluates the power of descriptions in a functional linguistics, and looks to the future elaboration of the tools of an interpersonally oriented linguistics.

**Declaration**

I declare this thesis has not been submitted for a higher degree to any other university or institution.

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Signature:

A handwritten signature in black ink, appearing to read 'Carol Louise Webster', written in a cursive style.

## **1. – Introduction**

Systemic-Functional Theory, in the tradition of Malinowski, Firth and Halliday provides a theoretical and methodological framework for setting out the meaning-making resources at work in dialogic exchange by which we are socialized into an intersubjective awareness of how to use these resources for accomplishing the various purposes by which ‘we live and move and have our being’ (Acts 17:28). This study represents a return to an established and developing tradition by which the human aspects of enquiry are returned to human sciences; that is, human sciences are not to be controlled by questions based on physical and biological sciences (on ‘matter’) but must take up the social and personal, intersubjective experiences as the ‘morphology’ of living (i.e. the patterns directed by values, or meanings). A systemic-functional framework has the necessary elasticity to accommodate the expanding scope of an emerging science of human affiliations through dialogue.

Our test case for the application of a systemic functional description is the dialogic exchange in Cormac McCarthy’s *The Sunset Limited*, a play, an HBO movie, and ‘a novel in dramatic form’. *The Sunset Limited* pits two characters in a contest of wills, played out in a small tenement flat ‘in a black ghetto in New York City’ (cf. opening stage directions). Other than changes in the two players’ postures and positions throughout what appears to be a single room, the action is verbal only. The two characters, designated by the labels, Black (B) and White (W), are, as their designations suggest, opposites in many respects, ethnically: B is African-American, W is Caucasian; socially: B is an ex-convict living in a poor tenement, W is a well-educated “professor”; B believes in God and has a Bible on his kitchen table, W is an atheist. The two players have been brought together by the fact that B just happened to be on hand when W attempted to jump in front of the oncoming train, known as *The Sunset Limited*, and B pulled W back on to the platform, saving his life. B has now brought W back to his flat to try and persuade W not to kill himself.

## **2. – The Problem**

The idealizations involved in 20<sup>th</sup> Century linguistics, especially with the universalism of 1960-2000 have tended to remove the links with anthropology and cultural studies, including the study of personality, arguably preventing linguistics from achieving the goal of discovering how we make language work for us and how language works to make us. Recent developments prompted by investigations into child language development (Trevvarthen 1979, 1980) and therapeutic discourses (Fine 2006) have highlighted the need for moving beyond the predominantly propositional emphasis of more formal models to the socio-anthropological orientation of Malinowski, Firth and Halliday, wherein personality is put back into the mix of what actually constitutes linguistic acts of meaning, including both propositional and phatic. Unlike the Sapir tradition, which was overshadowed in the US and taken up in separate disciplines (anthropology; conversational analysis; sociology; ethnomethodology; pragmatics with Searle's speech acts (Searle 1969) and Gricean maxims (Grice 1975); see profiles in Thomas 2011), the Malinowski-Firth-Halliday tradition has been continuous and further elaborated with studies into the intersubjective nature of meaningful exchange. In Halliday's work, for example, we find the theory organized around metafunctions – general orientations of language systems. The interpersonal is the human core of this.

How we voice out personality contributes to and shapes the tenor of discourse. Persons and personalities are essential to the context in which language occurs. To deny the importance of personality on the grounds that one is aiming for generality not individuality in one's account of language is to miss the intersubjective reality of variation in personality. Personality is an intersubjective construct whose distinctive linguistic patterning may be expressed, i.e. turned back on the listener/reader of verbal art, whether occurring in theatre or literature, in much the same way as variation in gender, ethnicity and age can be linguistically realized. Our attention is drawn to the resources in language for projecting this intersubjective construct of personality in a verbal exchange. While Appraisal theory has contributed to efforts at discriminating registers for their positioning



whether attitudinal (i.e. affect, judgment, appreciation), intertextual or dialogic<sup>1</sup>, the issue being addressed here concerns those lexicogrammatical, phonological and prosodic structures at work in dialogic discourse which coalesce around what one perceives as personality. Though the resources for instantiating the cross subjectivities of unified feeling and empathic understanding are recognized implicitly, and so often taken for granted among members of the group (see below Firth's notion of "speech fellowship"), nonetheless these interpersonal or personality based resources are sufficiently systemic to become the basis for symbolic articulation in verbal art.

While Appraisal systems are part of the textual 'stitching' of interpersonal meaning, this thesis is concerned with the wider linguistic framework of Systemic Functional Linguistics – a framework in the tradition of Firth, Halliday and Hasan for capturing the human side of the human science in linguistics, which is fundamentally about intersubjectivity; interpersonal first; speech fellowship and code; class and society; the social brain; variation. Whereas Appraisal explores only two rank scales in the lexico-grammar from the semantics of evaluation, this present work is a kind of Figure - Ground reversal, putting the interpersonal into the bigger picture.

Following a brief discussion of language and personality, I explore the systemic-functional framework developed by M.A.K. Halliday for investigating the structures and functions at work in dialogic exchange in context of situation, which, following Firth, includes persons and personalities. Halliday's systemic-functional framework has been successfully applied not only to the study of verbal exchanges during early childhood language development, but also in the study of various adult registers and classroom exchanges. Of particular interest, however, are studies of dialogue in drama and verbal art, where the linguistic resources for conveying interpersonal meaning become the stuff of artistic craft and genius.

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<sup>1</sup> See Peter White's discussion on the Appraisal framework at *The Appraisal Website* @ <http://www.grammatics.com/appraisal/>

## **2.1 – Language and Personality**

Mary Douglas and Stephen Ney, in their book entitled *Missing Persons: A Critique of the Social Sciences* refer to the renewal of ‘the old struggle about the nature of the person’ (1998:20). Citing Dr. Johnson’s entry for the word ‘person’, J.R. Firth (1957:183) notes Johnson’s use of a citation from Locke: ‘A person is a thinking intelligent being that has reason and reflection and can consider itself as itself, the same thinking thing in different times and places.’ Proceeding then to define ‘personality’, Johnson again cites Locke: ‘The *personality* extends itself beyond present existence to what is past, only by consciousness whereby it imputes to itself past actions just upon the same grounds that it does the present’ (Ibid., p. 184). Firth sees a parallel between the development of personality and language in that both ‘are usually maintained by the continuous and consistent activity of the bodily system, personality and language through life, language through the generations’ (Ibid., p.184). The way one speaks, one’s style, incorporates elements of our history (i.e. ‘habit, custom, tradition, the element of the past’) and ‘the element of innovation, of the moment, in which the future is being born’ (Ibid. p. 184). We do not just speak as we have been spoken to, but also we improvise on the spot. ‘Every time you speak,’ writes Firth, ‘you create anew and what you create is a function of your language and of your personality’ (1949:397). Personality is nurtured through language, yet at same time makes language, not in the Saussurean sense, but rather in the Firthian sense of language as ‘a natural tendency’ (Firth 1957:186), ‘everywhere actively maintained by *persons*’, or in other words, by ‘the myriads of personal uses or the millions of speech events in social life’ (Ibid. p. 187).

Critical of the “misplaced concreteness” of American linguistics, Firth maintained instead that

...the whole of our linguistic behavior is best understood if it is seen as a network of relations between people, things and events, showing structures and systems, just as we notice in all our experience. The body itself is a set of structures and systems and the world in which we maintain life is also structural and systematic. This

network of structures and systems we must abstract from the mush of general goings-on which, at first sight, may appear to be a chaos or flux.

Such an approach requires *no dichotomy of mind and body, thought and its expression, form and context*. It does, however, recognize the distinction between the language text which are the linguist's main concern and the matrix of experience in which they are set. Meaning is, therefore, a property of all systems and structures of language. At the highest level of abstraction, it may be possible to maintain that the meaning of language may be stated in two sets of relations, the interior relations within the language and the exterior relation between structures and systems in the language, and structures and systems in the situations in which language functions (1968d [1956]:90; cited in with emphasis added: Butt 2001:1813-1814).

Unlike Chomsky's singular focus on the 'ideal speaker-listener', Firth, like Sapir before him, saw language as inextricably linked with personality (see, for example, the topics set out in Sapir, edited by Mandelbaum 1949). Studying the 'social person speaking in his own personality' (Firth 1957:187) becomes the basis for a systemic 'linguistics with a sociological component' (Ibid., p. 189): "systemic" in the sense that what we aim to discover are systems of language and culture realized in the dialogic text in a specific context of situation. The dialogic text is 'a shared creation of meaning' (Halliday [1994]2002:228) between co-actants, 'the "you" and "me" of the text' (Ibid., p. 228). Not only are the interactants the creators of the text, as Halliday points out, 'we are also created by it' (Ibid., p.228). The co-actants in the exchange are 'brought into being by language' (Ibid., p.228); their roles arrived at by textual consensus. A dialogic exchange is an intersubjective event which takes place in a shared context of situation. 'Our status as creators and creations of the text' writes Halliday, 'is institutionalized by the grammar, and constantly reiterated throughout the proceedings' (Ibid., p.229). A Systemic-Functional framework enables a description which takes into account both the systems of language and culture as realized in text and context of situation, which includes both the verbal and non-verbal actions of participants as persons with personalities.

‘What you say,’ writes Firth, ‘may be said to have style, and in this connexion a vast field of research in stylistics awaits investigation in literature and speech’ (Firth 1957:184). Stylistics investigates patterned activity, including lexicogrammatical, phonological and prosodic, anything within the scope of verbal activity, both in terms of structure and function.

## **2.2 – A Basic Framework for Describing Dialogic Exchange**

Systemic Functional Linguistics provides the framework for describing dialogic exchanges in terms of “what” is being exchanged (i.e. information or goods-&-services) and the roles of those engaged in the exchange (i.e. giving or demanding). Interactants’ roles are interchangeable throughout the exchange. Whether giving, ‘inviting to receive’ (Halliday and Matthiessen 2004:107), or demanding, ‘inviting to give (Ibid., p. 107), either role requires a response from the other party to the exchange. As Halliday and Matthiessen explain, ‘in asking a question, a speaker is taking on the role of seeker of information and requiring the listener to take on the role of supplier of the information demanded’ (Ibid., p. 106). How the parties to the exchange respond depends on the commodity being exchanged, whether information (i.e. verbal) or goods-&-services (i.e. non-verbal) (see Figure 4-1 from Halliday and Matthiessen, 2004:107). Generally, Halliday distinguishes between the clause as proposition to exchange information, and the clause as proposal for the exchange of goods-&-services.

role in exchange	Commodity exchanged	
	(a) goods-&-services	(b) information
(i) giving	‘offer’ would you like this teapot?	‘statement’ he’s giving her the teapot
(ii) demanding	‘command’ give me that teapot!	‘question’ what is he giving her?

*Figure 1 – Giving or demanding, good & services or information*

The four primary speech functions – ***offer, command, statement, question*** – are formed by the intersection of these two factors: the role in the exchange; and the

commodity being exchanged. In an exchange of goods-&-services, language is simply the means of getting something done, something which is independent of language. If the exchange involves the giving of good-&-services (i.e. 'would you like this teapot?'), the listener may accept or reject the **offer**; if something is being demanded (i.e. 'give me that teapot!'), one may choose to either obey or refuse the **command**. Hedging 'is merely a way of temporarily avoiding the choice' (Ibid.,p. 109). In an exchange of information, on the other hand, 'language is the end as well as the means, and the only answer expected is a verbal one' (Ibid., p. 107). A **statement** involves the giving of information (i.e. 'he's giving her the teapot'), while a **question** demands it (i.e. 'what is he giving her?').

The clause as exchange then is realized through various lexicogrammatical choices under the interpersonal system of mood, such as, in English, the sequencing of Subject and Finite, to indicate whether declarative (i.e. Subject^Finite), or interrogative (i.e. Finite^Subject); or imperative by their absence. In addition, the "key" refers to the speaker's choice from among five tones – fall (tone 1), rise (tone 2), low rise (tone 3), fall rise (tone 4), rise-fall (tone 5) – depending on the modal environment, whether 'in the environment of a declarative, an interrogative, or an imperative, and what kind of declarative, interrogative or imperative it is' (Halliday [1977] 2002:16). Besides the system of key, choices related to the information system are also phonological, but related to the textual rather than interpersonal component. These are realized as tone groups or units comprising a complete tone contour.

As discussed in chapter 4, and evident in appendices, the exchanges between the two characters in *The Sunset Limited* were analyzed into separate turns further sub-divided into clauses, and classified by exchange element, using the Birmingham School labels (Open, Initiation, Re-initiation, Question, Response, Feedback, Close). Accompanying tables show the turn structure further partitioned into blocks of turns, signaled by openings and closings, as well as by the interspersing of stage directions throughout the script.

### **2.3 – Ontogenesis of Dialogue: Development of the Evidence of the Metafunction**

In ‘The Ontogenesis of Dialogue’ ([1979]2004), Halliday traces the ontogenesis of the two basic components of dialogue: the mode of exchange (giving/demanding, including giving in response) and the commodity exchanged (goods-and-services/information). Based on his study of how a child, named Nigel, transitions from protolanguage (i.e. which consists of semantics and phonology but no lexicogrammar in between) through to his mother tongue, Halliday ([1975] 2004) observed how Nigel by eight months ‘can use language: to satisfy his own material needs, in terms of goods or services (instrumental); to exert control over the behavior of others (regulatory); to establish and maintain contact with those that matter to him (interactional); and to express his own individuality and self-awareness (personal)’ (Ibid., p. 37). By 9-10 ½ months, Nigel has created a protolanguage, but ‘[a]ll the elements in Nigel’s protolanguage are language in the service of other functions, functions that can be conceptualized in non-linguistic terms’ ([1979]2004:146). The ‘you’ in these exchanges ‘is expected either to act (delivering the goods-and-services, or performing in the game) or to interact, sharing an experience or simply exchanging attention...not yet a dynamic exchange of roles as in true dialogue’ (Ibid., p.147). As Nigel progresses, ‘his ability to respond never exceeds his ability to initiate; so, for example, he cannot answer an information-seeking question (that is, he cannot give information in response) before he can initiate the giving of information himself’ (Ibid., p. 146). It is only by 1;11 that Nigel finally can ‘give information’ (Ibid., p. 150).

### **2.4 – Dialogue in Context: The Resources of the Metafunction in Negotiation and in Instruction**

In “So you say ‘pass’. . . thank you three muchly”, Halliday ([1994] 2002) describes the concluding phase of an exchange among examiners at a PhD defense as they attempt to reach a joint decision. The critical role played by context of situation in determining how the exchange unfolds is evident from the nature of the (sub-)text’s micro-structures which may be either constituent-like – ‘typically field-derived (having to do with the nature of the social activity, ‘what is going on’), or more prosodic – ‘typically tenor-driven (having to do with the relationships among interactants, ‘who are taking part’) (Ibid., p.233). At the same

time, this particular exchange ‘exemplified the power of discourse to change the environment that engendered it’ (Ibid., p. 254). As Halliday goes on to explain,

We might want to think of the entire text as a kind of expanded performative: ‘We dub thee PhD.’ But this would obscure a more fundamental point, which is that **every** text is performative in this sense. There can be no semiotic act that leaves the world exactly as it was before.

The complexity of interpersonal roles and relations in educational discourse is evident in Nassaji and Wells’ (2000) study of ‘triadic’ exchanges in classroom discourse. Nassaji and Wells (2000) discuss the various options for the third/follow-up move which are available to the teacher-as-‘manager’, and investigate their impact on student participation. Tenor relations between interactants defy simple explanation in terms of power differential only, but instead may depend on who is the primary knower and/or who has been delegated managerial responsibility for achieving the pedagogical purpose which sets apart classroom exchanges from everyday casual conversation.

### **2.5 – Dialogue in Drama: Test Case for the Interpersonal Metafunction – Modality and Obligation Across Social Positioning**

Dialogue is the dramatist’s resource for creating a world of meaning, argues Halliday in ‘The De-Automatization of Grammar: from Priestley’s *An Inspector Calls*’ ([1982]2002). Citing Berger and Luckmann (1966), Halliday describes the “reality-generating power of conversation” as ‘a power that is covert and implicit in its effects: “most conversation does not in so many words define the nature of the world . . . [it] implies a world *within which* . . . simple propositions make sense, [and so] confirms the subjective reality of this world”’([1982]2002:130). Hence the context implication cited earlier in relation to Firth’s exterior relations. Putting the Interpersonal Metafunction to work, the dramatist implies the social relations between characters. Within a limited span of time, the dramatist must construct a reality for an audience which comes with ‘all those aspects of everyday subjective reality that his play does not force us to repudiate’ (Ibid., p.130).

In order to do this, if the reality he is constructing is a rather different one, and differs in ways that are not obvious on the surface, he may have to resort from time to time to “defining the nature of the world”; and when the reality is being thus presented to us, the language is likely to be fully automatized, with the words and structures and sounds being there in their automatic function of realizing the semantic selections in an unmarked way – getting on with expressing the meanings, without parading themselves in patterns of their own. But for the rest, he will draw on the casualness of conversation, implying his world rather than presenting it; and it is here that the language is likely to become “de-automatized” (to use Mukarovsky’s term). (Ibid., p. 130-131)

De-automatization involves ‘the partial freeing of the lower-level systems from the control of the semantics so that they become domains of choice in their own right’ (Ibid., p.131). Some de-automatization is necessary, argues Halliday, ‘to create a partially differing reality by conversational means within the space-time of a dramatic performance’ (Ibid., 131). Illustrating with reference to an exchange in Priestley’s *The Inspector Calls*, Halliday shows how Priestley’s artistic patterning of selections from the grammatical systems of modality, involving probabilities and obligations, ‘encapsulates the theme of social responsibility not just as a topic but as an issue: as something that has to be accepted, but that also is associated with opinions, interpretations and conflicts’ (Ibid., p. 140). In addition, the time theme ‘permeates the interaction of the participants, and is more or less covertly woven in to the dialogue’ (Ibid., 129). Not only do Priestley’s lexicogrammatical selections construe particular themes, but as Lukin explains, they also draw attention to their own construing power:

The thrust of this combination in this work of verbal art is, Halliday argues, to bring into the foreground the semiotic basis of the social order, and therefore, its status as something negotiated, via language, between people. Social obligations, however much they may be expressed as objectively required, are established and maintained through ‘the subjective reality of this world’ (Berger & Luckmann, 1966, cited in Halliday, [1982] 2002: 130).’ (Lukin 2015)



What Halliday, following Mukarřovsky, calls “de-automatization” bears resemblance to what Hasan calls “symbolic articulation” (Hasan 1971), which as pointed out by Lukin and Pagano, quoting Hasan, relies on ‘two indispensable matrices as its sources of energy – the powerful semiotic system of language and the intricately woven fabric of the semiotically shaped culture’ (Hasan, 2011: xvii; see also Hasan, 1996)’ (Lukin and Pagano, 2012:125).

We see in verbal art how language and the social roles of the context of culture may be captured in the process of shaping each other. In other words, ‘the linguistic construals’ of the values of field (the domain of action and events), tenor (the roles and interpersonal ties) and mode (the cohesion of language to a situation and a channel of transmission) are a ‘raw material’ with the potential of creating verbal art; yet as ‘values’ they are already social and semiotic’ (Ibid., p. 125). The dramatist’s linguistic construal of the individual personalities of the dialogic partners, ‘you and me’, contributes to the meaning of the text. What Lukin and Pagano found in their study of Katherine Mansfield’s (1888-1923) short story *Bliss* was that ‘Part of the artistry in verbal art ‘consists in the languaging aspects by which such characters are constituted in such a way that it is possible to project on the basis of their first order behavior a significance which contributes to the deep meaning of the text’ (Hasan, 1996: 52)’ (Ibid., p.126). It is not just about what is being said, but what is going on and who is involved. A linguistics of human text needs to be able to lay out these values for discussion.

## **2.6 – Meaning-making in Dialogic Exchange**

Unlike the experiential metafunction, the structural realization of interpersonal meaning via tenor and mode is, metaphorically speaking, less particulate and more prosodic, in the sense that the interpersonal is spread across the systems of choice. In a film’s portrayal of dramatic dialogue, for example, these prosodic structures combine with a host of factors from the surrounding environment to form the basis for the viewer’s understanding of what is going on between the interactants, including how the interactants themselves perceive their roles and relations vis-à-vis one another. The playwright,

filmmaker, actors collaborate within the scope of the semiotic resources available to their respective crafts to create a meaning space into which viewers enter and have their imaginations engaged.

### **3. – Why *The Sunset Limited*?**

The play/film *The Sunset Limited* by Cormac McCarthy (author of *The Counselor*, *The Road*, *No Country for Old Men*, *Child of God*, *All the Pretty Horses*) provides a rich data source for investigating the projection of personality by speakers engaged in verbal exchange in the context of situation. There are only two characters in the play/'novel in dramatic form' *The Sunset Limited*. One is an ex-convict (played in the HBO movie version by Samuel L Jackson), the other is a professor (played by Tommy Lee Jones). The play opens with the two of them sitting across from one another in the ex-con's flat. In fact, the whole play takes place in a single setting, which is described in the opening stage directions as follows:

This is a room in a tenement building in a black ghetto in New York City. There is a kitchen with a stove and a large refrigerator. A door to the outer hallway and another presumably to a bedroom. The hallway door is fitted with a bizarre collection of locks and bars. There is a cheap formica table in the room with two chrome and plastic chairs. There is a drawer in the table. On the table is a bible and a newspaper. A pair of glasses. A pad and a pencil.

It is not until move 224 in the dialogue between these two men, however, that the audience is finally told that the professor had attempted to leap off 'the platform' to his 'destruction', and only in move 269 do we finally learn that his leap would have put him in front of the oncoming passenger train known as the *Sunset Limited*.

224. **WHITE:** Can I ask you something?

225. **BLACK:** Sure you can.

226. **WHITE:** Where were you standing? I never saw you.

227. **BLACK:** You mean when you took your amazin leap?

228. **WHITE:** Yes.

229. **BLACK:** I was on the platform.
230. **WHITE:** On the platform?
231. **BLACK:** Yeah.
232. **WHITE:** Well I didn't see you.
233. **BLACK:** I was just standin on the platform. Mindin my own business. And here you come. Haulin ass.
234. **WHITE:** I'd looked all around to make sure there was no one there. Particularly no children. There was nobody around.
235. **BLACK:** Nope. Just me.
236. **WHITE:** Well I don't know where you could have been.
237. **BLACK:** Mm. Professor you fixin to get spooky on me now. Maybe I was behind a post or somethin.
238. **WHITE:** There wasn't any post.
239. **BLACK:** So what are you sayin here? You lookin at some big black angel got sent down here to grab your honky ass out of the air at the last possible minute and save you from destruction?
240. **WHITE:** No, I don't think that.
241. **BLACK:** Such a thing ain't possible.
242. **WHITE:** No. It isn't.
243. **BLACK:** Well. You the one suggested it.
244. **WHITE:** I didn't suggest any such thing. You're the one put in the stuff about angels. I never said anything about angels. I don't believe in angels.
245. **BLACK:** What is it you believe in?
- ...
269. **BLACK:** Well. I was just thinkin that them is some pretty powerful words. I don't know that I got a answer about any of that and it might be that they aint no answer. But still I got to ask what is the use of notions such as them if it won't keep you glued down to the platform when the Sunset Limited comes through at eighty mile a hour.

The ex-con, however, saved the professor's life by pulling him back on to the platform, afterwhitch the ex-con brought the professor back to his flat in an attempt to persuade him not to commit suicide. Their dialogue constitutes the whole play and takes

place in various locations within the ex-con's flat, whether sitting on a couch, sitting at the kitchen table, or standing at the door.

*The Sunset Limited* has variously appeared as a stage play, a script (both for a play and a movie), and 'a novel in dramatic form'. *The Sunset Limited* premiered in the summer of 2006 as a play presented by Steppenwolf Theatre Company of Chicago under the direction of Sheldon Patinkin. McCarthy's agent had sent the script six months earlier to the Theatre (Luce 2008:13). The play's script was subsequently published by Vintage International without change except for the addition of the subtitle, 'A Novel in Dramatic Form'. Released in February 2011, the HBO movie was directed by Tommy Lee Jones, who also starred in the movie alongside Samuel L. Jackson. Having indicated in its credits that it was "Based on the Play Written by Cormac McCarthy", 'the movie script includes numerous abridgments that [McCarthy] felt were most congruent for the cinematic adaptation of his own novel and play' (Doyle, 2013:14). As Tommy Lee Jones explained to the Time TV/Media Critic, Eric Deggans (2011):

The first thing we did on the first day was sit down together and read through the play. Then we did it again in the afternoon and asked Cormac to join us. For the next week or 10 days, (we) worked (with a script supervisor) in a sound stage alone with this set indicated by tape on the floors and improvised articles of furniture, and built the play. The play is, in effect, only one scene but I divided it into 52 pieces that could be worked on individually and then welded together.

The Sunset Limited is actually the oldest named train in the US, operating since the late 1800's, connecting Orlando to Los Angeles via New Orleans, El Paso, and other points south. Though the play takes place in New York City, the actual train service never ran that far north. "The name "Sunset", as Luce (2008:14) explains, 'goes back to the Sunset Route of the Galveston, Harrisburg, and San Antonio Railway and was used as early as 1874.' It included the L&N (Louisville and Nashville) line which passed through Knoxville where McCarthy grew up. In 2005, after Hurricane Katrina destroyed the tracks between New Orleans, Louisiana and Jacksonville, Mississippi, service eastward from New Orleans was

ended, costing a 41% loss of total revenue. No longer existing as a transcontinental service, the Sunset Limited had become what Czekański describes as 'a relic of the past, just like everything Professor believed in' (2012:14).

Cormac McCarthy has been described 'a writer of the sacred' (Arnold 2014:215, cited in Tyburski 2008:125), whose mysticism 'demands of us another state of understanding altogether, something beyond the rational or symbolic or psychological' (Arnold 2014:216, in Tyburski 2008:125). Certainly, the discourse on faith is critical to understanding the interaction between the two characters in *The Sunset Limited*. Or as one reviewer for Entertainment Weekly put it, '*The Sunset Limited* plays like a talky condensation of McCarthy's great theme: How do we create meaningful lives in a chaotic world where God is silent and death is inescapable? But instead of a Western, Southern Gothic, or post-apocalyptic novel, he gave us a verbose, urban-set play' (Vanderheide describes the dialogue in *The Sunset Limited* as 'a collision of incompatible and opposing discourses that ends in an impasse' (2008:110). Wyllie suggests 'more properly' the exchange should be regarded as 'a philosophical dialogue, the minimally literary genre closely associated with Plato and neglected by philosophers since the Enlightenment' (2016:186). Characterizing the dialogue in *The Sunset Limited* as 'balanced' rhetorically and emotionally, Luce likens 'the arguments of soul and intellect' to 'some of Dostoevsky's dialogues' (2008:16).

Expressing a very different view, Wood (2011) describes 'McCarthy's grasp on the dialogue' as 'slack'. Because the exchanges between Black and White 'veer sharply between the flippant and the overzealous, it's difficult to take seriously their commitment to the ideas they express, even though they are both ostensibly voicing the ideas that animate and give meaning to their lives.' While acknowledging McCarthy as 'a master of modern prose', Wood (2011), in his review of McCarthy's *The Sunset Limited*, describes McCarthy's 'less appreciated' dramatic work as 'lurk[ing] in the shadows cast by his novels'. Wood continues

To what extent do McCarthy's skills as an author depend upon setting down words on a page in order to coax out a distinct voice that mediates dialogue, character, and

story with its own ruminations? Almost entirely. More than anything else, *The Sunset Limited* offers a reminder that the most interesting thing about McCarthy's novels isn't what actually happens in them so much as what the consciousness that observes or narrates what happens makes of the events before his eyes.

In *The Sunset Limited*, however, McCarthy's shift to the dramatic form prevents him from bringing in a storytelling voice, and thus he forfeits his greatest asset as an author. Despite the formal ambiguities promised in its subtitle, it amounts only to McCarthy's original script—printed, bound, and dispatched to a less obscure section of the bookstore than the one it would land in if it announced itself as what it actually is.

... *The Sunset Limited* is a technically and creatively pedestrian work that falls far short of what readers should expect of a master like McCarthy at this point in his career. Its value resides not in its capacity to offer readers a uniquely engaging literary experience but in its function as an instrument which illuminates, by negation, those aspects of McCarthy's prose that make his novels so compelling. While McCarthy devotees will find it to be a critically instructive if aesthetically marginal work, my guess is that even they will end up returning to what readers less familiar with McCarthy should turn to before they turn to this: the rest of his impressive oeuvre.

The reason for McCarthy's decision to employ dramatic dialogue in *The Sunset Limited* instead of narrative commentary is discussed by the theater's artistic director Martha Lavey, who writes, 'That [McCarthy] chose the stage as a venue for this conversation suggests that he sees the drama of *The Sunset Limited* as one best unmediated by the narrative voice: he seeks the pure exchange of ideas and he leaves you, the audience, to negotiate your position in that argument . . . . The novelist abandons his guiding and shaping narrative voice to deliver that responsibility for point of view into our lap' (Lavey, 2006; quoted in Luce 2008:13). The hour and forty-five minutes of 'intense dialogue' with 'ultimate, dramatic questions at its core' manages to come across as 'anything but bloodlessly intellectual' (Luce 2008:13) Luce describes the exchange as

‘dynamic, human, often humorous’ (2008:13). ‘[T]o me,’ comments Austin Pendleton, the actor playing White in the original play, ‘these two men are so real and so alive that all [the philosophical material] pertains to them. It pertains to actual people. It doesn’t pertain to some abstract idea. (Pendleton 2005-6:13; quoted in Luce 2008:13). How one responds emotionally to the play, the extent to which it becomes ‘inescapably intimate and deeply personal’ depends on ‘[t]his capacity of the characters for making us care about and identify with them’ (Luce 2008:13).

It is precisely the absence of the narrator’s voice and the ‘capacity of the characters for making us care about and identify with them’ that makes this ‘novel in dramatic form’ so appealing for the purposes of this present study. Ninety minutes of pure, intense one-on-one dialogue between two characters with very different social and ethnic identities, set in a single location, arguing over the meaning of life, where the goal of one is to save the life of the other partner to this dialogue, has rendered a text that is at once philosophical, theological and therapeutic in content and purpose. Personality permeates the dialogue between these two characters who before the incident on the platform knew nothing of the other person. They probe each other’s background and intention, trying to read the other’s response. Their exchanges are sometimes assertive and at other times defensive. Though the characters are designated by the terms ‘Black’ and ‘White’ nevertheless, as Luce argues, ‘this is not a play primarily about race or social class’ (2008:15). Rather, the labels correspond to ‘polar opposites philosophically, one embracing life, faith, hope, love of humanity, the other devoted to death, atheism, pessimism, and misanthropy’ (2008:15). The labels correspond to allegorical opposites, ‘subverting the traditional Western color symbolism of black as despair/depression/death and white as hope/optimism/life’ (Doyle 2013:17).

Luce notes how in the first three-quarters of the play, White, the professor, ‘despite his intellect and breadth of reading, he has much more difficulty articulating his beliefs than does the preacher with his home-spun language of experience’ (Luce 2008:18), prompting Czekański to conclude that ‘White suffers from the lack of anything to believe in’ (2012:13). What White did believe in, he describes as having ‘[gone] up in smoke in the

chimneys at Dachau'. Curiously his loss of everything puts him in a similar position to Job, the Bible character from the only book in the Bible which White admits to having read, the Book of Job (Czekański 2012:13).

McCarthy's original script called for the characters to share a meal which was to have been prepared off-stage, but the director's concerns for 'maintain[ing] the play's momentum and its dramatic trajectory' (Luce 2008:18) prompted McCarthy to rewrite the scene and have Black cook on stage.<sup>2</sup>

Unlike early on in the HBO movie where White says he has to go and begins to put on his jacket to leave, it is not until late in the original script for the play that White demands to leave Black's apartment. The script change came, however, 'after a performance for the theatre staff, the audience expressed puzzlement that [White] did not simply walk out' (2008:15). Subsequently, in the HBO movie, White repeatedly requests to leave, but Black only agrees to unlock the door if he accompanies him. One such exchange in which White gets up to leave comes early on in the play, and is included among the three scenes analyzed in this study. Note in the exchange below how heavily interpersonal is the exchange as it shifts from talking about how White puts on his jacket (#41, WHITE 'It's what...Effeminate?'), to challenging whether Black would be welcome where White lives (#66. BLACK: What they don't let black folk in there?'), to White prosecutorially telling Black to (#79) 'Answer the question.'<sup>3</sup>

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<sup>2</sup> The scene where B prepares the meal both then eat together at the kitchen table reveals a distinctive level of intimacy achieved over a shared meal. Further investigation of the linguistic and contextual factors at play in this particular scene will be undertaken in a subsequent study.

<sup>3</sup> Not unlike how critics derided the 'flat and naturalistic' language spoken by the characters in Priestley's *An Inspector Calls*, critics have described McCarthy's *The Sunset Limited* as 'a technically and creatively pedestrian work that falls far short of what readers should expect of a master like McCarthy' (Wood 2011). What the Priestley's critics missed, however, as Halliday points out in his paper on 'The De-Automatization of Grammar: From Priestley's *An Inspector Calls* ([1982]2002)', is how even 'the everyday give-and-take of dialogue' ([1982]2002:148) can be made to foreground certain ideological constructs. Likewise, the dialogue between B and W in *The Sunset Limited* has 'ultimate dramatic questions at its core' (Luce 2008:13). Luce quotes the actor/playright Austin Pendleton, who played W in the stage production as saying 'to me, these two men [B and W] are so real and alive that all [the philosophical material – added by Luce] pertains to them. It pertains to actual people. It doesn't pertain to some abstract idea. This is what I always respond to in a play...' (2008:13).



34. **WHITE:** I've got to go. *(He gets up and takes his jacket off the back of the chair and lifts it over his shoulders and then puts his arms in the sleeves rather than putting his arms in the first one at a time.)*
35. **BLACK:** You always put your coat on like that?
36. **WHITE:** What's wrong with the way I put my coat on?
37. **BLACK:** I didn't say they was nothin wrong with it. I'm just wondered if that's your regular method.
38. **WHITE:** I don't have a regular method. I just put it on.
39. **BLACK:** Mm-hmm.
40. **WHITE:** It's what... Effeminate?
41. **BLACK:** Mm.
42. **WHITE:** What?
43. **BLACK:** Nothin. I'm just settin here studyin the ways of professors.
44. **WHITE:** Yeah. Well, I've got to go. *(The black gets up.)*
45. **BLACK:** Well. Let me get my coat.
46. **WHITE:** Your coat?
47. **BLACK:** Yeah.
48. **WHITE:** Where are you going?
49. **BLACK:** Goin with you.
50. **WHITE:** What do you mean? Going with me where?
51. **BLACK:** Goin with you wherever you goin.
52. **WHITE:** No you're not.
53. **BLACK:** Yeah, I am.
54. **WHITE:** I'm going home.
55. **BLACK:** All right.
56. **WHITE:** All right? You're not going home with me.
57. **BLACK:** Sure I am. Let me get my coat.
58. **WHITE:** You can't go home with me.
59. **BLACK:** Why not?
60. **WHITE:** You can't.
61. **BLACK:** What. You can go home with me but I can't go home with you?
62. **WHITE:** No. I mean no, that's not it. I just need to go home.
63. **BLACK:** You live in an apartment?
64. **WHITE:** Yes.

65. **BLACK:** What, they don't let black folk in there?
66. **WHITE:** No. I mean, yes, of course they do. Look. No more jokes. I've got to go. I'm very tired.
67. **BLACK:** Well I just hope we don't run into no hassle about getting me in there.
68. **WHITE:** You're serious.
69. **BLACK:** Oh I think you know I'm serious.
70. **WHITE:** You can't be serious.
71. **BLACK:** I'm as serious as a heart attack.
72. **WHITE:** Why are you doing this?
73. **BLACK:** Me? I ain't got no choice in the matter.
74. **WHITE:** Of course you have a choice.
75. **BLACK:** No, I ain't.
76. **WHITE:** Who appointed you my guardian angel?
77. **BLACK:** Let me get my coat
78. **WHITE:** Answer the question.
79. **BLACK:** You know who appointed me. I didn't ask for you to leap into my arms down in the subway this mornin.
80. **WHITE:** I didn't leap into your arms.
81. **BLACK:** You didn't?
82. **WHITE:** No. I didn't.
83. **BLACK:** Well, how'd you get there then? (*The professor stands with his head lowered. He looks at the chair and then turns and goes and sits down in it.*) What. Now we ain't goin?

Two other scenes selected for this study include the more 'therapeutic' exchange in which, highly reminiscent of typical therapeutic sessions, White is lying on his back on a couch, while Black, who is sitting in a soft single-seater just behind White's head, asking him about his relationship with his late father, Black ends this session with what sounds like a preacher's benediction. As Butt points out [in conversation], the couch setting is rather more psychoanalytic and Freudian, especially the references to W's father and mother. On hearing W's confession, B's attempt at 'therapeutic' discourse is abandoned.

331. **BLACK:** ...What did your daddy do?
332. **WHITE:** What?

333. **BLACK:** I said what did your daddy do. What kind of work?
334. **WHITE:** He was a lawyer.
335. **BLACK:** Lawyer.
336. **WHITE:** Yes.
337. **BLACK:** What kind of law did he do?
338. **WHITE:** He was a government lawyer. He didn't do criminal law or things like that.
339. **BLACK:** Mmhm. What would be a thing like criminal law?
340. **WHITE:** I don't know. Divorce law, maybe.
341. **BLACK:** Yeah. Maybe you got a point. What did he die of?
342. **WHITE:** Who said he was dead?
343. **BLACK:** Is he dead?
344. **WHITE:** Yes.
345. **BLACK:** What did he die of?
346. **WHITE:** Cancer.
347. **BLACK:** Cancer. So he was sick for a while.
348. **WHITE:** Yes. He was.
349. **BLACK:** Did you go see him?
350. **WHITE:** No.
351. **BLACK:** How come?
352. **WHITE:** I didn't want to.
353. **BLACK:** Well how come you didn't want to?
354. **WHITE:** I don't know. I just didn't. Maybe I didn't want to remember him that way.
355. **BLACK:** Bullshit. Did he ask you to come?
356. **WHITE:** No.
357. **BLACK:** But your mama did.
358. **WHITE:** She may have. I don't remember.
359. **BLACK:** Come on, Professor. She asked you to come.
360. **WHITE:** Okay. Yes.
361. **BLACK:** And what did you tell her?
362. **WHITE:** I told her I would.
363. **BLACK:** But you didn't.
364. **WHITE:** No.
365. **BLACK:** How come?
366. **WHITE:** He died.

367. **BLACK:** Yeah; but aint it. You had time to go see him and you didn't do it.

368. **WHITE:** I suppose.

369. **BLACK:** You waited till he was dead.

370. **WHITE:** Okay. So I didn't go and see my father.

371. **BLACK:** Your daddy is layin on his deathbed dyin of cancer. Your mama settin there with him. Holding his hand. He in all kinds of pain. And they ask you to come see him one last time fore he dies and you tell em no. You aint comin. Please tell me I got some part of this wrong.

372. **WHITE:** If that's the way you want to put it.

373. **BLACK:** Well how would you want to put it?

374. **WHITE:** I don't know.

375. **BLACK:** That's the way it is. Aint it?

376. **WHITE:** I suppose.

377. **BLACK:** No you don't suppose. Is it or aint it?

378. **WHITE:** Yes.

379. **BLACK:** Well. Let me see if I can find my train schedule. *(He opens the table drawer and rummages through it.)* See when that next uptown express is due.

380. **WHITE:** I'm not sure I see the humor.

381. **BLACK:** I'm glad to hear you say that, Professor. Cause I aint sure either. I just get more amazed by the minute, that's all. How come you cant see yourself, honey? You plain as glass. I can see the wheels turnin in there. The gears. And I can see the light too. Good light. True light. Cant you see it?

382. **WHITE:** No. I cant.

383. **BLACK:** Well bless you, brother. Bless you and keep you. Cause it's there. *(They sit.)*

Also included for analysis is the closing scene in which White finally gets Black to unlock the door and allow him to leave. We know the door to Black's flat is securely locked from the stage directions at the beginning of the 'novel in dramatic form', which describes hallway door as being fitted 'with a bizarre collection of locks and bars.' This 'bizarre collection' 'symbolically keeps White's nihilistic vision – the deadly Sunset Limited – at bay...until the end of the play, when White forces him to undo the "chains" which "rattle to the floor" in the manner of Jacob Marley's ghost' (Tyburski 2008:123). The stage directions describe Black 'stand[ing] in the doorway looking down the hall.' As White departs to carry

out his plans to commit suicide, Black 'collapses to his knees in the doorway, all but weeping.' This scene is notable for White's expanded discourse. Whereas previously his responses are frequently curt and detached, White appears to have finally found his voice, speaking eloquently and emotionally. Now it's Black's turn to hang his head and weep:

1367. **WHITE:** (*Coldly.*) I don't believe in God. Can you understand that? Look around you man. Can't you see? The clamor and din of those in torment has to be the sound most pleasing to his ear. And I loathe these discussions. The argument of the village atheist whose single passion is to revile endlessly that which he denies the existence of in the first place. Your fellowship is a fellowship of pain and nothing more. And if that pain were actually collective instead of simply reiterative then the sheer weight of it would drag the world from the walls of the universe and send it crashing and burning through whatever night it might yet be capable of engendering until it was not even ash. And justice? Brotherhood? Eternal life? Good god, man. Show me a religion that prepares one for death. For nothingness. There's a church I might enter. Yours prepares one only for more life. For dreams and illusions and lies. If you could banish the fear of death from men's hearts they wouldn't live a day. Who would want this nightmare if not for fear of the next? The shadow of the axe hangs over every joy. Every road ends in death. Or worse. Every friendship. Every love. Torment, betrayal, loss, suffering, pain, age, indignity, and hideous lingering illness. All with a single conclusion. For you and for every one and every thing that you have chosen to care for. There's the true brotherhood. The true fellowship. And everyone is a member for life. You tell me that my brother is my salvation? My salvation? Well then damn him. Damn him in every step shape and form and guise. Do I see myself in him? Yes. I do. And what I see sickens me. Do you understand me? Can you understand me? (*The black sits with his head lowered.*) I'm sorry.

1368. **BLACK:** That's all right.

1369. **WHITE:** No. I'm sorry. (*The black looks up at him.*)

1370. **BLACK:** How long you felt like this?

1371. **WHITE:** All my life.

1372. **BLACK:** And that's the truth.

1373. **WHITE:** It's worse than that.

1374. **BLACK:** I don't see what could be worse than that.

1375. **WHITE:** Rage is really only for the good says. The truth is there's little of that left. The truth is that forms I see have been slowly emptied out. They no longer have any content. They are shapes only. A train, a wall, a world. Or a man. A thing dangling in senseless articulation in a howling void. No meaning to its life. Its words. Why would I seek the company of such a thing? Why?
1376. **BLACK:** Damn.
1377. **WHITE:** You see what it is you've saved.
1378. **BLACK:** Tried to save. Am tryin. Tryin hard.
1379. **WHITE:** Yes.
1380. **BLACK:** Who is my brother.
1381. **WHITE:** Your brother.
1382. **BLACK:** Yes.
1383. **WHITE:** Is that why I'm here? In your apartment?
1384. **BLACK:** No. But it's why I am.
1385. **WHITE:** You asked what I was a professor of. I'm a professor of darkness. The night in day's clothing. And now I wish you all the very best but I must go. *(He pushes back his chair and rises.)*
1386. **BLACK:** Just stay a few more minutes.
1387. **WHITE:** No. No more time. Goodbye. *(He turns towards the door and the black rises.)*
1388. **BLACK:** Come on, Professor. We can talk about somethin else. I promise.
1389. **WHITE:** I don't want to talk about something else.
1390. **BLACK:** Don't go out there. You know what's out there.
1391. **WHITE:** Oh yes. Indeed I do. I know what is out there and I know who is out there. I rush to nuzzle his bony cheek. No doubt he'll be surprised to find himself so cherished. And as I cling to his neck I will whisper in that dry and ancient ear: Here I am. Here I am. Now open the door.
1392. **BLACK:** Don't do it, Professor.
1393. **WHITE:** I'm sorry. You're a kind man, but I have to go. I've heard you out and you've heard me and there's no more to say. Your God must have once stood in a dawn of infinite possibility and this is what he's made of it. And now it is a drawing to a close. You say that I want God's love. I don't. Perhaps I want forgiveness, but there is no one to ask it of. Not now. Now there is only the hope of nothingness. I cling to that hope. Now open the door. Please.
1394. **BLACK:** Don't do it.

1395. **WHITE:** Open the door. *(The black undoes the chains. They rattle to the floor. He opens the door and the professor exits. The black stands in the doorway looking down the hall.)*
1396. **BLACK:** Professor? I know you don't mean them words. Professor? I'm goin to be there in the mornin. I'll be there. You hear? I'll be there in the mornin. *(He collapses to his knees in the doorway, all but weeping.)* I'll be there. *(He looks up.)* He didn't mean them words. You know he didn't. You know he didn't. I don't understand what you sent me down there for. I don't understand it. If you wanted me to help him how come you didn't give me the words? You give em to him. What about me? *(He kneels weeping rocking back and forth.)* That's all right. That's all right. If you never speak again you know I'll keep your word. You know I will. You know I'm good for it. *(He lifts his head.)* Is that okay? Is that okay?

For the most part, Jones' HBO movie remains true to the script, but 'still achieves a casual, improvisational feel' (NPR 2011). Commenting on how closely they stuck to the script, Jones says, 'We don't have any use for improvisation. We like scripts — and good ones.' (NPR 2011). Nevertheless there are differences between the play, book and movie — as one would expect given the demands of different channels. The play and the HBO movie not only let us hear but also see the actors on stage or on screen in the setting which the book, or script as 'a novel in dramatic form', can only partially describe, leaving much more to the imagination of the reader. Replying to a question in an interview about one scene in particular, the Jailhouse Story, where the movie differs from the book, Jones is reported to have replied:

"There was one scene, which we called 'The Jailhouse Story.' I directed that scene to be very graphic ... physically dynamic."

It was a dramatic departure from productions of the play — which staged the scene as a speech delivered in a monotone by Black. That treatment works onstage, with an audience in the room watching Black breathe, Jones says, but the screen demanded a different approach. In the film, Black swings his arms violently as he acts out a brutal fight he had in prison.

The play ends with God's silence, 'leaving us to ponder the fate of both characters, as well as the basis of our own faith – whatever that may be' (Tyburski 2008:123).

#### **4. – Field, Tenor and Mode**

Hasan describes a speech event as 'talk that receives its motivation and is accorded recognition primarily because it has a place in the living of life.' As Butt [in conversation] points out, 'Talk causes reality as it draws its motivation from that reality.' Talk is action that 'has a concrete social basis, irrespective of whether it conforms or diverges from the existing ways of being and doing' (Hasan 1995:149). Because talk is action with a social basis, 'hence the importance of asking where, why, and how people use language and what is indicated from these facts about the nature of language' (Hasan 2005/2016:6). How the interactants in a speech event choose to make meaning depends on how they perceive the context in which they are interacting. Hasan describes a bi-directional relationship between, on the one hand, 'the speaker's perception of context [which] ACTIVATES the speaker's choice of meanings' and, on the other hand, how those meaningful choices as realized in speaking 'contribute to the CONSTRUAL of contexts' (Hasan 1999:251).

Hasan notes how this '[r]ecognition of meaning potential pertaining to specific contexts' coincided with the appearance in SFL literature of expressions like 'social semiotic', 'socio-semiotic', and 'social semantics' (Hasan 2005/2016:21).

Hasan's distinction between the material situational setting and the relevant context (Hasan, 1973; 2009, 177-8) is summed up by Berry as follows: 'Not all aspects of the immediate situation of a language event are necessarily relevant to the language event itself' (Berry 2016:185).

How the three parameters of context – 'some doing' or FIELD, 'some doers' or TENOR, and 'some verbal mode of doing' or MODE – correlate with the metafunctions – experiential realizing field, interpersonal realizing tenor, textual realizing mode – has been referred to as the Context Metafunction Hook-up Hypothesis (Hasan 1995:173). How the



speaker perceives the situation in terms of field, tenor and mode 'activates the choice of certain meanings, which are realized by her choice of wordings' (Hasan 1995:174). These meaning-word choices activated by context of situation form 'an instance of some registral variety whose correlate is some specific category of context' (Hasan 1995:171). Each text then becomes 'an exemplar of some register(s), and every register must have some contextual correlate' (Hasan 1995:223). As Hasan clarifies, '...the category of register is not based on a hermeneutic analysis of instance by instance language use; it relies on the recognition of regularities in types of language use' (Hasan 2005:7).

Among attempts to model field, tenor and mode as system networks are Butt's 'elaborate system of networks of field, tenor and mode', including 'an extensive FIELD network' which expands into four concurrent systems: SPHERE OF ACTION, MATERIAL ACTION, ACTION WITH SYMBOLS and GOAL ORIENTATION (Lam 2016:210). Rather than being 'explicitly related "down" to the lexicogrammatical stratum of meaning', the network was developed with the intention of 'modelling complex behavior semantically' (Lam 2016:210).

Hasan takes issue with Martin's 'collaps[ing] Halliday concepts of register and context as one undifferentiated phenomenon' which she argues 'run[s] counter to the notion of register in the sense in which that term has been used by Halliday from the early 1960s to date; and it certainly does not agree with the Firthian approach. And no one to my knowledge has yet shown any reasons for thinking of register as context rather than as referring to language variety. ....' (1995:147). Instead Hasan (1995:240) argues:

.....My own view is that the stratification of genre and register, the collapsing of the social and the verbal, at both these planes, which in turn entails a questionable view of language, is far from desirable: it moves the whole issue of text structure and its activation from active, feeling, reacting interactants to culturally given forms of talk in agreement with 'how things are done in our culture', as if the culture is unchanging and as if the interactants are simply preprogrammed.

Given that contextual/registerial constancy is not universally true – ‘cases are found where the integrity of a text survives certain kinds of contextual/registerial changes’ – Hasan asks ‘what would one mean by ‘coherent with respect to the context of situation’ in the latter type of cases?’ (Hasan 1999:254). One factor that may perturb the usual constancy between register and context is the personal distance factor, which Hasan acknowledges ‘may override the consequence of the public recognized roles’ (Hasan 1973:277, cited in Lam 2016:206). Elaborating on Hasan’s argument that ‘personal distance is related is dynamically “determined by reference to the range of frequency of their [individuals’] interaction” (1981:pp.47-8)’, Lam explains Hasan’s reference to a ‘biography of interactions’:

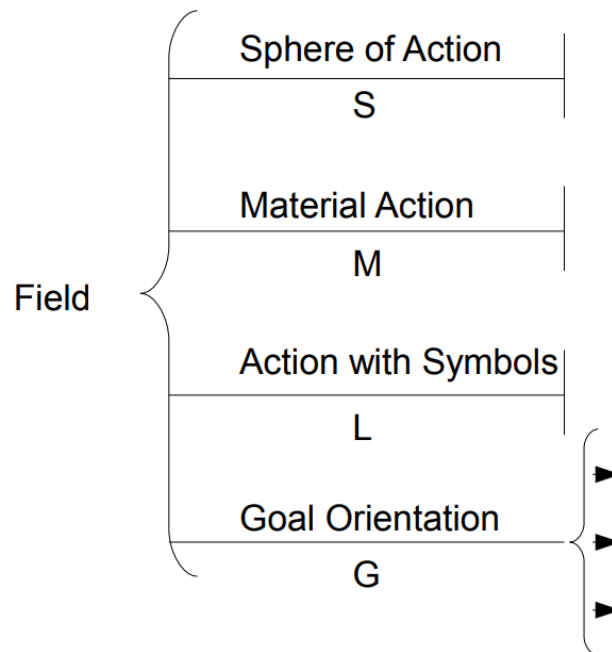
A thin biography of interactions entails maximal personal distance, as ‘the persons involved know each other through infrequent encounters only in the capacity of the agent of some one institutionalized activity and in the dyadic status that correlates with the agent role’ (Halliday and Hasan, 1985, p.57); and minimal personal distance is obtained with a rich biography of interactions. (Lam 2016: 208-9).

A biography of interactions in terms of range and frequency of interactions serves as the basis for establishing the tenor-related notion of personal distance. Nevertheless, argues Lam (2016:209), ‘the measurement of this tenor-related notion of personal distance through the construction of a biography of interactions is a field-related endeavor, as it involves the categorization and identification of social activities so as to recognize their range and frequencies.’ What this demonstrates is that these parameters cannot be treated as if each were a *thing in itself* (Hasan 1999:254). Rather ‘Hasan’s correlation between the tenor-related notion of personal distance and the field-related endeavor of constructing a biography of interaction shows that contextual parameters are not discrete from each other, thus reflecting the relations between these parameters and the fuzzy nature of boundaries in natural language (Halliday, 1995)’ (Lam 2016:209).

Examples of how personal distance is related to lexico-grammatical choice include the use of exophorics as evidence for reduced personal distance; and the correlation of expressions of tentativeness and uncertainty with greater personal distance (Lam 2016:207).

#### **4.1 – Representing Choice in Context as System Networks**

Following Hasan (1999) for representing choices related to context in terms of a system network, Butt (1999/2004) includes four systems within the FIELD network: SPHERE OF ACTION, MATERIAL ACTION, ACTION WITH SYMBOLS, and GOAL ORIENTATION (see Figure 2).



*Figure 2: FIELD system network based on Butt (1999/2004) [cited in Wegener 2011:149]*

Taking each in turn, first, SPHERE OF ACTION, i.e. ‘the subject matter to be defined’ (Butt, 1999/2004), (see Figure 3) involves a choice between specialised (i.e. ‘activities requiring a commitment (typically a prolonged commitment) to training (typically formalised training’ (Wegener 2011:148), and quotidian (i.e. activities not requiring specialized training).



*Figure 3: SPHERE OF ACTION system (Wegener 2011:150)*

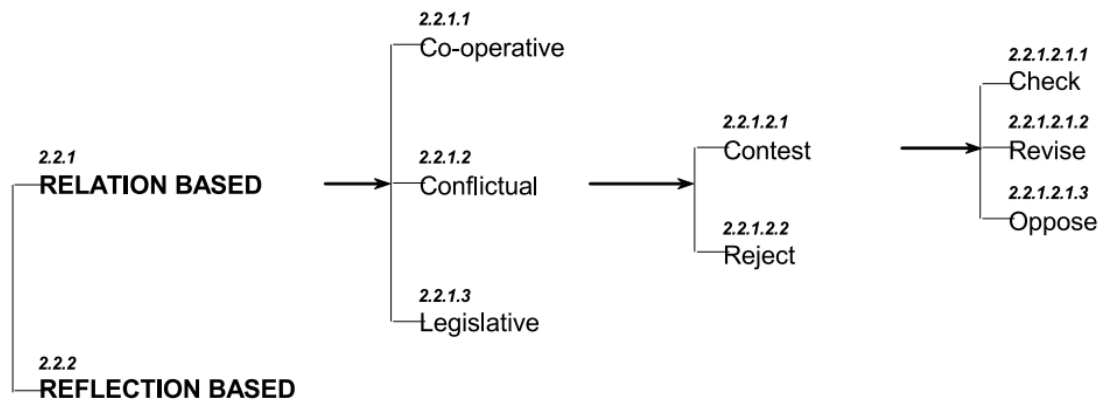
The exchanges between B and W over the course of the play may be regarded as primarily non-specialized [Quotidian:Individuated], both interactants having been accidentally caught up in an awkward situation. While the interactants themselves remain constant throughout the play, their behavior towards each other shifts along with their posture from scene to scene. B sometimes plays as the gentle counsellor, but at other times the scolding preacher. W, who for most of the play is the reluctant recipient of B's counselling, finally lives up to the title of professor bestowed upon him by B, delivering his final oratory with conviction and without regret. Noting how 'small scale shifts in sphere of action' (Wegener 2011:149) can make for a complex context, In her study of Medical Emergency Team (MET) calls, Wegener decided to have smaller entry units, rather than the entire text. For similar reasons, here the play, *The Sunset Limited*, has been sub-divided into separate scenes to accommodate shifts in contextual parameters. As Butt notes [in conversation], our analysis of the field-tenor-mode configuration has to be re-applied generic element by generic element.

Narrower in scope than the broader system of MATERIAL ACTION, the system ACTION WITH SYMBOLS deals specifically with language use, which may be either RELATION BASED or REFLECTION BASED (see Figure 4). With respect to RELATION BASED use of language, W repeatedly rejects B's persistent efforts at building a co-operative relationship. In *The Sunset Limited*, the two characters act differently 'with symbols' because they possess widely divergent GOAL ORIENTATIONS. GOAL ORIENTATION is the fourth system within the FIELD network, and 'relates to the motivations for action as they are outwardly manifested' (Wegener 2011:150). B's goal is to 'save' W from pursuing his suicidal intention. Besides locking the door to prevent W from leaving or cooking food for W to eat (MATERIAL ACTIONS), B tries to keep W talking

so that he won't leave and try again to kill himself. In the final scene as W gets up to leave, B responds:

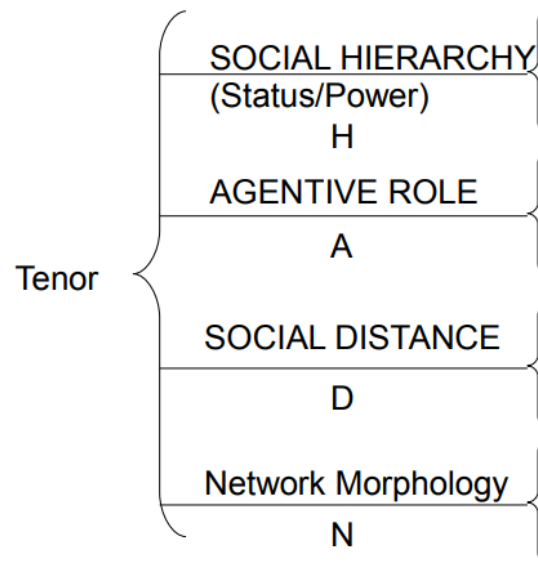
**BLACK:** <c 1388.1> Come on, Professor. <c 1388.2> We can talk about somethin else. <c 1388.3> I promise.

**WHITE:** <c 1389.1.a> I don't want <c 1389.1.b> to talk about something else.



*Figure 4: Extracted from the ACTION WITH SYMBOLS network (Wegener 2011:152)*

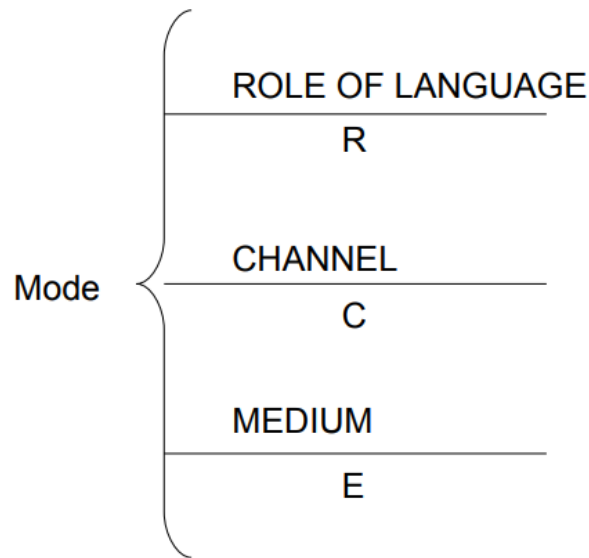
The system network for TENOR consists of four systems: SOCIAL HIERARCHY – ‘captures issues of equal or unequal distributions of social status and power’ (Wegener 2011:154); AGENTIVE ROLE – ‘focuses on variation in the roles of the participants involved in a context and how these roles are established and maintained (Wegener 2011:156), SOCIAL DISTANCE – ‘covers the extent to which participants know each other’ (Wegener 2011: 157)., and NETWORK MORPHOLOGY – ‘attempts to account for some of the other social network features that may be relevant to interaction in the context’ (Wegener 2011:158).



*Figure 5: TENOR system network (Butt 1999/2004; Wegener 2011:156).*

The differences in tenor relations between the ex-convict and the professor in *The Sunset Limited* are deliberately reflected by their explicit designations as Black and White respectively. In terms of social status and power, an ex-convict living in an old tenement would doubtless be considered several rungs lower on the social ladder than a white 'professor'. Their agentive roles change with each scene, or as Wegener puts it when describing her own data, 'changing with *changes in field*' (2011:156). While the social distance between these two accidental acquaintances brought together by their chance encounter on the train platform remains much the same throughout the exchange, their personal or semiotic distance does change, due most likely to B's efforts at convincing W not to commit suicide.

The network for the third parameter, MODE, includes three systems: ROLE OF LANGUAGE – 'primarily concerned with how important language is to the activity' (Wegener 2011:159); CHANNEL – how the signal is encoded, such as through human speech; and MEDIUM – 'in Butt's (1999/2004) networks relates more closely to the text and attributes of language' (Wegener 2011:160).



*Figure 6: Mode System Network (Butt 1999/2004; Wegener 2011:160)*

While *The Sunset Limited* clearly is an exchange involving human speech taking place between two characters, the channel varies depending on whether it is read from the book or script, or heard spoken by the two actors, either on stage or in the movie.

#### **4.2 – Field, Tenor and Mode in *The Sunset Limited***

A text involves the activity of languaging which occurs in context of situation. The context of situation, following Firth can be described in terms of three dimensions: field, tenor and mode. Field deals with what is being talked about, i.e. the content. Tenor concerns the interrelationships of those who are involved in the activity. Mode is about the channel by or through which the activity takes place. What we include under Field answers the question: WHAT is being talked about? Tenor answers the question: WHO is talking to whom? Mode answers: HOW is the activity taking place? Corresponding to Field is the Experiential metafunction; to Tenor, the Interpersonal; and to Mode, the Textual. So we would expect there to be a correlation between WHAT the text is about and choices from the system of Transitivity; between WHO are the interactants and choices from the systems of Mood and Modality; between HOW the activity is conducted and choices from the systems of Theme and Information.

The accompanying three tables provide information under the headings of field, tenor and mode for each of three segments from the HBO movie version of Cormac McCarthy's play *The Sunset Limited*. Each table includes the transcription of each segment, tagged by move and clause. Aligned with the transcription, neighboring columns include information considered relevant to the description of Field, Tenor and Mode. Under Mood has been included information related to body posture and movement as well as camera angle. The degree of delicacy with which each dimension has been described is limited to only what was considered adequate to contextualizing the text for the purpose of this present study. Description could be richer and more detailed, such as taking into account the actors' facial expressions, hand gestures, and voice quality.

The three scenes are different not just in what B and W are talking about, but also very different in terms of their shifting interpersonal relations. Their postures and voice quality accompany choices in ideational, interpersonal and textual meanings, making us believe we understand not only what they are saying but who they are and how they relate to one another. (See Appendix A for Field, Tenor and Mode Analysis Tables of Scenes 1, 2 and 5.)

#### **4.2.1 – Scene 1 – The Opening Scene (Turns 1-83)**

This first scene is the opening scene of the play/movie. After an initial silence as W and B watch each other across a small kitchen table, B breaks the silence with a question, addressing W as "Professor". Noticeably, W never addresses B by name, which is not unexpected given his reluctance to be in B's flat. Their back and forth, mostly W responding to B's questions, is staccato-like in quality, reinforced by the way the camera repeatedly switches between showing one then the other.

When W gets up to leave and puts on his coat, B changes the subject to the way W puts on his coat. W defensively responds, asking if B is implying the way he puts on the jacket is effeminate.

When W finally makes a move to walk toward the door, and B prepares to accompany him, W's reluctance for B to accompany him becomes the subject of their



exchange. At one point, B questions whether W's reluctance has something to do with B's being black.

By the end of this scene, we still do not know the details of how W came to be in B's flat, except that it has something to do with the subway and W leaping into B's arms. W's reference to B being his guardian angel suggests B somehow protected W.

#### **4.2.2 – Scene 2 – The Couch Scene (Turns 331-383)**

In this scene, the two characters are no longer seated at the kitchen table, but rather W is lying on a couch with his head on the headrest, and B is seated behind his head in a soft single-seater armchair, in other words, the stereotypical layout of a psychoanalytic session. The subject of their exchange is W's family, primarily his relationship with his deceased father. B probes the reasons for why W did not visit his father when he was sick with cancer. Clearly judging W for failing to visit his dying father, B gets up, saying that he is looking for the train schedule – insinuating he now understands why W wants to kill himself by jumping on the tracks of an oncoming train. B's mocking laughter prompts W to ask why B finds it humorous.

B is clearly in control. The scene closes with B standing with his hands on his hips, authoritatively looking at W, who is now seated upright on the couch. B declares that in spite of W's behavior, he still has light inside him. B then gives what sounds like a preacher's benediction and walks away from W.

#### **4.2.3 – Scene 5 – The Ending Scene (Turns 1367-1396)**

The third scene selected for analysis in this present study opens with W standing and addressing B who is shown for much of this scene seated, looking defeated, with bowed head. It is the end of the play, and W's previous terseness and reluctance to engage has suddenly given way to an aggressive posture and mocking tone of voice. His animated gestures – e.g. pointing his finger at B – are assertive.

Explaining why he does not believe in God in what amounts to something along the lines of a lecture, W goes on the offensive, hitting back at B's urging for him to believe in

God and care about his fellow man. Like a fighter in the ring, W verbally pounds at B. Meanwhile B covers his face with his hands, trying to deflect the verbal blows.

About two minutes into this scene, W moves forward to where B is seated, bends over and continues his harangue in B's ear. When B does speak, unlike his earlier confident voice, he is choked up.

After a brief interlude where W and B continue to speak to one another, both seated opposite one another at the kitchen table. W finally gets up and moves to the door, persuading B to unlock the door and allow him to leave. In this final exchange at the door, B is at a loss for words as W finally walks out.

## **5. Conversation Analysis in *The Sunset Limited***

Eggins and Slade describe the approaches to conversation by the Birmingham School and SFL as sharing a similar foundation in the semantic theory of Firth and Palmer, 'seek[ing] to offer functional interpretation of discourse structure as the expression of dimensions of the social and cultural context' (Eggins and Slade 1997/pdf:17). Building on Sinclair and Coulthard's (1975) description of classroom exchanges, Coulthard and Brazil (1979:40, cited in Eggins and Slade 1997/pdf:18) expanded the formula to include the following elements: (Open) /\ Initiation /\ (Re-Initiation) /\ Response /\ (Feedback) /\ (Feedback) /\ (Close). However, Burton's (1978) study 'suggested that exchanges in casual conversation were in fact far more open-ended than the earlier formulae recognized' (Eggins and Slade 1997/pdf:18).

For the purpose of our present study, I have employed the Birmingham School labels (Open, Initiation, Re-initiation, Question, Response, Feedback, Close) but without trying to fit them into a particular generic formula.

For each scene, I have prepared two tables, one showing the actual exchange analyzed into separate turns further sub-divided into clauses. This is accompanied by a brief description of each turn, and a classification by exchange element. I also show how the turn structure may be partitioned into blocks of turns, signaled by openings and closings, as well as by the interspersing of stage directions throughout the script. (See Appendix B for Conversation Analysis of Scenes 1, 2 and 5.)

### **5.0.1 – Scene 1 – The Opening Scene**

In the first scene, we are discovering along with the characters themselves who they are and how they relate to one another. Having only met moments before on the subway platform when B saved W from leaping into the path of the coming train, both characters are endeavoring to find out the motivation and intention of their partner in this exchange.

In five of the six turn blocks identified in this first scene, B opens or initiates the topical direction of the exchange with a question, either stated as an interrogative or implied as when B tells W (the shaded portion only in the book but not in the HBO movie):

**BLACK:** <c 21.1> No you aint. <c 21.2> Don't pay no attention to me. <c 21.3> You seem like a sweet man, Professor. <c 21.4.a> I reckon <c 21.4.b> [<c 21.4.c> what I don't understand] is [<c 21.4.d> how come you get to get yourself in such a fix.]

W's assertiveness is evident from the beginning as he answers B's opening question with a question of his own. This continues for the first two turn blocks, but abruptly changes in the third as evident from the fact that B is asking all the questions and giving feedback, while W is only responding.

The longest turn block (B.45-W.70) takes place after B gets up to get his coat so he can accompany W home. While W persists in rejecting B's offer to accompany him home, B insists to do so. At one point, B initiates the idea that W's refusal may be racially motivated, and when W only responds by insisting he needs to go and B cannot come too, B repeatedly reinitiates his suggestion it is racially motivated.

In the final turn block, W's assertiveness is evident from the fact that he is now asking the questions and B is only responding.

Turn-block	Exchange-elements	Black	White	Total
<b>1 opening (B.1-W.4)</b>				
	<b>Question</b>	1	1	2
	<b>Response</b>	1		1
	<b>Feedback</b>		1	1
<b>2 why B feels responsible for W (B.7-W.18)</b>				
	<b>Question</b>	2	3	5
	<b>Response</b>	2	2	4
	<b>Feedback</b>	1	1	2
	<b>Re-initiation</b>	1	1	2

<b>3 why W was in the situation he was in (B.21-W.34)</b>				
	<b>Question</b>	4		4
	<b>Response</b>	1	6	7
	<b>Feedback</b>	2		2
<b>4 how W puts on his coat (B.35-W.40)</b>				
	<b>Question</b>	2	3	5
	<b>Response</b>	2	3	5
	<b>Feedback</b>	1		1
	<b>Close</b>		1	1
<b>5 B accompanying W home (B.45-W.70)</b>				
	<b>Initiation</b>	1		1
	<b>Question</b>	4	3	7
	<b>Response</b>	5	3	8
	<b>Feedback</b>	2	3	5
	<b>Reinitiation</b>	3	3	6
<b>6 why B feels responsible for W (W.72-W.80)</b>				
	<b>Question</b>		2	2
	<b>Response</b>	3		3
	<b>Feedback</b>		2	2
	<b>Reinitiation</b>	1	1	2
		39	39	

*Table 1 – Scene 1 Turn-Block by Exchange-Elements***5.0.2 – Scene 2 – The Couch Scene**

Unlike the first scene which takes place with both characters sitting across from each other at the kitchen table, in this scene W has turned to the couch with B seated behind in an armchair. As shown in Table 2, there are four turn blocks. In the first three, B asks W questions, to which W responds. The topics progress from asking about W's father's profession (Turn-block 1), to asking about W's father's sickness and death (Turn-block 2), leading to questions about why W did not go to see his dying father (Turn-block 3).

In the fourth and last Turn-block, signaled by B getting up, making a show of looking for the train schedule, B's evaluative feedback dominates. Whereas the first three blocks, both in terms of material situational setting – i.e. W lying on the couch, B sitting in an armchair beside the couch, and turn structure – i.e. B asking the questions to which W responds. B clearly dominates throughout the exchange in Scene 2.

Turn-block	Exchange-elements	Black	White	Total
<b>1 B asking about W's father's profession (B.331-W.340)</b>				
	<b>Question</b>	5		5
	<b>Response</b>	1	5	6
<b>2 B asks W about W's father's sickness and death (B.341-W.348)</b>				
	<b>Question</b>	4	1	5
	<b>Response</b>	2	3	5
<b>3 B talks with W about why W did not go to see his dying father (B.349-W.378)</b>				
	<b>Question</b>	12		12
	<b>Response</b>	1	15	16
	<b>Feedback</b>	7		7
	<b>Re-initiation</b>	1		1
<b>4 B judges W (B.379-B.383)</b>				
	<b>Question</b>	1		1
	<b>Response</b>	2	1	3
	<b>Feedback</b>	3	1	4
		36	26	

*Table 2 – Scene 2 Turn-Block by Exchange-Elements*

### **5.0.3 – Scene 5 – The Ending Scene**

What sets this scene apart from the previous two scenes is how the two characters exchange roles with W becoming the assertive and dominant character, and B behaving as though he has been vanquished. Their posture in the first Turn-block mirrors their changed roles. W stands and walks as he talks, while B sits for much of this Turn-block

with his head in his hands. W's assertiveness as he lectures B is evident not just from his posture, but also his angry, confident tone of voice. Turn-block 2 returns both characters to their seats across from each other at the kitchen table. In Turn-block 2, B is again asking questions to which W responds, but W remains assertive, re-initiating points made in the first Turn-block. In Turn-block 3, both B and W stand at the door. B repeats his urging of W to not leave, while W insists to do so. Turn-block 4 takes place after W has already exited, and B is left alone. In the first part of Turn-block 4, B shouts after W (B.1386.1-8); in the second part, signaled by B looking upward, B initiates his discourse toward God, i.e. prays.

Turn-block	Exchange-elements	Black	White	Total
<b>1 W lectures B on why W believes what he does (W.1367-W.1369)</b>				
	<b>Response</b>	1		1
	<b>Reinitiation</b>	1	1	2
<b>2 W and B discuss why W feels the way he does (B.1370-W.1385)</b>				
	<b>Question</b>	3		3
	<b>Response</b>	3	3	6
	<b>Reinitiation</b>		3	3
	<b>Feedback</b>	2		2
<b>3 B (B.1386-W.1395)</b>				
	<b>Response</b>		5	5
	<b>Re-initiation</b>	5		5
<b>4 B calls after W (B.1396)</b>				
	<b>Reinitiation</b>	1		1
	<b>Initiation</b>	1		1
		17	12	

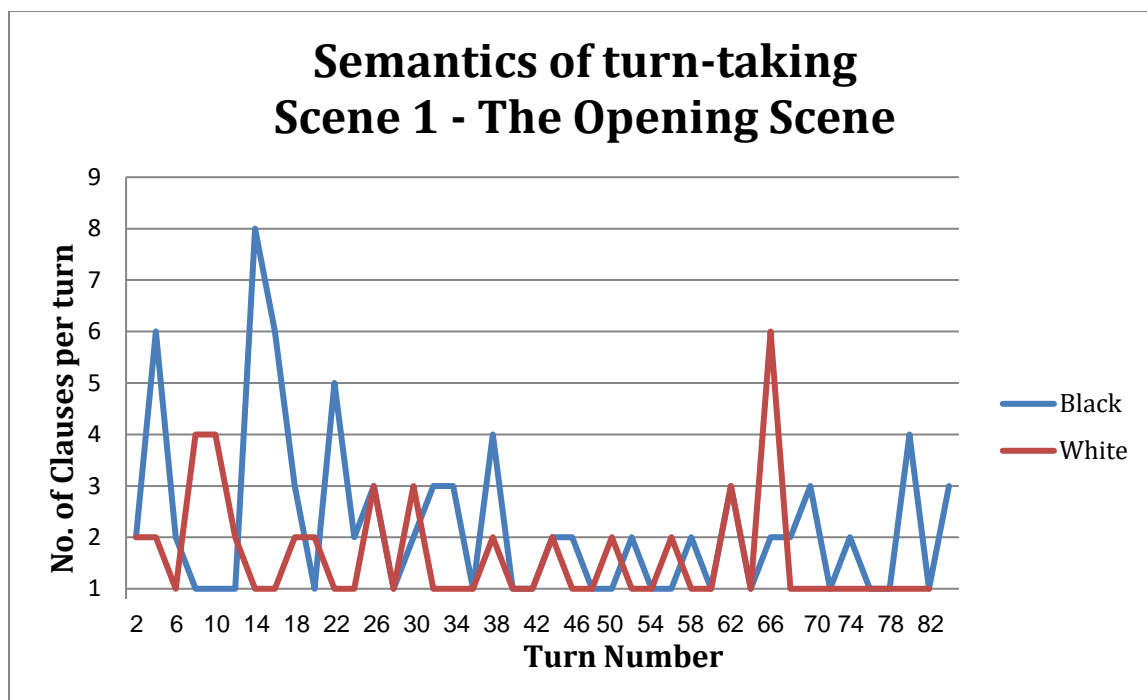
*Table 3 – Scene 5 Turn-Block by Exchange-Elements*

Comparing the three scenes above, a noticeable pattern emerges with respect to the occurrence of questions. The absence of questions in Scene 5, with the exception of the second turn-block, distinguishes this scene from the other two. In Scene 1, while both B

and W, in their effort to learn about each other, repeatedly ask questions, what sets the third turn-block (B.21-W.34) apart from the other turn-blocks is the fact that W does not ask any questions. However, in Scene 2, in which B plays the role of ‘therapist’ and W the patient on the couch, W’s turns include only one question out of a total of 26 turns (4%), compared with B whose 22 questions constitute more than 60% of his turns in this scene. The imbalance mirrors the stereotypical therapy session in which the therapist is asking questions not just to get answers, but also to engage the patient in self-discovery.

### **5.1 – Turn-taking in *The Sunset Limited***

#### **5.1.1 – Scene 1 – The Opening Scene**



*Figure 7 – No. of clauses per turn in Scene 1*

Figure 7 captures the peaks (where a turn shows a relatively higher number of clauses) and plateaus (where the number of clauses remains fairly constant across several turns of both characters).

In a play like this, the verbal dialogue is shared between only two actors, so there is a constant back and forth between them. However, there are identifiable peaks in the



number of clauses per turn such as at the beginning of Scene 1 where B responds to W's question, which was itself a response to B's initial question:

1. **BLACK:** <c 1.1.a>So what am I supposed <c 1.1.b> to do with you, Professor?
2. **WHITE:** <c 2.1.a> Why are you supposed <c 2.1.b>to do anything?
3. **BLACK:** <c 3.1> I done told you. <c 3.2> This aint none of my doin. <c 3.3.a> I left out of here this mornin <c 3.3.b> to go to work <c 3.3.c> you wasn't no part of my plans at all. <c 3.4>But here you is.

W responds over two turns #8 and #10, interrupted only by B's 'Mm-hmm', but because W employs more rank-shifting, the clause count does not appear as high as B's, which employs less rank-shifting.

8. **WHITE:** <c 8.1> It doesn't mean anything. <c 8.2.a> You run into people <c 8.2.b> and maybe some of them are in trouble or whatever <c 8.2.c>but it doesn't mean [**<c 8.2.d>you're responsible for them.**]
9. **BLACK:** <c 9.1> Mm-hmm.
10. **WHITE:** <c 10.1.a> Anyway, people [**<c 10.1.b>who are always looking out for perfect strangers**] are very often people [**<c 10.1.c> who won't look out for the ones <c 10.1.d> they're supposed to look out for.**]] <c 10.2> In my opinion. <c 10.3.a> If you're just doing what [**<c 10.3.b> you're supposed to**] <c 10.3.c> you don't get to be a hero.

During the exchange about how W puts on his coat, beginning from where W gets up and begins to put on his jacket to leave – Turn #34, until where B also begins to get up, ostensibly to get his coat and leave with W – Turn #45, W maintains a clause count of no

more than two clauses per turn. B, who initiated the topic of how W puts on his coat, speaks more (#37 – 4 clauses) but only because he's has been pressed by W to explain why he asked the question in the first place.

34. **WHITE:** <c 34.1> I've got to go

35. **BLACK:** <c 35.1> You always put your coat on like that?

36. **WHITE:** <c 36.1.a> What's wrong with the way [<c 36.1.b> I put my coat on?]

37. **BLACK:** <c 37.1.a> I didn't say <c 37.1.b> they was nothin wrong with it. <c 37.2.a> I'm just wondered <c 37.2.b> if that's your regular method.

The exchange continues to plateau over the coming turns as B insists to accompany W who persists in refusing B's company.

62. **WHITE:** <c 62.1.a> No. I mean no, <c 62.1.b>that's not it. <c 62.2> I just need to go home.

63. **BLACK:** <c 63.1> You live in an apartment?

64. **WHITE:** <c 64.1> Yes.

65. **BLACK:** <c 65.1.a>What, <c 65.1.b> they don't let black folk in there?

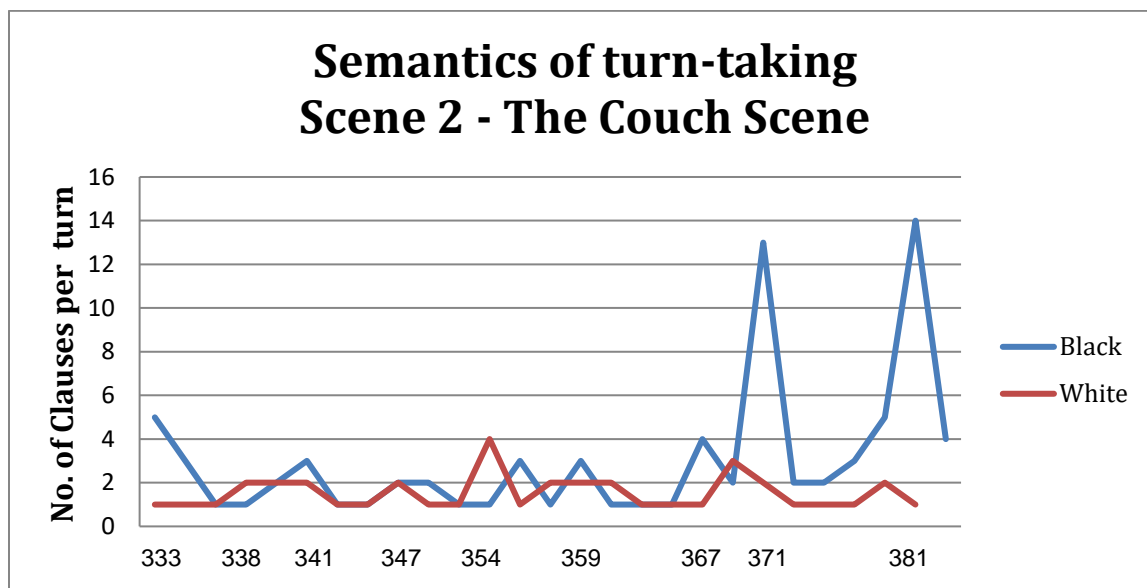
66. **WHITE:** <c 66.1> No. <c 66.2.a> I mean, <c 66.2.b> yes, of course they do. <c 66.3> Look. <c 66.4> No more jokes. <c 66.5> I've got to go. <c 66.6> I'm very tired.

The peaks in W's turns #62 and #66 reflect his frustrated attempt to shut down the exchange and depart. Both B and W return, however, to what they were discussing before

W tried to leave: why does B insist on trying to prevent W from committing suicide. Replying to W's challenge, B's explanation – Turn #79 – peaks at 4 clauses.

79. **BLACK:** <c 79.1.a>You know <c 79.1.b> who appointed me. <c 79.2.a> I didn't ask <c 79.2.b> for you to leap into my arms down in the subway this mornin.

### **5.1.2 – Scene 2 – The Couch Scene**



*Figure 8 – No. of clauses per turn in Scene 2*

Unlike the verbal sparring in Scene 1, the clause counts across the turns in scene 2 are fairly flat. Scene 2 is reminiscent in many respects of a therapy session, both in terms of how W and B are positioned, and by their posture, W lying on a couch and B sitting in an adjacent chair. B plays the role of therapist, asking W about his relationship with his deceased father. W neither resists answering B's questions nor challenges B's right to ask them.

B's line of questioning eventually focuses on the reason for why W did not attend his father's funeral. The peak at turn #371 coincides with B sitting up on the edge of his seat, and moving closer to the back of W's head, as the camera zooms in on B.

369. **BLACK:** <c 369.1.a>You waited <c 369.1.b> till he was dead.

370. **WHITE:** <c 370.1> Okay. <c 370.2.a> So I didn't go <c 370.2.b>and see my father.

371. **BLACK:** <c 371.1.a>Your daddy is layin on his deathbed <c 371.1.b>dyin of cancer.  
<c 371.2> Your mama settin there with him. <c 371.3>Holding his hand. <c 371.4>  
He in all kinds of pain. <c 371.5.a>And they ask <c 371.5.b> you to come <c  
371.5.c>see him one last time <c 371.5.d> fore he dies <c 371.5.e> and you tell em  
no. <c 371.6> You aint comin. <c 371.7.a>Please tell me <c 371.7.b>I got some part  
of this wrong.

372. **WHITE:** <c 372.1.a> If that's the way [<c 372.1.b>you want <c 372.1.c>to put it.]

As B completes his reproach of W, in turn #371, beginning with a detailed description of the setting as W's 'daddy is layin on his deathbed', and concluding with the foregrounded 'Please tell me I got some part of this wrong', the camera moves off of B to a close-up of W. B's previous therapeutic line of questioning has turned into a scolding accusation against W.

The subsequent peaks in #379 and #381 are spoken by B, now no longer sitting, but instead having stood up and moved over to a desk where he says he is looking for a train schedule.

379. **BLACK:** <c 379.1>Well. <c 379.2.a> Let me see <c 379.2.b> if I can find my train schedule. *(He opens the table drawer and rummages through it.)* <c 379.3.a>See <c 379.b> when that next uptown express is due.

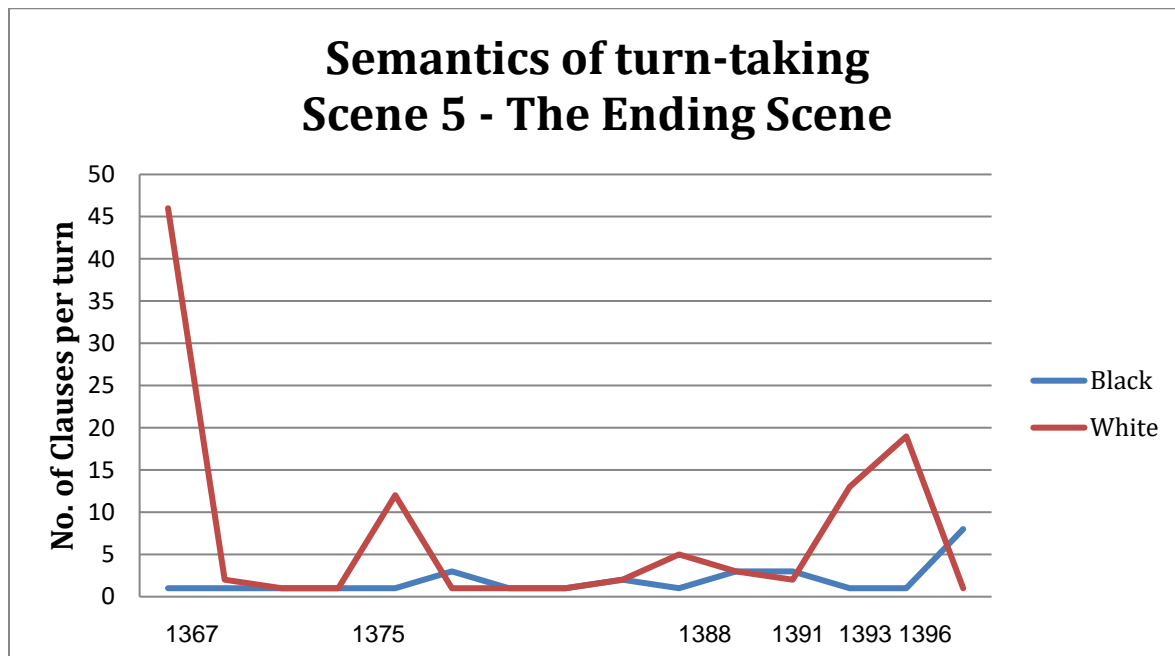
Since his admission that he did not go to see his dying father nor attend the funeral, W basically flat lines with mainly single clause utterances, the only exception being when W abruptly sits up on the couch in response to B's sighing and laughing:

380. **WHITE:** <c 380.1.a>I'm not sure <c 380.1.b> I see the humor.

The highest peak in the number of clauses per turn comes toward the end of this scene as B bends down on one knee facing W who continues to rub his eyes with his hands

381. **BLACK:** <c 381.1.a> I'm glad <c 381.1.b> to hear <c 381.1.c> you say that, Professor. <c 381.2> Cause I aint sure either. <c 381.3.a>I just get more amazed by the minute, <c 381.3.b> that's all. <c 381.4>How come you cant see yourself, honey? <c 381.5>You plain as glass. <c 381.6> I can see the wheels turnin in there. <c 381.7>The gears. <c 381.8> And I can see the light too. <c 381.9>Good light. <c 381.10> True light. <c 381.11> Cant you see it?

### 5.1.3 – Scene 5 – The Ending Scene



*Figure 9 – No. of clauses per turn in Scene 5*

Here in this scene, W clearly dominates, speaking 'coldly' (see stage directions), at times belligerently, in a lengthy soliloquy of 46 clauses, lasting 2 and a half minutes, during which, as B sits, at times burying his head in his hands, W stands and walks around the room.

1367. **WHITE:** (*Coldly.*) <c 1367.1> I don't believe in God. <c 1367.2> **Can you understand that?** <c 1367.3> Look around **you** man. <c 1367.4> **Cant you see?** <c 1367.5.a> The clamor and din of those in torment has to be the sound [<c 1367.5.b> most pleasing to his ear.] <c 1367.6> And I loathe these discussions. <c 1367.7.a> The argument of the village atheist [<c 1367.7.b>whose single passion is [<c 1367.7.c> to revile endlessly that [<c 1367.7.d> which he denies the existence of the first place.]]] <c 1367.8> **Your** fellowship is a fellowship of pain and nothing more. <c 1367.9.a> And if that pain were actually collective instead of simply reiterative <c 1367.9.b> then the sheer weight of it would drag the world from the walls of the universe <c 1367.9.c> and send it crashing and burning through whatever night [<c 1367.9.d> it might yet be capable of engendering <c 1367.9.e> until it was not even ash.] <c 1367.10> And justice? <c 1367.11> Brotherhood? <c 1367.12> Eternal life? <c 1367.13> Good god, man. <c 1367.14.a> Show me a religion [<c 1367.14.b>that prepares one for death.] <c 1367.15> For nothingness. <c 1367.16.a>There's a church [<c 1367.16.b> I might enter.] <c 1367.17> **Yours** prepares one only for more life. <c 1367.18>For dreams and illusions and lies. <c 1367.19.a> If **you** could banish the fear of death from men's hearts <c 1367.19.b> they wouldn't live a day. <c 1367.20.a>Who would want this nightmare <c 1367.20.b> if not for fear of the next? <c 1367.21> The shadow of the axe hangs over every joy. <c 1367.22> Every road ends in death. <c 1367.23> Or worse. <c 1367.24> Every friendship. <c 1367.25> Every love. <c 1367.26> Torment, betrayal, loss, suffering, pain, age, indignity, and hideous lingering illness. <c 1367.27> All with a single conclusion. <c 1367.28.a>For **you** and for every one and every thing [<c 1367.28.b>that **you** have chosen <c 1367.28.c>to care for.] <c 1367.29> There's the true brotherhood. <c 1367.30> The true fellowship. <c 1367.31>And everyone is a member for life. <c 1367.32.a>**You** tell me

At this point in his soliloquy, after having spoken for just over two minutes, the music stops as W moves over to where B is seated bends over and shouts in B's ear.

<c 1367.32.b>that my brother is my salvation? <c 1367.33> My salvation? <c 1367.34> Well then damn him. <c 1367.35> Damn him in every step shape and form and guise. <c 1367.36> Do I see myself in him? <c 1367.37> Yes. <c 1367.38> I do. <c 1367.39.a> And [*<c 1367.39.b> what I see*] sickens me. **<c 1367.40> Do you understand me? <c 1367.41> Can you understand me?** (*The black sits with his head lowered.*) I'm sorry.

B, unlike in earlier scenes, sitting in an apparently defeated posture, flat lines throughout this scene. Only at the very end, as B stands in his doorway looking down the hall as W departs, does B shout out his promise 'to be there in the mornin':

1396. **BLACK:** <c 1396.1> Professor? <c 1396.2.a> I know <c 1396.2.b> you don't mean them words. <c 1396.3> Professor? <c 1396.4> I'm goin to be there in the mornin. <c 1396.5> I'll be there. <c 1396.6> You hear? <c 1396.7> I'll be there in the mornin.

The behavior of both characters in this scene is a mirror-image of earlier scenes, such as the couch scene, as their roles reverse in terms of who dominates the discussion as reflected in W's peaks and B's flat-lining in clauses per turn. Whereas the couch scene was reminiscent of a therapy session with B in the role of therapist and W as patient, here in scene 5, W behaves like a professor, at times lecturing, sometimes scolding B, the seated pupil who doesn't catch on to what W is saying. W repeats four times, twice toward the beginning, twice at the end,

<c 1367.2> Can you understand that? ... <c 1367.4> Cant you see?

<c 1367.40> Do you understand me? <c 1367.41> Can you understand me?

W makes it personal, using the second person pronoun ten times in this first turn of the scene.

The unfolding dialogue between these two characters draws on cultural norms and expectations to project the developing relationship between two very disparate personalities. They begin as strangers in the opening scene, engage in a therapy session in the next, and conclude with a fierce verbal attack delivered by W against his savior, B. As they relate to one another through language in context of situation, their personalities and their roles vis-à-vis each other gradually emerge. As the audience we join them in their journey of discovery through dialogue.



## 6. Theme Analysis in *The Sunset Limited*

As shown in accompanying Tables 4 – 6, and further summarized in Table 5 below, first and second person pronominal reference as experiential Theme occurs frequently in the speech of both B and W, with the exception of W's speech in Scene 3 where 1<sup>st</sup> and 2<sup>nd</sup> person pronominal reference is down and other nominal references as experiential Theme are up.

	Scene 1			Scene 2			Scene 3		
	I/me/we	You/yours	total	I/me/we	You/yours	total	I/me/we	You/yours	total
<b>Black</b>	46%	15%	61%	16%	32%	48%	35%	20%	55%
<b>White</b>	33%	20%	53%	60%	0	60%	22%	13%	35%

*Table 4 – 1<sup>st</sup> and 2<sup>nd</sup> Person pronominal reference as Experiential Theme*

The pattern for both characters' use of 1<sup>st</sup> and 2<sup>nd</sup> person pronominal reference is similar in Scene 1, both frequently referring to themselves, but still also addressing their counterpart in this exchange. In Scene 2, where the exchange is more like a therapy session, B, in the role of therapist, thematizes W (32%) twice the number of times he thematizes himself (16%). In fact, 5 of the 8 times B thematizes himself occur in a single closing turn, in which B comments on the exchange just concluded with W:

**BLACK:** <c 381.1.a> I'm glad <c 381.1.b> to hear <c 381.1.c> you say that, Professor. <c 381.2> Cause I aint sure either. <c 381.3.a>I just get more amazed by the minute, <c 381.3.b> that's all. <c 381.4>How come you cant see yourself, honey? <c 381.5>You plain as glass. <c 381.6> I can see the wheels turnin in there. <c 381.7>The gears. <c 381.8> And I can see the light too. <c 381.9>Good light. <c 381.10> True light. <c 381.11> Cant you see it?

Noticeably in this same scene, not once does W thematize his counterpart with 2<sup>nd</sup> person pronominal reference, rather 1<sup>st</sup> person pronominal reference is 60%. 3<sup>rd</sup> person pronominal reference reaches 28%, due to the fact that much of their exchange concerns W's parents, specifically his father's profession, sickness, death and funeral.

Unlike the verbal sparring in scene 1 between two unfamiliar people accidentally brought together, both trying to size-up their counterpart, eventually arguing over B's sense of moral obligation to save W from himself, and unlike the therapy-like session in scene 2 over which B dominates, scene 5 belongs to W, who not only speaks the most, but whose speech thematizes pronominals less and other nominals more, thus turning the discussion away from themselves and more to other topics. Scene 5 finally sees W, the 'professor', become professorial, vigorously delivering his lecture (turn #1367), almost like delivering the knock-out punch against his opponent. The stage direction for this turn indicates "coldly". W's speech, delivered standing over his seated counterpart, begins on a very interpersonal note, first by thematizing the 1<sup>st</sup> person pronoun in his opening statement: 'I don't believe in God', immediately followed by a pair of questions interrupted with an imperative:

**WHITE:** (*Coldly.*) <c 1367.1> I don't believe in God. <c 1367.2> Can you understand that? <c 1367.3> Look around you man. <c 1367.4> Cant you see? ...

The speech ends as it began, with a pair of questions aimed at B:

<c 1367.40> Do you understand me? <c 1367.41> Can you understand me? (*The black sits with his head lowered.*) I'm sorry.

Where W's thematizing of 1<sup>st</sup> and 2<sup>nd</sup> person pronouns largely occurs in Scene 5 is toward the end as both W and B stand at the door, which is still locked and bolted.<sup>4</sup> Against B's continued efforts at urging W to stay, W comes across as desperate in his determination to leave. W's speaking is highly charged interpersonally. In this scene, the interpersonal Themes expressing modality (i.e. "Indeed", "No doubt", "Perhaps"), which only occur in these two turns, foreground W's determination to finally leave B's flat.

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<sup>4</sup> As Butt [in conversation] points out, this predominance of deictic and exophoric words (I/you/now...) may suggest the de-automatization of the ordinary.

	Textual	Interpersonal	Experiential
1390. <b>BLACK:</b> <c 1390.1> Don't go out there. <c 1390.2.a> You know [<c 1390.2.b> what's out there.]			Don't go
			You
1391. <b>WHITE:</b> <c 1391.1>Oh yes. <c 1391.2> Indeed I do. <c 1391.3.a> I know [<c 1391.4.b> what is out there] <c 1391.3.c> and I know [<c 1391.3.d>who is out there.] <c 1391.4.a> I rush <c 1391.4.b> to nuzzle his bony cheek. <c 1391.5.a> No doubt he'll be surprised <c 1391.5.b> to find himself so cherished. <c 1391.6.a> And as I cling to his neck <c 1391.6.b> I will whisper in that dry and ancient ear: <c 1391.6.c> Here I am. <c 1391.7> Here I am. <c 1391.8> Now open the door.	Oh yes		
		Indeed	I
			I
	and		I
			I
		No doubt	he
	And as		I
			I
			Here
			Here
1392. <b>BLACK:</b> <c 1392.1> Don't do it, Professor.			Now
			Don't do
1393. <b>WHITE:</b> <c 1393.1> I'm sorry. <c 1393.2.a> You're a kind man, <c 1393.2.b> but I have to go. <c 1393.3.a> I've heard you out <c 1393.3.b>and you've heard me <c 1393.3.c> and there's no more to say. <c 1393.4.a> Your God must have once stood in a dawn of infinite possibility <c 1393.4.b> and this is [<c 1393.4.c> what he's made of it.] <c 1393.5> And now it is a drawing to a close. <c 1393.6.a> You say <c 1393.6.b> that I want God's love. <c 1393.7> I don't. <c 1393.8.a>Perhaps I want forgiveness, <c 1393.8.b> but there is no one [<c 1393.8.c> to ask it of.] <c 1393.9> Not now. <c 1393.10> Now there is only the hope of nothingness. <c 1393.11> I cling to that hope. <c 1393.12> Now open the door. <c 1393.13> Please.			I
			You
	but		I
			I
	and		you
	and		there
			Your God
	and		this
	And		now
			You
	that		I
			I
		Perhaps	I
	but		there
			Not now

	Textual	Interpersonal	Experiential
			Now
			I
			Now
		Please	

*Table 5 – Scene 5 Theme Analysis of Turns #1390-1393.*

The predominance of first-person pronouns in this concluding scene as well as W's repeated references to the present, e.g. 'now', 'here' may suggest not only W's self-absorption but also his focus on the immediate, looking neither back into the past nor into the future. This point is that this scene is foregrounded against the rest of the play in which B played the major role. The dramatist's use of language, in particular, the noticeable patterns in thematic choice just mentioned, foreground not only the reversal of roles, but also the absence of conciliation and defeat of B's efforts at saving W.

## **7. Conclusion**

The dialogue between the two characters, Black and White, in *The Sunset Limited* offers a unique opportunity to study the role language plays in projecting personality as a psycho-social construct occurring in context of situation. The dramatist's portrayal of his characters' exchanges demands his deliberate attention to his characters' verbal and non-verbal behavior. By putting the dramatist's work under the microscope, so to speak, using a systemic functional framework, we attempt to capture not just the dramatist's use of language, but even more importantly, for our purposes, how language and culture, as realized in text and context of situation, form the basis for realizing personality.

The biography of interactions realized over the course of the three scenes included within this present study – the first scene occurring at the beginning of the play, the second being the therapy-like session, the third coming at the end of the play – increases their familiarity with each other, decreasing their personal distance. These three scenes from the play have been selected for closer scrutiny in order to explore the role of language in making not only each other, but also us the audience, aware of who they are and how they think of the other. Their 90 minute verbal exchange, whether seated across from each other at the kitchen table, or one lying on the couch with the other seated in an adjacent chair, or at the door of the flat, is a journey of discovery into their individual personalities and interpersonal relations with one another.

This journey of discovery into their individual personalities and interpersonal relations is facilitated by how they make meaning through language in context of situation. A systemic-functional approach helps us unpack what it means to ***make meaning through language in context of situation***. A metafunctional perspective distinguishes three kinds of meaning: ideational, interpersonal and textual. Each metafunction realized lexicogrammatically, in terms of systems of choice: TRANSITIVITY – i.e. process, participant, circumstance; MOOD – e.g. interrogative, declarative, imperative; MODALITY – e.g. possibility, probability, certainty, etc ; THEME – i.e. the starting point of the message; INFORMATION – i.e. Given v. New. All this meaning-making activity occurs in context of situation, which can be described in terms of FIELD –what is it about; TENOR – who is

involved; and MODE –, how is it taking place. Besides the lexicogrammatical realization of meaning, there is also its phonological realization.

Within the limits of the current investigation, I have focused on just three scenes out of the whole play. With implications for GSP and Phase studies, Tommy Lee Jones, who directed and acted (as W) in the HBO production of *The Sunset Limited*, sub-divided the play into 52 pieces. Even within the three scenes extracted for this study, one could conceivably further sub-divide them based on changes in topic, posture and positioning of W and B, changes in discourse patterns, changes in camera angle and framing, etc.

Bearing out Firth's claim that 'the whole of our linguistic behavior is best understood if it is seen as a network of relations' (1968d [1956]:90; Butt 2001:1813-1814; Wegener 2011), shifts in contextual parameters, as represented in system networks (following Hasan-Butt-Wegener; see Butt 1999/2004) for field, tenor and mode, provide input to distinguishing registerial variation. Conversation analysis, employing the Birmingham School labels (Open, Initiation, Re-initiation, Question, Response, Feedback, Close), reveals patterns aligned with the interactants' agentive roles. For example, power relations are evident from looking at who initiates, and who asks questions demanding a response. Theme-Rheme analysis, likewise, aligns with anticipated generic properties, such as W's heavy thematization of the 1<sup>st</sup> person pronoun during his therapy-like session with B, and as he brings the exchange to a close in the final scene of the play, evidencing the very self-absorption of which he has been accused of exhibiting by B.

For example, as discussed in the section on conversation analysis, the first scene chosen for this present study can be further sub-divided into six turn blocks depending on how they are signaled by openings and closings, as well as by the stage directions. For example, the distinctiveness of the turn-block between B.21 to W.34 is evident not just from the change in tenor such that B is the only one asking the questions, and W is only responding, but also by the way the camera angle has changed to switching back and forth between showing either only W or only B full in frame. The next turn block is signaled by the change in topic to B questioning W about how W puts on his coat, prompting W to interpret B's question as a challenge to his masculinity.

There are several factors contributing to the striking distinctiveness of the second scene. Immediately noticeable is the way the setting has changed from talk around the kitchen table to the sitting area, where W is laying face-up on the couch, and B sits just adjacent but enough behind W's head to be out of his line of sight. In terms of TENOR, B is asking the questions, W responds. The line of questioning gradually transitions from talk about W's father's profession, to his father's cancer, before getting to the subject of W's failing to visit his sick father, in spite of having been asked to come. The way B is able to pinpoint W's problematic relationship with his father makes B seem very perceptive, perhaps too perceptive to be believable, but then this is fiction.

In the context of the play itself, I am audience to the actors speaking from a script deliberately and artistically designed to communicate a particular theme through the depiction of a host of registers from verbal sparring to see who can gain the upper hand, to conversation while eating at the kitchen table, to story-telling, to something resembling a therapy session, to preaching, to lecturing, and the list goes on (not all these registers occur in the few scenes analyzed for this present study). The dialogue is balanced both rhetorically and emotionally (Luce 2008). For ninety minutes, the members of the audience suspend disbelief and immerse themselves in this fictional universe being played out on stage.

As we pursue what Firth described as that 'vast field of research in stylistics' (1957:184) – investigating patterned activity in terms of structure and function, whether in the dramatic dialogue of Cormac McCarthy, or Shakespeare for that matter, what we discover is how verbal art imitates life through language. Success in doing so is evident from audience acceptance of that imitation, which is admittedly as subjective as meaning itself. Though subjective, the extent to which the audience cares about and identifies with the characters is a variable worth investigating.

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**Appendix A****Field, Tenor and Mode Analysis Tables of Scenes 1,2 and 5****Table A1 – Scene 1 – The Opening Scene****Field, Tenor and Mode Analysis****Book stage directions:**

This is a room in a tenement building in a black ghetto in New York City. There is a kitchen with a stove and a large refrigerator. A door to the outer hallway and another presumably to a bedroom. The hallway door is fitted with a bizarre collection of locks and bars. There is a cheap formica table in the room and two chrome and plastic chairs. There is a drawer in the table. On the table is a bible and a newspaper. A pair of glasses. A pad and pencil. A large black man is sitting in one chair (stage right) and in the other a middle-aged white man dressed in running pants and athletic shoes. He wears a T-shirt and the jacket—which matches the pants—hangs on the chair behind him.

<b>Transcript tagged by clause</b>	<b>Field</b>	<b>Tenor</b>	<b>Mode (including body movement, and posture of B, W)</b>
			<b>0:00.0</b> Background music fading but with faint beat of a clacking sound repeated every second, gradually becoming louder.

			<p>Camera opens with close-up shot of B with head slightly tilted, hand covering mouth as he stares at whatever is in front of him.</p> <p><b>0:04.4</b></p> <p>Camera shifts to close-up of W, staring off to the side.</p> <p><b>0:07.8</b></p> <p>Close-up of W's hand, face-down on table top. Hand lifts slightly and then lowered to lay flat on table top.</p> <p><b>0:10.2</b></p> <p>Camera shifts back to close-up of B.</p> <p><b>0:12.1</b></p> <p>W's hand on table. Lifted slowly.</p>
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4. <b>BLACK:</b> <c 1.1.a>So what am I supposed <c 1.1.b> to do with you, Professor?			<b>0:14.07</b> Camera shows both B (on the right) and W seating across from each other in the same posture as just shown close-up.
5. <b>WHITE:</b> <c 2.1.a> Why are you supposed <c 2.1.b>to do anything?	B and W discuss some prior event and disagree over B's feelings of responsibility for W.	B addresses W as 'Professor'.  W addresses B simply by 'you'.	
6. <b>BLACK:</b> <c 3.1> I done told you. <c 3.2> This aint none of my doin. <c 3.3.a> I left out of here this mornin <c 3.3.b> to go to work <c 3.3.c> you wasn't no part of my plans at all. <c 3.4>But here you is.		B and W are strangers.	B begins speaking.  Camera gradually zooms in, keeping both in the frame, but moving behind B to face W.
7. <b>WHITE:</b> <c 4.1> It doesn't mean anything. <c 4.2.a> Everything [<c 4.2.b>that happened] doesn't mean something else.			

<p>8. <b>BLACK:</b> &lt;c 5.1&gt; Mm hm. &lt;c 5.2&gt; It dont.</p> <p>9. <b>WHITE:</b> &lt;6.1&gt; No, It doesn't.</p> <p>10. <b>BLACK:</b> &lt;c 7.1&gt; What's it mean then?</p> <p>11. <b>WHITE:</b> &lt;c 8.1&gt; It doesn't mean anything. &lt;c 8.2.a&gt; You run into people &lt;c 8.2.b&gt; and maybe some of them are in trouble or whatever &lt;c 8.2.c&gt;but it doesn't mean [&lt;c 8.2.d&gt;you're responsible for them.]</p> <p>12. <b>BLACK:</b> &lt;c 9.1&gt; Mm-hmm.</p> <p>13. <b>WHITE:</b> &lt;c 10.1.a&gt; Anyway,</p>			
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<p>people [<c &lt;c="" 10.1.b&gt;who="" 10.1.c&gt;="" 10.1.d&gt;="" 10.2&gt;="" 10.3.a&gt;="" 10.3.b&gt;="" 10.3.c&gt;="" [<c="" a="" always="" are="" be="" doing="" don't="" for="" for.]]="" get="" hero.<="" if="" in="" just="" look="" looking="" my="" often="" ones="" opinion.="" out="" p="" people="" perfect="" strangers]="" supposed="" the="" they're="" to="" to]="" very="" what="" who="" won't="" you="" you're=""> <p>14. <b>BLACK:</b> &lt;c 11.1&gt; And that would be me?</p> <p>15. <b>WHITE:</b> &lt;c 12.1&gt; I don't know. &lt;c 12.2&gt; Would it?</p> <p>16. <b>BLACK:</b> &lt;c 13.1.a&gt; Well, I can see &lt;c 13.1.b&gt; how there might be some truth in that. &lt;c</p> </c></p>			
		<p>W indirectly accuses B of not looking after the ones he should be looking after.</p>	<p>W's hand gestures accompany his speaking. At this point he is pointing at B.</p> <p>Camera continues to move</p>

<p>13.2.a&gt; But in this particular case I might say &lt;c 13.2.b&gt; I didn't know &lt;c 13.2.c&gt; what sort of person I was supposed to be on the lookout for &lt;c 13.2.d&gt; or what I was supposed to do &lt;c 13.2.e&gt; when I found them. &lt;c 13.3&gt; In this particular case but one thing to go by.</p> <p>17. <b>WHITE:</b> &lt;c 14.1&gt;And that was?</p> <p>18. <b>BLACK:</b> &lt;c 15.1.a&gt; That was [<c "well,="" &lt;c="" 15.1.b&gt;="" 15.2.a&gt;="" 15.2.b&gt;="" 15.2.c&gt;="" 15.4&gt;="" 15.5&gt;="" again."<="" and="" at="" better="" brother.="" but="" don't="" have="" he="" i="" is="" is.="" like="" look="" maybe="" my="" p="" say:="" standing="" that="" them="" there="" there.]="" to=""></c></p>			<p>around B's back, momentarily obscuring W.</p> <p><b>1:15.00</b></p>
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<p>19. <b>WHITE:</b> &lt;c 16.1.a&gt; And that's [&lt;c 16.1.b&gt; what you did?]</p> <p>20. <b>BLACK:</b> &lt;c 17.1&gt; Well, you was kinda hard to ignore. &lt;c 17.2.a&gt; I got to say &lt;c 17.2.b&gt; that your approach was pretty direct.</p> <p>21. <b>WHITE:</b> &lt;c 18.1&gt; I didn't approach you. &lt;c 18.2&gt; I didn't even see you.</p> <p>22. <b>BLACK:</b> &lt;c 19.1&gt; Mm hm.</p>			<p>Camera shifts to facing B and moving behind W's back.</p> <p><b>1:32.00</b> Only W in frame.</p>
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<p>23. <b>WHITE:</b> &lt;c 20.1&gt; I should go. &lt;c 20.2&gt; I'm beginning to get on your nerves.</p>			
<p>24. <b>BLACK:</b> &lt;c 21.1&gt; No you aint. &lt;c 21.2&gt; Don't pay no attention to me. &lt;c 21.3&gt; You seem like a sweet man, Professor. &lt;c 21.4.a&gt; I reckon &lt;c 21.4.b&gt; [&lt;c 21.4.c&gt; what I don't understand] is [&lt;c 21.4.d&gt; how come you get to get yourself in such a fix.]</p>	<p>B queries why W 'got [himself] into such a fix'</p>	<p>B is the one asking the questions of W.</p>	<p><b>1:35.50</b> B in frame.</p>
<p>25. <b>WHITE:</b> &lt;c 22.1&gt; Yeah.</p>			<p><b>1:38.24</b></p>
<p>26. <b>BLACK:</b> &lt;c 23.1&gt; Are you okay? &lt;c 23.2&gt; Did you sleep last night?</p>	<p>B asks how W slept the night before.</p>		<p>W in frame. <b>1:39.60</b> B in frame.</p>

27. <b>WHITE:</b> <c 24.1> No.			<b>1:41.90</b> W in frame
28. <b>BLACK:</b> <c 25.1.a>When did you decide <c 25.1.b> that today was the day? <c 25.2> Was there something special about it?	B asks whether there was something special about the day?		<b>1:43.23</b> B in frame
29. <b>WHITE:</b> <c 26.1>No. <c 26.2.a>Well, today is my birthday, <c 26.2.b> but I certainly don't regard that as special.	W's birthday.		<b>1:49.57</b> W in frame
30. <b>BLACK:</b> <c 27.1> Well, Happy birthday, Professor.			<b>1:53.97</b> B in frame
31. <b>WHITE:</b> <c 28.1> Thank you.			
32. <b>BLACK:</b> <c 29.1.a> So you sayin your birthday was			

coming up <c 29.1.b> and that seemed like the right day?			
<p>33. <b>WHITE:</b> &lt;c 30.1&gt;Who knows? &lt;c 30.2&gt; Maybe birthdays are dangerous. &lt;c 30.3&gt; Like Christmas...</p> <p>Ornaments hanging from the trees, wreaths from the doors, and bodies from the steampipes all over America.</p>	W notes the dark side of birthdays and Christmas.		<p><b>2:00.38</b></p> <p>W in frame</p>
<p>34. <b>BLACK:</b> &lt;c 31.1&gt; Mm. &lt;c 31.2.a&gt; Don't say much for Christmas, &lt;c 31.2.b&gt;does it?</p>			
<p>35. <b>WHITE:</b> &lt;c 32.1.a&gt; Christmas is not [&lt;c 32.1.b&gt; what it used to be.]</p>			<p><b>2:09.40</b></p> <p>B in frame</p>
36. <b>BLACK:</b> <c 33.1.a> I believe <c			

33.1.b> that to be a true statement. <c 33.2> I surely do.			<b>2:13.09</b> W in frame  <b>2:15.91</b> B in frame. Sitting back with slight smile.  Camera faces W from behind B's back.  <b>2:18.31</b> W gets up.
<i>(He gets up and takes his jacket off the back of the chair and lifts it over his shoulders and then puts his arms in the sleeves rather than putting his arms in the first one at a time.)</i>			
38. <b>BLACK:</b> <c 35.1> You always put your coat on like that?	B and W talk about how W puts on his coat.	W is put on defensive about how he puts on his coat.	<b>2:22.89</b> B in frame. Laughs slightly.

<p>39. <b>WHITE:</b> &lt;c 36.1.a&gt; What's wrong with the way [&lt;c 36.1.b&gt; I put my coat on?]</p>			<p><b>2:24.79</b> W in frame, continuing to put his coat on as he speaks.</p>
<p>40. <b>BLACK:</b> &lt;c 37.1.a&gt; I didn't say &lt;c 37.1.b&gt; they was nothin wrong with it. &lt;c 37.2.a&gt; I'm just wondered &lt;c 37.2.b&gt; if that's your regular method.</p>			<p><b>2:26.99</b> B in frame, sitting back in chair, with head tilted back</p>
<p>41. <b>WHITE:</b> &lt;c 38.1&gt; I don't have a regular method. &lt;c 38.2&gt; I just put it on.</p>			<p><b>2:30.25</b> W in frame, standing, facing B</p>
<p>42. <b>BLACK:</b> &lt;c 39.1&gt; Mm-hmm.</p>			
<p>43. <b>WHITE:</b> &lt;c 40.1&gt; It's what... Effeminate?</p>			<p><b>2:31.64</b> B in frame. Looking skeptical.</p>
<p>44. <b>BLACK:</b> &lt;c 41.1&gt;Mm.</p>			



<p>45. <b>WHITE:</b> &lt;c 42.1&gt; What?</p> <p>46. <b>BLACK:</b> &lt;c 43.1&gt; Nothin. &lt;c 43.2&gt; I'm just settin here studyin the ways of professors.</p> <p>47. <b>WHITE:</b> &lt;c 44.1&gt; Yeah. &lt;c 44.2&gt; Well, I've got to go</p>			<p><b>2:32.65</b> W in frame.</p> <p><b>2:34.08</b> B in frame, raises hands and shrugs.</p> <p><b>2:38.04</b> W in frame. Makes a move to walk toward door to leave.</p>
<p><i>(The black gets up.)</i></p>			

<p>48. <b>BLACK:</b> &lt;c 45.1&gt; Well. &lt;c 45.2&gt; Let me get my coat.</p> <p>49. <b>WHITE:</b> &lt;c 46.1&gt; Your coat?</p> <p>50. <b>BLACK:</b> &lt;c 47.1&gt; Yeah.</p> <p>51. <b>WHITE:</b> &lt;c 48.1&gt; Where are you going?</p> <p>52. <b>BLACK:</b> &lt;c 49.1&gt; Goin with you.</p> <p>53. <b>WHITE:</b> &lt;c 50.1&gt; What do you mean? &lt;c 50.2&gt; Going with me where?</p> <p>54. <b>BLACK:</b> &lt;c 51.1&gt; Goin with you &lt;c 51.2&gt; wherever you goin.</p>	<p>B and W talk about leaving and returning to W's home.</p> <p>W is reluctant for B to go home with him.</p> <p>B challenges whether W's reluctance is racist.</p>	<p>W is resentful of B's insistence to follow him.</p>	<p><b>2:40.48</b></p> <p>Camera facing B who is still seated at table.</p> <p>W turns to face B as B begins to get up.</p> <p><b>2:45.33</b></p> <p>Camera angle behind W's back facing B still seated, turned in chair to face W who stands facing him.</p>
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55. <b>WHITE:</b> <c 52.1> No you're not.			
56. <b>BLACK:</b> <c 53.1> Yeah, I am.			<b>2:49.54</b>
57. <b>WHITE:</b> <c 54.1> I'm going home.			Camera angle facing W. B turned slightly to face W as he speaks.
58. <b>BLACK:</b> <c 55.1> All right.			
59. <b>WHITE:</b> <c 56.1> All right? <c 56.2> You're not going home with me.			<b>2:54.45</b>
60. <b>BLACK:</b> <c 57.1> Sure I am. <c 57.2> Let me get my coat.			Camera angle behind W's back facing B who slowly gets up and walks across room toward an armchair.
61. <b>WHITE:</b> <c 58.1> You can't go home with me.			<b>2:58.93</b>
62. <b>BLACK:</b> <c 59.1> Why not?			W stands facing camera.

<p>63. <b>WHITE:</b> &lt;c 60.1&gt; You can't.</p> <p>64. <b>BLACK:</b> &lt;c 61.1&gt; What. &lt;c 61.2.a&gt; You can go home with me &lt;c 61.2.b&gt; but I can't go home with you?</p> <p>65. <b>WHITE:</b> &lt;c 62.1.a&gt; No. I mean no, &lt;c 62.1.b&gt;that's not it. &lt;c 62.2&gt; I just need to go home.</p> <p>66. <b>BLACK:</b> &lt;c 63.1&gt; You live in an apartment?</p> <p>67. <b>WHITE:</b> &lt;c 64.1&gt; Yes.</p> <p>68. <b>BLACK:</b> &lt;c 65.1.a&gt;What, &lt;c 65.1.b&gt; they don't let black folk in there?</p>			<p><b>3.01.23</b> B is facing camera putting on his coat.</p> <p><b>3:05.94</b> Camera faces W as B moves toward him.</p> <p><b>3:07.74</b> Camera faces B as W and B move toward facing each other. W on the left, B on the right.</p>
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<p>69. <b>WHITE:</b> &lt;c 66.1&gt; No. &lt;c 66.2.a&gt; I mean, &lt;c 66.2.b&gt; yes, of course they do. &lt;c 66.3&gt; Look. &lt;c 66.4&gt; No more jokes. &lt;c 66.5&gt; I've got to go. &lt;c 66.6&gt; I'm very tired.</p> <p>70. <b>BLACK:</b> &lt;c 67.1.a&gt; Well I just hope &lt;c 67.1.b&gt;we don't run into no hassle about [&lt;c 67.1.c&gt; getting me in there.]</p> <p>71. <b>WHITE:</b> &lt;c 68.1&gt; serious.</p> <p>72. <b>BLACK:</b> &lt;c 69.1.a&gt; Oh I think &lt;c 69.1.b&gt; you know &lt;c 69.1.c&gt; I'm serious.</p> <p>73. <b>WHITE:</b> &lt;c 70.1&gt;You can't be serious.</p>			
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74. <b>BLACK:</b> <c 71.1> I'm as serious as a heart attack.			
75. <b>WHITE:</b> <c 72.1> Why are you doing this?			
76. <b>BLACK:</b> <c 73.1> Me? <c 73.2> I ain't got no choice in the matter.			
77. <b>WHITE:</b> <c 74.1> Of course you have a choice.	W challenges why B persists in taking responsibility for him.		
78. <b>BLACK:</b> <c 75.1> No, I ain't.			
79. <b>WHITE:</b> <c 76.1> Who appointed you my guardian angel?			
80. <b>BLACK:</b> <c 77.1> Let me get my coat			

<p>81. <b>WHITE:</b> &lt;c 78.1&gt; Answer the question.</p> <p>82. <b>BLACK:</b> &lt;c 79.1.a&gt;You know &lt;c 79.1.b&gt; who appointed me. &lt;c 79.2.a&gt; I didn't ask &lt;c 79.2.b&gt; for you to leap into my arms down in the subway this mornin.</p> <p>83. <b>WHITE:</b> &lt;c 80.1&gt; I didn't leap into your arms.</p> <p>84. <b>BLACK:</b> &lt;c 81.1&gt;You didn't?</p> <p>85. <b>WHITE:</b> &lt;c 82.1&gt; No. I didn't.</p> <p>86. <b>BLACK:</b> &lt;c 83.1&gt; Well, how'd you get there then?</p>			
<p><i>(The professor stands with his head lowered. He looks at the chair and then turns and goes and sits down in it.)</i></p>			

**Table A2 – Scene 2 – The Couch Scene**  
**Field, Tenor and Mode Analysis**



<p>335.<b>BLACK:</b> &lt;c 335.1&gt; Lawyer.</p> <p>336.<b>WHITE:</b> &lt;c 336.1&gt; Yes.</p> <p>337.<b>BLACK:</b> &lt;c 337.1&gt; What kind of law did he do?</p> <p>338.<b>WHITE:</b> &lt;c 338.1&gt;He was a government lawyer. &lt;c 338.2&gt; He didn't do criminal law or things like that.</p> <p>339.<b>BLACK:</b> &lt;c 339.1&gt; Mmhm. &lt;c 339.2&gt; What would be a thing like criminal law?</p> <p>340.<b>WHITE:</b> &lt;c 340.1&gt; I don't know. &lt;c 340.2&gt;Divorce law, maybe.</p> <p>341.<b>BLACK:</b> &lt;c 341.1&gt;Yeah. &lt;c 341.2&gt; Maybe you got a point. &lt;c 341.3&gt; What did he die of?</p> <p>342.<b>WHITE:</b> &lt;c 342.1.a&gt;Who said &lt;c 342.1.b&gt; he was dead?</p>	<p>B asks what W's father died of.</p>	<p><b>0:26.34</b> Profile of B only in frame</p> <p><b>0:33.09</b> W in frame</p> <p><b>0:34.82</b></p>
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<p>343.<b>BLACK:</b> &lt;c 343.1&gt;Is he dead?</p> <p>344.<b>WHITE:</b> &lt;c 344.1&gt;Yes.</p> <p>345.<b>BLACK:</b> &lt;c 345.1&gt; What did he die of?</p> <p>346.<b>WHITE:</b> &lt;c 346.1&gt;Cancer.</p> <p>347.<b>BLACK:</b> &lt;c 347.1&gt;Cancer. &lt;c 347.2&gt; So he was sick for a while.</p> <p>348.<b>WHITE:</b> &lt;c 348.1&gt; Yes. &lt;c 348.2&gt; He was.</p> <p>349.<b>BLACK:</b> &lt;c 349.1.a&gt; Did you go &lt;c 349.1.b&gt;see him?</p> <p>350.<b>WHITE:</b> &lt;c 350.1&gt; No.</p> <p>351.<b>BLACK:</b> &lt;c 351.1&gt; How come?</p> <p>352.<b>WHITE:</b> &lt;c 352.1&gt; I didn't want to.</p> <p>353.<b>BLACK:</b> &lt;c 353.1&gt; Well how</p>	<p>B asks if W went to see his father when he was sick.</p>	<p>B in frame</p> <p><b>0.39.19</b> W in frame</p> <p><b>0:43.19</b> Camera zooms out to show both W on the sofa and B in the armchair</p>
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<p>come you didn't want to?</p> <p>354.<b>WHITE:</b> &lt;c 354.1&gt; I don't know. &lt;c 354.2&gt; I just didn't. &lt;c 354.3.a&gt; Maybe I didn't want &lt;c 354.3.b&gt; to remember him that way.</p> <p>355.<b>BLACK:</b> &lt;c 355.1&gt; Bullshit. &lt;c 355.2.a&gt; Did he ask &lt;c 355.2.b&gt; you to come?</p> <p>356.<b>WHITE:</b> &lt;c 356.1&gt; No.</p> <p>357.<b>BLACK:</b> &lt;c 357.1&gt; But your mama did.</p> <p>358.<b>WHITE:</b> &lt;c 358.1&gt; She may have. &lt;c 358.2&gt; I don't remember.</p> <p>359.<b>BLACK:</b> &lt;c 359.1&gt; Come on, Professor. &lt;c 359.2.a&gt; She asked &lt;c 359.2.b&gt;you to come.</p> <p>360.<b>WHITE:</b> &lt;c 360.1&gt;Okay. &lt;c 360.2&gt;Yes.</p>	<p>B asks W why he didn't visit his father when he was sick even though his mother asked him to do so.</p>		<p><b>0:50.44</b> W in frame</p> <p><b>0:55.90</b> B in frame</p> <p><b>0:59.66</b> W in frame</p>
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<p>361.<b>BLACK:</b> &lt;c 361.1&gt; And what did you tell her?</p> <p>362.<b>WHITE:</b> &lt;c 362.1.a&gt; I told her &lt;c 362.1.b&gt;I would.</p> <p>363.<b>BLACK:</b> &lt;c 363.1&gt; But you didn't.</p> <p>364.<b>WHITE:</b> &lt;c 364.1&gt; No.</p> <p>365.<b>BLACK:</b> &lt;c 365.1&gt;How Bcome?</p> <p>366.<b>WHITE:</b> &lt;c 366.1&gt;He died.</p> <p>367.<b>BLACK:</b> &lt;c 367.1&gt;Yeah; but aint it. &lt;c 367.2.a&gt; You had time to go &lt;c 367.2.b&gt; see him &lt;c 367.2.c&gt; and you didn't do it.</p> <p>368.<b>WHITE:</b> &lt;c 368.1&gt; I suppose.</p> <p>369.<b>BLACK:</b> &lt;c 369.1.a&gt;You waited &lt;c 369.1.b&gt; till he was dead.</p>			<p><b>1:07.16</b> Camera shot from foot of sofa with both W and B in frame</p> <p><b>1:14.68</b> B in frame</p> <p><b>1:18.04</b> W in frame</p>
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<p>370.<b>WHITE:</b> &lt;c 370.1&gt; Okay. &lt;c 370.2.a&gt; So I didn't go &lt;c 370.2.b&gt;and see my father.</p> <p>371.<b>BLACK:</b> &lt;c 371.1.a&gt;Your daddy is layin on his deathbed &lt;c 371.1.b&gt;dyin of cancer. &lt;c 371.2&gt; Your mama settin there with him. &lt;c 371.3&gt;Holding his hand. &lt;c 371.4&gt; He in all kinds of pain. &lt;c 371.5.a&gt;And they ask &lt;c 371.5.b&gt; you to come &lt;c 371.5.c&gt;see him one last time &lt;c 371.5.d&gt; fore he dies &lt;c 371.5.e&gt; and you tell em no. &lt;c 371.6&gt; You aint comin. &lt;c 371.7.a&gt;Please tell me &lt;c 371.7.b&gt;I got some part of this wrong.</p> <p>372.<b>WHITE:</b> &lt;c 372.1.a&gt; If that's the way [&lt;c 372.1.b&gt;you want &lt;c 372.1.c&gt;to put it.]</p> <p>373.<b>BLACK:</b> &lt;c 373.1.a&gt; Well how would you want &lt;c 373.1.b&gt; to put it?</p>			<p><b>1:22.61</b> W in frame, closes his eyes, with pained expression on his face</p> <p><b>1:25.09</b> Camera shot from foot of sofa with both W and B in frame. B begins to sit up on edge of seat so closer to the back of W's head.</p> <p><b>1:31.94</b> Zoom in on B</p> <p><b>1:39.19</b> Close-up of W in frame</p>
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<p>374.<b>WHITE:</b> &lt;c 374.1&gt;I don't know.</p> <p>375.<b>BLACK:</b> &lt;c 375.1.a&gt;That's the way [&lt;c 375.1.b&gt;it is.] &lt;c 375.2&gt; Aint it?</p> <p>376.<b>WHITE:</b> &lt;c 376.1&gt;I suppose.</p> <p>377.<b>BLACK:</b> &lt;c 377.1&gt; No you don't suppose. &lt;c 377.2.a&gt;Is it &lt;c 377.2.b&gt;or aint it?</p> <p>378.<b>WHITE:</b> &lt;c 378.1&gt;Yes.</p> <p>379.<b>BLACK:</b> &lt;c 379.1&gt;Well. &lt;c 379.2.a&gt; Let me see &lt;c 379.2.b&gt; if I can find my train schedule. <i>(He opens the table drawer and rummages through it.)</i> &lt;c 379.3.a&gt;See &lt;c 379.b&gt; when that next uptown express is due.</p> <p>380.<b>WHITE:</b> &lt;c 380.1.a&gt;I'm not sure &lt;c 380.1.b&gt; I see the humor.</p>	<p>B talks about looking for his train schedule.</p>	<p>B's sighing and laughing projects a more judgmental attitude about W's relationship with his father.</p>	<p><b>1:45.33</b> Close-up of B in frame</p> <p><b>1:46.99</b> Close-up of W in frame</p> <p><b>1:52.41</b> B in frame. B laughs, sighs and gets up from armchair, walks over to desk, opens drawer. W remains on the couch.</p> <p><b>2:03.02</b> B starts laughing.</p>
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<p>381.<b>BLACK:</b> &lt;c 381.1.a&gt; I'm glad &lt;c 381.1.b&gt; to hear &lt;c 381.1.c&gt; you say that, Professor. &lt;c 381.2&gt; Cause I aint sure either. &lt;c 381.3.a&gt;I just get more amazed by the minute, &lt;c 381.3.b&gt; that's all.</p> <p>&lt;c 381.4&gt;How come you cant see yourself, honey?</p> <p>&lt;c 381.5&gt;You plain as glass. &lt;c 381.6&gt; I can see the wheels turnin in there. &lt;c 381.7&gt;The gears. &lt;c 381.8&gt; And I can see the light too. &lt;c 381.9&gt;Good light. &lt;c 381.10&gt; True light. &lt;c 381.11&gt; Cant you see it?</p> <p>382.<b>WHITE:</b> &lt;c 382.1&gt; No. I cant.</p> <p>383.<b>BLACK:</b> &lt;c 383.1&gt; Well bless you, brother. &lt;c 383.2.a&gt;Bless you &lt;c 383.2.b&gt;and keep you.</p>	<p>W asks why B finds this story about not visiting his sick father humorous.</p> <p>B comments on W's behavior.</p>		<p><b>2:04.24</b> W abruptly sits up on the couch and addresses B</p> <p><b>2:07.91</b> B only in frame. Closes desk drawer, stands straight facing W, puts his hands on his hips.</p> <p><b>2:12.18</b> W only in frame. Sitting on the couch facing camera. Closes his eyes and raises hands to his eyes.</p> <p><b>2:15.60</b> Shot begins with B in frame, standing, walks over to where W is seated on the couch, B bends down on one knee facing W. Camera angle is side view.</p> <p><b>2:23.67</b> Camera angle changes to face W who continues to rub his eyes with his hands.</p>
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<p>&lt;c 383.3&gt; Cause it's there. (<i>They sit.</i>)</p>			<p><b>2:32.82</b> Camera angle returns to side view with both in frame. B gets up and begins to walk away out of shot.</p> <p><b>2:41.67</b> W in frame. Hands on face rubbing his forehead. Opens his eyes as B walks away.</p>
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**Table A3 – Scene 5 – The Ending Scene**  
**Field, Tenor and Mode Analysis**

<b>Transcript tagged by clause</b>	<b>Field</b>	<b>Tenor</b>	<b>Mode (including body movement, and posture of B, W)</b>
<p>384. <b>WHITE:</b> (<i>Coldly.</i>) &lt;c 1367.1&gt; I don't believe in God. &lt;c 1367.2&gt; Can you understand that? &lt;c 1367.3&gt; Look around you man.</p> <p>&lt;c 1367.4&gt; Cant you see? &lt;c 1367.5.a&gt; The clamor and din of those in torment has to be the sound</p> <p>[&lt;c 1367.5.b&gt; most pleasing to his ear.] &lt;c 1367.6&gt; And I loathe these discussions. &lt;c 1367.7.a&gt; The argument of the village atheist [&lt;c 1367.7.b&gt;whose single passion is [&lt;c 1367.7.c&gt; to revile endlessly that [&lt;c 1367.7.d&gt; which he denies the existence of the first place.]]] &lt;c 1367.8&gt; Your fellowship is a fellowship of pain and nothing more.</p>	<p>W makes his argument for why he doesn't believe in God.</p>	<p>W is assertive, angry.</p> <p>B sits slouched over, despondent</p>	<p><b>0:00.00</b> W moves away from looking out the window, and stands addressing B.</p> <p><b>0:04.71</b> B only in frame. Seated. Slouched. Looking at W.</p> <p><b>0:08.48</b> W in frame. Music gradually increasing. W's gestures more animated.</p> <p><b>0:24.10</b> B in frame. Looking down. Raises hand to face. Looks at W then looks away.</p>

<p>&lt;c 1367.9.a&gt; And if that pain were actually collective instead of simply reiterative &lt;c 1367.9.b&gt; then the sheer weight of it would drag the world from the walls of the universe &lt;c 1367.9.c&gt; and send it crashing and burning through whatever night [&lt;c 1367.9.d&gt; it might yet be capable of engendering &lt;c 1367.9.e&gt; until it was not even ash.] &lt;c 1367.10&gt; And justice? &lt;c 1367.11&gt; Brotherhood?</p> <p>&lt;c 1367.12&gt; Eternal life? &lt;c 1367.13&gt; Good god, man. &lt;c 1367.14.a&gt; Show me a religion [&lt;c 1367.14.b&gt;that prepares one for death.] &lt;c 1367.15&gt; For nothingness. &lt;c 1367.16.a&gt;There's a church [&lt;c 1367.16.b&gt; I might enter.] &lt;c 1367.17&gt; Yours prepares one only for more life. &lt;c 1367.18&gt;For dreams and illusions and lies. &lt;c 1367.19.a&gt; If you could</p>			<p><b>0:28.15</b> W only in frame.</p> <p><b>0:45.19</b> B only in frame. Looking away. Disturbed expression on his face.</p> <p><b>0:48.71</b> W only in frame.</p> <p><b>0:59.63</b> W slowing walks toward locked door.</p>
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<p>banish the fear of death from men's hearts &lt;c 1367.19.b&gt; they wouldn't live a day. &lt;c 1367.20.a&gt;Who would want this nightmare &lt;c 1367.20.b&gt; if not for fear of the next? &lt;c 1367.21&gt; The shadow of the axe hangs over every joy. &lt;c 1367.22&gt; Every road ends in death. &lt;c 1367.23&gt; Or worse. &lt;c 1367.24&gt; Every friendship. &lt;c 1367.25&gt; Every love. &lt;c 1367.26&gt; Torment, betrayal, loss, suffering, pain, age, indignity, and hideous lingering illness. &lt;c 1367.27&gt; All with a single conclusion. &lt;c 1367.28.a&gt;For you and for every one and every thing [&lt;c 1367.28.b&gt;that you have chosen &lt;c 1367.28.c&gt;to care for.] &lt;c 1367.29&gt; There's the true brotherhood. &lt;c 1367.30&gt; The true fellowship. &lt;c 1367.31&gt;And everyone is a member for life.</p> <p>&lt;c 1367.32.a&gt;You tell me</p> <p>&lt;c 1367.32.b&gt;that my brother is my salvation? &lt;c 1367.33&gt; My</p>			<p><b>01:17.56</b> W leans back against the door.</p> <p><b>01:29.81</b> B in frame. Looking off, not directly at W. Hangs head. Buries head in hands.</p> <p><b>01:36.31</b> W only in frame.</p> <p><b>01:55.16</b> W begins to walk, continuing to move around the room.</p> <p><b>02:05.33</b></p>
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<p>salvation? &lt;c 1367.34&gt; Well then damn him. &lt;c 1367.35&gt; Damn him in every step shape and form and guise. &lt;c 1367.36&gt; Do I see myself in him? &lt;c 1367.37&gt; Yes. &lt;c 1367.38&gt; I do. &lt;c 1367.39.a&gt; And [&lt;c 1367.39.b&gt; what I see] sickens me. &lt;c 1367.40&gt; Do you understand me? &lt;c 1367.41&gt; Can you understand me? (The black sits with his head lowered.) I'm sorry.</p> <p>385. <b>BLACK:</b> &lt;c 1368.1&gt; That's all right.</p> <p>386. <b>WHITE:</b> &lt;c 1369.1&gt; No. &lt;c 1369.2&gt; I'm sorry. (<i>The black looks up at him.</i>)</p> <p>387. <b>BLACK:</b> &lt;c 1370.1&gt; How long you felt like this?</p> <p>388. <b>WHITE:</b> &lt;c 1371.1&gt; All my life.</p>			<p>B in frame. Hands covering face. Music stops. Buries head in hands. Sighs.  <b>02:08.11</b>  W in frame moves forward to where B is seated, bends over and shouts in B's ear.</p> <p><b>02:24.45</b>  W continues to speak in B's ear.  <b>02:29.47</b>  B nods his head. W moves back to his seat at kitchen table, sits down facing B.</p> <p><b>02:39.09</b></p>
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<p>389. <b>BLACK:</b> &lt;c 1372.1&gt; And that's the truth.</p> <p>390. <b>WHITE:</b> &lt;c 1373.1&gt; It's worse than that.</p> <p>391. <b>BLACK:</b> &lt;c 1374.1&gt; I don't see what could be worse than that.</p> <p>392. <b>WHITE:</b> &lt;c 1375.1&gt; Rage is really only for the good days. &lt;c 1375.2.a&gt; The truth is [&lt;c 1375.2.b&gt; there's little of that left.] &lt;c 1375.3.a&gt; The truth is that forms [&lt;c 1375.3.b&gt; I see] have been slowly emptied out. &lt;c 1375.4&gt; They no longer have any content. &lt;c 1375.5&gt; They are shapes only. &lt;c 1375.6&gt; A train, a wall, a world. &lt;c 1375.7&gt; Or a man. &lt;c 1375.8&gt; thing dangling in senseless articulation in a howling void. &lt;c 1375.9&gt; No meaning to its life. &lt;c 1375.10&gt; Its words. &lt;c 1375.11&gt; Why would I seek the company of such a thing? &lt;c 1375.12&gt; Why?</p>			<p>B only in frame. B hunched over. Looks up at W as he speaks. Choked up as he speaks.</p> <p><b>02:42.79</b> Close-up of W only in frame.</p> <p><b>02:47.03</b> Close-up of B only in frame</p> <p><b>02:51.50</b> Close-up of W only in frame</p> <p><b>03:11.13</b></p>
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393. <b>BLACK:</b> <c 1376.1>Damn.			Close-up of B only in frame
394. <b>WHITE:</b> <c 1377.1.a> You see  [<c 1377.1.b>what it is [<c 1377.1.c>you've saved.]			<b>03:13.84</b> Close-up of W only in frame
395. <b>BLACK:</b> <c 1378.1> Tried to save. <c 1378.2> Am tryin. <c 1378.3> Tryin hard.			<b>03:27.74</b> Close-up of B only in frame
396. <b>WHITE:</b> <c 1379.1> Yes. Who is your brother?			<b>03:30.38</b> Close-up of W only in frame
397. <b>BLACK:</b> <c 1380.1> Who is my brother.			<b>03:32.55</b> Close-up of B only in frame.
398. <b>WHITE:</b> <c 1381.1> Your brother.			<b>03:37.13</b> Close-up of W over B's shoulder
399. <b>BLACK:</b> <c 1382.1> Yes.			
400. <b>WHITE:</b> <c 1383.1> Is that			

<p>why I'm here? &lt;c 1383.2&gt; In your apartment?</p> <p>401. <b>BLACK:</b> &lt;c 1384.1&gt; No. &lt;c 1384.2a&gt; But it's [&lt;c 1384.2.b&gt;why I am.]</p> <p>402. <b>WHITE:</b> &lt; 1385.1.a&gt; You asked [&lt;c 1385.2&gt; what I was a professor of.] &lt;c 1385.3&gt; I'm a professor of darkness.</p> <p>&lt;c 1385.4&gt; The night in day's clothing.</p> <p>&lt;c 1385.5.a&gt; And now I wish you all the very best &lt;c 1385.5.b&gt; but I must go.</p>			<p><b>03:42.22</b> Close-up of B</p> <p><b>03:45.13</b> Close-up of W</p> <p><b>03:50.32</b> Close-up of B</p> <p><b>03:53.23</b> Close-up of W</p>
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<i>(He pushes back his chair and rises.)</i>			
403. <b>BLACK:</b> <c 1386.1> Just stay a few more minutes.	B pleads with W not to leave.	B is pleading.  W rejects B's pleading.	<b>03:58.45</b> Close-up of B
404. <b>WHITE:</b> <c 1387.1> No. <c 1387.2> No more time. <c 1387.3> Goodbye. <i>(He turns towards the door and the black rises.)</i>			<b>04:00.28</b> W with back to B walks to door, turns to face B.
405. <b>BLACK:</b> <c 1388.1> Come on, Professor. <c 1388.2> We can talk about something else. <c 1388.3> I promise.			<b>4:03.00</b> W tries to unbolt the door as B gets up and runs toward the door. Both stand at the door speaking to each other. Camera gradually zooms in closer, facing W over B's shoulder.
406. <b>WHITE:</b> <c 1389.1.a> I don't want <c 1389.1.b> to talk about something else.			
407. <b>BLACK:</b> <c 1390.1> Don't go out there. <c 1390.2.a> You know [<c 1390.2.b> what's out there. ]			
408. <b>WHITE:</b> <c 1391.1> Oh yes. <c 1391.2> Indeed I do. <c 1391.3.a> I know [<c 1391.4.b> what is out there]			



<p>&lt;c 1391.3.c&gt; and I know [&lt;c 1391.3.d&gt;who is out there.] &lt;c 1391.4.a&gt; I rush &lt;c 1391.4.b&gt; to nuzzle his bony cheek. &lt;c 1391.5.a&gt; No doubt he'll be surprised &lt;c 1391.5.b&gt; to find himself so cherished. &lt;c 1391.6.a&gt; And as I cling to his neck &lt;c 1391.6.b&gt; I will whisper in that dry and ancient ear: &lt;c 1391.6.c&gt; Here I am. &lt;c 1391.7&gt; Here I am. &lt;c 1391.8&gt; Now open the door.</p> <p>409. <b>BLACK:</b> &lt;c 1392.1&gt; Don't do it, Professor.</p> <p>410. <b>WHITE:</b> &lt;c 1393.1&gt; I'm sorry. &lt;c 1393.2.a&gt; You're a kind man, &lt;c 1393.2.b&gt; but I have to go. &lt;c 1393.3.a&gt; I've heard you out &lt;c 1393.3.b&gt;and you've heard me &lt;c 1393.3.c&gt; and there's no more to say. &lt;c 1393.4.a&gt; Your God must have once stood in a dawn of infinite possibility &lt;c 1393.4.b&gt; and this is [&lt;c 1393.4.c&gt; what he's made of it.] &lt;c 1393.5&gt; And now it is a drawing to a close. &lt;c 1393.6.a&gt; You say &lt;c 1393.6.b&gt; that I want God's love. &lt;c 1393.7&gt; I don't. &lt;c 1393.8.a&gt;Perhaps I want forgiveness, &lt;c 1393.8.b&gt; but there is no one [&lt;c</p>			<p><b>04:29.74</b> Camera angle changes to face B over W's shoulder</p> <p><b>04:33.00</b> Camera angle changes to face W. Side view of B.</p>
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<p>1393.8.c&gt; to ask it of.] &lt;c 1393.9&gt; Not now. &lt;c 1393.10&gt; Now there is only the hope of nothingness. &lt;c 1393.11&gt; I cling to that hope. &lt;c 1393.12&gt; Now open the door. &lt;c 1393.13&gt; Please.</p> <p>411. <b>BLACK:</b> &lt;c 1394.1&gt; Don't do it.</p> <p>412. <b>WHITE:</b> &lt;c 1395.1&gt; Open the door.</p>			<p><b>04:57.37</b> Camera angle faces B, over W's shoulder.</p>
<p><i>(The black undoes the chains. They rattle to the floor. He opens the door and the professor exits. The black stands in the doorway looking down the hall.)</i></p>			
<p>1396. <b>BLACK:</b> &lt;c 1396.1&gt; Professor? &lt;c 1396.2.a&gt; I know &lt;c 1396.2.b&gt; you don't mean them words. &lt;c 1396.3&gt; Professor? &lt;c 1396.4&gt; I'm goin to be there in the mornin. &lt;c 1396.5&gt; I'll be there. &lt;c 1396.6&gt; You hear? &lt;c 1396.7&gt; I'll be there in the mornin.</p>			

**Appendix B****Conversation Analysis Tables of Scenes 1,2 and 5**

<b>Table B1 – Scene 1 – The Opening Scene Conversation Analysis</b>			
<b>Black</b>	<b>White</b>	<b>Exchange-Elements</b>	<b>Description</b>
413. <b>BLACK:</b> <c 1.1.a>So what am I supposed <c 1.1.b> to do with you, Professor?		<b>B.1.Opening-Question</b>	B opens with a question, but W counters with another question to which B responds and W gives feedback.
	414. <b>WHITE:</b> <c 2.1.a>Why are you supposed <c 2.1.b>to do anything?	W.2.Response-Question(B.2)	
415. <b>BLACK:</b> <c 3.1> I done told you. <c 3.2> This aint none of my doin. <c 3.3.a> I left out of here this mornin <c 3.3.b> to go to work <c 3.3.c> you wasn't no part of my plans at all. <c 3.4>But here you is.		B.3.Response(W.2)	
	416. <b>WHITE:</b> <c 4.1> It doesn't mean anything. <c 4.2.a> Everything [<c 4.2.b>that happened] doesn't mean something else.	W.4.Feedback(B.3)	

417. <b>BLACK:</b> <c 5.1> Mm hm. <c 5.2> It dont.			
	418. <b>WHITE:</b> <6.1> No, It doesn't.		
419. <b>BLACK:</b> <c 7.1> What's it mean then?		<b>B.7.Re-initiation-Question(W.4)</b>	B re-takes control by re-initiating the discussion with a question which contradicts W.4.  W re-directs the discussion back to his original feedback in W.4
	420. <b>WHITE:</b> <c 8.1> It doesn't mean anything. <c 8.2.a> You run into people <c 8.2.b> and maybe some of them are in trouble or whatever <c 8.2.c>but it doesn't mean [<c 8.2.d>you're responsible for them.]	W.8.Response(W.4)	
421. <b>BLACK:</b> <c 9.1> Mm-hmm.		B.9.Feedback(W.8)	
	422. <b>WHITE:</b> <c 10.1.a> Anyway, people [<c 10.1.b>who are always looking out for perfect strangers] are very often people [<c 10.1.c> who won't look out for the ones [<c 10.1.d> they're supposed to look out for.]] <c 10.2> In my opinion.	<b>W.10.Re-initiation(W.4,W.8)</b>	

	<c 10.3.a> If you're just doing what [<c 10.3.b> you're supposed to] <c 10.3.c> you don't get to be a hero.		B returns the discussion back to how he began.
423. <b>BLACK:</b> <c 11.1> And that would be me?		B.11.Question(W.10)	
	424. <b>WHITE:</b> <c 12.1> I don't know. <c 12.2> Would it?	W.12.Response,Question(B.11)	
425. <b>BLACK:</b> <c 13.1.a> Well, I can see <c 13.1.b> how there might be some truth in that. <c 13.2.a> But in this particular case I might say <c 13.2.b> I didn't know <c 13.2.c> what sort of person I was supposed to be on the lookout for <c 13.2.d> or what I was supposed to do <c 13.2.e> when I found them. <c 13.3> In this particular case but one thing to go by.		<b>B.13.Re-initiation(B.1)</b>	
	426. <b>WHITE:</b> <c 14.1>And that was?	W.14.Question(B.13)	
427. <b>BLACK:</b> <c 15.1.a> That was [<c 15.1.b> that he is standing		B.15.Response(W.14)	

there.] <c 15.2.a> And I have to look at them <c 15.2.b> and say: <c 15.2.c> "Well, he don't look like my brother. <c 15.4> But there he is. <c 15.5> Maybe I better look again."			
	428. <b>WHITE:</b> <c 16.1.a> And that's [<c 16.1.b> what you did?]	W.16.Question(B.15)	
429. <b>BLACK:</b> <c 17.1> Well, you was kinda hard to ignore. <c 17.2.a> I got to say <c 17.2.b> that your approach was pretty direct.		B.17.Response(W.16)	
	430. <b>WHITE:</b> <c 18.1> I didn't approach you. <c 18.2> I didn't even see you.	W.18.Feedback(B.17)	
431. <b>BLACK:</b> <c 19.1> Mm hm.			
	432. <b>WHITE:</b> <c 20.1> I should go. <c 20.2> I'm beginning to get on your nerves.		
433. <b>BLACK:</b> <c 21.1> No you aint. <c 21.2> Don't pay no attention to me. <c 21.3> You seem like a sweet man,		B.21.Initiation-Question	B initiates a new question about how W came to be in the situation he now faces. At first W replies in single-word

Professor. <c 21.4.a> I reckon <c 21.4.b> [<c 21.4.c> what I don't understand] is [<c 21.4.d> how come you get to get yourself in such a fix.]			responses, so B continues to probe.
	434. <b>WHITE:</b> <c 22.1>Yeah.	W.22.Response(B.21)	
435. <b>BLACK:</b> <c 23.1> Are you okay? <c 23.2> Did you sleep last night?		B.23.Re-initiation- Question(B.21)	
	436. <b>WHITE:</b> <c 24.1> No.	W.24.Response(B.23)	After a brief interlude about W's birthday,
437. <b>BLACK:</b> <c 25.1.a>When did you decide <c 25.1.b> that today was the day? <c 25.2> Was there something special about it?		B.25.Re-initiastion- Question(B.21)	
	438. <b>WHITE:</b> <c 26.1>No. <c 26.2.a>Well, today is my birthday, <c 26.2.b> but I certainly don't regard that as special.	W.26.Response(B.25)	
439. <b>BLACK:</b> <c 27.1> Well, Happy birthday, Professor.		B.27.Response(W.26)	B re-initiates his probe into why W wants to commit suicide.
	440. <b>WHITE:</b> <c 28.1> Thank you.	W.28.Response(B.27)	
441. <b>BLACK:</b> <c 29.1.a> So you seen your birthday was coming up <c 29.1.b> and that seemed		B.29.Re-initiation- Question(B.21)	

like the right day?			
	442. <b>WHITE:</b> <c 30.1>Who knows? <c 30.2> Maybe birthdays are dangerous. <c 30.3> Like Christmas... Ornaments hanging from the trees, wreaths from the doors, and bodies from the steampipes all over America.	W.30.Response(B.29)	
443. <b>BLACK:</b> <c 31.1> Mm. <c 31.2.a> Don't say much for Christmas, <c 31.2.b>does it?		B.31.Feedback(W.30)	
	444. <b>WHITE:</b> <c 32.1.a> Christmas is not [<c 32.1.b> what it used to be.]	W.32.Response(W.30)	
445. <b>BLACK:</b> <c 33.1.a> I believe <c 33.1.b> that to be a true statement. <c 33.2> I surely do.		B.33.Feedback(W.32)	
	446. <b>WHITE:</b> <c 34.1> I've got to go.	W.34.Close	
447. <b>BLACK:</b> <c 35.1> You always put your coat on like that?		<b>B.35.Initiation-Question</b>	W attempts to close their conversation by announcing he needs to go.  B initiates a new topic with a question about how W puts on his jacket.



	448. <b>WHITE:</b> <c 36.1.a> What's wrong with the way [<c 36.1.b> I put my coat on?]	W.36.Response-Question(B.35)	The line of questioning puts W on the defensive.
449. <b>BLACK:</b> <c 37.1.a> I didn't say <c 37.1.b> they was nothin wrong with it. <c 37.2.a> I'm just wondered <c 37.2.b> if that's your regular method.		<b>B.37.Re-initiation-Question(B.35)</b>	
	450. <b>WHITE:</b> <c 38.1> I don't have a regular method. <c 38.2> I just put it on.	W.38.Response(B.37)	
451. <b>BLACK:</b> <c 39.1> Mm-hmm.		B.39.Feedback(W.38)	W tries to get B to answer his question, which B avoids.
	452. <b>WHITE:</b> <c 40.1> It's what... Effeminate?	W.40.Response-Question(B.39)	
453. <b>BLACK:</b> <c 41.1>Mm.		B.41.Response(W.40)	
	454. <b>WHITE:</b> <c 42.1> What?	<b>W.42.Re-initiation-Question(W.40)</b>	W attempts to close their conversation by reinitiating his closing.
455. <b>BLACK:</b> <c 43.1> Nothin. <c 43.2> I'm just settin here studyin the ways of professors.		B.43.Response(W.42)	
	456. <b>WHITE:</b> <c 44.1> Yeah. <c 44.2> Well, I've got to go.	<b>W.40.Close</b>	
457. <b>BLACK:</b> <c 45.1> Well. <c 45.2> Let me get my coat.		<b>B.45.Initiation</b>	B initiates to get his coat.

	458. <b>WHITE:</b> <c 46.1> Your coat?	W.46.Question(B.45)	W questions B about getting his coat.
459. <b>BLACK:</b> <c 47.1> Yeah.		B.47.Response(W.46)	
	460. <b>WHITE:</b> <c 48.1> Where are you going?	<b>W.48.Re-initiation-Question(W.46)</b>	
461. <b>BLACK:</b> <c 49.1> Goin with you.		B.49.Response(W.48)	
	462. <b>WHITE:</b> <c 50.1> What do you mean? <c 50.2> Going with me where?	<b>W.50.Re-initiation-Question(W.48)</b>	W persists in questioning B about where he is going?
463. <b>BLACK:</b> <c 51.1> Goin with you <c 51.2> wherever you goin.		B.51.Response(W.50)	
	464. <b>WHITE:</b> <c 52.1> No you're not.	W.52.Feedback(B.51)	
465. <b>BLACK:</b> <c 53.1> Yeah, I am.		B.53.Feedback(W.52)	
	466. <b>WHITE:</b> <c 54.1> I'm going home.	<b>W.54.Re-initiation(W.44)</b>	B finally acknowledges his intention to follow W.
467. <b>BLACK:</b> <c 55.1> All right.		B.55.Response(W.54)	
	468. <b>WHITE:</b> <c 56.1> All right? <c 56.2> You're not going home with me.	W.56.Feedback(B.55)	
469. <b>BLACK:</b> <c 57.1> Sure I am. <c 57.2> Let me get my coat.		<b>B.57.Re-initiation(B.45)</b>	
	470. <b>WHITE:</b> <c 58.1> You can't go home with me.	<b>W.58.Re-initiation(W.56)</b>	W resists B accompanying him home.

471. <b>BLACK:</b> <c 59.1>Why not?		B.59.Question(W.58)	B questions why W doesn't want him to join him.
	472. <b>WHITE:</b> <c 60.1> You can't.	W.60.Response(W.60)	
473. <b>BLACK:</b> <c 61.1> What. <c 61.2.a> You can go home with me <c 61.2.b> but I can't go home with you?		<b>B.61.Re-initiation-Question(W.60)</b>	
	474. <b>WHITE:</b> <c 62.1.a> No. I mean no, <c 62.1.b>that's not it. <c 62.2> I just need to go home.	<b>W.62.Response(B.61),Re-initiation(W.54)</b>	
475. <b>BLACK:</b> <c 63.1> You live in an apartment?		B.63.Question	B questions whether W's reason for rejecting him to join him is racist in nature.
	476. <b>WHITE:</b> <c 64.1> Yes.	W.64.Response(B.63)	
477. <b>BLACK:</b> <c 65.1.a>What, <c 65.1.b> they don't let black folk in there?		<b>B.65.Re-initiation-Question(B.61)</b>	
	478. <b>WHITE:</b> <c 66.1> No. <c 66.2.a> I mean, <c 66.2.b> yes, of course they do. <c 66.3> Look. <c 66.4> No more jokes. <c 66.5> I've got to go. <c 66.6> I'm very tired.	W.66.Response(B.65),Re-initiation(W.54)	
479. <b>BLACK:</b> <c 67.1.a> Well I just hope <c 67.1.b>we don't run into no hassle about [<c 67.1.c> getting me in there.]		<b>B.67.Re-initiation(B.65)</b>	

	480. <b>WHITE:</b> <c 68.1> serious.	W.68.Question(B.67)	
481. <b>BLACK:</b> <c 69.1.a> Oh I think <c 69.1.b> you know <c 69.1.c> I'm serious.		B.69.Response(W.68)	
	482. <b>WHITE:</b> <c 70.1>You can't be serious.	W.70.Feedback(B.69)	
483. <b>BLACK:</b> <c 71.1> I'm as serious as a heart attack.		B.71.Feedback(W.70)	
	484. <b>WHITE:</b> <c 72.1>Why are you doing this?	<b>W.72.Re-initiation-Question(W.2)</b>	W reinitiates question from beginning about why B insists to look after him.
485. <b>BLACK:</b> <c 73.1> Me? <c 73.2> I ain't got no choice in the matter.		B.73.Response(W.72)	
	486. <b>WHITE:</b> <c 74.1> Of course you have a choice.	W.74.Feedback(B.73)	
487. <b>BLACK:</b> <c 75.1> No, I ain't.		B.75.Response(W.74)	
	488. <b>WHITE:</b> <c 76.1> Who appointed you my guardian angel?	W.76.Question	
489. <b>BLACK:</b> <c 77.1> Let me get my coat		<b>B.77.Re-initiation(B.45)</b>	
	490. <b>WHITE:</b> <c 78.1> Answer the question.	<b>W.78.Re-initiation(W.76)</b>	
491. <b>BLACK:</b> <c 79.1.a>You know <c 79.1.b> who appointed me. <c 79.2.a> I didn't ask <c		B.79.Response(W.78)	

79.2.b> for you to leap into my arms down in the subway this mornin.			
	492. <b>WHITE:</b> <c 80.1> I didn't leap into your arms.	W.80.Feedback(B.79)	

**Table B2 – Scene 2 – The Couch Scene  
Conversation Analysis**

<b>Black</b>	<b>White</b>	<b>Exchange-Elements</b>	<b>Description</b>
493. <b>BLACK:</b> ... <c 331.4>What did your daddy do?		B.331 Initiation.Question	B asks W about what W's father did - his profession. W explains he was a lawyer.
	494. <b>WHITE:</b> <c 332.1>What?	W.332.Response- Question(B.331)	
495. <b>BLACK:</b> <c 333.1.a> I said <c 333.1.b> what did your daddy do. <c 333.2>What kind of work.		B.333 Question (B.331)	
	496. <b>WHITE:</b> <c 334.1> He was a lawyer.	W.334 Response (B.333)	
497. <b>BLACK</b> <c 335.1> Lawyer.		B.335 Question (W.334)	
	498. <b>WHITE:</b> <c 336.1> Yes.	W.336 Response (B.335)	
499. <b>BLACK:</b> <c 337.1> What kind of law did he do?		B.337 Question (B.334)	
	500. <b>WHITE:</b> <c 338.1>He was a government lawyer. <c 338.2> He didn't do criminal law or things like that.	W.338 Response (B.337)	
501. <b>BLACK:</b> <c 339.1> Mmhm. <c 339.2> What would be a		B.339.1 Response (W.338) B.339.2 Question (W.338)	

thing like criminal law?			
	502. <b>WHITE:</b> <c 340.1> I don't know. <c 340.2>Divorce law, maybe.	W.340 Response (B.339)	
503. <b>BLACK:</b> <c 341.1>Yeah. <c 341.2> Maybe you got a point. <c 341.3> What did he die of?		B.341.1-2 Response (W.340) B.341.3 Question	B asks W about W's father's sickness and death.
	504. <b>WHITE:</b> <c 342.1.a>Who said <c 342.1.b> he was dead?	W.342 Question(B.341.3)	
505. <b>BLACK:</b> <c 343.1>Is he dead?		B.343 Question (W.342)	
	506. <b>WHITE:</b> <c 344.1>Yes.	W.344 Response (B.343)	
507. <b>BLACK:</b> <c 345.1> What did he die of?		B.345 Question	
	508. <b>WHITE:</b> <c 346.1>Cancer.	W.346 Response (B345)	
509. <b>BLACK:</b> <c 347.1>Cancer. <c 347.2> So he was sick for a while.		B.347.1 Response (W.346) B.347.2 Question (W.346)	
	510. <b>WHITE:</b> <c 348.1> Yes. <c 348.2> He was.	W.348 Responds (B.347)	
511. <b>BLACK:</b> <c 349.1.a> Did you go <c 349.1.b>see him?		B.349 Question (W.348)	B talks with W about why W did not go to see his dying father.

	512. <b>WHITE:</b> <c 350.1> No.	W.350 Response (B.349)	
513. <b>BLACK:</b> <c 351.1> How come?		B.351 Question (B.350)	
	514. <b>WHITE:</b> <c 352.1> I didn't want to.	W.352 Response (B.351)	
515. <b>BLACK:</b> <c 353.1> Well how come you didn't want to?		B.353 Question (W.352)	
	516. <b>WHITE:</b> <c 354.1> I don't know. <c 354.2> I just didn't. <c 354.3.a> Maybe I didn't want <c 354.3.b> to remember him that way.	W.354 Response (B.353)	
517. <b>BLACK:</b> <c 355.1> Bullshit. <c 355.2.a> Did he ask <c 355.2.b> you to come?		B.355.1 Feedback (W.354) B.355.2 Question (W.354)	
	518. <b>WHITE:</b> <c 356.1> No.	W.356 Response (B.355.2)	
519. <b>BLACK:</b> <c 357.1> But your mama did.		B.357 Question	
	520. <b>WHITE:</b> <c 358.1> She may have. <c 358.2> I don't remember.	W.358 Response (B.357)	
521. <b>BLACK:</b> <c 359.1> Come		B.359.1 Feedback;	



on, Professor. <c 359.2.a> She asked <c 359.2.b>you to come.		B.359.2 Re-initiation- Question(B.357)	
	522. <b>WHITE:</b> <c 360.1>Okay. <c 360.2>Yes.	W.360 Response (B.359.2)	
523. <b>BLACK:</b> <c 361.1> And what did you tell her?		B.361 Question (W.360)	
	524. <b>WHITE:</b> <c 362.1.a> I told her <c 362.1.b>I would.	W.362 Response (B.361)	
525. <b>BLACK:</b> <c 363.1> But you didn't.		B.363 Question (W.362)	
	526. <b>WHITE:</b> <c 364.1> No.	B.364 Response (W.363)	
527. <b>BLACK:</b> <c 365.1>How come		B.365 Question (W.364)	
	528. <b>WHITE:</b> <c 366.1>He died.	W.366 Response (W.365)	
529. <b>BLACK:</b> <c 367.1>Yeah; but aint it. <c 367.2.a> You had time to go <c 367.2.b> see him <c 367.2.c> and you didn't do it.		B.367 Feedback (W.366)	
	530. <b>WHITE:</b> <c 368.1> I suppose.	W.368 Response (B.367)	
531. <b>BLACK:</b> <c 369.1.a>You waited <c 369.1.b> till he was dead.		B.369 Feedback (W.366)	
	532. <b>WHITE:</b> <c 370.1> Okay. <c	W.370 Response (B.369)	

	370.2.a> So I didn't go <c 370.2.b>and see my father.		
533. <b>BLACK:</b> <c 371.1.a>Your daddy is layin on his deathbed <c 371.1.b>dyin of cancer. <c 371.2> Your mama settin there with him. <c 371.3>Holding his hand. <c 371.4> He in all kinds of pain. <c 371.5.a>And they ask <c 371.5.b> you to come <c 371.5.c>see him one last time <c 371.5.d> fore he dies <c 371.5.e> and you tell em no. <c 371.6> You aint comin. <c 371.7.a>Please tell me <c 371.7.b>I got some part of this wrong.		B.371 Feedback (W.370)	
	534. <b>WHITE:</b> <c 372.1.a> If that's the way [<c 372.1.b>you want <c 372.1.c>to put it.]	W.372 Response (B.371)	
535. <b>BLACK:</b> <c 373.1.a> Well how would you want <c 373.1.b> to put it?		B.373 Question	
	536. <b>WHITE:</b> <c 374.1>I don't know.	W.374 Response (B.373)	
537. <b>BLACK:</b> <c		B.375.1 Re-initiation (B.371)	

375.1.a>That's the way [<c 375.1.b>it is.] <c 375.2> Aint it		B.375.2 Question	
	538. <b>WHITE:</b> <c 376.1>I suppose.	W.376 Response (B.375)	
539. <b>BLACK:</b> <c 377.1> No you don't suppose. <c 377.2.a>Is it <c 377.2.b>or aint it?		B.377.1 Feedback (W.376) B.377.2 Question	
	540. <b>WHITE:</b> <c 378.1>Yes.	W.378 Response (B.377.2)	
541. <b>BLACK:</b> <c 379.1>Well. <c 379.2.a> Let me see <c 379.2.b> if I can find my train schedule. <c 379.3.a>See <c 379.b> when that next uptown express is due.		B.379 Feedback	
	542. <b>WHITE:</b> <c 380.1.a>I'm not sure <c 380.1.b> I see the humor.	W.380 Feedback (B.379)	
543. <b>BLACK:</b> <c 381.1.a> I'm glad <c 381.1.b> to hear <c 381.1.c> you say that, Professor. <c 381.2> Cause I aint sure either. <c 381.3.a>I just get more amazed by the minute, <c 381.3.b> that's all. <c 381.4>How come you		B.381 Feedback (W.380) B.381.11 Question (W.380)	

cant see yourself, honey? <c 381.5>You plain as glass. <c 381.6> I can see the wheels turnin in there. <c 381.7>The gears. <c 381.8> And I can see the light too. <c 381.9>Good light. <c 381.10> True light. <c 381.11> Cant you see it?			
	544. <b>WHITE:</b> <c 382.1> No. I cant.	W.382 Response (B.381)	
545. <b>BLACK:</b> <c 383.1> Well bless you, brother. <c 383.2.a>Bless you <c 383.2.b>and keep you. <c 383.3> Cause it's there.		B.383 Feedback (W.383)	

**Table B3 – Scene 5 – The Ending Scene  
Conversation Analysis**

Black	White	Exchange-Elements	Description
	<p>546. <b>WHITE:</b> <i>(Coldly.)</i> &lt;c 1367.1&gt; I don't believe in God. &lt;c 1367.2&gt; Can you understand that? &lt;c 1367.3&gt; Look around you man. &lt;c 1367.4&gt; Cant you see? &lt;c 1367.5.a&gt; The clamor and din of those in torment has to be the sound [<c &lt;c="" 1367.5.b&gt;="" 1367.6&gt;="" 1367.7.a&gt;="" 1367.7.b&gt;whose="" 1367.7.c&gt;="" 1367.7.d&gt;="" 1367.8&gt;="" 1367.9.a&gt;="" 1367.9.b&gt;="" [<c="" a="" actually="" and="" argument="" atheist="" collective="" denies="" discussions.="" drag="" ear.]="" endlessly="" existence="" fellowship="" first="" he="" his="" i="" if="" instead="" is="" it="" loathe="" more.="" most="" nothing="" of="" p="" pain="" passion="" place.]]]="" pleasing="" reiterative="" revile="" sheer="" simply="" single="" that="" the="" the<="" then="" these="" to="" village="" weight="" were="" which="" would="" your=""> </c></p>	W.1367. Re-initiation	W lectures B on why W believes what he does

	<p>world from the walls of the universe &lt;c 1367.9.c&gt; and send it crashing and burning through whatever night [&lt;c 1367.9.d&gt; it might yet be capable of engendering &lt;c 1367.8.e&gt; until it was not even ash.] &lt;c 1367.10&gt; And justice? &lt;c 1367.11&gt; Brotherhood? &lt;c 1367.12&gt; Eternal life? &lt;c 1367.13&gt; Good god, man. &lt;c 1367.14.a&gt; Show me a religion [&lt;c 1367.14.b&gt;that prepares one for death.] &lt;c 1367.15&gt; For nothingness. &lt;c 1367.16.a&gt;There's a church [&lt;c 1367.16.b&gt; I might enter.] &lt;c 1367.17&gt; Yours prepares one only for more life. &lt;c 1367.18&gt;For dreams and illusions and lies. &lt;c 1367.19.a&gt; If you could banish the fear of death from men's hearts &lt;c 1367.19.b&gt; they wouldn't live a day. &lt;c 1367.20.a&gt;Who would want this nightmare &lt;c 1367.20.b&gt; if not for fear of the next? &lt;c 1367.21&gt; The shadow of the axe hangs over every joy. &lt;c 1367.22&gt; Every</p>		
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	<p>road ends in death. &lt;c 1367.23&gt; Or worse. &lt;c 1367.24&gt; Every friendship. &lt;c 1367.25&gt; Every love. &lt;c 1367.26&gt; Torment, betrayal, loss, suffering, pain, age, indignity, and hideous lingering illness. &lt;c 1367.27&gt; All with a single conclusion. &lt;c 1367.28.a&gt;For you and for every one and every thing [&lt;c 1367.28.b&gt;that you have chosen &lt;c 1367.28.c&gt;to care for.] &lt;c 1367.29&gt; There's the true brotherhood. &lt;c 1367.30&gt; The true fellowship. &lt;c 1367.31&gt;And everyone is a member for life. &lt;c 1367.32.a&gt;You tell me &lt;c 1367.32.b&gt;that my brother is my salvation? &lt;c 1367.33&gt; My salvation? &lt;c 1367.34&gt; Well then damn him. &lt;c 1367.35&gt;Damn him in every step shape and form and guise. &lt;c 1367.36&gt; Do I see myself in him? &lt;c 1367.37&gt; Yes. &lt;c 1367.38&gt; I do. &lt;c 1367.39.a&gt; And [&lt;c 1367.39.b&gt; what I see] sickens me. &lt;c 1367.40&gt; Do you understand me? &lt;c 1367.41&gt; Can</p>		
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	you understand me? ( <i>The black sits with his head lowered.</i> ) I'm sorry.		
547. <b>BLACK:</b> <c 1368.1> That's all right.		B.1368 Response (W.1367)	W and B discuss why W feels the way the does
	548. <b>WHITE:</b> <c 1369.1> No. <c 1369.2> I'm sorry.	W.1369. Reinitiation (W.1367)	
549. <b>BLACK:</b> <c 1370.1> How long you felt like this?		B.1370 Question (W.1367)	W and B discuss why W feels the way he does.
	550. <b>WHITE:</b> <c 1371.1> All my life.	W.1371 Response (B.1370)	
1372. <b>BLACK:</b> <c 1372.1> And that's the truth.		B.1372 Question (W.1371)	
	1373. <b>WHITE:</b> <c 1373.1> It's worse than that.	W.1373 Response	
1374. <b>BLACK:</b> <c 1374.1> I don't see what could be worse than that.		B.1374 Feedback (W.1373)	
	1375. <b>WHITE:</b> <c 1375.1> Rage is really only for the good says. <c 1375.2.a> The truth is [<c 1375.2.b> there's little of that left.] <c 1375.3.a> The truth is that forms [<c 1375.3.b> I see] have been slowly emptied out. <c 1375.4> They no longer have any content. <c 1375.5> They are shapes only. <c 1375.6> A train, a	W.1375. Reinitiation (W.1367) W.1375.11,12 Question	



	wall, a world. <c 1375.7> Or a man. <c 1375.8> thing dangling in senseless articulation in a howling void. <c 1375.9> No meaning to its life. <c 1375.10> Its words. <c 1375.11> Why would I seek the company of such a thing? <c 1375.12> Why?		
1376. <b>BLACK:</b> <c 1376.1>Damn.		B.1376. Feedback	
	1377. <b>WHITE:</b> <c 1377.1.a> You see [<c 1377.1.b>what it is [<c 1377.1.c>you've saved.]	W.1377 Reinitiation	
1378. <b>BLACK:</b> <c 1378.1> Tried to save. <c 1378.2> Am tryin. <c 1378.3> Tryin hard.		B.1378 Response	
	1379. <b>WHITE:</b> <c 1379.1> Yes.	W.1379 Response	
1380. <b>BLACK:</b> <c 1380.1> Who is my brother.		B.1380 Question	
	1381. <b>WHITE:</b> <c 1381.1> Your brother.	W.1381 Question (B.1380)	
1382. <b>BLACK:</b> <c 1382.1> Yes.		B.1382 Response (W.1381)	
	1383. <b>WHITE:</b> <c 1383.1> Is that why I'm here? <c 1383.2> In your apartment?	W.1383 Question (B.1382)	
1384. <b>BLACK:</b> <c 1384.1> No. <c 1384.2a> But it's [<c 1384.2.b>why I am.]		B.1384 Response (W.1384)	
	1385. <b>WHITE:</b> <c 1385.1.a> You	W.1385 Reinitiation	

	asked [<c 1385.2> what I was a professor of.] <c 1385.3> I'm a professor of darkness. <c 1385.4> The night in day's clothing. <c 1385.5.a> And now I wish you all the very best <c 1385.5.b> but I must go.		
1386. <b>BLACK:</b> <c 1386.1> Just stay a few more minutes.		B.1386 Reinitiation	B urges W to stay.
	1387. <b>WHITE:</b> <c 1387.1> No. <c 1387.2> No more time. <c 1387.3> Goodbye.	W.1387 Response (B.1387)	
1388. <b>BLACK:</b> <c 1388.1> Come on, Professor. <c 1388.2> We can talk about somethin else. <c 1388.3> I promise.		B.1388 Reinitiation (B.1386)	B urges W to stay
	1389. <b>WHITE:</b> <c 1389.1.a> I don't want <c 1389.1.b> to talk about something else.	W.1389 Response (B.1388)	
1392. <b>BLACK:</b> <c 1390.1> Don't go out there. <c 1390.2.a> You know <c 1390.2.b> what's out there.		B.1390 Reinitiation (B.1388)	
	1393. <b>WHITE:</b> <c 1391.1> Oh yes. <c 1391.2> Indeed I do. <c 1391.3.a> I know [<c 1391.4.b> what is out there] <c 1391.3.c>	W1391. Response (B.1390)	

	and I know [<c 1391.3.d>who is out there.] <c 1391.4.a> I rush <c 1391.4.b> to nuzzle his bony cheek. <c 1391.5.a> No doubt he'll be surprised <c 1391.5.b> to find himself so cherished. <c 1391.6.a> And as I cling to his neck <c 1391.6.b> I will whisper in that dry and ancient ear: <c 1391.6.c> Here I am. <c 1391.7> Here I am. <c 1391.8> Now open the door.		
1394. <b>BLACK:</b> <c 1392.1> Don't do it, Professor.		B.1392 Reinitiation (B.1390)	
	1395. <b>WHITE:</b> <c 1393.1> I'm sorry. <c 1393.2.a> You're a kind man, <c 1393.2.b> but I have to go. <c 1393.3.a> I've heard you out <c 1393.3.b>and you've heard me <c 1393.3.c> and there's no more to say. <c 1393.4.a> Your God must have once stood in a dawn of infinite possibility <c 1393.4.b> and this is [<c 1393.4.c> what he's made of it.] <c 1393.5> And now it is a drawing to a close. <c 1393.6.a> You say <c 1393.6.b> that I want	W.1393 Response (B.1392)	

	God's love. <c 1393.7> I don't. <c 1393.8.a>Perhaps I want forgiveness, <c 1393.8.b> but there is no one [<c 1393.8.c> to ask it of.] <c 1393.9> Not now. <c 1393.10> Now there is only the hope of nothingness. <c 1393.11> I cling to that hope. <c 1393.12> Now open the door. <c 1393.13> Please.		
1396. <b>BLACK:</b> <c 1394.1> Don't do it.		B.1394 Reinitiation (B.1392)	
	1397. <b>WHITE:</b> <c 1395.1> Open the door.	W.1395 Response (W.1394)	
1398. <b>BLACK:</b> <c 1396.1> Professor? <c 1396.2.a> I know <c 1396.2.b> you don't mean them words. <c 1396.3> Professor? <c 1396.4> I'm goin to be there in the mornin. <c 1396.5> I'll be there. <c 1396.6> You hear? <c 1396.7> I'll be there in the mornin.		B.1396 Reinitiation (B.1394)	B calls after W
1399. <c 1396.8> I'll be there.			

<p>&lt;c 1396.9&gt; He didn't mean them words. &lt;c 1396.10.a&gt; You know &lt;c 1396.10.b&gt; he didn't. &lt;c 1396.11.a&gt; You know &lt;c 1396.11.b&gt; he didn't. &lt;c 1396.12.a&gt; I don't understand [&lt;c 1396.12.b&gt; what you sent me down there for.] &lt;c 1396.13&gt; I don't understand it. &lt;c 1396.14.a&gt; If you wanted &lt;c 1396.14.b&gt; me to help him &lt;c 1396.14.c&gt; how come you didn't give me the words? &lt;c 1396.15&gt; You give em to him. &lt;c 1396.16&gt; What about me? <i>(He kneels weeping rocking back and forth.)</i> &lt;c 1396.17&gt; That's all right. &lt;c 1396.18&gt; That's all right. &lt;c 1396.19.a&gt; If you never speak again &lt;c 1396.19.b&gt; you know &lt;c 1396.19.c&gt; I'll keep your word. &lt;c 1396.20.a&gt; You</p>		B.1396.9-22 Initiation	
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know <c 1396.20.b> I will. <c 1396.21.a>You know <c 1396.21.b> I'm good for it. <i>(He lifts his head.)</i> <c 1396.22.a> Is that okay? <c 1396.22.b> Is that okay?			
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