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STAGING THE REALITY PRINCIPLE:

Systemic-Functional Linguistics and the context of Theatre

by

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SUMMARY

The parallel between theatre and social reality, a familiar theme in dramatic texts and sociological theories, becomes increasingly interesting in view of theories that reality is socially constructed through language. The paradox created by this situation motivates the investigation in this project. A systemic-functional model for theatrical performance is developed as a strategy for studying the theatrical context more closely. This framework is closely based on Halliday's linguistic model. It incorporates a set of units for theatrical performance and displays some of the 'meaning potential' of the theatre in semantic networks. One theatrical unit in particular is the focus of the study. This is the unit of "Beat". Beat is, in the first place, derived from the craft of theatre, but its definitions and applications are elaborated and clarified within this framework. The framework also draws closely on similar projects in the visual arts, such as O'Toole (1994) and Kress and van Leeuwen (1996) and on other semiotic theories of theatre (such as Melrose 1994). Halliday's metafunctional hypothesis is tested in relation to the theatrical context, and both similarities and points of difference between the semiotic contexts of language and theatre are discussed with reference to the metafunctions and units.

Throughout the discussion it is suggested that the units and networks offer a valuable resource for a range of participants in the theatrical context as well as serving the purposes of the research. In the latter part of the thesis, the proposed units and semantic networks are used to carry out a detailed analysis of a particular theatrical performance, with the aims both of testing their value and of shedding light on the central problem. The analysis reveals intricate patterning in the theatrical performance that yields insight into the semiotic intensity of the theatrical context. The systemic-functional model that is developed for theatrical performance, together with the analysis of the performance, make it possible to offer suggestions as to why theatre is a unique context.

DECLARATION

I declare that this thesis is my own work
and has not been submitted to any other university

<u>   </u> 31 August 1997

Catherine Alene Martin

ACKNOWLEDGEMENTS

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Chapter 1

The paradox: theatre and reality

PRODUCER: ...And so you'd say that you and this play of yours that you've been putting on for my benefit are more real than I am?

FATHER: (*with the utmost seriousness*): Oh, without a doubt.
(Pirandello, *Six Characters in Search of an Author*)

❖ ❖

GUILDENSTERN: I'd prefer art to mirror life, if it's all the same to you.
(Stoppard, *Rosencrantz and Guildenstern are Dead*)

1.1 The paradox

These metatheatrical exchanges that philosophise on the relationship between the theatre and 'reality' illustrate a significant motif that returns in various guises in investigations of theatre, sociological theory and plays. A survey of such works, as Burton remarks (1980: 172), produces a number of epigrams reinforcing the paradoxical relationship between theatre and social life. For example, there is Goffman's play on the Shakespearean adage:

All the world is not, of course, a stage, but the crucial ways in which it isn't are not easy to specify. (1959: 72)

This neatly presents the nub of the issue. There is an instinctive boundary, at least for Western theatre, between theatre and other social contexts, and yet the parallels and overlaps are so compelling that distinctions such as "theatre versus life"; "theatre versus reality"; "illusion versus reality" are difficult to maintain or justify.

The theme of "art mirroring life" in the above quote from *Rosencrantz and Guildenstern Are Dead* is a familiar tune. However, as Goffman's quote suggests, the mirror can be turned around. Particular sociological and socio-linguistic theories suggest that theatre is a useful metaphor for social life. Goffman (1959) develops an elaborate theatrical metaphor around the premise that people in their various social interactions are like 'actors' who are putting on

a 'performance'. In linguistics, Firth uses the metaphor to explain the part language plays in social roles:

> The meaning of *person* in the sense of a man or woman represented in fictitious dialogue, or as a character in a play, is relevant if we take a sociological view of the *personae* or parts we are called upon to play in the routine of life. Every social person is a bundle of *personae*, a bundle of parts, each part having its lines. If you do not know your lines, you are no use in the play. It is very good for you and society if you are cast for your parts and remember your lines. (Firth, 1957: 184 [1950])

If the parallels between theatre and social life are so close one might be tempted to suggest that all of social life is, in fact, a kind of theatre. Yet there are clearly differences between the context of theatre and other social contexts, as Goffman's quote implies. The challenge is in proposing where these differences might lie.

1.2 Theatre ordering experience

> The stage has often been a great deal more than a mirror reflecting life and nature...the act of putting life on exhibition is an act of reformulating reality. (Styan, 1983b:1)

One hypothesis about the difference between theatre and other social contexts could be that theatre has a 'design' or 'ordering' that contrasts with everyday reality. Theatre is a re-presentation of reality, a re-organisation of experience rather than a passive mirror. Reformulating reality in theatre involves re-ordering it. For example, Styan interprets Shaw's view of the artist's work in this way: daily events and incidents of life are meaningless to us until they are "arranged in significant relationships." (Styan 1983a: 65). A dramatist orders experiences, characters, events and language in an attempt to create a work that interprets the 'monstrous confusion' of life. The theatre can be seen as a 'construction zone' in which possible worlds are created through the selection and ordering of aspects of life. This view of theatre's ordering principles is reinforced by Brockett:

> Art differs from life by stripping away irrelevant details and organizing events so that they compose a connected pattern. (Brockett 1980: 9)

If we propose 'ordering', or perhaps 'constructedness' as the distinguishing feature of theatre then we assume that other aspects of reality are essentially 'unordered', a 'monstrous confusion' of raw experience. It is at this point that theories of the social construction of reality step in to complicate the proceedings even further.

1.3 Language ordering experience

...our 'reality' is not something ready made and waiting to be meant - it has to be actively construed...
(Halliday 1993: 7)

Halliday's view, suggested in the above quote, is that the 'reality' which communities operate with is, in effect, a social construction. This particular view follows from the theories of Whorf and Sapir, but the social construction of reality is also explored in other sociological and philosophical theories (for example, Berger and Luckmann 1966; Goodman 1978). We will concentrate on the linguistic theories to show how a new twist emerges regarding the relationship between theatre and reality. Halliday's systemic-functional linguistics has taken up this hypothesis because in Whorf's view language is strongly implicated in the construction processes. The theory proposes that patterns of language, particularly sets of covert grammatical patterns, may predispose communities to adopt certain ways of seeing the world and acting in it (Martin 1988a: 244). Language is not viewed as passively reflecting a reality that is 'ready made', but rather as actively creating and maintaining reality. Thus, according to this view, language acts as a shaper of experience, constraining possibilities of meaning and providing humans with a theory with which "to interpret and manipulate their environment." (Halliday 1993:8)

The implication of this is that our extra-theatrical social 'reality' may be as much an interpretation or theory of experience as the realities created in the theatre. If we accept this theory, then our reality is not a 'monstrous confusion' because it is organised and construed through patterns in the language. Language designs 'possible worlds' off stage as well as on stage. If this is so, then we cannot simply propose 'order', 'constructedness' or 'design' as the factors that differentiate theatre from other aspects of life. In fact, it makes the relationship between theatre and other social contexts even more intriguing. If reality is not something that is 'waiting to be meant' and language is 'the agency of its construal' (Halliday 1993:7) then theatre mirrors and displays the very processes of reality-construction in which language is the key agent.

There is another reason that the 'ordering' hypothesis, in its present form, breaks down. When we turn to other social contexts, it is clear that there is 'order' of various kinds. The contexts that are perhaps closest to theatre, such as ceremonies, religious rituals and court proceedings often have a high degree of ordering in the language, movement, positioning of participants and use of symbols. Yet do we want to say that these contexts are 'theatre'? In one sense they are, but even open registers such as conversations, although allowing for more innovation and spontaneity than discourse of other contexts, can be seen as having a rough kind of 'script' (or conventional design) to them:

...most of the give and take of conversation in our everyday life is stereotyped and very narrowly conditioned by our particular type of culture. It is a sort of roughly prescribed social ritual, in which you generally say what the other fellow expects you, one way or the other, to say.
(Firth 1957: 31 [1935])

The promising feature of 'ordering', it appears, cannot be the distinguishing criterion between theatre and other social contexts. In fact, the attempt has further reinforced the paradoxical relationship between them. We cannot proceed as if theatre is 'ordered' and the rest of reality is 'unordered' for two reasons: 1) it is suggested that social reality is actively construed by

patterns of language; 2) other non-theatre contexts can also have high degrees of ordering. The issue of 'ordering' will be reconsidered at the end of this discussion. For now, another direction is proposed. Before taking this new direction, though, it is important to clarify what is meant by 'theatre'.

1.4 Theatre

Although the term 'theatre' may seem straightforward, it can be used to mean various things depending on the context and the terms with which it contrasts. Other terms that may help to define the 'semantic space' of the term 'theatre' are: 'dramatic text' or 'drama', 'script', and 'performance'. Schechner, in his work on performance theory makes useful distinctions between these according to the domains of different kinds of participants in performances (1977: 39). These definitions are to encompass a range of different cultural and historical styles of performance:

Drama	A written narrative text, score, scenario, instruction, plan or map. The drama can be taken from place to place or time to time independent of the person who carries it. The domain of the author, composer, scenarist
Script	All that can be transmitted from time to time and place to place; the basic code of the event. The script is transmitted person to person ...and the transmitter must know the script and be able to teach it to others. The domain of the teacher, guru, master
Theatre	The event enacted by a specific group of performers; what actually occurs to the performers during a production. The theatre is concrete and immediate. Usually the theatre is the response of the performers to the drama and/or script; the manifestation...of the drama and/or script The domain of the performers; the specific set of gestures performed by actors/performers in any given performance
Performance	The whole constellation of events, most of them passing unnoticed, that takes place in both performers and audience from the time the first spectator enters the field of the performance ... to the time the last spectator leaves. The domain of the audience; the whole event, including audience, performers, backstage crew etc.

These relate to each other by being smaller and smaller 'wholes' within the performance whole. Schechner notes that, in general, Western cultures emphasise the drama-script dyad

and Asian, Oceanic and African cultures emphasise the theatre-performance dyad (1977: 39). We will be concentrating on Western styles of theatre for this project, and propose a simpler division of these terms, following Mukarovsky (1977a). Where there is a written text created by a playwright (or produced by a performing group) this will be referred to variously as the *dramatic text*, the *drama* and/or the *script* (and sometimes *play*). The drama or dramatic text is then viewed as one of the components involved in creating *theatre*. The term *theatre*, used interchangeably with *theatrical performance*, emphasises the interaction between a number of semiotic components and systems (such as language, music, gesture and visual design) and encompasses a range of contexts involved with preparing performance for an audience: contexts of writing, rehearsing and performing. We can talk about theatrical performance as a general system of semiotic potential, or we can focus on particular productions, and how they utilise aspects of this potential.

The emphasis in this project will be upon theatrical performance rather than upon the dramatic text. This is congruent with contemporary work in theatre semiotics (for example, Birch 1991a, 1991b; Melrose 1994; Whitmore 1994). The dramatic text, or drama, is viewed in relation to the other components of theatre rather than as the sole determinant of meaning. This project will consider theatre both in general (as a system of potential in chapters 4, 5 and 6) and in particular (focussing on the interpretation of a particular production in chapter 7). Theatre is viewed as a system that changes and develops over time, and that incorporates a number of historical and generic styles

A position on the creation of meaning in theatre needs to be clarified also. Where there is a dramatic text preceding the creation of the performance, it is not seen as having fixed meaning. As Birch comments, the drama is best seen as "a multiplicity of potential performances" (1991a:174). Thus the contributions of a range of different performance

participants (playwright, actors, directors, designers and so on), making choices from a range of semiotic systems interact to make performance meaning. The role of the audience is also important, for the same production may be interpreted and evaluated in different ways. The dramatic text sets certain parameters on 'what can be meant', and the performance, interacting with the dramatic text, creates another set of parameters on 'what can be interpreted'. Within this semantic space defined by the dramatic text and the performance, there is room for different interpretations by the audience.

1.5 Return to the paradox: essential components of theatre?

A theatrical text in performance, unlike other forms of verbal art, involves semiotic systems in combination, harmonising or clashing. Theatre can be seen as the merging of different art forms: verbal art, music, visual art, dance and movement. Looking at theatre in this way, as a polysemiotic environment, it may be possible to suggest some component of theatre that is essential, a crucial component that distinguishes it from other social contexts.

As soon as one starts to look for some quintessential difference between theatre and social life, Goffman's quote once again becomes frustratingly relevant: we know that "the world is not a stage", that we are not "merely actors playing parts", but the ways in which social life differs from performance and theatre are intriguingly elusive. The semiotic materials for constructing theatre are present in other contexts also. The language of the theatre is also the language of our everyday interactions; in social life we use gesture, movement, facial expressions, and create meanings through our dress, our "props" and individual behaviours. If one goes through an inventory of theatrical elements: audience, script, actors, directors and designers, stage, set, costumes, props, music; and elements of the drama: plot, rising tension and conflict; it is possible to imagine theatrical performances without most of these elements.

Mukarovsky has stated:

The theater... not only has a great number of components but also a rich gradation of them. Can any one of them, however, be declared fundamental, absolutely necessary for the theater? The answer is "no" if we regard the theater not only from the standpoint of a certain artistic movement but as a constantly developing and changing phenomenon.
(1977a: 207)

The other side to this problem is that the same elements found in theatre can be found in other social contexts. For example, the public speeches of politicians often involve the use of language that might be said to be dramatic, and selective, carefully-timed gestures; a courtroom interaction, particularly in the more formal settings, demands special use of space, costume and language that at times is very close to scripted. Both courtroom and a religious ritual can involve an audience. Even the fact of 'multiple coding' that might seem to make theatre unique is shared by contexts such as courtrooms, which can use costume, spatial design, and language to interactively create the event.

A sense of directedness, or telos may be used to argue for the difference between theatrical language and everyday language, for example:

A snatch of a phrase caught in everyday conversation may mean little. Used by an actor on a stage it can assume general and typical qualities... Dramatic speech with its basis in ordinary conversation, is speech that has a specific pressure on it. The first difference that pressure makes lies in an insistence that the words go somewhere, move towards a predetermined end. It lies in a charge of meaning that will advance the action.
(Styan, cited Martin 1991:29)

However, a politician's speech, a church sermon or the language of the courtroom also can have a sense of momentum, a "specific pressure" to "go somewhere". Studies of generic

structure (for example, Ventola 1987) show that even everyday encounters such as service encounters have a sense of movement towards some goal.

The discussion thus far has pointed out the various difficulties in proposing differences between the theatre and other 'everyday' contexts. Each attempt seems to reinforce the degree of overlap between theatre and other aspects of social life rather than justifying the intuitively drawn distinction. The fact that theatre is 'ordered' actually reinforces its similarity to extra-theatrical realities rather than setting it apart. Also, it is hard to find any one feature of the theatre that occurs in all theatrical contexts but not in non-theatrical contexts. There does not appear to be any quintessential element defining 'theatre'. The theatre and other social contexts draw on the same pool of semiotic resources. Perhaps, as Searle has suggested for literature, 'theatre' is "the name of a set of attitudes" we take toward a context rather than being determined by any property of the context (Searle 1975: 320).

We might ask at this point whether it is important to distinguish theatre from other social contexts. Several arguments can be put forward to suggest that an instinctive boundary is maintained and reinforced, at least within contemporary Australian culture. Theatre is a craft, with its own training institutions, practices, and discourses. Although not every actor or director learns the craft in an institutional environment, some form of apprenticeship is necessary. The boundaries between theatre and other forms of social ritual may be explicitly reinforced when they are in danger of becoming blurred. For example, a theatrical team wanting to stage a production that included a wedding in a Sydney church received a crushing response from members of the clergy. They were banned from using the historic church, and the ban was justified by comments such as:

... the reality of the Christian marriage should be separated from the drama of theatre.
(Archdeacon Huard, 1992 quoted in *The Sydney Morning Herald*)

1.6 Meaningless legs

Although the actor, the sermonising minister and the politician may share some of the overt features of performance, ultimately, their 'success' is judged according to different criteria. For example, it is hard to imagine in which context other than theatre a participant can be accused of having 'meaningless legs'. A critic of Sir John Gielgud reportedly said:

Mr Gielgud from the waist down means absolutely nothing. He has the most meaningless legs imaginable. (Gielgud cited Veltrusky 1984: 405)

This judgment of Gielgud is on the basis of theatrical conventions that demand that the actor - body and voice- be an effective 'sign-system'. Every move or gesture can be a source of meaning. Here perhaps we have a potential difference between theatre and other contexts. Even the most 'ordered' contexts such as courtrooms and religious rituals may contain elements that are not meaningful in terms of the central activity of the context. A random gesture from a member of a church choir (such as a turn of the head, or a yawn) does not have the same meaningful consequence as the same gesture in a scene in theatre. A barrister, for all her theatrical delivery, can have 'meaningless legs' without jeopardising the 'performance'. In contrast, all elements on stage are under a semiotic pressure - which is not the same as the teleological pressure discussed above. The training of the actor includes an awareness of the need for the 'semiotic intentionality', that Veltrusky (1984: 403) suggests is one of the features that distinguishes acting and everyday behaviour. Veltrusky claims that in social life, bodily behaviour does not constitute a coherent semiotic system, whereas it does in theatre (1984:435). We could suggest that this semiotic intensity extends also to elements in theatre other than the acting as part of a hypothesis about theatre's uniqueness.

1.7 Towards a solution

This insight derives from the wealth of Prague School work investigating theatre as a semiotic system. From this body of work a number of insights emerge that could form the basis for hypotheses about what makes theatre a special context. Another such insight offered by the Prague school theorists is the emphasis on the interrelationships between components (such as language, music, acting and so on) in theatre rather than on the individual components themselves. Just as in the Saussurean theory of language any word's meaning results from its value in the total system (is defined relationally), the meaning of any unit or component in the theatre must be considered in relation to its place in the vast Saussurean matrix of relations created not just by the linguistic system, but by a number of visual and auditory systems simultaneously. For Mukarovsky, "The essence of theatre is...a changing flux of immaterial relations which constantly re-group" (1977a:210).

1.8 The Quest

The principal aim of the research here is not to eliminate the distinction between the theatre and non-performance contexts, but rather to find some theoretical basis for this distinction that can be tested on particular instances of theatre. The idea of 'ordering' although treated above as a relatively fruitless feature for distinguishing theatrical contexts will in fact not be abandoned, but will be redefined. The insights from the Prague School work suggested above re-orient the exploration of ordering. It is not enough to propose ordering *per se* as a distinguishing feature. However, perhaps the intensity that makes all choices of gesture, stance, vocal expression, visual design and so forth candidates for meaning in theatre is related to a peculiar *kind* of ordering and semiosis that makes theatre different. In line with Mukarovsky's suggestion above, the focus will be on the *relationships* and interactions between the various contributing systems rather than on any one component in particular. The interest is in the theatre system as a whole and it would be particularly valuable to be able to

model some of the possible relations so that performances can be analysed in terms of this interactive dimension. Pavis notes that "any ordinary text can become dramatic once it is staged" (1993:34). It is what happens in the 'staging' that is of interest here: how, through the interaction between linguistic choices and other staging decisions, a piece of theatre is created rather than an everyday interaction.

Issues of reality construction are also of interest. We can frame the aims of this project in relation to these issues:

1)   *How do the ordering principles of construction in theatre differ from those of other social contexts?*

2)   *How might the processes of reality construction in theatre mirror the ordering principles that construe social realities?*

One important aspect of this project lies in the claim that theatre puts on display the kind of processes through which it is claimed our social reality is constructed. An analysis of theatre may be useful for understanding how these processes work outside the theatre, not just through language, but also through other aspects of human experience, such as somatic (bodily) and visual experience, for as Brockett notes:

A play... shows events as though occurring at that moment before our eyes; we absorb them in the way we absorb life itself - through their direct operation on our senses. (Brockett 1980: 9)

By studying theatre we may learn more about how what we 'absorb' and the processes we participate in can construe a reality for us.

1.9 Method of attack

There are several ways in which the processes of semiosis and intense ordering in theatre could be investigated. One of the most promising of these is to use the systemic-functional

linguistic theory, which has been applied to a range of problems of language and culture and issues of covert patterning. The advantages of using this approach will be elaborated as the thesis unfolds. It will be argued that the theory offers a number of tools and concepts that are applicable to semiotic practices other than language, an approach that has been demonstrated through the works of O'Toole (1994) and Kress and van Leeuwen (1996). Another reason for attempting this project is to test the power of the systemic-functional theory as a way of exploring meaning-making in a range of cultural practices. The proposal here is to develop a model for theatre based on the systemic-functional framework that will display aspects of the meaning potential of theatre and will offer a way of conceptualising and analysing the processes of semiosis in theatre. With a tool such as the systemic-functional model, it is suggested that the 'ordering' principles of theatre can be investigated more closely.

Thus the thesis is a journey during which the systemic-functional model is used as a guide to the semiotic territory of theatre. The journey begins with a survey of the theoretical concepts and philosophical underpinnings of systemic-functional linguistic theory in chapter 1. Chapter 2 sketches out some of the theoretical territory and research in the field of theatre semiotics, concentrating on the work of the Prague School. This chapter sets out some of the insights that have contributed to the development of a model for theatre in this thesis. The discussion moves then into proposals for the theatrical model, including a set of theatrical units and networks displaying some of the meaning potential of theatre. Chapter 7 puts the networks and units to the test and carries out a detailed exploration of the 'ordering' in a theatrical performance. Along the way, concepts and ideas have been proposed, tested, and rejected or refined. Different ways of conceptualising and modelling have been considered. The discussion attempts to reflect the twists and turns of the conceptual journey, with its challenges, highlights and discoveries. The journey has just begun, yet already the emerging insights suggest the value and potential of the systemic-functional approach for enriching the understanding and experience of theatre.

Chapter 2:

Enter Systemic-Functional Linguistics!

> The physical universe in which people live may be independent of its inhabitants, but the picture of it that communities operate with is as much an artefact as a work of fiction... My hypothesis is that to say that language is a shaper of reality is to say that language is instrumental in sustaining this suspension of disbelief
> (Hasan 1996: 16)

2.1 Introduction

The assumption that the day-to-day 'reality' of a community is constructed semiotically lies at the heart of the paradox presented in chapter 1. If, as Hasan suggests in the above quote, all of our social experience is as constructed as a work of art, then how do we justify the sense that these aesthetic contexts - in this case theatre - are somehow different or unique? A theory of a semiotically mediated social reality (following Sapir, Whorf, Berger & Luckmann, Halliday and others in the systemic-functional tradition) means that we cannot simply appeal to the artifice of these contexts as criterial for their 'aesthetic-ness'. Some other criteria need to be proposed.

In the last chapter it was suggested that a close investigation of the 'ordering principles' of theatre may yield some insight into the problem. It is desirable to find an approach that helps to limit the dimensions of the problem in some way, and that allows a systematic investigation into the unique characteristics of the theatrical context. Systemic-Functional Linguistics, in the tradition of Halliday's theory of language and approach to language description, seems to offer a methodology that can achieve both.

This chapter discusses the systemic-functional theory of language: its philosophical and social premises; its concepts and tools; and its applications for language description and research into sociolinguistic problems. The central concepts (such as 'system', 'structure', rank scale',

'metafunctions') will be discussed in some detail here as they closely inform the model and descriptive framework for theatre proposed and developed in this investigation. A key conceptual and descriptive tool of the model discussed in this chapter is the 'system network'. The advantages of applying the systemic-functional model to the theatre, given the 'problem' that forms the central thesis of this work, will be elaborated in the next chapter, and the development of system networks for theatre will be proposed as the most useful way forward.

The systemic-functional model of language has been analogously applied to contexts of the visual arts with great success by O'Toole (1994) and Kress and van Leeuwen (1996). O'Toole's frameworks for painting, sculpture and architecture, and the proposals made by Kress and van Leeuwen for visual design will be reviewed also in this chapter, as they illustrate the efficacy and power of the systemic model for describing aesthetic contexts where the expressive medium is not language. These innovative applications of the metafunctional model for nonlinguistic media have proved invaluable in guiding the development of a similar framework for theatre (which incorporates a range of semiotic systems including visual design, choreography, and language among others).

Before the systemic-functional model is reviewed, it is perhaps necessary to pre-empt the discussion in chapter 3 by considering why a linguistic model has been chosen to inform a theatre performance framework rather than an approach derived from traditions of theatre theory and analysis (most recently in the area of 'performance semiotics'). These theoretical traditions share a heritage with the systemic-functional model of language in the ideas of de Saussure and those of the Formalist and Structuralist Schools. It will be argued that, insightful though many of these approaches are, they do not offer a satisfactory methodology for the detailed and systematic investigation of theatrical performance contexts in the way that the systemic-functional model does. Also, although this is certainly not the first attempt to use

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the insights from linguistic theory to propose a framework for theatrical analysis (for example, Elam 1980), there has never been a more helpful and promising linguistic model for this purpose than the systemic-functional model.

Previous attempts tended to focus on **formal** comparisons between theatre and language (for example, in the search for a theatrical unit analogous to the 'phoneme'), prompting the sharp reminder from critics that "theatre is not a language" (for example, Melrose 1994: 12). The systemic-functional model offers a systematic way of approaching **meaning systems**, and herein lies its great strength as a metaphor for investigating other semiotic systems. The model's incorporation of social context into the theory of language is another of its strengths. With this linguistic model, one does not have to assume that theatre is similar to language in terms of specific structures or particular kinds of units; the metaphorical possibilities are more abstract, and can be in semantic (metafunctional) rather than formal terms. Even Melrose, despite her scathing critique of the 'logocentricity' (1994) of many previous projects in theatre semiotics endorses Halliday's theory of language as a possible procedure for pursuing important questions in this area (Melrose, 1994: 255-282). Chapter 3 will outline traditions and contemporary applications of analysis and theory in theatre semiotics, and will discuss both the useful insights and the limitations of these approaches in more detail. The framework and networks presented for theatre in chapters 5 to 7 (and ultimately the proposed solution to the central paradox) do draw on insights from these theoretical traditions, as well as on literature from 'the craft'. However, the systemic-functional model was necessary as a guiding metaphor throughout.

2.2 The Systemic-Functional Theory of Language: Philosophical premises

Halliday's systemic-functional theory, with its roots in Firthian and Hjelmslevian traditions embodies a view of language as a *resource*, and as *functional*. These principles influence

every aspect of the theory, as will be seen in the discussion below. Strengths of the systemic-functional approach include its explicit theory of the relationship between social and cultural contexts and the semiotic system of language, and its applicability for research into socio-linguistic problems. These philosophical underpinnings of the theory will be elaborated below as its major concepts are outlined.

The social construction of reality

Systemic-functional linguistics adopts a perspective on language that views it as actively construing reality rather than passively reflecting it. The belief that language actively shapes reality is an inheritance from the theories of Whorf and Sapir. In 1939, building upon Sapir's claim that the language habits of a community affect their interpretation of experience, Whorf compared the different ways that language analyses reality in Hopi language and Standard Average European. Whorf argued, for example, that concepts such as 'time' and 'matter ' are "not given in substantially the same form by experience to all men, but depend upon the nature of the language or languages through the use of which they have been developed." (1956:158 [1939]). Through integrated "fashions of speaking" the language of a particular culture constructs typical ways of analysing and reporting experience.

There are several important points to be made about the ways in which linguistic patterns construct interpretations of experience in Whorf's theory. Firstly, Whorf takes the argument about linguistic patterning beyond morphology and lexis and into the patterns of the grammar. Martin notes that as the grammar is concerned with more general meanings than morphology or lexis its "world-building power" would appear to be greater (1988a: 244). Playing perhaps the most important role in the linguistic 'design' of reality are the categories of grammar that Whorf speaks of as 'covert' or 'cryptotypes' (1956 [1937]). These patterns generally remain

beyond the limits of conscious attention. This is significant to the theory because, as Halliday notes,

...only the interplay of diverse semantic forces, largely hidden from view, would be powerful enough to slant us towards one rather than another among the 'possible worlds' into which experience could be construed. (1993: 12).

It is proposed that language construes reality through sets or syndromes of grammatical patterns and features rather than isolated patterns or features (Whorf 1956: 158 [1939]).

Systemic-functional theory takes up the issue of reality construction, and Halliday's model of grammar can be used as a tool for exploring the patterns of the 'hidden grammar', or 'cryptotypic patterns' of the language. Systemic work in this area includes Martin's exploration of the cultural construction of reality through 'grammatical conspiracies' in the grammar of Tagalog (1988a). Hasan has studied the differences in characteristic ways of meaning between middle-class English and Urdu, suggesting that the 'semantic distance' across the two languages is relatable to cultural differences between the communities (1996: 194).

There is some debate as to the kind of 'reality' that is implied in Whorf's theory. Martin suggests that there is a distinction to be made between claims that language is a guide to *reality* (where language predisposes ways of seeing and hearing the world) or *social reality* (where language predetermines the perception of social processes and problems) (1988a: 244). Martin focusses on the latter, but in relation to the former it is interesting to note Hasan's comments on the issue of language and physical perception:

Asking whether the English physical eye perceives the same colour distinctions as the Hopi eye would be totally beside the point, as Whorf would have been the first to point out. The stone-ness of the stone and the cloud-ness of the cloud are both real and evident to human physical senses. However, this physical apprehension of the real and concrete does not bar the Indian from seeing the stone as divinity, or the Hopi from taking the cloud as animate. (1996: 194)

In other words, a symbolic way of seeing the natural world constructed through language is not incompatible with concrete sensory perceptions of the same natural world. In a different discussion, Hasan argues that it is meaningless to argue about whether language changes the quality of our physical experience, for raw experience that is not shaped by language is 'unknowable':

> ...the experience that cannot be articulated is like the Einsteinian thesis from the point of view of Newton: it is not an 'impossibility' *per se*, but to those located at a particular point, it is the unknowable, the unsuspected. (1996: 32-33)

2.3 Concepts and Tools of Systemic-Functional Theory

2.3.1 System

The centrality of the concept of 'system' in Halliday's theory emphasises the paradigmatic aspect of language (choices within language) rather than focussing only on the syntagmatic axis (structures of language). That is, the theory presents language as a meaning resource for its users - a set of options available to members of a culture for making meaning, rather than a set of 'rules' to be followed. (Martin 1992: 3; Halliday 1978: 192). This conceptualisation reflects the concerns of the systemic-functional theory with sociolinguistic questions, and with the relationship between language and the social system which it constructs, transmits and symbolizes. Halliday's term for language viewed as resource is meaning potential (Halliday 1978: 192). The meaning potential is what speakers (and hearers) can do (or 'mean') in particular situations.

The notion of 'choice' is vital in the theory, and demonstrates the emphasis on a view of language as a resource for its users:

The speaker of a language, like a person engaging in any kind of culturally determined behaviour, can be regarded as carrying out, simultaneously and successively, a number of distinct choices. At any given moment, in the environment of the selections made up to that time, a certain range of further choices is available.
(Halliday in Kress 1976: 3 [1969])

These choices - the meaning potential of a language - are represented as sets of options available in particular environments, as 'systems'. The concept of 'system' "formalizes the notion of choice in language". (Halliday in Kress 1976: 3) The technical definition of 'system' is derived from Firth's use of the term to mean "an enumerated set of choices in a specific context" (Kress 1976: xiii). Any feature or 'element' in Firth's system is contextualised by two kinds of relations: 1) the relation between the feature and the type of context in which it appears; and 2) the relations between a feature and all of the features (choices) that may occur in that context or environment (the paradigmatic context for a term/feature). (Firth 1957: 48). The use of the term 'context' here does not refer to the theoretical concept of 'context of situation' developed in the systemic-functional model, rather it specifies the intra-linguistic environment within which any set of choices are available. Kress points out that Firth treats the relationship in 1) above in terms of the structural/syntagmatic context in which the system operates, but not in terms of the system's context of other systems in which it operates (1976: xiv). The concept of system underlying Halliday's theory is also foreshadowed in Hjelmslev's use of the term (Halliday in Kress 1976: 91; Hasan 1996: 74) and also in de Saussure's conceptualisation of language as "a system of pure values" or system of relations (1983).
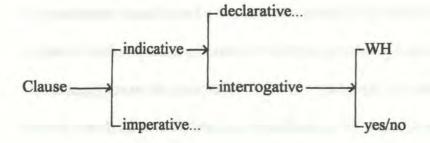
For Halliday, the 'system' becomes the key concept for a theory of language as function in context, and thus: "unlike Firth... who gave equal status to the concepts of system and structure in his model, systemic linguistics gives priority to system." (Martin, 1992: 4). The fundamental characteristic of the functional grammar , then, is that it is conceptualised as a system of choices, a network of paradigmatic relations.

Halliday defines a system as: "...a set of options, a set of possibilities A, B or C, together with a condition of entry. The entry condition states the environment: 'in the environment X, there is a choice among A, B and C'." (1978:40-41). A system is the representation of relations on the paradigmatic axis of a language, and the 'function' of any feature in the system is defined by the total configuration, that is, the 'value' of any choice in the system is defined in relation to other possible choices. Halliday's development of Firth's concept allows for any system to be related to other systems of the language in a way that Firth's theory did not (see above discussion). Entire systems within the language can be represented as engaging in sets of paradigmatic relations with other systems (that is, the 'elements' or 'terms' in the paradigm can be systems, as well as individual features), just as the paradigmatic context for particular features or terms within systems can be modelled.

The 'entry condition' specifies the context or environment in which each system operates, and is crucial in the modelling of interrelationships between different systems. As Nesbitt and Plum explain:

The entry condition of a system is itself an option in a prior system. So the environment of choice is always that of choices already made. In this way systems form networks of systems organized according to the logical priority of certain options over other options" (1988: 7)

Thus, whereas Firth's entry condition (environment) for a system was structural or syntagmatic as noted by Kress (see above), Halliday's is paradigmatic. (Halliday 1978:41). This principle can be illustrated with an example from the system network of the grammar of English. The Mood system with [interrogative] as its entry condition has two contrasting options: [WH] and [yes/no] ([polar]). However, the entry condition [interrogative] is itself a term in another system - that is, it represents a choice in a prior system whose entry condition

is [indicative] and contrasts with another option in this system: [declarative]. This situation

can be represented diagrammatically in the form of a system network:

```
                          ┌─ declarative...
          ┌─ indicative ──┤                          ┌─ WH
          │               └─ interrogative ──────────┤
Clause ───┤                                          └─ yes/no
          └─ imperative...
```

(Note that [indicative] has clause as its entry point. This network represents only a small part of the system for Mood and is extracted from Halliday in Kress 1976: 14 [1969])

2.3.2 System Networks

For any set of systems associated with a given environment it is possible to construct a system network in which each system, other than those simultaneous at the point of origin, is hierarchically ordered with respect to at least one other system. (Halliday in Kress 1976: 93 [1966])

The tool developed for the representation of a language (or subsets of a language) as sets of

interrelated systems of options is the **system network**. The 'potential' associated with a

particular environment of choice can be mapped paradigmatically as a network of relations,

and this network of oppositions models the 'valeur' of the features it represents. As

Halliday's quote (above) suggests, a characteristic of these networks is that the sets of

paradigmatic options (systems) are organised or ordered into relationships of either

simultaneity or hierarchy. The ordering of systems in a network takes place along what is

known as 'a scale of delicacy'. 'Delicacy' is the name given to a scale of abstraction

concerned with depth of detail - the more 'delicate' something is, the finer are the distinctions being made (Halliday in Kress 1976: 62).

The relevance of the concept of delicacy for system networks relates to a point made above, namely that the entry points for systems can themselves represent 'choices' made in a prior system. Conversely, this means that the terms in particular systems have the potential to act as entry points for further systems, and "each time a systemic feature acts as an entry point for a new system, this constitutes a further move in delicacy" (Hasan 1996: 108). The principles of ordering and delicacy can be illustrated using the simplified Mood network from above. The systems defined by the entry points of [interrogative] and [indicative] respectively are in a hierarchical relationship, as the entry point [interrogative] is itself a term in the [indicative] system. This means that the system with entry point [interrogative] is more delicate in the network with respect to the [indicative] system. On the other hand, the systems defined by the entry points [interrogative] and [declarative] respectively are in a different kind of relationship. These systems represent options that are available simultaneously, and thus they have the same degree of delicacy in the system network.

The system network, as discussed by Hasan, is a means of presenting a hypothesis about the relations in a specific area of linguistic description (Hasan 1996: 106). Viewed in this light, the network has value as a heuristic for research: it provides both a means for constructing hypothetical semiotic space (forming a hypothesis about the 'potential' of a particular part of the system), and also a tool for the testing of the hypothesis.

The network can be used at all levels or strata of language to model the potential at that level as a network of options. Elaboration of networks at the semantic stratum has been relatively recent in systemic linguistics. The development of such networks has been motivated

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primarily by the desire to address questions of the relationship between language and the social system (for example Turner 1973; Halliday 1973; 1978; Hasan 1986; 1996; Hasan and Cloran 1990). While these approaches are all influenced by Bernstein's sociological theory, Halliday's approach to semantic networks is a context-specific one, while Hasan (1986: 62) argues for the possibility of a "relatively 'context-independent' semantic network" that would account for the semantic potential of a language. Hasan presents such networks (1986; 1996; Hasan and Cloran 1990) and applies them to the investigation of semantic variation in mother-child talk as a sociolinguistic phenomenon (Hasan and Cloran 1990: 95; 1986). Martin notes that "...in all known speech communities meaning-making is unevenly distributed according to ... the discourses of class, gender, ethnicity and generation." (1992: 576). The results of Hasan's important study, which found different 'semantic styles' to be associated with gender and class differences, suggest the power of semantic networks as a tool for exploring this 'uneven distribution of meaning-making'.

Development of networks for systems of register, genre and context has also begun. For example, Martin presents tentative networks for genre (1985a, based on Ventola's distinctions) and context (1992). The 'networking' of these systems is in its early stages, and can be complicated by issues of dynamic and synoptic modelling. Ventola comments on the problems of the synoptic network models for genre, arguing that a dynamic model (such as a flowchart) is also necessary to capture the process aspects of genres (1987: 66-67). With respect to his context networks of 1992, Martin explains that the networks are 'indelicate' because the hypotheses represented in the networks (suggested oppositions) had not been substantiated or fully tested through research (1992: 514).

Concepts relevant to presenting and testing a system network as hypothesis

Hasan suggests that concepts relevant to networks as hypotheses relate to either the systematic formalisation of the details of the hypothesis or to validating the details of the hypothesis. (1996: 106) Networks formalise hypotheses about linguistic relations and values by presenting sets of interrelated systems of options associated with a particular environment. The concept of 'environment' is crucial to the network because it "...furnishes the frame within which what the speakers can 'do' - what they can mean, what they can say -has any significance." (Hasan 1996: 107). It provides a frame for the potential of the system, specifying the environment within which certain 'choices' are available or possible and oppositions are significant. There are two kinds of 'environment' for systems in networks. First, there is the 'point of origin' of the network, which specifies the initial environment of the system. For example, in the fragment of the Mood network above, the unit 'Clause' is the point of origin.

However, because networks can be elaborated in delicacy, systemic features can themselves represent 'environments' of choice. In the mood network example above, it was noted that the feature [indicative] specifies a new environment of choice, the 'potential' of which is represented by the options [interrogative] and [declarative]. These environments are called 'entry points'. Entry points may be the environment for just one system of choices (for example, the entry point of [indicative] in the Mood system above), or for more than one system. Entry points for systems may also be simple or complex. Complex entry conditions either involve: 1) the same options being available in more than one environment (disjunct entry point); or 2) the requirement that two features both be chosen to form the entry point to a particular system (conjunct entry point) (Hasan 1996: 108; Cloran: 1993).

These complex entry points assume the important distinction between 'and' relations and 'or' relations in the networks. These relations operate on the choices within particular environments. Systemic choices involve selecting one feature OR another (for example, the choice between [indicative] or [imperative] in the Mood network), but in particular environments, there may also be concurrent systems of features, and the choice involves not only choosing between alternatives within each system, but *also* selecting from the other available systems. Disjunct entry points are of the 'or' kind, representing a situation in which *either* this feature *or* that feature can act as an entry point to a further system. Conjunct entry points are of the 'and' kind, representing the fact that *both* this feature *and* that feature must be chosen to provide the environment for some further set of choices. Conventions for representing 'and/or' relations and complex entry points are set out in chapter 5 with the presentation of networks for theatrical performance.

Concepts relevant to validating the hypothesis of the system network

Concepts relevant to the validation of a system network (and the hypothesis that it represents) include those of 'realization' and 'instantiation' (Hasan 1996: 110). Realization statements bring together the paradigm (networks of options) and syntagm (structures) in the systemic-functional model. The realization statements test the validity of options in the network by showing that the options have structural consequences. Hasan describes the situation in this way: "An option can be viewed as instruction(s) to operate in a certain way; a specific structure is the outcome of following these instructions." (1996: 74). For example, in the Mood network above, the selection of the option [indicative] would involve the insertion of the functions of *Subject* and *Finite* (expressed as + Subject; + Finite) in the clause. The realization statement shows the contribution of each systemic option to a structure. Halliday points out, that realizations are "thought of as statements of relationship rather than as rules"

(in Kress 1976: 6) which is consistent with an approach that emphasises language as resource rather than as rule-governed.

Realization statements that specify the presence of particular functions (insertion), such as the example above for [indicative], are only one kind of realization (one of the *structuring* type). Other realization statements may involve *layering* where the conflation of two or more structural functions (such as Subject and Actor) is specified. Also, realization statements may specify the *pre-selection* of features from another rank at the same stratum or from another stratum (Cloran 1994: 145; Hasan, 1996: 111). The concept of realization thus relates features within the same stratum, between strata and also relates choices from different metafunctions to one another. For this reason, Hasan refers to realization as 'multifocal' (1996: 111). The realization relationship between linguistic strata and between language and context will be further considered below, in the discussion of *Strata*.

The concept of 'instantiation' also is a test of validity. This criterion demands that for every possible 'path' of choices available in the network there should be something that can be taken as an 'instance' of that set of features. Hasan exemplifies this principle with the clause '*do they eat people?'* as an instantiation of the lexico-grammatical path [indicative: interrogative: polar] (Hasan 1996: 112).

2.3.3 Potential and Actual

The emphasis on <u>system</u> does not mean that systemic functional theory neglects consideration of language in use, that is, what users of the system *do* with language in a range of social contexts and processes. On the contrary, Halliday claims that in order to understand the nature of language, one must start from considerations of its use. One of the important goals of the systemic functional approach is to understand how "ordinary everyday language

transmits the essential patterns of the culture: systems of knowledge, value systems, the social structure and much else besides." (Halliday 1978: 52) To attempt this, one needs to look at instances of language in use or context - at 'text' (sometimes 'discourse').

In the study of text, or language in use, the system does not disappear from view - system and text are closely related. If the 'system' (or network of systems) represents the *potential* of a language as a meaning resource, then a 'text' represents the *actualisation* or *instantiation* of this potential in a social context. That is, a text represents a set of actual choices from the meaning potential of the system (a particular path through the system) made in a particular social context. The distinction between 'potential' and 'actual' reflects Saussure's distinction between 'langue' (the abstract 'system' of language) and 'parole' (individual acts of using language): "While we may criticize Saussure for having failed to solve this problem (that of the nature of *parole* and its relation to *langue*), we should rather give him credit for having problematised it in the first place..." (Halliday 1993: 43)

However, for Halliday, this dichotomy has to be re-interpreted within a framework of 'system and process' (Halliday in Benson and Greaves 1985: 9). For Halliday, 'actual' and 'potential' represent complementary perspectives on the same phenomenon - they are not separate as for Saussure - and they are at the same level of abstraction (Halliday 1978: 40). Also, Halliday rejects Saussure's claim that the study of the abstract system (or 'langue') is the proper focus for linguistics. According to Halliday, the failure to link instances (observable phenomena) with the system "has haunted our late twentieth century linguistics" (1993: 42-43). Both perspectives are necessary for an understanding of language: "For a linguist, to describe language without accounting for text is sterile; to describe text without relating it to language is vacuous." (Halliday in Benson and Greaves, 1985: 10).

Following from the proposed link between actual and potential, the key insight guiding any interpretation of text or language in use in systemic research is: " ... in order to make sense of what he [the speaker] does, we have to know what he can do" (Halliday 1978: 28). In other words, the *actual* (text) has to be seen against the background of the *potential*. To understand the significance of the meanings and choices actualised in texts in context, we need to know what other choices (from the system, or potential) might have been made but weren't. This is important no matter what kind of data is under consideration and no matter what the angle on language. The <u>functional</u> interpretation of language involves a simultaneous focus on the actual (texts/discourse) and the potential (the linguistic system), both of which can then be interpreted against the 'meaning potential' that constitutes the culture. (Halliday 1978: 4-5)

Dynamic versus Synoptic perspectives

Martin (1985a) offers a further refinement of the actual/potential distinction. He proposes that two kinds of perspectives can be adopted on the actual in relation to the potential: an *active* perspective or a *static* perspective. These terms can be cross-classified with 'actual' and 'potential' to yield a four-way distinction, represented by Martin (1985a: 259) as:

	potential	actual
static	synoptic system	text
active	dynamic system	process

The system networks discussed above represent a static perspective on language potential. An active perspective may be modelled by flowcharts, such as those developed by Ventola (1987). The actual can also be approached from an active perspective (process) or a static one (text). Each perspective has merits.

More recently in systemic-functional linguistics there has been an interest in developing dynamic models of language that focus on language as process rather than product (for example, Martin 1985a, 1992; Ventola 1987; Ravelli 1995). These models have been particularly associated with studies of genre, because the issue of linear progression is significant to the creation of structure in generic texts. Ventola proposes a flowchart representation as a means of capturing the dynamic aspects of a text's unfolding, showing how interactants actively negotiate the creation of the text (1987: 67). However, a dynamic model can also be applied to linguistic description at levels other than genre. Ravelli (1995) applies a dynamic perspective to illuminate aspects of metafunctional interaction in the unfolding of a clause. In this discussion she makes the point that dynamic and synoptic perspectives are complementary, and that both are needed to achieve a full understanding of texts (1995: 191).

Language as dynamic open system

The simultaneous focus on the dialectic between actual and potential is also necessary for an understanding of the mechanisms by which languages change and develop. (Nesbitt and Plum, 1988: 9). Ongoing processes of text-creation (actualised potential) are central to the modification of the linguistic system. As Nesbitt and Plum explain:

The linguistic system as a potential to mean is a resource which is continually being renewed. It expands and changes through linguistic process, the process of 'languaging'. Every pass through the system, actualizing in structure the system potential, imperceptibly recasts it, as every pass through the system draws anew the pattern of typical choice...
(in Fawcett and Young, 1988: 9).

Every actualization of the system in process or text is part of the mechanism of its change.

To fully understand the significance of this process, we need to consider the status of the linguistic system as a 'dynamic open system'. Halliday (1987: 139) discusses the property of 'metastability' that characterises dynamic open systems such as language: metastability means that the systems persist only because they are constantly changing and developing. Thus the constant renewal that is a feature of language is "a necessary condition of its existence as a system" (Halliday 1987: 138). The system has to be an open one to survive.

Related to its metastability is the fact that language is a probabilistic system: in any instance of systemic choice, each term in the system has a certain probability of occurring. Because the probabilities for each term are not equal (i.e. are skewed), the system exhibits 'redundancy'. The relationship of redundancy between subsystems in language creates 'metaredundancy', manifested in the realisation relationship between linguistic strata (Halliday 1987: 140). Every instance (actualization) of the potential 'recasts' the relative probabilities of terms within the system, and thus sets change in motion. With every 'instance' the system "is no longer itself; ... the state of being is one of constant becoming" (Halliday 1987: 139).

The linguistic system also constantly expands its meaning potential. This process of functional expansion can be referred to as *semogenesis*. In the process of semogenesis, the system expands to fill its 'gaps' through the disassociation and recombination of associated variables. In this way, the potential for meaning making grows (Nesbitt and Plum 1988; Halliday 1994). An example of this kind of functional expansion is provided by the systems of the Logical metafunction in the grammar. The phenomenon of 'free indirect speech' displays the

disassociation and recombination of the features associated with the expression of 'direct' and 'indirect' speech:

e.g.   Quoted ('direct')   "Am I dreaming?", Jill wondered.
        'Free indirect'   Was she dreaming, Jill wondered.
        Reported ('indirect')   Jill wondered if she was dreaming.

        (from Halliday 1994: 261)

Direct speech combines paratactic structure with the projection of quoted speech. Indirect speech combines hypotactic structure with the projection of reported speech. The intermediate form of 'free indirect speech' combines paratactic structure (like direct speech) with report (like indirect speech). The variables of taxis and type of projection have recombined to allow new meaning potential.

The relationship between semogenesis and shifting patterns of probabilities for particular systemic features has been investigated by Nesbitt and Plum, and they conclude that the language system renews itself " through the interplay of the quantitative and the qualitative" (1988: 33); in this case, through the interplay of semogenesis and statistical changes in the system. To understand this interplay that creates renewal in the dynamic open system of language, it is vital to understand the relationship between the instances of 'actualised potential' (text/process) and the underlying system, as each instance (made possible by the system) 'reverberates' through the system and creates a micro-disturbance that sets the scene for change.

2.3.4 Strata

The coding system of language is tri-stratal, according to systemic-functional models. Unlike most other coding systems, which have two levels or strata ('content' and 'expression'; such as traffic lights), language has developed a third, abstract, level of 'form' intermediate

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between the levels of content and expression (Halliday 1978: 187). These levels, or strata, in language are known as semantics (content), lexico-grammar (form) and phonology (expression), and each is a system of potential. The system at the lexico-grammatical stratum is the level of the internal organisation of language - the core of the linguistic system (Halliday 1978: 43). Each stratum is describable as a network of paradigmatic options as discussed above, so we can speak of 'semantic networks', 'lexico-grammatical networks' and 'phonological networks'. In terms of 'actual' and 'potential', any text represents an actualisation of the potential at each strata: meaning, saying (wording) and sounding. (Halliday 1978: 40).

The linguistic strata are related to each other by *realisation*. That is, the choices at the semantic stratum are realised through choices in the lexico-grammar, which in turn are realised as sounds (phonology) or written symbols (graphology). This model, following Hjelmslev, conceptualises language as one system coded in another, then re-coded in another (Halliday 1978: 42). The concept of 'realisation' can be extended to incorporate the relationship between language and the social world beyond. The semantic system can be seen as the realisation of options at some higher stratum belonging to the social system. Thus, the semantic system is the interface between the linguistic system and the higher order symbolic stratum of the social system. (Halliday 1978: 79). Another way of expressing this is to say that what the language user 'can do' (potential of the social semiotic) is realized by what she/he 'can mean' (semantic or meaning potential); this in turn is realized by what she/he 'can say' (lexico-grammatical potential). (Halliday 1978: 39).

Context as a semiotic construct and as a higher-order stratum of choices in systemic-functional models can be related to the linguistic strata through the concept of realisation. Realisation involves both 'construal' and 'activation', as Hasan notes: "...semantic features *construe* contextual feature(s), and they are themselves construed by lexico-grammatical

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feature(s). *At the same time*, semantic features are *activated* by the contextual ones; and in their turn they themselves activate lexico-grammatical features." (1996: 110).

The relevance of Saussure's concept of arbitrariness in the linguistic sign needs to be considered in relation to the tri-stratal systemic model of language. The arbitrariness of the relationship differs depending on which strata are under consideration. Between the lexico-grammatical stratum and the phonological stratum there is arbitrariness - this is the arbitrary relationship between content and expression identified by Saussure. However, the relationship between the semantics and the lexico-grammar is nonarbitrary, or 'natural'. Martin suggests (1992: 20) that the arbitrary relationship between content and expression in language is only experientially arbitrary - in terms of interpersonal and textual meanings the relationship can be seen as non-arbitrary.

Issues of stratification within linguistic theory have generated a certain amount of debate (for example, as reviewed by Butler 1985: 77 - 81). The exact nature of the relationship between the semantics stratum and the lexico-grammatical stratum has been the source of some of this confusion and controversy. Halliday has depicted the relationship as a rather 'fluid' one, without clear boundaries (for example 1978: 43; or 1994: xix). Butler's discussion shows that Halliday's treatment of this relationship (in successive writings on his evolving theory) becomes most confusing with respect to the metafunctional hypothesis. At times, networks presenting metafunctional options are difficult to locate in terms of the semantic and lexico-grammatical strata (Butler 1985: 80). Fawcett's criticisms of Halliday's approach are reported by Gregory: "He [Fawcett] describes Halliday as having semanticized his lexico-grammatical stratum" (Gregory 1987: 99), but Gregory also notes that there are advantages to this kind of semanticised grammar for purposes "such as stylistics, text description and

language pedagogy, for which semantically revealing syntactic analysis has a place" (Gregory 1987: 99).

Halliday himself notes that the number of strata proposed and the relationship postulated between them will depend on the kinds of questions being asked, and the kinds of problems under investigation. For example, for certain purposes a model consisting only of content and expression strata may be useful, where the grammar is pushed so far as to incorporate semantics within it. For other purposes (for example the study of child language development) it is necessary to model the lexico-grammar as a third level of coding that is " 'slotted in' between the two interface levels of semantics and phonology" (in Benson and Greaves 1985: 10). It may also be desirable for development of the theory and research in the directions of genre and ideology to propose additional strata above the linguistic strata (for example, Martin 1992 proposes three strata above the semantics: Register, Genre and Ideology. Ultimately, it is the basic concept of stratification that links all of these proposals, and to Halliday, this is the most important factor. (Halliday in Benson and Greaves, 1985: 10).

Further work in Systemic-Functional theory has taken up the challenge of clarifying stratificational problems. In particular, recent work has provided a more detailed profile of the semantic stratum so that its relationship with the levels of both the social context and the lexico-grammar can be systematically investigated (e.g. Hasan 1996: 113). Martin (1992) takes up the stratification issue in his proposal of a Discourse semantics stratum above the lexico-grammatical stratum. He proposes this stratum in order to account for semantic relations between as well as within clause complexes. His arguments include reference to

semantic motifs that can link diverse lexico-grammatical structures such as:

Ford is smiling because Trillian arrived	*grammar:*	[behavioural]
It pleases Ford that Trillian has arrived		[mental]
Ford is happy that Trillian has arrived		[relational]
(Martin 1992: 16)		

In the grammar these clauses are distinct as they represent different process types. However, it is clear that there is a strong degree of uniformity in the meanings that they express. A discourse semantic stratum could account for these as the various realisations of a higher order (discourse) meaning. Other arguments relate to grammatical metaphor, in which structures require more than one level of interpretation (Martin 1992: 16) and the problem of accounting for textual patterns of cohesion (which cannot be accounted for fully by the grammar).

The discourse stratum would define its own set of units, larger than those at the lexico-grammatical stratum and like Halliday's semantic stratum, it would be seen as the interface between context and grammar (Martin 1992: 403). Martin's proposal addresses criticisms of systemic-functional models in that it does begin to systematise both the relationship between semantics and lexico-grammar, and the semantic stratum itself with the proposal of a set of units at this level. Hasan endorses Martin's label for the semantic level as 'discourse semantics', in the light of developments in semantic network research and theory, although she proposes a different set of semantic units (Hasan, 1996: 118).

2.3.5 Function and Metafunction

An essential characteristic of Halliday's theory is the emphasis on the *functionality* of language, and this is reflected both in his emphasis on the importance of accounting for language as text-in-context and also throughout his theory of how the linguistic system is organised. Halliday makes the claim that the nature of language is closely related to the

demands we make of it, that is, to the functions that it has to serve in our daily lives. (in

Lyons 1970: 141). These social functions correspond with a set of functional components or

'modes of meaning', which are generalised functions that have become "built into language,

so that they form the basis of the organization of the entire linguistic system" (Halliday 1978:

47). Thus, a fundamental assumption of Halliday's model is that the linguistic system is

'orchestrated' into these different modes of meaning. That is, it is assumed that the linguistic

system is functionally organised (Halliday 1978: 186-187), and that the generalised functions

of language are derived from the social functions which language has evolved to serve. The

general functions which language must fulfil in all human cultures according to Halliday are:

1.   Language has to interpret the whole of our experience, reducing the indefinitely varied
      phenomena of the world around us, and also of the world within us, the processes of our own
      consciousness, to a manageable number of classes of phenomena: types of processes, events and
      actions, classes of objects, people and institutions and the like.

2.   Language has to express certain elementary logical relations, like 'and' and 'or' and 'if', as well as
      those created by language itself such as 'namely', 'says' and 'means'.

3.   Language has to express our participation, as speakers, in the speech situation; the roles we take on
      ourselves and impose on others...

4.   Language has to do all these things simultaneously, in a way which relates what is being said to the
      context in which it is being said, both to what has been said before and to the 'context of situation';
      in other words, it has to be capable of being organized as relevant discourse..."
                                     (Halliday 1978: 21-22)

These generalised functions are built into the language system at the semantic stratum, and

have become known as 'metafunctions' (although there is some variation in the labelling of

these in Halliday's writing, for example 'functional components'; 'functions'; 'modes of

meaning'; 'macro-function'). The semantic system is organised into sets of options that are

related to the different metafunctions; in other words, the vast options in the 'meaning

potential' cluster into a few large, relatively independent networks, which correspond to

certain basic functions (metafunctions) in language (Halliday in Lyons 1970: 142).

The metafunctions proposed by Halliday are:

♦ The Ideational Metafunction (corresponding to functions 1. and 2 above - those of organising and representing human experience)

♦ The Interpersonal Metafunction (corresponding to function 3. above - that of interacting and negotiating with others through language)

♦ The Textual metafunction (corresponding to function 4 above - that of organising the resources of the other two metafunctions to ensure the relevance of the discourse to its context).
(Halliday 1994).

Another set of terms used by Halliday for these metafunctions is: the Observer function (Ideational); the 'Intruder' function (Interpersonal) and the Relevance function (Textual) (Halliday 1978: 48). Each of these metafunctions has equal status in the theory: no one component is seen as more fundamental or more abstract ('deeper') than another (1978: 50; Halliday in Lyons 1970: 165)
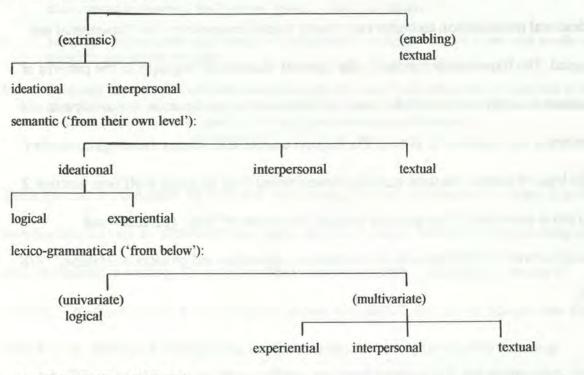
The Ideational metafunction embodies two closely related components: the Experiential and the Logical. The Experiential function is the 'content' function of language; in the patterns of the grammar it construes the world - outer and inner - in terms of processes, participants and circumstances (see function 1. above). The Logical component includes meanings concerned with the logic of natural relations including those derived from language itself (see function 2. above) and is expressed in the grammar through the system of 'taxis' (parataxis and hypotaxis) as well as relations such as coordination, apposition and projection (Halliday 1978: 48-49).

The two components are distinguished from one another partly because they have different structural realisations (to be discussed below under *Structure*). The Logical metafunction is realised through recursive structures, whereas all other metafunctions are realised through

non-recursive structures. (Halliday 1978: 48). The two are linked because "there is greater systemic interdependence between these two than between other pairs" (Halliday 1978: 131).

Because of the division of the Ideational metafunction into two components, Halliday sometimes speaks of the semantic stratum as organised into four metafunctional components rather than three, and Hasan follows this division in her statement of assumptions from Halliday's theory (1996: 72): "The semantic stratum is divided into four metafunctional components: experiential, logical, interpersonal and textual". The division and relationship between the metafunctions can be modelled differently depending on the stratal perspective, or 'vantage point':

Functional components of the semantic system, seen from different vantage points:

semiotic-functional ('from above'):

(extrinsic)   (enabling)
                                                                   textual

ideational   interpersonal

semantic ('from their own level'):

        ideational   interpersonal   textual

logical   experiential

lexico-grammatical ('from below'):

    (univariate)   (multivariate)
      logical

                                experiential   interpersonal   textual

(taken from Halliday 1978: 131)

From the perspective of the semantic stratum in relation to the highest stratum - that of the social semiotic, the ideational and interpersonal functions are grouped together, as 'extrinsic'. The organisation of the semantic system around the twin motifs of 'reflection' (ideational

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meaning) and 'action' (interpersonal meaning) expresses and symbolizes the "two fundamental aspects [of] the social reality that is encoded in language" (Halliday 1977: 26). From this perspective the textual metafunction is distinct: it has an 'enabling' function with respect to the other two metafunctions, allowing ideational and interpersonal meanings to be expressed as text. From within the semantic stratum itself, as noted above, the logical and experiential functions are grouped together (because of their systemic interdependence) as the ideational metafunction which is distinct from the interpersonal and textual metafunctions. The relative independence between the systems of the three metafunctions (ideational, interpersonal and textual) is the basis for separating them at this level. From the perspective of the realisations at the lexico-grammatical stratum, the logical function is distinguished from the other three on the basis of its univariate (recursive) structures which contrast with the multivariate (nonrecursive) structures realising the other metafunctions.

The notion of 'functions' of language in Halliday's theory needs to be distinguished from 'uses' of language. Language is used in everyday situations for innumerable social purposes, but Halliday argues that language cannot be explained simply through a typology of these uses. The "innumerable social purposes" for language are not represented individually as functional components in the internal organisation of adult language unlike the functions of the early linguistic system of the child. (Halliday in Kress 1976: 19). Whereas in the child's initial linguistic system, the functions are more specific and correspond to 'uses' of language (for example in the 'instrumental' function language is used to satisfy material needs) (Halliday 1973: 36), the adult system, through a process of 'functional reduction' is a more highly organised and abstract, but effectively simpler functional system. Although the functional diversity of adult language usage is immense, the functions in the adult system are reduced to a small set of metafunctional components (or macro-functions) (Halliday in Kress 1976: 19)

The notion of 'function', of course, is not new to linguistics, and antecedents of Halliday's functional theory include Malinowski, Buhler and Prague School linguists such as Danes and Vachek (Gregory 1987: 95, Halliday in Lyons, 1970: 141; Halliday 1978: 48). However, Halliday notes that the functions of language proposed by Malinowski and Buhler, while demonstrating the possibilities of generalising about functions in language, "are not intended primarily to throw light on the nature of linguistic structure" (Halliday in Lyons, 1970: 141). The proposal of general 'functions' of the linguistic system needs to be based on an analysis of the linguistic system (Halliday in Lyons 1970: 141-142). When Halliday makes the claim that: "...the whole of the adult linguistic system is organised around a small number of functional components" (Halliday 1978: 47), this claim is made on the basis of the organisation of the linguistic system itself, and in particular the systems and structures of the grammatical stratum. Unless the functions proposed can be related to systematic statements about the organisation of the linguistic system, there is no basis for favouring any one set of proposed functions over another (Halliday in Lyons 1970: 142). That is, functional categories should not be set up arbitrarily from outside language.

To summarise the metafunctional argument so far: Halliday claims that the broad social functions of language can be seen as reflected in the internal organisation of the 'content' side of language - the semantic system and its representation in the grammar. (Halliday 1978: 187). The semantic system is organised into four major components: three revolving around the distinction between language as reflection (experiential and logical), and language as action (interpersonal). The fourth metafunction - the textual - has an enabling function with respect to the other three; it integrates meanings from the other metafunctions to formulate language as text in context.

Given that these metafunctions are proposed as a result of an analysis of the linguistic system, what kinds of evidence from the system does Halliday offer for their distinctness? The arguments in support of the metafunctions include aspects of both <u>system</u> (considering the organisation of the semantic system)and <u>structure</u> (considering the realisation of semantic components in the lexico-grammar).

Metafunctional Systems

Each of the metafunctional components is postulated as being relatively independent of the others. Just as each stratum can be represented as a network of options (or system), each metafunctional component can be described as a system network (Halliday 1978: 128). The metafunctional systems (sets of options) are characterised as having "strong internal constraints but weak external constraints" (Halliday 1978: 46). This means that *within* the meaning potential of a particular metafunctional system there will generally be interdependence and mutual constraints between sub-systems. The choices in particular sub-systems may constrain or be constrained by choices in other sub-systems. However, *between* the systems of the different metafunctions there is relative independence; the selections in one metafunctional system have little effect on the selections in another metafunction. For example, in the meaning potential of the Interpersonal metafunction, choices of modality and 'key' are largely dependent on the mood selection. (Halliday, in Kress 1976: 31; also Halliday 1978: 187 - 188). At the same time, the choices from the interpersonal system have little effect on ideational meanings chosen simultaneously (for example selections from the transitivity system)- there is little mutual constraint between the interpersonal system of mood and the ideational system of transitivity, while within the interpersonal metafunction there is interdependence between sub-systems.

The relative independence (or weak external constraints) between metafunctions and interdependence (strong internal constraints within metafunctions) is one of the systemic arguments put forward to support the metafunctional diversity of the linguistic system (Martin, 1992: 8). This claim has been challenged by theorists such as Berry (cited Butler 1985) who argues that the criterion of 'relative independence' between metafunctional systems is problematic. There are a number of cases where systems belonging to two different metafunctions do in fact interact. For example, the system of 'voice', treated as a textual system exhibits considerable interaction with the transitivity system. (Berry cited Butler 1985: 84). Halliday himself notes this interaction when discussing the options in the voice system: "The reason for choosing one rather than another of these options lies in the textual function of language...; but which options are available to choose from depends on transitivity." (Halliday in Lyons, 1970: 151).

Similarly, Martin in his application of the metafunctional hypothesis to discourse comments that discourse systems are interdependent in various ways (exhibit metafunctional harmony) (Martin 1992: 391). In defence of Halliday's proposal, Butler acknowledges the fact that Halliday's position on the independence of metafunctions is a 'more-or-less' one rather than an absolutist one. However, Butler then goes on to pose the question of how much interaction between metafunctions is acceptable before the three component hypothesis is regarded as untenable. (Butler 1985: 84). Perhaps, as Gregory suggests: "... we ought to be cautious about attempting to PROVE the existence of the metafunctions; this may be falling into the trap of 'scienticism'. Rather we should continue to USE them and see what they can do for us". (Gregory 1987: 104)

Metafunctions and Structure: clause as fugue

The metafunctional diversity of the semantic system is also displayed in the structures of the lexico-grammar. Semantic options from the interpersonal, ideational and textual systems are expressed in the grammar through various configurations of structural roles derived from the metafunctions (such as 'Actor', 'Process' and so on) (Halliday in Lyons 1970: 143). It is the task of the grammar to encode the meanings derived from these various metafunctions into an articulated structure (Halliday 1978: 22), to 'map' the meanings simultaneously onto a single linear structure or syntagm.

In English the grammatical unit that realises the 'meaning potential' derived from each of the metafunctions is the clause. The clause thus embodies a number of structures simultaneously, each of which corresponds to a different function of language, or as Martin explains, the clause enters into different systems of 'valeur', depending on the type of meaning considered (1992: 8). Halliday uses the musical metaphor of 'polyphony' to explain this situation: the metafunctional meanings are mapped onto the clause as sets of structural roles like three (or four) distinct simultaneous 'melody' lines in polyphonic music. Any single element in the clause syntagm is like a chord in a fugue which contributes to several melodic lines at once; the element in the clause represents a complex of 'roles' from the different 'melodies' of the metafunctional systems (Halliday in Lyons 1970: 144). Thus the clause can select simultaneously and relatively independently for Transitivity, Mood and Theme.

The simultaneous realisation of the metafunctions in the clause as different functional configurations or structures suggests another argument for the recognition of Halliday's metafunctions. The sets of metafunctionally organised options in the meaning potential of a language are "recognizable empirically in the grammar" (Halliday 1973: 44). The structural arguments supporting the metafunctional organisation of language will be elaborated below under *Structure*.

Kinds of 'function'

Before this section of the discussion is concluded, it is perhaps useful to note the different uses of the term 'function' in Halliday's theory. Halliday draws a distinction between two major kinds of 'function' in the theory. The first refers to the fundamental abstract components of meaning known as 'metafunctions' which form the basis of the organisation of the meaning system. These have been built into the system as a result of the underlying social functions which language has to serve. This use of 'function' also relates to the descriptive emphasis on language in use - accounting for how texts are related to the contexts in which they unfold. The second meaning of 'function' relates to linguistic structures. A linguistic structure is seen as a configuration of functions; so in this second definition 'function' refers to "an element of structure considered as a role in the total structural configuration" (Halliday 1978: 47). These two kinds of function are related in that the structural roles or functions can be seen as derived from the metafunctional meaning systems. This is an aspect of the non-arbitrary relationship between the semantics and the lexico-grammar (Halliday in Benson and Greaves 1985: 8). This second definition of function leads us to the next concept in the theory: structure.

2.3.6 Structure

Structure and System

> If we go back to the Hjelmslevian (originally Saussurean) distinction of paradigmatic and syntagmatic, most of modern linguistic theory has given priority to the syntagmatic form of organization.
> (Halliday 1978: 40)

Halliday's comment 'sets the scene' for the contrast of systemic theory with other linguistic theories on the basis of its paradigmatic rather than syntagmatic orientation. As discussed above, the paradigmatic relations (language as meaning potential) are treated as fundamental

to the social interpretation of language in systemic theory. What of structure, though, which involves the syntagmatic relations of language?

Systemic theory's emphasis on the paradigmatic relations of language does not deny 'structure' (the syntagmatic relations of language) a place in the interpretation of language (Halliday in Halliday and Martin 1981: 14). However, the paradigmatic focus of the theory does mean that syntagmatic or structural relations are treated as derived from paradigmatic ones. Linguistic <u>structures</u> are seen as derived from the selection of features from linguistic <u>systems</u>. In other words, structures are the 'output' of options in system networks; each act of systemic 'choice' contributes to the formation of structure (Halliday 1978: 128). Paradigm and syntagm are thus complementary perspectives on the same phenomenon, and they can be related to the dual perspectives of actual and potential: "... the system of features, i.e. the paradigm, specifies the potential; a specific syntagm represents one actual (deemed possible in light of the potential)." (Hasan 1996: 107)

The paradigmatic relations in language are represented as sets of features or options in a system network, but they have no structural shape. (Halliday in Halliday and Martin 1981: 14). Paradigm (systemic features) and syntagm (structures) are related by the concept of <u>realisation</u>. Realisation is the process of expressing the options chosen from the system: the process by which meanings are encoded in wordings and these are re-coded in some form of expression. (Halliday in Halliday and Martin, 1981: 14). Each set of features in the network specifies some aspect of realisation which contributes to this structural formation. It is through realization that the meanings from different metafunctions are mapped onto a single structure in the grammar. As discussed above in relation to system networks, <u>realisation</u> <u>statements</u> accompany the features in systems to specify how the feature is to be realized in structure (Kress 1976: 35)

Systemic choice determines structure in two senses: 1) as a configuration of functions or roles; and 2) as surface constituent structures (Kress 1976: 35). Halliday notes that the surface structures of the grammar involving class and sequence are not sufficient to represent syntagmatic relations in language. He thus proposes a distinction in the grammar between *syntagm* (an arrangement of classes in sequence) and *structure* (a configuration of functions) (Halliday in Kress 1976: 90). These represent different points on the realization scale: as a result of the realization process a set of selected systemic features (a 'selection expression') is realized as a structure (configuration of functions), which in turn is realized as a syntagm. It is not clear whether this distinction is maintained by other systemicists, or whether 'syntagm' and 'structure' are used interchangeably.

Constituent Structure

Constituency is the name given to the kind of organic structural organization whereby parts are built up into wholes and these in turn become parts built into larger wholes. Constituent structure belongs in the account of grammatical structure as the realization of meaning, although Halliday emphasises that in systemic linguistics, constituency does not "occupy the centre of attention" (in Benson and Greaves 1985: 7). In the systemic model, constituency structure is treated in a specific way, using a *rank scale* to organise sets of linguistic units. The rank scale establishes a hierarchy of constituents from largest to smallest represented on a vertical scale from highest to lowest. The relationship between units at each rank is one of constituency - that is, moving from top (largest) to bottom (smallest) each unit 'consists of'

one or more of the units from the rank below (Halliday in Kress 1976: 58). For example,

Halliday's rank scale for the grammar is:

> **CLAUSE COMPLEX**
> **CLAUSE**
> **GROUP/PHRASE**
> **WORD**
> **MORPHEME**

(Halliday 1994)

Clause complexes, the largest units, consist of one or more clauses; clauses consist of one or more groups or phrases, and so on. Rank scales are applicable at every stratum of language. The phonology rank scale includes the phoneme, syllable, foot, tone group and tone group sequence (Halliday 1994: 13), and recent work on discourse and semantic networks has led to the proposal of rank scales at the semantic stratum also (for example, Martin, 1992; Hasan 1996).

One of the structural principles of language relevant to how constituency expresses meaning is that units of different ranks construe patterns of different kinds; that is, each unit typically has its own "functional specialization" (Halliday, 1994: 15). For example, in the phonology the *foot* is the unit of rhythm; it regulates the pulse of the spoken language. The function of the *syllable* (below the foot) is different: to organize the articulatory sequences of vowels and consonants (ibid). For the units of the lexico-grammar, the same principle of functional specialization applies.

Each rank in the grammar, like the metafunctionally polyphonic clause discussed above is a locus for the mapping of structures from the different metafunctional components:

...each type of unit - clause, verbal group, nominal group etc. - is in itself a structural composite, a combination of structures each of which derives from one or other component of the semantics. (Halliday, 1978: 129)

Constituent structure is a device whereby the different kinds of meaning can be mapped onto each other (Halliday 1994: 16).

However, constituency structure in itself does not account for all of the structural resources of language. The next section of the discussion considers the relationship between structure and function, and introduces the other kinds of structures through which metafunctional systems are realized.

Structure and Function

Structures, even grammatical structures, are still "recognizably functional" in the systemic model (Halliday in Kress, 1976: 20). The relationships between structure and function can be understood in the light of the 'non-arbitrary' connection between the semantic and the lexico-grammatical strata in Halliday's model. There are two aspects to this non-arbitrary relation described by Halliday, one functional, the other metafunctional:

(i) Every structural feature [in the grammar] has its origin in the semantics; that is, it has some function in the expression of meaning... (ii) The different types of structure tend to express different kinds of meaning, as embodied in the metafunctional hypothesis; and constituency is simply one type of structure... (Halliday in Benson and Greaves 1985: 8)

The first aspect - that of structural features as semantically derived - is reflected in the definition of a structure as "a configuration of roles or functions" (Halliday 1978). Each of these 'roles' in the structure is derived from one or other of the metafunctional meaning systems: ideational, interpersonal or textual. This aspect of the system-function relationship

was introduced above in the discussion of the mapping of metafunctions onto the clause. The clause embodies at least three different structural configurations simultaneously, corresponding to the different metafunctions.

The second aspect of the 'nonarbitrariness' introduces an important claim associated with the metafunctional theory: that each semantic component or metafunction tends to be realized by a different kind of structure (for example Halliday 1994: 36; 1978: 128).The contribution that each component of meaning makes to a structure "has on it the stamp of that particular mode of meaning" (Halliday 1978: 188). Constituency structure is used by the various metafunctions for their expression in different ways, and to varying degrees (Halliday 1994: 16). This type of structure is most relevant to the expression of the experiential function, which "tends to construct experience as inter-related parts of a whole" (Martin 1992: 10) For example, transitivity functions such as Actor, Process, Goal are realized as discrete elements in the clause. This kind of structure lends itself well to constituency representation and analysis, and has been compared to the 'particle' perspective in Pike's view of language as particle, wave and field (Halliday 1978: 139).

However, constituency structure is less well adapted to the representation of the other metafunctions. Interpersonal meanings are realised more prosodically, as structures that "permeate the clause" (Gregory 1987: 98). The realization of modalities such as 'attitude' can be spread throughout the clause or group unit as in this example from Martin (1992: 11): *That stupid bloody cretin is really giving me the bloody shits*. The negative attitude is realized not as a discrete 'particle', but over the whole of the clause. These interpersonal structures are known as prosodic (Halliday 1994: 36; Martin 1992: 11).

The meanings of the Textual metafunction are similarly difficult to represent through constituent structure. Textual meanings tend to be realized as peaks of prominence in the clause by highlighting first position as Theme (speaker-oriented prominence) and generally last position as New (listener-oriented prominence). This creates a wave-like structure in the clause, like a rhythmic pulse (Martin 1992: 11). Structures realizing Textual meanings are therefore known as periodic, or culminative structures.

As already noted, the Logical component is distinguished from the other metafunctional components by its expression through recursive structures, which generate unit complexes at all ranks. Recursive structures are dependency structures formed by paratactic or hypotactic combinations at the rank in question (for example clause complex; group complex; word complex). Martin explains that the logical structures, like the experiential structures are particulate, but they are part/part relations rather than part/whole relations (Martin 1992: 13). The recursive structures of the Logical component are *univariate* structures; that is, they are structures "involving a single variable, which recurs one or more times" (Martin 1992: 21). Univariate structures contrast with *multivariate* structures, in which there is a configuration of different variables, each of which occurs only once in the structure. The structures generated by the Experiential, Interpersonal and Textual metafunctional systems are multivariate.

A useful summary table of the 'particle, wave and field' distinctions and the univariate/multivariate distinctions as they apply to each of the metafunctions is presented by Martin (1992: 13):

Metafunctions, realisation and types of structure

Metafunction	REALIZATION	TYPE OF STRUCTURE
ideational:	particulate:	
logical	part/part	interdependency (univariate)
experiential	part/whole	constituency (multivariate)
interpersonal	prosodic	prosody
textual	periodic	wave

These structures are different ways of viewing the same phenomenon. Language is at once particle, field and wave, and "...depending on which type of meaning we want to be foregrounded, so our representation of its structure needs to adapt to the appropriate mode." (Halliday in Benson and Greaves 1985: 8)

These different structural patterns generated by the various metafunctions form an important part of the argument for their theoretical validity. The distinct metafunctional components appear to be reflected in distinct forms of expression or structure. This adds credibility to the hypothesis that functional variation is built into the organization of the linguistic system, and that the components identified by Halliday are reflected in this internal organisation. (Gregory 1987: 99).

2.3.7 Language and Context

The concepts above have been discussed in some detail because they will most closely inform the model proposed for theatre in this thesis. However, the framework presented for theatre

will also assume a relationship between theatre and context that is based on the systemic-functional model, so the notion of context will be briefly explored here .

Following Malinowski and Firth, Halliday develops 'context' as an abstract construct that has a central place in his theory of language. The notion of 'situation' goes beyond the immediate physical environment in which a text unfolds to become a semiotic structure, a situation 'type'. The social context for a text, then, consists of:

...those general properties of the situation which collectively function as the determinants of text, in that they specify the semantic configurations that the speaker will typically fashion in contexts of the given type. (Halliday 1978: 110)

Choices of context are seen as both activating and being construed by choices from the linguistic system.

The semiotic structure of 'social context' reflects the metafunctional diversity of the linguistic system, with its three dimensions of 'field' (related to the nature of the social activity of which the text is part), 'tenor' (related to the role relationships among participants involved) and 'mode' (related to the role of language in the situation) (Halliday 1978: 110; Halliday and Hasan 1985: 12). These contextual dimensions tend to be realised through the meanings of the Experiential metafunction, the Interpersonal metafunction and the Textual metafunction respectively. The semantic concept of 'Register' relates varieties of language to situation types (Halliday and Hasan 1985: 38; Halliday 1978: 110), although this notion is re-defined by others such as Martin (1992).

The context of culture also plays an important role in the theory. The situation type is treated as the context of linguistic *texts* (particular instances of the linguistic system), while the context for the meaning potential of the linguistic *system* is the context of culture. A situation

type can be seen as an instance of the context of culture in the same way as any particular text represents an instance of the meaning potential of the linguistic system. The context of culture, then, represents the *potential* that lies behind the different situation types (Halliday 1991: 7). The concept of context is proposed as a valuable theoretical tool for investigating the creation and interpretation of texts (Hasan 1996: 48) and is important in giving systemic-functional theory a strong orientation towards social processes.

2.4 The Systemic-Functional Model as Metaphor: Explorations in the Visual Arts

... in semiotics (which is not a discipline, but a thematic organization of knowledge like mathematics) all phenomena are being investigated and interpreted as systems of meaning, and this makes it possible to use grammatics as a way of explaining them. The most immediately accessible are other, non-linguistic, semiotics such as forms of art...
(Halliday 1993: 52)

The term 'grammatics' from the quote above is used by Halliday to refer to grammar as a theoretical pursuit, particularly the role of grammatical theory as a source of explanation. As grammar seeks to provide an explanation of a semiotic system - language - it offers a potentially useful model for explaining other semiotic systems. It is this potential for analogy or metaphor that makes the systemic-functional model an attractive possibility for the pursuit of questions about the nature of theatre as a semiotic system. Ground-breaking work has already been done in the application of Halliday's 'grammatics' to forms of art such as music, painting, sculpture and architecture (O'Toole 1994), and visual images (Kress and van Leeuwen 1996). This section gives an overview of two of these approaches, both in the domain of the visual arts. The frameworks and approaches developed by O'Toole on the one hand, and by Kress and van Leeuwen on the other, have been particularly influential in guiding the application of the systemic-functional metaphor to theatre and have demonstrated convincingly the rewards of using the analogy for semiotic systems other than language.

In both projects, a significant part of the aim is to develop a systematic framework, tool and language for the exploration of production and reception in visual texts. In each case, the need for such a framework is discussed with reference to the current theoretical and analytical 'climate' in the relevant domains. O'Toole explains that many traditional or fashionable 'discourses' surrounding the discussion and criticism of art tend to have an alienating effect: one often requires extensive training in order to feel empowered to join the discussion and express one's views about an artwork. An important aim of the semiotic approach he offers is to:

"erode the certainty with which this discourse is enunciated and received, to show that it is a cultural practice which is politically and economically determined, and to offer an alternative discourse..." (1994: 182).

This alternative discourse is empowering, because it starts from what is observable in the work, that is, with an engagement with the details of the work itself before any external contextual or historical information is considered. The model developed by O'Toole allows for 'dialogue' to take place about works of art - so that the responses and perceptions of individuals can be linked and compared to those of others. In O'Toole's words, the semiotic approach becomes a "game that anyone can play" (1994: 169).

Kress and van Leeuwen also compare their project with surrounding discourses and theories in visual semiotics. They point out that their 'grammatical' approach to visual design contrasts with the predominantly 'lexical' focus of other accounts of visual design (for example, the focus on denotative and connotative meanings of individual signs) (Kress and van Leeuwen, 1996: 1). The visual 'grammar' they propose concentrates on the ways in which elements (depicted people, places and objects) in a visual image are combined into meaningful wholes instead of concentrating on individual signs. Kress and van Leeuwen argue that, given the ever-increasing emphasis on visual communication in contemporary society, there is a growing need for visual literacy. The aims of their framework, like those of O'Toole

are both theoretical and descriptive. As a tool for analysis of visual texts the framework has both practical purposes (for example as a guide to the effective use of visuals in teaching) and critical purposes (the study of images as the sites for emerging ideological positions). (Kress and van Leeuwen 1996: 12)

Before each approach is discussed in a little more detail, a few general points of similarity between the work of O'Toole and that of Kress and van Leeuwen will be noted. These common points reveal important issues about the application of the systemic-functional model to contexts of art, and also demonstrate the usefulness of such an enterprise. O'Toole and Kress and van Leeuwen are careful about the "importation" of the linguistic theory and concepts into the visual domain, emphasising that the analogy between the semiotic systems is based on <u>function</u>, or meaning rather than form. That is, they argue for common functional bases between language and art or visual design, but make it clear that the forms or structures that realize these functions will not be the same in each modality - each has its own independent means of realizing functional systems. (for example, Kress and van Leeuwen 1996: 17). Because both projects emphasise the meaning-making dimension of visual forms, Halliday's functionally-based theory of language is a useful model. The three major metafunctions - ideational, interpersonal and textual- are explored in both frameworks for visuals, including the elaboration of <u>systems</u> and expressive realizations for each metafunction. It is argued consistently in each case that the metafunctional approach allows for a more sophisticated understanding of the ways in which visual texts 'mean', and demonstrates the importance of functions other than the 'Representational' (which, as O'Toole argues, is generally given top priority, 1994: 14).

The metafunctional approach also permits richer 'readings' of visual texts, as O'Toole and Kress and van Leeuwen each illustrate through a series of analyses using examples of

painting, sculpture and architecture (O'Toole); and photographs, diagrams, drawings and other visual texts (Kress and van Leeuwen). In each case, the metafunctions are seen as conflated in the structures (or 'syntagm' - O'Toole, 1994: 191) of the visual text, in the same way that linguistic units realize the three metafunctions simultaneously. The metafunctional visual systems are envisaged as 'shared systems' - sets of resources shared by both producers (sign-makers: artists, designers, producers etc.) and viewers (interpreters, analysts, critics and so on).

The notion of <u>choice</u> is important, as in systemic linguistic theory; and any choice realized in a visual text is important because of choices it contrasts with in the 'potential' of the system. Thus systemic concepts outlined earlier such as 'system', 'realization', 'actual and potential' prove applicable in these nonlinguistic semiotic contexts.

Parallels between linguistic systems and meanings and those of visual systems are continuously drawn in both frameworks to point out similarities between the two semiotic systems, and to reinforce the appropriacy of the analogy. For example, O'Toole compares the Interpersonal system of 'Address' in language with the function of the 'Gaze' system in the Modal function of art. The use of direct address in language to engage with the addressee is like the use of direct gaze in a painting to draw the viewer into the painting and engage with particular represented participants (O'Toole 1994: 8). Kress and van Leeuwen make a similar comparison between direct address and gaze (1996: 122).

Divergences between the semiotic systems of language and those of visual images/art are also noted, which reinforces the fact that the semiotic systems are different. For example, Kress and van Leeuwen explain that although there are equivalents in the systems of language and those of visual communication, the two media are "not simply alternative means of

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representing 'the same thing'". (1996: 76) They demonstrate this fact through a number of examples. The usefulness of the linguistic model lies in its ability to reveal shared features of the different semiotic systems but also, importantly, to highlight contrasts. The adoption of the linguistic metaphor doesn't imply that the visual semiotic is seen as moulded "in the image" of the linguistic semiotic. In fact, Kress and van Leeuwen explain the degree of congruence between language and visual communication by the fact that they both express general meanings "belonging to and structured by cultures in the one society" (1996: 17).

Finally, both investigations stress the *social semiotic* orientation of their visual frameworks and theories. This is manifested in the *functional* approach, but also has further implications. As Kress and van Leeuwen explain:

Our approach to communication starts from a social base. In our view the meanings expressed by speakers, writers, printmakers, photographers, painters and sculptors are first and foremost social meanings, even though we acknowledge the effect and importance of individual differences." (1996: 18)

Thus all visual texts, even artistic ones have social, political and communicative dimensions as well as aesthetic ones (1996: 18). In language, this 'dynamic interplay', to use O'Toole's words, (1994: 216) between language and its social and cultural situations of use is built into the theory of language as social semiotic. O'Toole suggests that this relation between the 'code' (potential made available by the social semiotic) and its instances of use (actualisations in context) also obtains for other semiotic systems such as visual art. The 'language of painting', like language is a dynamic open system (1994: 216).This relationship, he further argues, may help to understand the shifts in the system that represent turning points in art history, and to explore the nature of artistic evolution (1994: 16-17).

This relationship between art and context can also be applied to explore the ways in which visual genres are distinguished through different patterns of choices. For example, Kress and

van Leeuwen note that the choice between 'offer' and 'demand' in the Interactive function can characterize pictorial genres. In particular contexts such as television newsreading and posed magazine photographs the 'demand' option is preferred. In other contexts such as film and television drama and scientific illustration the 'offer' option is preferred.

The similarities between O'Toole's project and that of Kress and van Leeuwen also extend to more specific resemblances in the kinds of meanings and systems proposed for different visual functions (for example, the emphasis of both on the Gaze system in the Interpersonal function for visual images and painting). However, the focus, approach and emerging frameworks of each are also quite distinctive, and thus each investigation merits discussion in its own right. A fairly brief discussion of each is presented below, which cannot do full justice to their richness and complexity. However, as both frameworks are influential in the process of developing the theatrical networks and theory, more details of both theories will emerge later in the thesis.

2.4.1 The Language Of Displayed Art :
O'Toole's framework for the analysis of Painting, Sculpture and Architecture

With the aim of providing an accessible framework for the discussion of works of art, O'Toole presents a set of metafunctionally organized systems for Painting, Sculpture and Architecture. He develops a chart of systems and functions for each medium, in which the systems are further organized along a rank scale of units. In each case the proposed framework is tested on several examples, demonstrating the power of the framework to inspire and guide rich descriptions of the visual 'texts' in terms of systemic choices made by the artist and their impact on the viewer. The systematicity of the frameworks offers a basis for exploring different responses to works of art, and for showing "the boundary between the subjectively perceived and the objectively describable." (1994: 183). The frameworks also

offer opportunities for investigating degrees of isomorphism between semiotic systems, and for illuminating concepts from Formalist and Prague School traditions such as 'foregrounding' and 'the dominant' in art. Throughout, O'Toole reflects on the value of semiotic approaches, particularly given their current 'mixed press' (1994: 213). His careful arguments, together with illuminating demonstrations of the descriptive and explanatory power of the framework for visual texts and art history, make a convincing case for a semiotic approach to visual art. Aspects of the framework will be discussed below. Numbers in brackets refer to page numbers from the 1994 publication.

Functions (Metafunctions) in Displayed Art

Following Halliday, O'Toole starts from the assumption that the semiotic system of art has three main functions. For the media of Painting and Sculpture, these functions are labelled by O'Toole as: Representational, Modal and Compositional. These functions correspond respectively to the Ideational, Interpersonal and Textual metafunctions in language; the different labels reflect the fact that they belong to a different semiotic code, but they stand for similar functions (5). The exception to this functional labelling is in the framework for the system of Architecture. Architecture, O'Toole explains, is crucially different from the other art forms in that it fulfils primarily a practical function. Even so, buildings tend to 'signify' their function as use, and architecture can still be seen as having systemic potential: systems of metafunctionally organised semantic options which architects are trained to select from and which users respond to (for example, the various ways in which buildings can relate to their users are Interpersonal choices) (85). The fact that architecture signifies its practical function makes it more similar to language than to the "purely contemplative arts" (85). Thus the functional labels used for architecture are the same as for language, that is: Ideational, Interpersonal and Textual.

Units of the rank scale for art:

For each form of art - Painting, Sculpture and Architecture - a set of hierarchically organized units is proposed. For example, the scale units for Paintings, from highest to lowest is: Work, Episode, Figure, Member. Distinguishing these units is important, as different sets of meaning options are available at each rank for each metafunction, and O'Toole shows that the meanings of the total work are created through the interplay of systemic choices at different ranks. For example, in the Modal function the system of **Gaze** at the rank of work sets up a relationship between the viewer and the work of art, which may be modified Episode by Episode. At the smallest rank of Figure, different kinds of relationships are established with the viewer through systems such as **Characterization** and **Contrast** (which influence the degree to which we are involved with or drawn to particular figures in the work) (11).

In certain paintings, we may tend to 'read' the picture unit by unit rather than as a whole. For example, in Botticelli's Primavera there are four distinct Episodes, each of which represents its own story from Classical mythology. These Episodes are often singled out for reproduction, which seems to support the validity of the Episode as a distinct unit. O'Toole notes that although not all of the ranks and systems will be relevant to all paintings, "…there are a great many paintings where it does help to distinguish between the various ranks of unit…" (12).

Metafunctional Systems
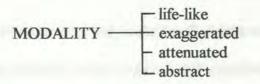
The particular systems and rank scales for each of the three visual domains considered are different, reflecting the unique functions and features of each. The difference between Architecture and the 'contemplative arts' of Painting and Sculpture has already been noted. Between Sculpture and Painting, there are also important distinctions related to the unique

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'bodily challenges' offered by the three-dimensionality and numinous quality of Sculpture (32-33). To do justice to the detail and rigour of O'Toole's proposals is not possible without more extensive discussion. Here I will attempt only (with apologies to O'Toole) to summarise the general features of each function in the framework, and to give examples of some of the systems proposed for each metafunction for each visual domain.

Modal and Interpersonal

O'Toole tends to start with the Modal function in descriptions, to move away from the tendency to privilege Representational meanings. (However, it is noted that this approach is certainly not a hard and fast rule). The Modal function consists of sets of resources for engaging the attention, thoughts and emotions of the viewer, and, in the cases of Painting and Sculpture, for colouring the viewer's attitude towards the represented world, actions, characters and objects (5). Modal systems are concerned with how a particular painting, sculpture or building relates to us - and we to it. In the case of painting, O'Toole also notes that the engagement between viewer and picture can have implications for the construction of the viewer as a social and psychological *subject.* (185)

Examples of the systems of this metafunction for the different domains include Gaze and Modality (Work rank for Painting and Sculpture); Chthonicity (Work rank for Sculpture, Building rank for Architecture); Characterization and Mass (Figure rank for Painting and Sculpture respectively) and Texture (Element rank for Architecture). Gaze and Modality are simultaneous systems at the rank for Work for Painting. Gaze, as mentioned above, involves the use of the gaze of represented participants (who may also be non-human) in relation to the viewer. O'Toole proposes a system of at least three terms for Gaze, with oppositions between [**Direct**], [**Oblique**] and [**Absent**] gaze in relation to the viewer (p186). Sculpture shares some of the systems of Gaze with painting, although here the Gaze will only operate

from one angle, and so its effect will depend on the position that the viewer takes up in relation to the sculpture (37).

A Modality system (similar to Modality in language) shared by Sculpture and Paintings at the rank of Work concerns "The degree to which the reality represented is 'slanted' to carry a spiritual, moral or didactic message" (37). The options of this system are represented as:

```
                        ┌─ life-like
MODALITY ───────────────┼─ exaggerated
                        ├─ attenuated
                        └─ abstract
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The system of Chthonicity is shared by Sculpture and Architecture (in Sculpture it is represented as a subsystem of the system Equilibrium). It relates to the degree of verticality, or 'thrust' of a sculpture or building, the term 'chthonic' meaning "earthbound and lacking in verticality or thrust" (35). The choices from this system impact on how we relate to the sculpture or building with our bodies.

Compositional and Textual

Like the Textual function in language, this function in art and architecture has both an organising function with respect to the other two functions, and also cohesive functions (and also contextual functions for Sculpture and Architecture - relating the 'texts' to their contexts). For Painting, Compositional systems are sets of options for arranging forms within the pictorial space and for establishing relationships of line and rhythm and colour (22). The artist makes these kinds of compositional decisions "in order to convey more effectively and more memorably the represented subject and to make for a more dynamic model relation with the viewer" (22). Systems such as Line and Colour function to relate parts of the 'whole' to each other, and to highlight important elements. The compositional features of Sculpture

include those of Painting, but with more emphasis on the incorporation of these into concrete form and on the qualities of the material used (38). Architectural systems of the Textual function also reflect the kinds of compositional meanings for Painting and Sculpture, but its textual relation to the environment is also important (in the same way that the textual function in language relates a text to its context). Hence, not only are there systems such as Texture (Building and Element), Scale (Room), but there are also systems concerned with the relation of the building to the cities, roads and adjacent buildings (86-87).

Representational and Experiential

This function in painting and sculpture involves the meanings of depiction: the aspects of reality that are depicted or constructed by the work of art. For painting, Representational systems at the rank of Work include Narrative Themes; that is, the story, or complex of stories that a painting tells (if indeed it is designed to do so) (22). Alternatively (at the same rank), a painting may involve Scenes (where there is no action involved) or Portrayals (representing a person or group of people) (21). Representational systems for paintings also include Actions (what people portrayed are doing) and the roles that they play (Agents, Patients and Goals at Episode rank). The Representational systems for Sculpture are similar, and an interesting additional system for Sculptures which portray action is that of Peripeteia. As O'Toole explains, "...if action is portrayed, the sculptor chooses a key turning point, a peripeteia, or one that epitomizes the whole action-sequence" (37). The Experiential systems in Architecture reflect its practical functions, and so we find systems such as Practical function (with systemic oppositions between Public or Private; and simultaneously between Industrial/ Commercial/Agricultural etc....) at Building rank and Specific Functions at Room rank (for example Living Room vs. Dining room etc.).

O'Toole stresses throughout that the three metafunctions work together in the creation of meaning in a visual text. An interesting point to note about the charts of metafunctions, ranks and systems, is that it is often necessary to look at the same or a similar system at different ranks. For example, Gaze is located both at the rank of Work and Figure in the Painting chart (24). In places the same system needs to be looked at from different metafunctional perspectives (such as Frame, discussed pp23-25). This is reminiscent of the metafunctional challenge posed by systems such as 'Voice' in the grammar, which has both Textual and Transitive dimensions. This issue could be usefully elaborated in O'Toole's work. The issue of metafunctional interaction in displayed art would be interesting to explore further.

The Value of a Semiotic Approach

Acknowledging that the practice of semiotics has been under some suspicion in recent years, O'Toole makes a point of addressing some of the criticisms and asserting the advantages of a semiotic approach. He strongly argues that any analysis must start with what is observable (214), with engagement with the details of 'what is before our eyes' before appealing to any external factors (such as the history of a work, or contextual factors related to its production). This approach enhances discussion as it both enables the perceptions to be sharpened and allows anyone to join the discussion (171). The importance placed on textual observations does not mean that the historical, social and biographical context of an artwork is seen as irrelevant to a semiotic approach, but rather that it is not the first priority of such an approach (172; 181). Neither is the work of art envisaged as a fixed and immutable object or 'structure' with a single, inherent meaning. As O'Toole points out, the analyses he presents involve complex interplay between systems of different ranks and across different functions, and hence: "The semiotic space is far too complex and multidimensional to accommodate a single, static, monolithic meaning" (215).

The advantages of the semiotic approach, as opposed to others such as art history, include its systematicity and replicability. This means firstly that the particular meanings of a work of art can be related to systemic choices made by the artist; and secondly that any claims about patterns and meanings made by a particular viewer can be "checked by other viewers and argued with" (176). It also means that the analysis can be repeated, using the same framework, for other works of art. The functional-semiotic model from linguistics offers such a systematic framework and provides a set of terms and concepts that allow observations to be compared and dialogue to take place before any other factors are considered. This is an approach that empowers people to take part in discussions rather than excluding them through expert discourses that appeal to some external authority.

Mapping Semiotic Space

Although meaning is not seen as a simple linear process of communication of intention through artwork to viewer, the model does assume that the systemic choices that the artist makes from the functional systems at various ranks are motivated and that we respond to these choices because we share the artist's code (215). Though works may permit many possible readings and are always open (so that they may initiate a 'never-ending dialogue': 29-30), "Our analyses, descriptions and evaluations are to a considerable degree controlled by what is there in the visual text of the painting" (31). The systemic-functional framework offers a way of displaying features common to all works of art, and hence, for any particular text, of exploring to what extent viewers are responding to a 'shared grammar' of painting. (189)

It should not be inferred that the framework is intended to offer a process for arriving at a synthesis of definitive or 'essential' meaning for a particular work of art (229). Indeed, given that there are a multitude of systems working in three different metafunctions and at several ranks, and adding extra dimensions of context to the description, analysis using the

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framework can yield such complex and abundant semantic insights that it may be difficult to commit to any particular statement of meaning (229-230). O'Toole proposes the concept of 'dimensions of semiotic space' to deal with this problem of semantic overload in analysis. This is a method derived from topology which allows a 'backcloth' of meaning to be established for any particular work, a multidimensional space that maps the "common denominator of potential meanings" for the work. (230) Against this backcloth of meaning, further (perhaps more individual) meaning-making can continue; that is, "the actual and potential traffic of our own and others' readings" can be studied against the established backcloth", revealing more about the work and also about our ourselves as viewers (230). The foregrounding of the dynamic process of semiosis (the process by which meanings are negotiated between the artist, the art-text and the viewer) is important, as it allows 'meaning; to be conceptualised as fluid rather than 'fixed' in a structure. (215)

Monofunctional tendencies in Art

The concept of the 'dominant' derives from the Formalist and Prague linguistic theories of aesthetics and relates to the idea of 'foregrounding', whereby one function can be consistently foregrounded in a text in relation to the other functions. This becomes a distinguishing feature of the aesthetic function (for example literature) compared to everyday discourse (where foregrounding is possible, but not the rule). The 'dominant' is the master device organizing the work of art and giving it unity (consistency of foregrounding). O'Toole notes that the dominant is rarely a single set of features, "but usually a rather abstract concentration of a number of foregrounded elements" (240).

O'Toole uses the metafunctional charts he has developed for visual art and analysis of specific artworks to show how in particular artistic schools, periods of art or individual artists either the Representational, the Modal or the Compositional function may dominate. The advantage

of the framework is that it "enables us to be much more precise about what the dominant of a work is and how the various foregrounded elements intersect and combine to make the dominant." (241). This final application of O'Toole's framework is yet one more example of the range of analytical, descriptive and theoretical strengths of his semiotic approach to displayed art.

2.4.2 Reading Images The Grammar of Visual Design
Kress and van Leeuwen's framework for visual communication

Changes in the 'semiotic landscape' have created demands for a new visual literacy, argue Kress and van Leeuwen, and a systematic framework of the grammatical resources of visual design can play a positive part in "allowing more people greater access to a wider range of visual skills" (1996: 3) Such a framework is a recognition of the fact that visual images, even the most 'life-like', such as photographs, are structured in particular ways and draw upon sets of visual grammatical resources - both semantic and expressive. Thus the aim of this project is to provide a general framework for the analysis of a wide range of visual texts, to build a theory and framework for a grammar of visual design.

The general approach taken follows that of Halliday's functional linguistic theory and systemic framework. However, the 'grammar' analogy between language and images is applied carefully; the parallels and differences between the two semiotic systems are consistently drawn and elaborated as the presentation of the framework progresses. The framework builds through the discussion, presenting each metafunction separately, and for each metafunction a range of systems and semantic oppositions within systems are explained. The systems for different metafunctions are also represented through networks with accompanying lists of realizations. A wide variety of visual texts is used in each chapter to illustrate the meaning distinctions and realisational features, and along the way illuminating discussions of the features in relation to visual genres, the systems of language, and historical

developments of systems and features display the socio-cultural insights provided by the framework. In the discussion below, numbers in brackets refer to the 1996 publication of Kress and van Leeuwen.

The shifting Semiotic Landscape

Kress and van Leeuwen point out in their 'unconventional history of writing' that histories of communication in literate cultures have tended to de-emphasise the role of the visual, and to systematically suppress the means for the analysis of visual forms (20). Also, in a traditional visual literacy, images are seen as 'uncoded replicas of reality' that tend to be subordinated to the verbal text. In order to re-examine these issues, including the relationship between verbal and visual forms of communication, Kress and van Leeuwen introduce the concept of 'the semiotic landscape'. The 'semiotic landscape' represents "..the range of forms or modes of public communication available in [a particular] society, and, ... their uses and valuations" (33). Changes in the contemporary semiotic landscape of Western societies have affected the roles of visual forms of communication with respect to verbal forms, and have disturbed traditional assumptions about the nature of visual texts. Kress and van Leeuwen identify "a dramatic shift from the verbal to the visual" in contemporary social texts such as children's books, newspapers and school textbooks (30) and argue that these new realities of the landscape are primarily brought about by social and cultural factors (34). The changes raise a number of interesting questions, and also open up a need for new approaches to visual images.

The development of Kress and van Leeuwen's visual grammar is motivated, then, by at least two important factors: 1) the increasing role of forms of visual representation in a range of

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social contexts and activities; and 2) the belief that visual texts have their own semantic and expressive organizational systems distinct from (although related to) other representational systems such as language. Kress and van Leeuwen proceed from the hypothesis that "...in a literate culture the visual means of communication are rational expressions of cultural meanings, amenable to rational accounts and analysis." (20) Every visual image is structured, even 'naturalistic' representations, although awareness of the constructedness of this type of image is not part of 'commonsense' in our society (24). The systematic framework presented by Kress and van Leeuwen enables the structural and semantic choices available to the 'sign-maker' in creating and the 'viewer' in 'reading' an image to be explicitly laid out. It can be used as a tool for the analysis of a range of visual texts and for a range of social purposes such as teaching and critical analysis (12).

Mapping the Visual 'terrain' of the Semiotic Landscape

The grammatical analogy

The term 'grammar' is used by Kress and van Leeuwen to contrast their approach with other 'lexical' approaches to visual semiotics. In this project they focus on the way in which depicted elements "combine in visual 'statements' of greater or lesser complexity and extension" (1) rather than investigating the significance of any individual element in an image. However, they are cautious about the term 'grammar' for at least two reasons: firstly, because of the possible misreading of their project as aimed at providing sets of 'rules' for visual design (1); and secondly, because of the danger of the analogy with language being taken too literally. Kress and van Leeuwen seek to provide inventories of resources for visual semiotics rather than sets of rules that should be followed, although they note that such work of 'merely describing', for the visual grammarian as well as for the linguist, also produces knowledge which, in other contexts and for other purposes, will be transformed "from the descriptive into the normative" (2).

However, it need not be feared that developments in the direction of 'normative teaching' will stifle artistic freedom or creativity in visual design; after all, teaching the grammar of language has not constrained creative uses of language. With respect to the second area of caution, the point is clearly made by Kress and van Leeuwen that the analogy with linguistics does not imply that visual structures are like linguistic structures. The analogy is based on the partial overlap of meaning systems between the visual and the linguistic semiotic, as both are derived from and structured by the cultural meanings. Where there is overlap in "what can be said" between the two semiotic modes, the "ways in which things are said" differs; that is, each mode has its own realisational structures (2). It is also important to note that there are divergences between the meaning systems of language and visual communication: "...each medium has its own possibilities and limitations of meaning. Not everything that can be realized in language can also be realized by means of images, or vice versa." (17). Throughout the discussion of the functions and systems of visual design, parallels and also distinctions are drawn between the systems of the visual grammar and those of the English language by Kress and van Leeuwen.

Halliday's systemic-functional model of language is compatible with Kress and van Leeuwen's visual project for a number of reasons. The emphasis on function in systemic linguistics harmonizes with their own conviction that the grammar in visual design plays a "vital role in the production of meaning" (1). The grammar that they develop in the book is a systemic resource for making and communicating meaning in visual design. Like language (and following Halliday), visual design is seen as fulfilling two major social functions: Ideational (concerned with the coding of experience) and Interpersonal (concerned with social (inter)actions) (13), with a third, enabling function: the Textual. The grammar of visual design makes available sets of visual forms or structures as resources for the encoding (or

realizing) of these functions in visual texts: that is, for the visual encoding of experience; for the encoding of relationships between participants in visual texts - producers, viewers and represented participants; and for the combining of representations and communicative acts into a coherent and meaningful 'whole' in the image (13-14). Examples of Kress and van Leeuwen's systems for each visual metafunction are discussed below.

Another important principle driving both Halliday's linguistic semiotic theory and Kress and van Leeuwen's visual semiotic theory is the assumption that the 'grammar' offers resources for actively construing experience rather than merely encoding a pre-existing reality. For Kress and van Leeuwen, pictorial images do not reproduce reality, they produce images of reality "which are bound up with the interests of the social institutions within which the pictures are produced, circulated and read."(45). Like linguistic texts , image texts can encode different ideologies. The discussion of systems of modality in visual images raises interesting issues about what is seen as 'real' (and hence reliable information) and what counts as 'not real' (less reliable) in visual representations. Kress and van Leeuwen demonstrate that the degree to which an image is seen as 'real' can be related to specific modality markers such as colour saturation and degree of contextualisation. Even the most 'naturalistic' texts are still constructed. Thus visual modality "rests on culturally and historically determined standards of what is real and what is not, and not on the objective correspondence of the visual image to a reality defined in some ways independently of it." (168)

The Visual grammar: Functions (Metafunctions) in Visual Images

The grammar is culture-specific: it is a grammar of contemporary visual design for Western cultures (3). This acknowledgment is important, as the values and meaning of different compositional features may differ in other cultures (for example, the meanings of 'left' and 'right' may be different for a culture which writes from right to left, or top to bottom).

The analogy with Halliday's linguistic theory has already been noted in the three general functions proposed for visual design. Within particular metafunctions and for some systems, the grammatical analogy with language extends to semantic-functional roles (such as types of processes, participants and circumstances in narrative representations; or the image acts of 'demand' and 'offer' in the interactive function; or the distinction between 'Given' and 'New' in the textual function). Some similar structural features between language and images are identified also, such as the phenomena of 'embedding' (49) and 'recursion' (98). However, although there are many congruences, the realizations and systemic values of the similar features in the grammars of language and visual design differ.

Kress and van Leeuwen do not define a set of units for visual designs. They take up the question of units at the end of the book, and reject approaches that suggest 'minimal units' from which whole visual texts are built up, such as the 'brushstroke' , Eco's 'iconic figure or Saint-Martin's 'coloureme' (230). The 'brushstroke' is part of the signifying system of Inscription for Kress and van Leeuwen, which is one resource among many available to makers of images. To suggest the brushstroke as the minimal unit of meaning in a painting is "as misconceived as the idea of the *phone* as the smallest unit of a text." (241). The "multiplicity of signifying systems" (resources of the visual grammar) outlined by Kress and van Leeuwen are systems of the whole text, and for them "semiotic theory should allow us to focus on the way each is used in the text and on the configurations in which the text brings them together." (241).

A brief outline of the kinds of distinctions and systems proposed for each metafunction by Kress and van Leeuwen follows. Again, the framework and discussion is too intricate to do full

justice to here, so (this time with apologies to Kress and van Leeuwen) an attempt is made to summarise the important distinctions and kinds of meanings at stake for each metafunction.

Representational Systems

The major system for Representational structures revolves around an important distinction between **Narrative processes** and **Conceptual processes**, each of which serves as the entry point to further systems of options. Narrative patterns represent actions, events, and processes of change while Conceptual patterns represent participants in terms of their generalized and "more or less stable and timeless essence" (56). Narrative Representations can be recognized through the presence of a <u>vector,</u> while Conceptual structures are distinguished by the <u>absence of vector</u>. Both Narrative and Conceptual representations can be realized in a range of visual text types, including diagrams. We will focus on Narrative processes to demonstrate the way in which different structures and functions are proposed in this framework for visual design.

Narrative Processes

The system of Narrative representation involves choices between a number of process types, each of which has associated configurations of participant roles and relationships. The processes are distinguished on the basis of the number and kinds of participants they involve, and also on the basis of different realisational features (different kinds of vectors). Thus, the meaning distinctions are proposed on the basis of evidence in the visual grammar in the same way as Halliday's semantic process types for language are recognizable through grammatical distinctions. Kress and van Leeuwen's Process types for Narrative representations are:

Action; Reactional; Projective (Speech and Mental); Conversion; and **Geometrical Symbolism**. To illustrate the kinds of semantic and formal distinctions between these, **Action processes** will be contrasted with **Reactional processes**.

Action processes (61) involve a mandatory participant, which is the **Actor**. The Actor is always recognizable formally as the participant from which the vector emanates, or which itself forms the vector. They are often also recognizable in pictures as being the most salient participant (through size, colour, contrast, focus and so on). Action processes may involve only one participant, or may involve a relationship between two participants. The one-participant action processes are **Non-transactional**, and the participant is always the Actor. These processes have no **Goal**; the action is not 'aimed at' or 'done to' any other participant (akin to meteorological processes in English, for example, "it's raining") (62). **Transactional** Action processes, on the other hand, involve both an Actor and a Goal. The Goal is realized visually as the participant at whom the vector is directed. A Transactional process may also be bi-directional, where each participant alternates between playing the part of Goal and the part of Actor (an example of this is Saussure's 'speech circuit' diagram) (63). In this kind of transaction, the participants are labelled **Interactants**.

Reactional processes are realized in images as vectors formed specifically by an eyeline, by the direction of the glance of one or more of the represented participants (64). The participant who does the looking is the **Reacter.** Similarly to Mental processes in language, the Reacter must be human, or human-like, with visible eyes and the capacity for facial expression. Reactional processes, like Action processes, can be transactional or nontransactional, which means that they can take one or two participants. In transactional Reactions, there is a Reacter and a **Phenomenon**, that which is the focus of the gaze of the reacter. The Phenomenon may be another participant, or "a whole visual proposition", such as a whole other transactional structure (65). This brings up the point that several kinds of process configurations may be present in the one visual text in a kind of 'interplay': for example, a transactional or non-transactional Action process may become the Phenomenon for a

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Reactional process in another part of the picture. This would be an example of a **complex** picture (similar to a complex sentence) (112). A nontransactional Reactional process involves only a Reacter. The viewer is left to guess what the Phenomenon is, as the Reacter looks at something outside the frame of the picture (66). This can be used to create empathy with a represented participant, and can also be exploited (for example, with the use of a caption that suggests what is being looked at...which may or may not be the actual phenomenon) (66-67).

Circumstances

Circumstances in visual narrative processes are "secondary participants, ...related to the main participants not by means of vectors, but in other ways" (71). Kress and van Leeuwen identify three kinds of Circumstances relevant to visual texts: **Locative** (relating participants to a Setting, realized by contrasts between foreground and background), **Means** (realized as tools in Action processes, where there is no clear vector between the tool and its user); and **Accompaniment** (where there are two participants, but they are not related by a clear vector). Kress and van Leeuwen claim that, unlike language, these three are the only Circumstance options in visual design (77).

Interactive Systems

In this framework, there are two kinds of participants involved in images: firstly, **represented participants** (the participants represented, or depicted, in the images) and secondly, the **interactive participants** (the people who communicate with each other through images, the producers and viewers) (119). Thus relations obtain between represented participants, between represented participants and interactive participants and between interactive participants. The first kind of relations, between represented participants, are handled as part of the Representational resources of visual images (as discussed above). The relations between the interactive participants are mediated through the image, and thus the grammar of

the visual image makes available resources for encoding interactive meanings "that rest on competencies shared by producers and viewers" (121).

The system network for Interactive meanings shows three major simultaneous systems: **Contact**; **Social Distance**; and **Attitude**. The first, Contact, involves a distinction between two kinds of 'image acts' (where the producer uses the image to do something to the viewer: 122): **Demands** and **Offers**. The use of Gaze in the image is central to the distinction between these two acts. In a Demand, the represented participants look directly at the viewer, so that vectors formed by the eyelines connect the viewer with the represented participants. In this way, Contact is established with the viewer. (122). Additional features such as facial expression (such as smiling) or gesture realize subtle variations in the kind of 'Demand' (123). Indirect gaze realizes an 'Offer', where the viewer is not object, but subject of the gaze. The represented participants 'offer' themselves to the viewer for contemplation.

The system of Social Distance is related to social codes of proximity, where the distance between interactants in face-to face interactions is related to the kind of social relationship they have. Images can depict their participants as close to or far away from the viewer, thus suggesting different relations between represented participants and viewers. Kress and van Leeuwen suggest three points on the distance continuum: **Intimate/Personal**; **Social**: and **Impersonal**. A close-up of a represented participant suggests intimacy; and in this way, images can portray strangers as though they are friends (132). Similarly, a long-shot can be used to suggest an impersonal relationship between the viewer and the represented participants. The system of social distance can also apply to the representation of objects and the environment (133).

The final system of Attitude involves how images can select a 'point of view', an angle on the represented participants which can encode subjective attitudes towards them. Relevant meanings include the degree of involvement that is signalled between the image producer and the represented participants. The choice of '**Involvement**' between producer and represented participants is realized through a frontal or horizontal angle, while '**Detachment**' is realized through the use of an oblique angle. The viewers have no choice but to see the represented participants from the chosen angle (although we may not identify with the encoded viewpoint) (143). Power relationships between represented participants and viewers can also be encoded in visual images through the height of the angle taken on the participant. A high angle makes the represented participant seem insignificant and small, and thus the viewer is positioned as powerful in relation to the represented subject. The opposite can also occur: the represented participant/s can be "shot from below" to make them appear powerful in relation to the viewer. An equal relationship between represented participants and the viewer is achieved by having represented participants at eye-level.

Modality

The other important system of meanings in the Interactive function is Modality. This has been discussed briefly above, so will only be touched on here. Just as Modality in language involves degrees of certainty about reliability of messages, Modality in visual texts encodes the degree of 'reliability' of the visual information. This is achieved through 'Modality markers' which are cues in the text as to "what should be regarded as credible and what should be treated with circumspection."(159). The systems of modality markers are systems of conventional meanings, developed out of the beliefs, values and social needs of particular social and cultural groups. They are not so much clues about the 'absolute truth' as expressed in images as they are clues to 'what counts as truth' for the particular social and cultural groups with which the systems evolved. Markers of modality include Colour (for example,

the more colour is reduced, the lower the modality: 164); contextualisation (within a naturalistic coding orientation, the absence of setting lowers modality: 165); and Illumination (play of light and shade) among others.

Compositional Meanings

The resources for organizing the representational and interactive elements into a meaningful visual whole and for relating the two sets of elements within that whole are provided in the Compositional function. The integration of representational and interactive meanings in visual design is achieved through three interrelated compositional systems: **Information Value**; **Salience**; and **Framing**.

The first system, Information value, is a system of contrasts based on the values of particular 'zones' of the image. The zones of 'left' vs. 'right' in the image have information value related to **Given** and **New** (similar to Given and New in the clause). The information on the left side of a layout or picture tends to be presented as information already known to the viewer, "a familiar and agreed upon point of departure for the message." (187). The information on the right hand side of the image, however, is presented as information that the viewer needs to attend to, information that is not yet known. Kress and van Leeuwen note that Given/New is an ideological structure in that "it may not correspond to what is the case either for the producer or for the consumer of the image or layout" but it is presented as if it is (187).

The zones of 'top' and 'bottom' also have informational value in the image, encoding meanings of 'ideal' and 'real' respectively. Often the top section of a visual text such as an advertisement presents the information in idealized or generalized form - for example the 'promise of a product' in an advertisement. The bottom section tends to present a more

'down-to-earth' view, with more specific details (which is no less ideological than the 'ideal', argue Kress and van Leeuwen: 193). Another form of compositional structuring is in terms of **Centre** vs. **Margin**. Whatever is placed in the centre has the value of being the nucleus of the information, upon which other marginal elements somehow depend (206).

The system of **Salience** integrates the representational and interactive elements by establishing a hierarchy of importance, selecting some elements as more worthy of attention than others (212). Salience operates in both spatially organized texts and temporally organized texts, such as film. In temporal texts, salience is part of the rhythmic structure. Visual salience is realized through complex interactions of choices, such as size, tonal contrast, colour contrasts, sharpness of focus and others.

Framing in visual texts (also operating in temporally integrated texts) establishes the degree to which elements are presented as separate units of information by disconnecting them, marking them off from one another, or joining them together. The realizations of framing options are various, for example, objects can realize frames in pictures, or framing may be realized through explicit frame lines or discontinuities of colour or shape or empty space between elements (216).

Inscription

... images are polyphonic, weaving together choices from different signifying systems, different representational modes, into one texture." (Kress and van Leeuwen 1996: 177)

Visual images, for Kress and van Leeuwen, are not homogeneous units, but "complex configurations of voices" (177). The final signifying system (or 'voice') that they discuss for visual images is the system of **Inscription**. Inscription involves the material dimensions of

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visual images, in terms of the surfaces, tools and substances involved in the making of the image. Kress and van Leeuwen argue that the systems of inscription contribute to the meanings of the visual text in important ways. This represents a clear divergence from the linguistic concept of text, in which the material details of the expression of the text are not seen as relevant to its interpretation and analysis (231). For the visual text, on the other hand, the material choices are significant, and Kress and van Leeuwen claim that the area of inscription is "fully semiotized in every culture", and thus is another system of resources available to visual sign-makers.

2.5 The Model as Metaphor: a framework for Theatrical performance

The discussion above has detailed an elaborate set of tools and concepts that the systemic-functional model offers for the investigation and analysis of the semiotic system of language. The work of O'Toole and Kress and van Leeuwen outlined above demonstrates how valuable these theoretical tools can be for exploring semiotic systems other than language. Proceeding along similar lines, in chapter 5 suggestions for a systemic-functional framework for theatrical performance will be unfurled. The depth of insight into visual systems afforded by the visual frameworks described above suggests that there is every reason to be hopeful that the systemic-functional approach will be a fruitful and interesting way of exploring the characteristics of theatre as a semiotic system.

Chapter 3

Semiotic traditions: theatre as a sign-system

In this chapter a brief overview of semiotic traditions in the field of theatre, drama and the aesthetic function is provided. The huge variety of work in this area necessitates a selective approach. The major portion of the chapter reviews the work of the Prague School in relation to theatre and drama, as this is arguably the most influential and rich corpus of work in theatrical semiotics. The contemporary relevance of this work is seen in the use of their ideas in contemporary semiotic projects (such as Aston and Savona, 1991; Whitmore 1994). The insights provided by this group of scholars have also informed important aspects of the theatrical model proposed in this thesis and acted as a guide in the exploration of the central paradox. Towards the end of the chapter other semiotic approaches are reviewed, including some that do not follow the Prague School traditions. The final section of the discussion emphasises the ways in which the systemic-functional model builds on and enriches other semiotic theories and methodologies.

3.1 Prague School Theory

The mirror functions of language and art as symbolic systems were explored systematically and extensively for the first time in the writings of the Prague School from the late 1920's forward. Their diverse body of work forms one of the most thorough and useful theoretical explorations ever attempted in the field of aesthetics. Prague School theories were based on key notions of sign, structure and function (Quinn 1987) and they developed insights from the Formalist movement out of which the Prague School grew. The Prague School research into the functions and structures of Art included detailed applications of semiotic theory to theatre and drama. The work in this area encompassed such a range of different theatrical

phenomena - for example, the nature of the theatrical sign; the Actor as sign; spatial and temporal dimensions of the stage; the functions of the audience - that it initiated the growth of a huge field of theatre semiotics, and remains an influential force in theatre analysis today (Aston and Savona 1991; Martin 1991: 18-47).

3.1.1 General Background to the Prague School

The foundations of the Prague School's applications of sign theory to the field of art lie, as for many other semiotic approaches, in the work of Ferdinand de Saussure. Thus the fact that there has been considerable dialogue and transfer of ideas between the disciplines of theatre and contemporary linguistics in semiotic theory and analysis is not surprising, considering their common Saussurean heritage (although there is some justification in the theatre theorists' claim that the dialogue is perhaps 'one-sided' and emphasises linguistic aspects). Saussure's concepts of the sign, and of 'value' arising from relationships between signs were vital bases for Structuralist theories of language and art. The Prague scholars used the areas of art and verbal art to study the structures of signs as well as using sign theory to illuminate aspects of art and verbal art.

However, before literature and art were conceptualised and studied in this semiotic framework, the theories and analyses of Structuralism evolved from and developed the work of the Russian Formalist school. Formalism was at its height between about 1915 and 1930 (Striedter 1989:11). The Formalist movement was an attempt to shift the focus of criticism and analysis of literature to the work itself and to the reader of the work. (Striedter 1989). Thus Formalist work emphasised the literary work as a product and its constituent parts, and their concern with craftsmanship and taking a work apart while seemingly divorcing it from

other social and cultural activities "earned them a criticism of being soul-less" from harsher critics. (Erlich 1980:183)

It was from within the Formalist movement that Shklovsky's theory of "making strange" emerged (a concept referred to and used later in some Prague School work, including the theory of theatre and drama). The concept of "making strange" refers to the ways in which authors and artists can present the "habitual" in a novel light. Devices of "making strange" are used to counteract "the pull of habit" (Erlich 1980:176) that causes us to become oblivious to everyday experiences. Another term for this process is "defamiliarisation" - the process that allows reality to be "seen anew", and draws attention to the form of presentation itself. (Striedter 1989:89). Although Veltrusky claims that Formalist ideas had little influence on Prague School theories of theatre, the concept of 'defamiliarisation' has been taken up by other scholars in the field of theatre semiotics (for example, Aston and Savona 1991) and is linked to Brecht's 'alienation effect' (Elam 1980: 18).

Structuralism and problems of the Aesthetic function

It became apparent to literary scholars that the study of art and literature could no longer proceed in isolation from social and ideological factors. Structuralism went beyond Formalism in its emphasis on the social functions of literature and "social conditions of literary production and reception". (Striedter 1989:86). Thus in the final phase identified by Striedter in the passage from Formalism to Structuralism the work of art is characterised as "a sign in an aesthetic function". The concept of the work as sign establishes the social bases for the theory; the work as sign has social meanings ascribed to it by its perceivers. Placing the work-as-sign within a social function known as the aesthetic function allowed the theory to treat the work as both autonomous and social at the same time, thus maintaining the separation of art and literature from other social practices that the Formalist School favoured yet

simultaneously overcoming the criticisms that labelled this approach "devoid of social content".

The proposal of the 'aesthetic function' emerges from an investigation into how language in art is different to language in other contexts. The aesthetic function is proposed as the function in which language is turned towards poetic or artistic purposes. The problematic relationship between language in non-aesthetic functions and language in the aesthetic function is taken up by scholars such as Mukarovsky (1964a [1932]) and Havranek (1964 [1932]). Important concepts in relation to these investigations are those of 'foregrounding' and 'automatisation'. Havranek defines these two terms in his article. Automatisation is "such a use of the devices of the language ... as is usual for a certain expressive purpose, that is, such a use that the expression itself does not attract any attention..." (1964:9) The notion of "foregrounding" contrasts with this: "by foregounding ... we mean the use of the devices of the language in such a way that this use itself attracts attention and is perceived as uncommon, as deprived of automatisation, as deautomatised ..." (Havranek 1964:10) When language is automatised, it does not attract attention to itself; we do not notice anything unusual about the message or the way in which it is presented. On the other hand, foregrounded language actively attracts attention to itself; it is noticeable for its deviation from the expected patterns. Foregrounding does occur in 'standard' communicative language, but Mukarovsky claims that in these cases it is always subordinate to communication. (1964a:19 [1932]) In contrast to this, he notes that "In poetic language foregrounding acheives maximum intensity to the extent of pushing communication into the background as the objective of expression and of being used for its own sake." (1964a:19 [1932]). In the aesthetic function, the listener's attention turns from the communicative value of the message to the linguistic sign itself.

Thus the distinguishing feature of the aesthetic function for Mukarovsky is the degree to which the linguistic sign draws attention to itself through the device of foregrounding. Foregrounding does not acheive its effects through the number of elements foregrounded, but rather by the consistency with which particular elements and meanings are highlighted through foregrounding. The notion of foregrounding is taken up in later semiotic approaches to theatre. For example, Elam notes that "...foregrounding is essentially a spatial metaphor and thus well adapted to the theatrical text" (1980:18) and may involve 'framing' a bit of performance in various ways. Whitmore speaks of foregrounding as techniques of 'highlighting' or 'emphasising' particular elements of performance at a particular moment (1994: 23). These concepts of foregrounding and automatisation are useful tools for understanding concepts of 'ordering', and they form a background against which the ordering of theatre is investigated in this project.

3.1.2 Prague School Theatre Theory

Two violins are heard. Suddenly two long, ear-splitting shrieks are heard, and the music of the two violins is cut short. At the second shriek the Beggar woman appears and stands with her back to the audience. She opens her cape and stands in the centre of the stage like a great bird with immense wings.
(Description of Synge's *Riders to the Sea*, in Styan 1983b: 87)

In the above description of a theatrical moment, there are at least five sign systems at work: the acoustic systems of music and of vocalisation; the signs of costume; systems of movement, gesture and posture; systems of orientation and gaze; and positioning. It has been suggested in chapter 1 that the interaction between such semiotic systems in theatre may play an important role in distinguishing theatre from other social activities. This section of the discussion considers some of the Prague school ideas about such theatrical sign systems and their interrelationships.

Jiri Veltrusky, one of the leading figures in the Prague School work on theatre, retrospectively summarises the major achievements of the School in this field in an article written in 1981. In this article he opens with a paradox - two contrasting assessments of the Prague school theatre theory. On the one hand, Matejka and Titunik claim that within the Prague School semiotics "the most thorough elaboration of semiotics of art took place in the domain of dramatic art" (1976:280). Conversely, Frantisek Deak's opinion is that a structuralist theory of theatre was never fully developed, especially in comparison to the extensive and diverse Prague School writings in the area of literature. (1976 cited Veltrusky 1981:225). Veltrusky, with the benefit of his first-hand knowledge of, and contributions to the Prague School writing on theatre, suggests that the two views are not as contradictory as they seem - they represent two complementary ways of evaluating the theatre theory.

Veltrusky acknowledges that the studies of dramatic art make up only "a small fraction of the volume of the Prague School's work on literature and art" (1981:225) and that some vital problems of theory of theatre were perhaps not given thorough enough consideration. The explanation for this, in Veltrusky's view, is that the Prague Linguistic Circle was primarily concerned with general linguistics, and that while the overlap between linguistics and literary theory is considerable, it was more difficult to apply insights from linguistics to the fundamentally different phenomenon of theatre. In many ways, theatre is not like language, and it does not employ only language in its expression. However, Veltrusky suggests that in comparison to work on arts even further removed from linguistics such as music or visual art, the Prague School work on theatre was far superior. Veltrusky also explains that the very fact that the phenomenon of theatre was so different to language meant that " the Prague School theory of theater brought to light certain problems of the semiotics of art that would otherwise have remained hidden." (1981:225). In other words, for the Prague scholars,

discovering "gaps" between the two dissimilar phenomena yielded insights that would possibly not have "come to light" if theatre was being considered in isolation - not in relation to the sign-system of language. Veltrusky's explanation suggests that the Prague scholars were always aware of the problems of applying linguistic theory too rigorously to the theory of theatre, hence they cannot necessarily be accused of the type of 'logocentricity' to which Melrose (1994) takes exception.

One of the problems with finding an integrated 'theatre theory' in the Prague school literature is that the studies were undertaken by such a large number of scholars, over a considerable period of time (1926 to early 1940's), and they concerned a diverse range of theatrical and dramatic phenomena. The major scholars undertaking the analysis and theory of theatre came from very different backgrounds, as Veltrusky explains (1981:226). These scholars included: Zich (who, although many of his ideas were fundamental to Prague school concepts, apparently never considered himself to be a structuralist); Bogatyrev, an ethnologist whose major work was on the folk theatre and the theatrical sign; Honzl, an avant-garde stage director; Mukarovsky; Jakobson; Brusak, who wrote on the Chinese theatre and Veltrusky himself (theories of acting and the dramatic text). In his dissertation of 1987, *The Semiotic Stage: Prague School Theater Theory*, Quinn produces a meshing of the different ideas and studies in theatre theory, presenting a coherent path through what he calls "the critical wilderness that constitutes post-war structuralism and its many revisions" (Quinn 1987:7). This valuable and carefully researched guide to integrated aspects of the Prague theatre theory has informed aspects of the discussion below.

As previously mentioned, de Saussure's theory of the linguistic sign provided the major link between theatre and linguistics in Prague School theory. The Prague School's investigations into the structure and nature of the sign in theatre were based on Saussure's signifier/signified structure. This work included theory on the theatrical sign's relationship to 'reality': its referentiality, the perceptual channel through which the sign was communicated (Quinn 1987) and the ways in which the sign vehicle in art draws attention to its own status as sign (foregrounding). A second direction of inquiry, undertaken by later semioticians involves the attempts to apply typologies of signs to the theatrical context. These typologies were based on Peirce's distinctions between iconic, indexical and symbolic signs. Later typologies based on Peirce were expanded to account for and classify other kinds of signs found in theatre. These typologies will be discussed later in this chapter.

Before we consider Prague School conceptions of the structure and nature of the theatrical sign, their ideas on the 'work of art' as sign should be explained. Within the exploration of the nature and structure of signs in the aesthetic function, the most influential application of Saussure's ideas was Mukarovsky's conception of the work of art as sign. His theory of the semiotic nature of art emphasised the links between the creator and the community in a work of art, an emphasis that displays the structuralist concern with the social aspects of the work of art. In defining the structure of art as sign, and using the two-part signifier/signified linguistic sign as a basis, Mukarovsky asks a key question about the relationship between parts of the art-sign. If the structure of a sign involves a relationship between a "reality perceivable by sense perception" and "another reality which the first reality is meant to invoke", then what is the second reality that is 'referred to' in a work of art? Mukarovsky claims that it is not the particular people, places and events (the 'subjects' of the work) that

form the 'signified' in the case of art, rather the artifact created by the artist has a relationship with the "total context of all social phenomena" (Mukarovsky in Matejka and Titunik 1976:5).

However, this binary relationship between expression/signifier (artifact) and signified (social context) is not an adequate description of the artistic sign in Mukarovsky's theory, and the true nature of the work does not lie in either of these parts of the sign. He claims there is another part to the sign structure - the "*signification*" or *aesthetic object* closely related to the perceivable artefact (signifier). The signification is "given by what is common to subjective states of mind aroused in individuals of ... [a] community by the artifact." (Mukarovsky 1976:4) This part of the sign derives from Mukarovsky's application of Saussure's concept of the "collective consciousness", and the way in which an individual's consciousness is formed from that of the collective (Mukarovsky 1976: 3). Matejka and Titunik's interpretation is that "the artifact functions as a sign only if the internalized underlying system makes it meaningful" (1976:272). In other words, the image or impression of the artwork in the minds of the audience is an imperative part of the artwork's function as a sign. Here again, we see the shift in emphasis from the formal components of a work to the function of the work as sign, involving a relationship between the work of art and the community. Quinn sees this "intermediary" phase (the signification) as particularly important in the theory of aesthetics "because it is here, in the mind, where the work of art or `aesthetic object' actually resides". (Quinn 1987:17) This suggestion that "the aesthetic object might be immaterial" (Quinn 1987:18), residing in the minds of the "collective conscious" marks a significant break from approaches which concentrated on the material and formal aspects of the artistic work.

Mukarovsky's definition of the work of art as sign has three, rather than two parts:

1) A perceivable **signifier**, created by the artist.
2) The **signification** (aesthetic object) registered in the "collective consciousness"
3) A relationship with that which is **signified** (the total context of social phenomena)
               (from Mukarovsky in Matejka and Titunik, 1976:5)

The Theatrical sign

In the case of theatrical performance the three parts of the sign would be:

1) **signifier**   All of the visual and acoustic components of the play (language, set, lighting music, moves) that create the perceptible performance for the eyes and ears of the audience. In most modern theatre, this "artefact" is not created by any one artist, but rather through the coordinated efforts of a number of theatre artists - director, designers, actors, stage crew and so forth.

2) **signification**   The common aspects of the mental "imprint" or "impression" of the performance aroused in the minds of the collective audience of the community.

3) **signified**   The total of the social and cultural context - for example the range of social activities and associated registers, historical facts, prominent figures and personalities, ways of behaving, feeling, acting, genres of theatre (and to some extent there may also be a relationship with specific examples of these). This is the overarching context from which the artists of the theatre draw their specific subjects.

Melrose (1994) is particularly interested in the ways in which (in Mukarovsky's terms) the "aesthetic object" is created in the minds of the audience - how a single play can arouse vastly different reactions from an audience of subjective observers, and yet at the same time create an overall "collective", and surprisingly consistent impression in the community. The question of how a particular performance generates the "aesthetic object" was not resolved in Mukarovsky's work.

Before we examine the ways in which theatre works as a polyphony of sign-systems, there are some further observations from Prague school theory to be discussed, specifically about the theatrical sign. In Bogatyrev's work on folk theatre (1976 [1938]) he argues that many

theatrical signs (particularly those of costumes and sets) are actually *signs of signs*. An interpretation of this would be to say that the *signified* of the theatrical sign is <u>itself</u> another sign structure. For example, a ragged costume signifier links with the concept of the clothing that we wear in our social lives (signified), but this clothing already has sign-status. Clothing tells us for example about a person's personality, status, nationality, age. An actor's gesture or movement - say a turning of the head and body away from another character - has a relationship with the kinesic codes of the community, and these in turn are signs of such meanings as attitude, state of mind, negotiation. Eco interprets Bogatyrev's concept of *signs of signs* somewhat differently, invoking the terms "denotation" and "connotation" to explain the idea:

> He [Bogatyrev] meant that, beyond their immediate denotation, all the objects, behaviours and words used in theatre have an additional *connotative* power. For instance, Bogatyrev suggested that an actor playing a starving man can eat some bread as bread - the actor connoting the idea of starvation, but the bread eaten by him being denotatively bread. But under other circumstances, the fact of eating bread could mean that this starving man eats only a poor food, and therefore the piece of bread not only denotes the class of all possible pieces of bread, but also connotes the idea of poverty.
> (Eco 1977:116)

Does the connotative/denotative meaning distinction distinguish theatrical signs from other types of signs? Eco's analysis of the sign of the drunken man exposed in a public place by the Salvation Army (Eco 1977:109ff) would seem to suggest that the drunken man as a sign can 'connote' as well as any theatrical sign. Eco's interpretation of Bogatyrev does not support a search for the 'essential' aspects of the theatrical sign as opposed to the sign outside the theatre. In fact Eco himself argues that "the elementary mechanisms of human interaction and the elementary mechanisms of dramatic fiction are the same" (1977: 113) and does not delve further into the factors that distinguish the "art of theatre" from the "theatre of social life."

Elam also takes up the idea of connotation, again equating it with Bogatyrev's concept of *sign of sign*, and while he acknowledges the fact that connotation is not unique to the theatrical

context, he suggests that the audience is more aware of the process of connotation in the theatre than in "practical social affairs". In theatre, "things serve only to the extent that they mean" (Elam 1980:12), therefore the connotative meanings attract heightened awareness. This seems to point again to the emphasis on the sign at work, to the process of the sign drawing attention to itself that characterises the aesthetic function in Prague School theory of art.

One of the problems with Bogatyrev's analysis of the sign, pointed out by Veltrusky, is his tendency to interpret the sign as " a thing which in itself and by itself represents, stands for or characterizes something else" (Veltrusky 1981:230). The complexity of the sign and of its meaning relationships are not truly taken into account; nevertheless, Veltrusky applauds Bogatyrev's pinpointing of the concept of *signs of signs* as an important feature of theatre.

Is there a kind of double semiosis at work in the theatre whereby all or most signs produced in the theatre signify other signs? Contemplating and illuminating the process of semiosis in the theatre is complex, especially when one tries to merge the different perspectives on the sign that evolve in the various writings of Prague scholars. There is some confusion to be dealt with. One confusing issue regards what it is that is being referred to as 'sign' in the theatre. Is the sign the entire work (as Mukarovsky suggests), or any one of the multitude of individual visual and aural 'signs' that comprise a performance, for example the way costume and speech are treated as signs in the work of Bogatyrev? Even if the latter definition is taken up, there is the additional difficulty of defining what counts as an individual sign in each system.

Before moving on to contemporary applications of semiotic theory to the stage, and in order to provide more background on the nature of theatre, it is perhaps useful to summarise some of the main findings of the Prague School work on the individual components of theatre.

3.1.3 The Actor as Sign

The powerful effect of the human actor on the stage makes her/him one of the most intriguing areas of theory. Of all the 'signs' on the stage, the actor is the one that can engage the empathy of the audience, and that can respond to and feel the response of the audience. Some of the most influential and elaborated of the Prague School theatre work concentrated on the actor as a sign-system. Three aspects of this work will be summarised. First, the conception of the actor as sign (the stage figure) will be outlined. Second, the various signs that the actor carries will be considered. The final section will mention some of the points in Veltrusky's theory on the differences between acting and behaviour in social life.

The Stage Figure

With the theory of the actor-sign we return to the conception of a three-part sign similar to Mukarovsky's work of art as sign. (In actual fact, Zich's conception of the stage figure pre-dated Mukarovsky's work on the art-sign.) The actor in the theatre is a paradox of identities. The actor is the creator of the stage character, and necessarily uses some of his/her own traits in the performance, but is nevertheless distinct from the character. The audience form an image of the character based on the material signs produced by the actor (this will become

important later for the theory of beat presented in chapters 5 and 6). The three parts of the

actor-sign are:

1) The **actor**, who produces the signs to create the stage figure

2) The **stage figure**, the material signs of character that are embodied by the actor.

3) The **aesthetic object** or **dramatic character** generated in the minds of the audience from

the physical signs that the actor produces.

(from Quinn 1987: 77)

The Signs of the Actor

Veltrusky presents a list of signs which, although not exhaustive is a useful guideline to the

kinds of expressive systems available to the actor for conveying meaning. These are helpful to

the attempt, later in this thesis, to build networks for theatrical signs from a metafunctional

perspective:

♦ *Constant signs of the actor*
For example: Voice, Eyes, Face and Make-up or Mask, Head, characteristics of Body

♦ *Variable signs of the Actor*
For example: Delivery, Eye-movements, Play of facial muscles, Head movements, Gestures,
Postures, Bodily positions (such as sitting or standing), Positions in space (in front/behind),
Movements in space, extra-linguistic Sounds produced by the actor (for example, coughing,
clearing throat or sound effects)

(from Quinn, 1987:84)

As an important analytical point, Mukarovsky explains that it can be difficult to identify such

actors' signs (and indeed all theatrical signs) individually. For example, it is sometimes almost

impossible to distinguish movement (such as walking) from gestures (1977a: 209). This is one

of the factors that makes theatre in performance particularly challenging and methodologically

'dangerous' to analyse.

The Differences between Acting and Behaving

How does acting transform human beings and their social behaviour into signs? This is the question posed by Veltrusky (1984). He answers the question by proposing that acting is characterised firstly by a distinctness not found in social life - acting is <u>meant</u> to be perceived. The distinctness is constituted through, among other things, acting conventions (certain signs are peculiar to the stage or to a style of theatre) and also by a semiotic intentionality, a marked trait that displays "the intention to convey meaning" in every gesture, move or word spoken." (Veltrusky 1984: 393-406). There is also the issue of the willingness of the beholder to interpret: "...The intentionality of every artistic structure stems in the last resort from the perceiver's, rather than from the originator's, intention and the oscillation between intentionality and unintentionality is one of the essential features of art" (1984: 437)

The distinct quality of acting is also achieved through controlled tempo, claims Veltrusky. We do not usually deliberately control the tempo of our offstage action, whereas onstage tempo and control are imperative for clarity, pace, style and special effect. Veltrusky also suggests that the actor "breaks down" the separate parts of the body in order to build up a particular set of signs (1984: 420). For example, the face may be separated into constituent parts in order to emphasise a certain sign such as a raised eyebrow.

The final difference that Veltrusky proposes between acting and behaviour is the particular kind of consistency in acting, influenced by some critical shaping component of the performance. (1984: 428). The differences between acting on the stage and acting roles in our other social activities for Veltrusky seem to be largely related to the intention to perform (and

the intention of the audience to 'read' these performances as meaningful), and the control

exerted as a consequence of this intention.

An important final point made by Veltrusky is the importance of the interaction between signs

in creating theatre meaning. No single component of acting carries meaning by itself:

> ...it is the performance as a whole that conveys a meaning, or has a sense, while the various components are
> meaningful inasmuch as they all contribute, each in its own way, to the integral sense of the performance. In
> Chinese classic theatre, for instance, the actor's movements are in no way modified when he represents a
> drunk person; the character's drunkenness is signified by music.
> (Veltrusky in Schmid and van Kesteren 1984: 436)

This is a crucial insight, reflecting a view of performance values as defined relationally rather

by independent components, and it rather suggests that the search for the meanings of

individual 'signs' or sign-systems in theatre is misguided. Theatre, like language has to be

seen essentially as a relational system. Veltrusky's quote also reflects a sense of 'gestalt',

where any component, or 'part', has to be seen as functioning in relation to the 'whole'. This

issue will be taken up again at the end of the discussion of Prague School work on theatre.

3.1.4 Theatre Language: Dramatic Text as a component of theatre.

In this section of the discussion it is relevant to look outward from the Prague School theory

to contemporary theories about the place of language and the dramatic text in theatre as well

as examining the ideas of the Prague School in this area. The debate as to the place of

language in the "performance hierarchy" and its function in theatre was addressed by the

Prague School group. The debate has several aspects, one being the question of whether the

dramatic text should be most appropriately studied as part of the literature canon, or as one

of the components of theatre. Another issue involves the status of the dramatic text in

relationship to the other components of theatre: whether the dramatic text is the 'dominant'

component. Recently theatre theoreticians such as Birch (1991a) have expressed concern at

the view which treats theatrical performance as the faithful realisation of the "meanings encoded in the text." Birch suggests that the other systems of performance have important roles to play in creating meaning in the theatre, and that this meaning is not fixed, but is a constantly unfolding process. (Birch 1991a:189). In another recent critique, Melrose argues against what she sees as the prevailing "logo-centricity" of traditions of theatre analysis. She refers not only to the privileging of the linguistic text in analysis, but also to the tradition of transferring and applying ideas from linguistic theory to theatre theory.

Before the details of the Prague work on dramatic text are examined, it is interesting to ask: to what extent were the Prague school theatre theoreticians 'guilty' of these forms of logocentricity (the privileging of language in theory and analysis)? The first answer to this question takes us back to Veltrusky's revelation (1981) that the group of scholars working in the area of the theatre were from diverse backgrounds, not primarily linguistic like many of the other Prague school theorists. Veltrusky also makes it clear that much of the Prague linguistic theory was not transferred automatically to the theory of the theatre, although the language of the theatre was an important focus of their work. It is obvious that the Prague school did not consider theatre to share all of (or even many of) the structural properties of language, although as symbol systems language and theatre share certain functions. Melrose objects to the assumption that non-linguistic systems are like language:" the systems ... are neither `languages' at all, nor indeed commensurable with ` natural languages'." (Melrose 1994: 12) The Prague school theorists can hardly be accused of holding this view; they were clear about the uniqueness of each different system, for example gesture, pictures, movement, music: "Each of these types of sign is entirely different, each has its own unique ability to refer to certain kinds and certain aspects of reality ..." (Veltrusky cited Quinn, 1987:20).

Neither can the Prague school be criticised for ignoring the non-linguistic components of theatre and aspects of theatre in performance. There is however, in a small selection of the writing on dramatic text, a tendency to characterise many of the theatrical systems as dependent on the text created by the author (for example, Veltrusky's article 'Dramatic Text as a Component of theatre' in Majetka and Titunik, 1976).

Mukarovsky (1977a) dismisses (or nullifies) the debate of the literature/theatre dialectic by noting that the dramatic text can very easily have a dual function, and that in actual fact, literature and drama depend on each other for their development. He points out, too that there is historical variation in the degree of semantic possibilities offered to the actor and production team so that the relationship between the 'text' and the 'staging' in dramatic literature is in a constant state of oscillation. There is always a tension between the theatre and the drama (written text):

> There are periods in which there is an effort to predetermine the theatrical performance as much as possible by means of the text, and there are others in which the text intentionally leaves as much freedom as possible for theatrical realisation. (Mukarovsky 1977a: 213)

Veltrusky presents a similar argument in his article on dramatic text (1976a: 95). This surely also addresses the question of whether the text is the dominant component of theatre: at certain points in theatrical development, the dramatic text will dominate (for example in the plays of Shaw or Shakespeare), while during different phases, there may be other elements that dominate the performance. The dramatic text rarely passes from the page to performance without being adapted. The directors may eliminate dialogue or have it re-written, and both actors and directors emphasise certain aspects of the text in performance and de-emphasise others.

Nevertheless, Veltrusky places great emphasis on the ways in which the dramatic text influences the choices of such performance components as setting, stage figure (gesture, voice) and music (1976a: 94 - 116). In Veltrusky's view, the author's remarks in the written text (stage directions, scenic and character descriptions) create "gaps" in the continuity of the meaning flow in performance that need to be addressed by the other stage sign systems.(1976a: 98) The stage figure also is predetermined by the text for Veltrusky in terms of movement (however the physical means are determined by the actor, as linguistic stage directions are not fully translatable into action), gesture and vocal intonation, timbre and intensity (1976a: 101-102). Gestures that are accessory to and determined by speech include gestures of emphasis (for example represented in the written form of italics), gestures punctuating syntactically complex sentences, deictic gestures, lexicalised gestures (such as the raising of the glass for "Cheers" or a toast), instinctive gestures underlining the meaning of the speech (for example the distortion of the face accompanying an expression of disgust or displeasure). Even when the actors' choices are freed from the constraints of the text and authorial dictates, they are generally still subject to the control of the director.

Veltrusky's writing on dramatic text has been criticised for its undue emphasis on the importance of the author's notes and directions in performance, and for its minimising of the semantic possibilities of the other non-linguistic components of theatrical performance (Prochazka 1984: 108). Despite these criticisms and although the stage figure is not necessarily entirely predetermined by the text, the processes by which an author's words are assimilated by the actor into character are worthy of attention

Veltrusky makes an interesting point regarding language in theatre: that the sign systems of acting and language are always in conflict in performance. The entire characterisation

produced by the actor, because of the immediate and arresting fact of the actor's 'reality'

constantly threatens to shift the focus of attention away from the linguistic text to the vocal

components, physical actions and appearance of the stage figure created by the actor.

(Veltrusky cited Quinn, 1987:137).

3.1.5 Dramatic Space

In the Prague School theory, dramatic space is conceptualised as a 'set of forces', an

energetically determined space rather than a physical space. Mukarovsky explains that the

dramatic space "originates in time through the gradual changes in the spatial relations

between actor and the stage and among the actors themselves" (1977a: 213). Because it is

related to the lines of force between characters it can exceed the stage, and hence

encompasses the 'imaginary stage'. The 'imaginary stage' is created when action takes place

behind, above or below the stage (offstage events, sound effects or action). The dramatic

space also extends to encompass the audience space. One argument for this is that

positionings on the stage only have meaning in relation to the audience space. For example,

the positionings at the sides of the stage have quite a different effect when the audience is

seated surrounding the stage (arena stage) rather than in front of a proscenium stage.

3.1.6 Signs in Interaction: the matrix of relations

The essence of the theater is therefore a changing flux of immaterial relations which constantly regroup.
(Mukarovsky 1977a:209)

Theatre is a complex of different semiotic systems drawn into interaction with each other in a

unified structure. Several art forms come together on the stage - music, architecture,

sculpture, painting - and Mukarovsky (1977a) suggests that they lose their independence as

art forms when they combine in performance. Other non-artistic social semiotic systems are also woven into the fabric of theatrical performance: systems of movement, gesture, posture, paralinguistics, proximity and many more.

The importance of the interaction between sign-systems has been noted above. Mukarovsky strongly reinforces the importance of this in his article "On the Current State of the Theory of Theater" (1977a). The theoretical aim of his discussion in this article is to show that the basis of theatre does not lie in a static list of its material components, but rather in the "immaterial interplay of forces moving through time and space and pulling the spectator into its changeable tension". (1977a:203). Mukarovsky suggests that there is no use in searching for the "fundamental" component of theatre, for while during any particular period of theatre history one component may dominate (for example the dramatic text or the actor), no one component is absolutely necessary for theatre to exist (1977a: 208). Theatre can exist without a pre-written text, without settings or costumes, even without an actor for periods of time. Similarly, there are no set relationships between components; they are variable, and can be artistically exploited (1977a: 208). For example, the systems of language and gesture are separated in Brechtian theatre: the gesture serves not to reinforce the words of the text but rather to distance the actor from the character. Thus theatre, as indicated by the quote above, is defined by Mukarovsky as a matrix of ever-shifting relationships rather than by the presence of any single component or set of components. The component systems interweave and confront one another, constantly shifting as they are drawn into the flow of time of the performance.

Mukarovsky's notion of the matrix of immaterial relations seems to offer an extremely valuable guide to defining the distinctions between theatre and other non-theatre contexts.

Because the 'essential' feature proposed for theatre is an abstract structure and not a specified component or type of theatre, it can be investigated across a range of different theatrical styles and contexts. The challenge is to explore and exemplify Mukarovsky's flux of 'shifting immaterial relations' in theatrical performances and other social contexts. In developing a systemic-functional model for theatre (chapters 4, 5 & 6), it should be possible to display aspects of these theatrical relations and to investigate whether they can offer a way of distinguishing between theatrical and other social contexts.

3.2 Continuing the Prague School traditions and new directions

In 1980, Elam described the work of the Prague School as "probably the richest corpus of theatrical and dramatic theory produced in modern times" (Elam 1980:6). Ten years later, Aston and Savona suggest that "The importance of this structuralist and semiotic *modus operandi*, in changing twentieth-century ways of artistic thinking, cannot be overestimated." (1991:9). Both of these works exemplify one vein of modern theatre research - research that starts with and builds upon the theories of the Prague School. However, not all theoreticians embrace the concepts of the Prague School. For some (such as Melrose 1994), semiotics needs to be redefined, and gaps and problems in structuralist traditions need to be addressed. Some, of course, have taken entirely different approaches to theatre in their search for the ways in which theatre functions and makes meanings (such as Birch, 1991b, or O'Toole, 1992).

3.2.1 Typologies of Signs

One development in the semiotic approaches to theatre lies in attempts to classify the signs of the theatre, to apply typologies to the complex of signs on stage. Peirce's classifications of signs based on relationships of similarity (iconic), relationships of indication (indexical), or

relationships established through convention (symbolic) have been applied to theatrical signs by a number of theorists such as Kott, (1976), Pavis (1976), Helbo (1975), Ubersfeld (1977) (from Elam 1980: 21). Elam adds another type of sign to the classification, one which he perceived to be one of the distinguishing features of theatre as a signifying mode. This sign type is 'ostension'. Ostension is a situation in which the sign signifies itself, or the class of objects of which it is a member. For example, when one answers a child's question "What's a pebble?" by "seizing the nearest example" and demonstrating it to the child this is a relationship of ostension. (Elam, 1980:29). It is suggested that in theatre, objects such as tables or chairs often "stand for themselves".

While the distinctions were useful to some extent for understanding the nature of theatrical signs, they proved difficult to apply in many cases, as the one sign or sign-complex may exhibit the qualities of a number of types of sign. For example, a stage set such as a study or library may resemble - to varying degrees - a library or study from offstage contexts; the same set, if disordered, may be an index of someone having left in a hurry, or of a burglary; the set also may make use of certain colours or shapes that have a certain symbolic association (for example grey or dark colours for a sombre mood). This in itself is not problematic - even Peirce acknowledged that the boundaries between sign types were fluid. If a sign is a combination of more than one type of sign, one type may be dominant, although establishing which type it is may be difficult.

Quinn points out that Prague school work on the sign challenges the validity of 'ostension' as a feature defining the uniqueness of the theatrical sign. Firstly, in Prague school theory the sign is seen as related to an immaterial concept rather than an actual "thing". Also, Bogatyrev's concept of theatrical signs as "signs of signs" complicates this notion of signs

simply standing for "material things". A costume, for example, is a sign of signs of such immaterial things as personality or status. (Quinn 1987:68).

Research and theory in the field of theatre semiotics is so vast, rich and diverse that it is not possible to do more than offer brief outlines of selected approaches here. Although it must be acknowledged that numerous others have contributed valuable work to this field, the discussion focusses on a small set of contemporary projects in theatrical performance. Also, while noting the important and influential work of theorists such as Elam (1980), Pavis (1982) and Esslin (1987), the selection includes only more recent approaches (Birch 1991b; Melrose 1994; Whitmore 1994; O'Toole 1992; Aston and Savona 1991). The work of Elam and Pavis will be mentioned briefly in later chapters. The chosen approaches exemplify the different directions that research and theory in theatre semiotics has taken. Two of these approaches follow closely in the tradition of the Prague School, and demonstrate the contemporary relevance and influence of the Prague School ideas (Aston and Savon 1991; Whitmore 1994). Another, Melrose's postmodern semiotic approach (1994), addresses what she sees as the gaps in the structuralist theory of theatre and semiotic theories following the work of the Prague school. Birch's project (1991b) is a contemporary critical approach to the language of drama, and takes a different direction to the aforementioned approaches by applying a range of contemporary theories and tools to dramatic texts. The final approach (O'Toole 1992) is discussed for the valuable reminder about the process aspects of theatre that it contains.

Points of Intersection

One of the common themes weaving through contemporary research and writing on the theatre is the emphasis on the *application* of the theoretical principles to the analysis of

theatre in performance and the exploration of and/or critical commentary on the relationship

of theatre to culture, ideology, and the community who receives and produces it. All of the

approaches to be outlined below emphasise the need to apply the theory to actual instances of

theatre, to relate theatre and drama to social issues, instead of perpetuating traditions of

theory removed from practice. Aston and Savona view theatre semiotics "not as a theoretical

position, but as a *methodology*" (1991:1) Birch describes his approach as working towards

the idea of drama praxis, which, he explains, is concerned with "social and institutional action

and change" (1991b: 5).

A commitment to studying and analysing theatre as *performance* as opposed to dramatic

writing in isolation is another focus of all of these works. Because of this particular focus the

collective nature of theatre creation, the importance of the audience, and the complexity of

the processes of "encoding and decoding" meaning in the theatrical context appear as

discussion points of all of the projects. In at least two of the works, the notion of the multi-

contextuality of the theatre is explored, and O'Toole provides a valuable model and

description of the different contexts of performance and theatre. Melrose and O'Toole

introduce the perplexing problems of some of the less researched and less tangible but

nevertheless fundamental aspects of theatre such as "energy" (Melrose 1994) and "tension"

(O'Toole 1992).

3.2.2 In the tradition of the Prague School...

Aston and Savona (1991) provide a succinct contemporary outline of the traditions of

semiotic analysis in the theatre from the theories of the Prague School through to the most

recent semiotic theories. Throughout the book they refer back to and utilise the ideas of the

Prague theatre semioticians such as Veltrusky , also incorporating using formalist and

structuralist notions such as "defamiliarisation" (1991:31). Theatre semiotics is approached from two directions, firstly through exploration of the dramatic text, and then through consideration of the complex sign-systems of performance. Their interest is in how meaning is created through the coming together of text and performance systems. In the final chapter they synthesise the reading of text and performance signs in relation to performances of Beckett's *Krapp's Last Tape*. The analysis demonstrates the kind of insight that emerges from using an approach that is explicit and detailed about choices within particular sign systems (such as gesture and voice).

A similar semiotic approach is taken by Whitmore (1994), whose volume entitled "Directing Postmodern Theater" also presents a summary of semiotic work on types of theatre signs and sign systems (such as Audience systems, Visual systems and Aural systems). Whitmore's orientation, like that of Aston and Savona is strongly methodological. As a guide to directors making decisions for performance he displays some performance choices as continua. For example he presents a continuum between *natural gestures* and *abstract gestures* (1994:93). In Whitmore's approach and in the semiotic work of Aston and Savona, although function and meaning are by no means ignored, the expressive systems are the first point of reference. Due to this emphasis, in both approaches we find inventories, taxonomies and checklists of visual and aural signs, signs of the actor and so on.

3.3.3 New perspectives

Drama as Process

The notion of process in drama is one that has been largely neglected because of the difficulties in studying phenomena as processes. O'Toole (1992) reconceptualises drama, "the product", as a dynamic process of negotiation. This process aspect is particularly clear in the

case of theatre in education where students negotiate roles and scenes as the drama unfolds. O'Toole discusses the function of drama as "play", and thus as a collective and "processual" experience. Another important idea to emerge from O'Toole's writing is that of the "contract" between participants in the drama; in this genre everyone in the theatrical context needs to agree to have the drama, otherwise the drama cannot unfold. This perspective brings a valuable reminder of the aspects of performance that are not 'pre-constructed', and emphasises the important dynamic elements that are present in all types of theatrical performance.

A fresh look at the language of drama

The Language of Drama (Birch 1991b) presents a mesh of interdisciplinary perspectives (such as linguistic, cultural, sociological and philosophical theories) and demonstrates how they can be applied critically to dramatic texts. The analysis is designed to 'deconstruct' the texts in order to demonstrate the "often oppressive social/institutional practices which determine how these texts mean"(Birch, 1991b:2). While exploring the ways in which such social and cultural institutions and practices influence *how* dramatic texts mean, Birch argues for a theory of drama praxis "which calls for action in the form of change, both in terms of classroom and production practices involving drama., and in the larger institutional (ideological) practices of society." (1991b:2).

The approach again is performance-oriented, and Birch challenges the notion that a dramatic text can have a 'true' meaning, instead emphasising the possibility of multiple interpretations. For Birch, as for Aston and Savona, the question of **how** texts mean politically and culturally is more important than **what** they mean. The discussion is organised around a set of concepts such as 'Control', 'Roles' and 'Cultural Power', and for each various dramatic texts are

examined using a variety of critical tools and theories. The eclectic use of interdisciplinary theories is both a strength and a drawback. On the one hand, it allows for a broad range of compelling insights into the dramatic texts. It does very effectively raise awareness of the social and ideological implications of dramatic texts. On the other hand, though, it does not seem to present an integrated framework or methodology that could be easily applied by other theatre practitioners and analysts.

Semiotics in the Postmodern Era

In a detailed and extensive investigation, Melrose (1994) questions many of the assumptions of previous semiotic approaches, and reveals some intriguing problems that have not been satisfactorily explored in theatre theory and analysis. Her opening move is to ask questions such as: 'Is semiotics outdated?' 'Is there anything more that semiotic theory can usefully tell us about theatre and drama?' The answer to this question for Melrose is a firm "yes", provided new directions and new ways of thinking about theatre are explored. Melrose is concerned with the assumptions about the nature of theatre that many semiotic theories hold: for instance, the assumption that every semiotic system that functions in the theatre sign-system is "like" language, and can be analysed using the same models and tools as those applied to language. She queries the validity of this assumption, pointing out that theatre is a unique practice, requiring its own specialised system of analysis (1994:6).

The criticism of what Melrose terms "logocentric" approaches to theatre runs throughout her investigation. The logocentricity seems to take two forms. The first form is the use of aspects of linguistic theory as models for all of the systems and signs of theatre. For example, Pavis is criticised for alluding to theatre systems as "languages of expression" as Melrose believes that they are "neither `languages' at all, nor indeed commensurable with `natural languages'" (Melrose 1994:11). In other examples, the Saussurean tradition is challenged - both the

validity of applying the theory of the two-part sign in application to theatre (although we have already noted that Prague School traditions propose a three-part sign), and the assumption of "shared meaning" for signs in theatre. (1994: 34) Melrose points out that two people can disagree entirely as to the sorts of meanings produced in a play. The second dimension of logocentricity criticised by Melrose is that of assuming that " the beginning of dramatic theatre is the Word" (Melrose 1994:97). Rather than grant the text a privileged status, Melrose prefers to focus on the body (or bodies) as a starting point for analysis. This reflects a major theme of her work: the importance of somatic actions and of the physicality and energy of theatre. The issues of using language as metaphor for theatre with respect to the systemic-functional model proposed in this thesis will be taken up in chapter 6.

Interestingly, Melrose returns to linguistic theory at the end of the book, where she uses Halliday's grammar to show the relationship between the "clause as a little stage" and the somatic choices of the actors. Her aim in using Halliday's grammatical framework is to explore the way the language of dramatic writing "can be said to `shape our unconscious understanding of the actor-character complex in its fictional and theatrical environment." (1994:260). Cryptotypes in performance "`construct reality by not describing but by enacting it." (1994: 261). Melrose gives an example of the use of Halliday's model from a production of *Electra*. She describes how the lead actress' major character trait was "imploded energy", which was linked to transitivity choices which repeatedly avoided Material processes with the actress as Actor/Agent. This analysis of the relationship between the grammar and the performance choices is stimulating and holds great potential for further application. However, the potential is not truly developed beyond this example, and no clear methodology is offered.

Melrose's approach rejects systems of analysis that "break down" the phenomenon of theatre - the specificity of theatre, she argues, is

...a most peculiar *up-building* process or synergetic combination - that is, of greater force than that generated by the sum of all constituent parts taken individually. (1994: 7)

This idea of the "building-up" of energy, and of the catalysis of the performance with the spectators, is important in creating the unique experience of theatre, as opposed to other social activities. She claims that the peculiar injection of energy into performance, the "maximal wastage" of energy (Savarese cited Melrose 1994:82), is what distinguishes performance contexts from other "everyday" contexts. Melrose's emphases on energy and the body in theatre form part of her strategy for addressing the gaps left by other theories.

Melrose raises issues that present theoretical challenges. For example, she asks whether a semiotic model can explain why some theatre 'works' and some does not, and how the same theatrical production can create responses from the audience that are both similar in some respects and vastly different in others. In regard to the first issue, Melrose points out that both theatre which works and theatre which does not can be "approached equally effectively in terms of their logically-stabilised components"(1994:31). Theatre's success therefore relies on more than its combination of selections from a range of semiotic systems. The second issue regards the paradoxical nature of audience responses, which tend to be simultaneously subjective (varying) and collective (unified). For Melrose these are the "neglected issues" of taste and judgement in theatre semiotics.

Melrose turns to theorists such as Michel de Certeau and Pierre Bordieu to develop her theatre semiotics. From Certeau's theories, she extracts the idea of approaching somatic practices as "knowledge as action" on which the performer draws (Melrose 1994:76).

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Bordieu contributes the concept of social "habitus" to Melrose's explorations of the processes of the audience. The concept is related to an individual's taste and judgements, and is acquired "by social subjects through the material (and class-determined) conditions of their early home and community life." (Melrose 1994:86). In Bordieu's words "Taste classifies, and it classifies the classifier" (1985 cited Melrose 1994:86). However, there is a certain amount of indeterminacy within this social prescription; thus subjects are both regulated by the 'habitus' and able to practise options which are apparently 'free' (Melrose 1994:87).

3.3 The journey from here

There is no doubt that each of these approaches (and the many others not reviewed here) offers particular insights. The framework proposed in this thesis will draw upon these insights and will attempt to integrate them into a coherent framework. The systemic-functional model to be developed here shares a strong 'family resemblance' to the approaches of the Prague School and those following (such as Whitmore and Aston and Savona). Whitmore's continua, for example, could be seen as basic pre-cursors to the networks of features suggested here for theatre in chapters 5 and 6.

However, there are important differences between these approaches and the model proposed here. Firstly, as noted above, both Aston and Savona and Whitmore concentrate on the expressive systems of theatre. The emphasis in the systemic-functional project will be in the first instance on the *meaning potential* of theatrical performance rather than on the expressive systems. The framework proposed here makes an initial step towards being more explicit about the relationship between semantic features and expressive components in theatrical performance. In the second place, an important aim of the systemic-functional project will be to display some of the *relational* aspects of theatre that are highlighted in the Prague School work. Rather than presenting isolated continua or inventories the tool of the system network

is used to show how some of the systems of choice operate in relation to each other in theatre, and values are established in opposition to other possible options in the system. In other approaches, although the interaction of semiotic systems is stressed, it is seldom systematically modelled or demonstrated. The emphasis on meaning potential in the systemic-functional framework is a first step towards conceptualising the integration of expressive components; the networks are a second step because they display *relationships* between choices rather than choices in isolation.

This particular semiotic quest is not so much concerned with problems of sign types in theatre, or what counts as a 'sign' in theatre. Or rather, it is that these issues do not seem as problematic with the systemic-functional perspective. For example, Passow's statement that:

...it is possible to find objects on the stage which do not yet... have a sign relation. They can be used during the play in their real function - for example, as a chair - without acquiring individual importance. (1981: 244)

is only really true if we are talking about Representational meanings. If we also consider other kinds of meanings, such as Compositional meanings, the chair can be seen to be a 'token' of some kind of compositional 'value' (for example it creates a different *level* on stage and it breaks up the stage *space*). The hypothesis presented here is that everything on stage (including movement, gesture, costume and so on) enters into some kind of 'value' system, whether it be a system of Representational (Experiential) meanings, Interpersonal meanings or Compositional (Textual) meanings.

In the next chapter, by building on semiotic insights such as those discussed in this chapter and combining them with semiotic insights from systemic-functional linguistics, we begin to develop a systemic-functional model of theatrical performance. This model is proposed both as a way of investigating the central question and as a methodology that can be applied to theatre analysis and practice.

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Chapter 4

Playing the Beats: proposing a systemic-functional framework for Theatre

4.1 Defining the Beat

In this chapter the development of a systemic-functional framework for theatre begins as part of the journey toward understanding theatre's organisation in more depth. Our particular protagonist in this chapter is the proposed theatrical unit 'Beat'. The term immediately sets up reverberations with the rhythmic phenomenon of the same name in Music. The way that Beats are played in performance does have important implications for the rhythm and pace of the performance, and the process by which Beats are determined in rehearsal has been compared to the way in which an orchestra agrees on the `phrasing' of the music for a performance (Benedetti 1981:187). However, the musical metaphor can be misleading, for the theatrical Beat is not primarily concerned with features of time and rhythm, but is a "molecule of action" (Schechner 1990: 41) originally related to *psychological motivation* for the actor.

The journey towards the characterisation of Beat for this thesis has been an intriguing, if at times frustrating one. It began with the search for a viable meaning unit in theatre smaller than a Scene. Beat seemed to offer interesting possibilities, and importantly, it is derived from the craft of theatre itself. The Beat owes its conception to the famous theatre theoretician and practitioner, Constantin Stanislavsky, and although theatre has undergone many changes since the time of his writings early this century, its influence remains visible in particular contemporary theories and methods of acting training.

Although this actor's unit may seem to have limitations (for example, its emphasis on psychologically 'real' motivations), the Beat (or 'bit' as it is sometimes known) can be applied to forms of theatre other than naturalism. Schechner notes that "Bits are as important to commedia dell'arte as they are to naturalistic or even formalistic acting..." (1990: 41). This chapter and the next explore the Beat's potential as a useful unit of theatre analysis, and as a source of insight into the 'microcosm' of theatrical performance. Before explaining the applications and adaptations of Beat relevant to this systemic-functional framework, several definitions of the Beat derived from literature of the craft will be examined.

4.1.1 The Beat: some Comments from the Craft

In the theatre and acting literature examined (for example, Catron 1989; Bruder et al 1986; Benedetti 1981; Stanislavsky 1963a, 1963b), there seemed to be no single, unequivocal version of 'Beat'. The definitions, even within individual works, were variable, although they generally fell into a set of core meanings. These core meanings represent different perspectives on the Beat. The three major orientations to Beat meanings were:

a) architecturally oriented - Beat as a unit of the play's architecture. For example, Benedetti explains that one of the functions of Beat is to act as "one complete link in the chain of cause and effect that moves the traditional plot ..." (Benedetti 1981: 186)

b) intra-actor oriented - the Beat as a subjective unit of 'intention' for the individual actor.

c) inter-actor oriented - the Beat as a transactive unit; a unit of Action and Reaction between different actors.

Explanations are put forward for these different definitions and links between them are suggested. Catron argues that the different perspectives of director and actor create different meanings for Beat. The director often "perceives the Beat as the interval from the beginning

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of one complication to the next." (1989:96). This seems to relate to the architectural

definition, based on the 'movements' in the play. The actor, on the other hand, needs to deal

with the Beat as a unit of 'intention', beginning with the start of some performable objective,

and ending with its completion. Benedetti suggests that the actors "translate the architecture

of the scene into the thoughts and actions of their characters" (1981: 187). The second and

third definitions of Beat (intra-actor versus inter-actor) can be integrated if one thinks of the

purpose or intention in a Beat as stimulating the actor to perform some *action*, which may

stimulate a *reaction* from another actor. Thus the Beat can mean simultaneously a link in the

chain of plot, a single purpose or intention for each actor, and a unit of transaction between

two or more characters. A Beat can also be an intention or thought-shift within a soliloquy,

according to Catron (1989:96). The variation and, at times, lack of clarity in the literature

creates frustration in the attempt to 'grasp' what the Beat is about. This confusion between

different definitions is very rarely explicitly addressed in the literature, nor are there clear

attempts to reconcile them. Later in this chapter, a systemic-functional approach is suggested

for the clarification and elaboration of some these confusing issues.

4.1.2 The actor's Beat: Beats as individual units of intention

The Beat is consistently spoken of in the acting literature as being a valuable unit of

'measurement'; for the actor; it can be used as a way of measuring out the performance into a

series of activities linked to central intentions or motivations. Although the performer does

refer carefully to the language of the play in designing the Beats, the Beat is clearly not a

linguistic unit. It is, rather, a psychological unit functioning within the drama and expressed

through various physical activities and behaviours. The Beat unit represents the actor's

interpretation of her or his character's drives, motives and goal-directedness at each micro-

point in the play. The semantic and expressive resources of Beat represent a theatrical semiotic system that overlaps with, but is distinct from the other social semiotic systems.

A brief summary of Benedetti's explanation of Beat Action will be given as an example of one version of how the underlying semantic theory of Beat is linked to expression through physical activities in performance. Benedetti's explanation is appealing because of its specificity and rigour. The discussion throughout his book shows an analytical and theoretical orientation that is useful for this thesis. According to Benedetti, for the individual actor a Beat reflects the process of working from some "inner abstract stimulus" (or need) to purposeful physical activity or activities directed towards some clear objective. (1981:198) The inner stimulus forces a choice of whether or not to act, then the energy is released "in the form of *purposeful activity* directed toward an *objective"* (1981: 198). Benedetti uses "Action" to refer to the inner phase of the process, and "Activity" to describe the physical behaviours of the outer phases, stressing that they represent different phases of the same process. This distinction between the terms "Action" and "Activity" is useful, as will become apparent in discussions of Beats and Actions in this and later chapters.

Other applications of Beat for the actor express similar sorts of guidelines for the actor (for example, Bruder et al 1986) The actor is to work with the text (where there is one) as a "blueprint", working backwards to find an essential action or motivation to provide inner or psychological coherence will unite a series of physical activities and utterances.

4.1.3 Action Interplay: Beat as interactions

As mentioned above, somewhat confusingly, the Beat is also presented in the acting literature as an interaction between the Actions of different actors in a Beat. In the interactive

perspective, an actor performs an Action, in a Beat, which evokes a Reaction from another. This Reaction may in turn act as a stimulus Action for a further Reaction.

This situation can be represented as:

ACTION→ REACTION→REACTION→ (ETC)
(ACTION)

According to Catron (1989) and Benedetti (1981), each Action-Reaction pair forms a Beat. If this is so, the diagram demonstrates that Beat boundaries will be ambiguous. The boundaries of Beats are not clear-cut - one Reaction can both end and start a Beat, thus overlapping the Beat boundaries.

A recurrent frustration encountered with the acting literature was the lack of clear guidelines for identifying Beat boundaries or interpreting `intentions'. These acting texts rarely problematise the division of the performance into Beats. Benedetti suggests that the Beats in a scene can be derived by drawing up a scenario or plot outline of the scene (1981:186-187). This doesn't solve the problem of recognition criteria for Beats; it assumes that the events in the plot will be intuitively obvious. An important point to be made is that there is not necessarily one 'correct' interpretation of a Beat; the dramatic text does not constrain choice entirely, although it limits the possibilities. There is a degree of interpretation or subjectivity involved in the process of defining Beats, that is, working on Beats, involves **choice**. Two actors approaching the same role may not only interpret individual Beat intentions differently, but may divide scenes differently into Beats (similar to 'phrasing' a passage of music differently).

4.2 Towards a Systemic-Functional framework for Theatrical Performance

Theatrical methodologies offer a useful point of departure for Beat. However, this literature is also full of frustrating inconsistencies and conceptual gaps which make it difficult to reconcile different approaches. We therefore need a strategy for conceptually elaborating the performance unit of Beat so that it is a more powerful tool for both the interpretation and the creation of performance. The kinds of questions we might be interested in exploring further in relation to the Beat are:

◆ How can the Beat be characterised or described as a theatrical unit from a number of different perspectives - for example, from the perspective of the audience as well as those of the actors and directors?

◆ For actors: given that in the literature a Beat seems to function as both a single unit of *action* (with a single intention, motivation or goal) for the individual character, AND as a unit of *transaction* or interaction between the Actions of different characters, how can these definitions be reconciled?

◆ Does the Beat have a place in a set of units, perhaps a rank scale, for theatre?

◆ What kinds of meanings are at stake at this micro-level of performance (what kinds of choices are available) and how are they expressed through interacting systems such as language, gaze, and/or gesture?

It is at this point that the systemic-functional model becomes appealing as an analogy. It is a powerful model that offers the means both to elaborate a coherent theoretical position and to define a methodological approach. So while the theory of Beat can be elaborated and clarified theoretically, the model also provides a research tool for investigating the interpretation and crafting of the Beat in actual performances.

Before we continue, it is important to emphasise the difference between Beats and linguistic units (such as exchanges in discourse analysis; or clauses in grammar) lest the proposal of a separate performance unit of Beat seems redundant. The model proposed in this investigation is based on theatre as performance in which the linguistic text, if it exists, interacts with a range of other semiotic systems such as gaze, kinesics, proxemics and lighting to create theatrical meaning. The construction of this theatre performance can involve a number of processes and different interwoven contexts (for example, contexts of writing, workshopping, rehearsing and performing) and also involves the creative input of many participants including playwrights, actors, directors, designers and the audience. The Beat in this model has meaning as a unit of theatre - a molecule of theatrical performance- and its performance meanings are *realized* through not only linguistic choices but also non-verbal choices (such as gaze, gesture and facial expression) . Where language does play a role in the performance, Beat boundaries often coincide with linguistic units, particularly those of discourse, but a unit of theatre is not the same as a linguistic unit - language is one of the systems that realizes performance meanings. A Beat may also be realized through completely non-verbal means. It will be suggested in the discussion of metafunctions below that Beats also have their own theatrical metafunctional resources, distinct from those of language.

In suggesting Halliday's systemic-functional theory of language as a model for a performance model, we again take a *semiotic* approach to theatre - an approach that treats theatrical performance as a system of signs that can be studied systematically. Given that there is already a vast amount of semiotic work in the field of theatre, as discussed in chapter 3 the question of why one would introduce another approach arises. It is because the systemic-functional model offers a strategy for integrating a range of different semiotic pursuits and

elaborating on their insights. It provides a way of linking potentially disparate areas of study such as 'character' and 'dialogue' (Aston and Savona 1991) into a coherent model. Using Halliday's model as a guide, one could go beyond taxonomies of theatrical systems and display the semiotic resources of theatre as sets of paradigmatic options - relations of relations - while taking into account the perspectives of both the 'makers' and the audience/s (processes of encoding and decoding). One can investigate how meaning is created in theatrical productions, because the focus in the Systemic-functional model is on meaning or function. Also, theatre can be modelled as part of the *social semiotic* rather than as divorced from its social and cultural context.

With the systemic-functional model we not only have a way of investigating and hypothesising about the meaning-making processes and organisation of theatre, we can also produce a framework that allows dialogue about these processes among and between those crafting the performance and those responding to and 'reading' the performance. For theatrical performance there is a need for a framework that bridges the gap between technical handbooks of the craft (on acting methods, direction, design, lighting) and the sometimes inaccessible theory and analysis of theatre semioticians. The framework proposed here attempts to achieve some synthesis between the knowledge of the craft (which is not always in an explicitly accessible form) and the insights of semiotic traditions, and also to elaborate a system that is usable for all participants - practitioners, interested theatre-goers, researchers and theoreticians. Although this approach involves new terminology, concepts and procedures, as O'Toole notes: "... the degree of technical detail can vary to suit the context of the discussion." (1994: 169).

In this chapter and the next, a framework for theatrical performance based on the systemic-functional linguistic model will be proposed. The proposals include a set of units for theatrical performance organised along a rank scale, arguments for the metafunctional organisation of theatrical performance, and suggestions for semantic systems at different ranks displayed in system networks. The development of the framework proceeded with close consultation of literature on systemic-functional linguistics and the works of O'Toole and Kress and van Leeuwen, with writings on theatre semiotics, with theatre handbooks, and with particular examples of theatrical performance. Initial proposals for the units and networks were tested and refined through close analysis of a particular performance example - Louis Nowra's *Summer of the Aliens*. The interpretive insights into the semantic organisation of the performance offered by the systemic framework are discussed in chapter 7.

Before we move on to elaborate the theory of Beat using this model, the important systemic-functional concepts outlined in chapter 2 will be considered in relation to a model of theatrical performance. A major assumption of this project is that the basic tenets of the systemic-functional theory are applicable to symbolic systems other than language such as Theatrical performance. Kress and van Leeuwen (1996) and O'Toole (1994) have demonstrated the validity of this assumption (in relation to visual symbolic systems) when the analogy is applied cautiously, with due respect for the differences between the semiotic systems as well as the similarities.

4.2.1 System

Based on the Hallidayan framework, with the concept of 'system' we emphasise a view of theatrical performance as a meaning resource. That is, theatre can be conceptualised as sets of paradigmatic options for making meaning in performance. Rather than focussing on formal

structures or concentrating on individual signs in theatre, this concept of system allows us to concentrate on the 'meaning potential' of theatrical performance. The system of theatrical performance is shared by its users. This means that its meaning resources are applicable to not only the creators of the performance, but also various participants interpreting and responding to the performance. However, the degree of knowledge of the system (resources) will differ for individual participants, just as the meaning potential of language is distributed unevenly across a culture (Martin 1992: 586)

As Melrose notes (1994: 257), we need to see theatrical performance, like language, as an *open dynamic system*, a system that is constantly expanding and renewing itself. In fact, the chameleon quality of theatrical performance seems to be one of its most important features, with ever-expanding possibilities for making meaning.

This systemic view of theatre also provides a way of viewing actual performances (*actual*) in relation to the general system (*potential*). That is, any particular performance (in a particular social and cultural context) represents a particular path through the system of performance choices. The choices of any particular performance can be seen as meaningful in relation to other *possible* systemic choices that were not taken up.

4.2.2 System networks

In order to be able to relate instances (actual performances) to the system, we need a way of presenting hypotheses about the meaning potential of the system. This is where the system networks enter. Through the system networks, we have an opportunity to map some of the paradigmatic options for the context of theatrical performance, and to model the 'valeur' of performance choices in relation to other performance choices. Networks can be a useful way

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of displaying and integrating the resources of theatrical performance. The networks are of both theoretical and practical value: theoretical, because they embody hypotheses about the meaning potential of theatre, and practical because they can be applied to actual performance in a variety of ways. For example, the networks could be used to compare and debate different readings of a performance (by tracking the points of systemic difference in these the readings) or to compare the choices for different productions of the same play. The theoretical aspect is important in answering the central question of this thesis, because the networks are part of a claim that theatre has a unique 'meaning potential', even though it draws upon the same semiotic resources as other contexts and does overlap in part with the meaning potential of other semiotic systems. The applied aspect of the networks is also important: they will be used to investigate the crafting principles of a particular performance (in chapter 7), to show the peculiar intensity of ordering in this context.

The networks represent an advance on previous semiotic projects, because not only do they integrate a number of insights about theatrical systems, but they also display the relational organisation of the system. The networks can show that any performance choice (either semantic or expressive) exists in relation to other choices, and it is this system of relations and oppositions that gives any choice its value in the system.

4.2.3 Strata

In order to incorporate in the framework the numerous sign-systems interacting in performance (verbal systems, music, kinesis, design) and also functional components of the drama/performance such as 'character' and 'plot', it would be useful to propose at least two distinct *strata* for theatre: a semantic stratum of performance options that would be *realized* through a lower stratum of expressive systems. These expressive systems would include a

range of systems both linguistic and non-verbal. The expressive systems are the theatre 'substance' realizing the more abstract semantic choices for theatrical construction (such as Focus or Setting). For the unit of Beat, the underlying Action (or motivation) of a Beat can be seen as a semantic choice that is realized through a combination of expressive choices (such as language, gesture, facial expression, movement).

The proposed strata could be represented as:

PERFORMANCE MEANINGS

-----------*realised as* -----------------------

INTERACTING
EXPRESSIVE SYSTEMS
(including: **Gaze, Kinesics, Proxemics, Visual Design, Music, Gesture, Language)**

Theatre, therefore, is an example of Hjelmslev's "connotative semiotics", which is defined by Martin as "semiotics whose expression plane is another semiotic system" (1985a: 249). In this case, the expression plane selects from a range of semiotic systems including language. We may also need to consider an intermediate level akin to the lexico-grammatical stratum in language for performance - a level between the 'meaning' and 'substance'. This level would have the function of turning the semantic choices (performance meanings) into some kind of 'form' or structure that then coordinates and integrates sets of choices from the different semiotic systems available at the expressive strata. However, this can only be tentatively suggested at this early stage of development; further work and research is needed to elaborate the model in this direction.

Our enquiries into theatre can start from either stratal 'end', so that we can ask, for example either: "in Beats, how are particular performance meanings realized through combinations of expressive choices (verbal and non-verbal)?"; or "what kind of performance meaning does this configuration of expressive choices in the Beat realize?". The stratified model attempts to avoid the confusion between expression and function (token and value) that can arise in theatre theory. For example, Mukarovsky notes that "Even sets can become actors and, vice versa, an actor a set." (1977a: 210). In other words, the material constructions that generally realize the function of 'setting' can at other times take on functions generally realized through the material figure of the actor. The reverse is also true: the figure of the actor can take on the function of 'setting' instead of the function of 'character' (for example, by 'representing' a wall, or a chair...). Performance *meanings* or *functions* (such as 'setting') can be realized through different *expressive* strategies (through the figure of an actor, or through aspects of visual design and stage props). Elam discusses this as one aspect of "the transformability of the sign" (1980: 12) in theatre, a phenomenon noted by the Prague School theorists. The proposal of a semantic stratum gives us a new perspective into the 'mobility' or 'dynamism' of 'theatrical signs'.

Comment on Expressive Components

Mukarovsky (1977a) makes important observations about the components of theatre (which are generally those semiotic systems treated here as belonging to the expressive stratum) and it is worth noting these observations in relation to the proposed model. As with language, the expressive stratum in theatre forms its own domain of choice. There are choices regarding which particular expressive systems are to be employed in performance and how they function (for example, lighting may play a relatively dominant or subordinate role in performance; it may also be used to fulfill primarily one function or a number of functions - such as Focus,

Setting, Mood.) As noted in the introductory chapter, none of the expressive components can be seen as fundamental or essential to theatre, although, as Mukarovsky points out, different components (such as language, gesture or movement) may prevail at particular stages of theatrical development or in particular theatrical movements. There is also choice regarding the relationships between expressive components: "There is not a pair of components, no matter how related they may be, whose relation cannot be set into motion." (Mukarovsky, 1977a: 208). The example cited by Mukarovsky is a performance of *Uncle Vanya* in which gestures and facial expression were separated from the spoken words, rather than being treated as their logical counterparts. The effect described by Mukarovsky is consistent with the Formalist concept of 'making strange':

"The viewer who had experienced the Russians' stage system thereafter perceived himself and his fellow men with more differentiation; for him the gesture was no longer a passive companion of the voice but an independent symptom of a mental state..." (1977a: 209)
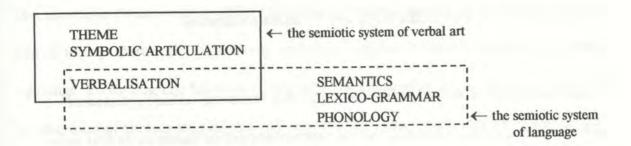
No expressive choice (linguistic or otherwise) has an 'absolute' and constant value in theatre: expressive choices contribute *interactively* to performance meanings (interpenetrating, harmonising, contradicting), and the 'value' of any particular choice can only be established in relation to the total configuration of choices at any point in the performance. Mukarovsky's claim that the essence of theatre and of each individual performance lies in the "changing flux of immaterial relations" between components (1977a: 210) has been introduced in previous chapters. This is an appealing theory, and is more sophisticated than the 'inventory' approach to theatre components. If we are to take this view, we need in the systemic model for theatre to see the relationships between performance meanings and expressive components, and between systems in the expressive plane as characterised by tension and constant flux, rather than as fixed and static.

The range of expressive systems available for theatre creates the potential for a large amount of redundant information through convergent coding (that is, where different expressive systems encode similar meanings). For example, a basic time setting such as 'night' could be conveyed through convergent choices in lighting (low intensity and blue tone; projection of a moon, stars), language (time reference), and sound (crickets chirping). This fact in itself does not necessarily distinguish theatre from other contexts. For example, Hasan notes that 'institutionalized processes' involve such convergent coding: "...even today if we find a young woman in a wedding dress walking to the church the common inference is that a wedding is about to take place; and this common inference has a high probability of being correct." (1996: 47). However, theatrical performance can make artistic use of the principles of redundancy, manipulating the degree of redundancy or introducing contradictions (divergence) between different expressive choices so as to create confusion or ambiguity about the 'probable' meanings. The redundancy of information created by convergent coding is not always automatic in theatre, and more than that, its potential can be exploited to contribute to some higher order consistency in the performance.

The networks for theatre proposed in the next chapter focus on semantic options, although in some cases (particularly for the Compositional function), the features are closer to the expressive plane.

Hasan's Model of Verbal Art

Hasan's model of verbal art, following from the work of the Prague School and Mukarovsky in particular, embodies the patterning principles by which the 'first order' meanings of language are "turned into signs having a deeper meaning" (1985a: 98). It is in this 'second order semiosis', she argues, that the "element of art in verbal art resides" (1985a: 99). Can we

assume that the "art" in creating theatrical performance may lie in a similar second order semiosis, a similar consistency in the 'patterning of patterns'? Although theatre draws upon a number of different semiotic systems other than language, the 'problem' of what makes theatre 'art' is similar to the problem of what constitutes the 'art' in verbal art. We assume that theatre draws upon (or can draw upon) the same expressive resources as other social contexts, and some of these contexts are highly ordered and convergently coded (for example, a religious ritual). One aspect of the hypothesis about theatre's distinctness involves the degree of special 'ordering' of theatrical performance, an ordering that means that no choice - however insignificant it may seem - is arbitrary. Using Hasan's model, we could propose that the use of expressive resources in theatre - gestures, facial expressions, costume - is different to other contexts because the particular patterning of these choices in theatre means that they take on *higher order meanings*.

Hasan's model of verbal art has three strata: Theme, Symbolic articulation and Verbalisation. Verbalisation is the lowest stratum, and it is the first point of contact with the work of verbal art (Hasan 1985a: 96). Here we find the patterning of choices from the linguistic system (semantic, lexico-grammatical and phonological), and first order meanings. It is at the stratum of Symbolic articulation that second order meanings are ascribed to these first order meanings. The patterns of first order meanings are re-patterned so that the 'patterning of patterns' has some semantic significance. The process of 'foregounding' is an important part of this second order semiosis. As Hasan explains "... the first order meanings are like signs or symbols, which in their turn possess a meaning - a second order, perhaps more general, meaning." (1985a: 98). The stratum of Theme is the deepest and most general level of meaning in a verbal art text. Hasan suggests that Theme can be viewed "as a hypothesis about some aspect of the life of social man." (1985a: 97).

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The relationship between the semiotic systems of Verbal Art and of Language is presented diagrammatically as:

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┌─────────────────────────────────────┐
│  THEME                               │ ← the semiotic system of verbal art
│  SYMBOLIC ARTICULATION               │
│  ┌─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ┐
│  ¦ VERBALISATION       │       SEMANTICS                ¦
└──¦───────────────────────┘       LEXICO-GRAMMAR           ¦
   ¦                               PHONOLOGY                ¦ ← the semiotic system
   └ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ─ ┘      of language
```

(from Hasan 1985a: 99)

It would be expected that the use of language in the dramatic text displays similar principles of crafting to the use of language in verbal art (for example, Halliday (1982) demonstrates the relevance of the concept of 'deautomatisation' in the language of Priestley's *An Inspector Calls*). However, we also need a model that shows how the principles of ordering apply to the theatrical performance as a whole - how the 'patterning of patternings' in the language of drama relates to the 'patterning of patterns' in non-verbal choices also. Mukarovsky suggests that: "...upon entering the theater, the individual arts renounce their independence, penetrate one another, contradict one another, substitute for one another - in brief "dissolve", merging into a new, fully unified art." (1977a: 205) What we need then, it seems, is a model that can show how different semiotic systems are integrated in performance to form this new "unified art".

The situation is complex, but we can use Hasan's model as a guide in characterising the process of 'second order semiosis' by which a range of semiotic systems (such as language

and movement) become part of theatrical 'art'. We will concentrate on the contexts of performance (rather than contexts of writing or reading dramatic texts). Performance making involves various stages of semiosis (not necessarily in a sequence as presented here):

- Choices are made from systems of language, gesture, movement, lighting, costume and more. These are the 'point of contact' for the audience with the performance work. These choices operate at a level similar to Hasan's Verbalisation stratum.

- These choices take on second order meaning as they interact to realize *performance meanings*. For example, choices in lighting function not just to 'illuminate' (a first order function) but also to realize other artistic functions such as creating atmosphere, suggesting setting, and creating prominence. It is at this level that we propose networks displaying the meaningful distinctions in the craft of theatre and the rank scale of units for performance. The artistic 'crafting' of theatre takes place at this level, and such 'crafting' is similar to what happens at the stratum of Symbolic articulation.

- The second order performance meanings can themselves be patterned in significant ways so as to create the deepest level of meaning in a theatrical performance, to negotiate and re-negotiate the broadest 'symbolic order' of the performance. The meanings at this level are analogous to Hasan's Theme strata, and are consistent with what is traditionally referred to as Theme(s) in dramatic analysis. The important point to note, though, is that, rather than treating Theme as somehow fixed in the dramatic text of the play, the model suggests that Themes emerge from individual performances through the interaction between patterns of the dramatic text (where there is one) and patterns of performance choices.

In a sense, the expressive systems of theatre - such as language, movement, costume, music-are like the artist's materials (paint, canvas, clay) which are crafted into artistic form. The important difference is, of course, that these 'raw materials' for the construction of theatre already have status as semiotic systems, and hence the artistic process of crafting a theatrical performance involves the ascription of second order (performance) meanings. I would argue that successful theatre involves different levels of meaning-making, as suggested by Hasan's model. Firstly, there needs to be careful crafting of expressive choices to create performance meanings. To do this, one has to know the 'meaning potential' of the performance system, that is, what kind of choices are available and important for constructing theatre. For example, one needs to know that there should be some decision about Focus at each micro-point of the performance, because even **dispersed focus** (where there is no clear focal point) should be a choice (intuitive or conscious) rather than an arbitrary occurrence. This kind of performance knowledge is transmitted mainly through handbooks of the craft, and through training. However, it is suggested that it is rarely accessed by those whose participation is in the form of appreciation (such as theatre-goers). The networks are an attempt to display and make explicitly available some of this craft knowledge in a basic yet coherent form. The networks also give a more holistic perspective than theatrical handbooks because they are organised around semantic decisions for different units of the performance rather than the technical details of each individual expressive component (such as lighting or set design).

There is another important aspect to the creation of theatre. It is not enough to know about performance meanings (for example, that one should make a choice about Focus in a Beat). This choice should also be *significant*, not just in relation to the individual Beat, but also in relation to a sense of the *overall semantic consistencies* of the play/performance. The other

important aspect of successful theatre, then, is the patterning of performance meanings in significant ways. Such patterning (and patterning of patterns) contributes to the highest order of meaning in the performance, and helps to create a sense of 'artistic unity' (even if the unifying principle is 'fragmentation').

4.2.4 Structure

In systemic-functional grammar, choices from the different metafunctions are mapped onto units of varying extent, and each unit tends to have its own pattern. The units are related to each other through constituency. For theatrical performance, we have already introduced the possibility of the Beat as a performance unit. In chapter 6 units above and below Beat will be suggested to form a rank scale for theatre. The polemics and challenges surrounding the issue of theatrical units are also taken up in chapter 6. Nevertheless, I believe that a rank scale approach offers the potential for much greater insight into performance. As in language, the notion of constituency is not without its problems in application to theatre, but most importantly the constituent units provide a tool for making regular 'incisions' into a performance, so that its consistencies of construction and crafting can be approached in greater detail for both performers and interpreters. It is argued that without the tools of the units and networks, some kinds of semantic consistencies in theatrical performance are either not accessible or claims about them cannot be convincingly defended.

4.2.5 Function

One of the strengths of the systemic-functional approach for our purposes is its elaborate theory of meaning. The theory that the linguistic system is orchestrated into different types of meaning gives us a valuable metaphor to explore in regard to theatrical performance. We will propose that theatre also exhibits this metafunctional organisation, and hence that the meaning potential for theatrical performance includes resources for representing experience,

for interacting with and engaging the audience, and for organising these into a performance 'text'. This enables us to explore the resources of theatre in a much more complex and rich way, and to build a picture of the meaning potential for this context. The metafunctional theory allows us to go beyond the representational functions of theatrical signs and to integrate different kinds of theatrical meaning into a coherent model.

Continuing the analogy with language, we will suggest that choices from these functions are mapped simultaneously onto theatrical units, so that each unit exhibits 'semantic polyphony'. Most of the expressive systems have the potential to realize choices from all three metafunctions. For example, in a Beat, the lighting can function simultaneously to *represent* something, to create an *interaction* between the audience and certain elements on the stage, and to *organise* the stage picture so that certain elements have prominence and others do not. Each choice involves different aspects of lighting, such as colour, shape, composition.

The metafunctional approach gives us a systematic procedure for investigating the processes of meaning-making in theatre. The metafunctional networks display semantic choices in opposition to other choices, showing how the significance and value of any choice is only established in relation to other choices. We therefore have a way of arguing for the significance of particular semantic choices, and for tracking semantic consistencies in actual performances.

4.2.6 Theatre as a Social Semiotic

The semiotic system of theatre needs to be seen in relation to its social and cultural contexts. Hasan notes of verbal art that "...no author lives alone with the language; she is surrounded by the taken-for-granted realities of her community. The assumptions that insidiously flow

into the writing speak of the culture." (1985a: 102). Theatre also flows from these "taken-for granted realities" of the community, drawing upon the meaning potential of the society and culture, which includes the shifting conventions for theatrical performance. The social context of a particular performance can affect its meanings, for example, in a particular context, resonance between the performance and aspects of the community can be created that might not be possible in another time, place, and community. A production of Fugard's *'Master Harold'... and the boys* in Australia in the current cultural climate of racial tension would have particular resonance and meaning possibilities that it may not at other times. Plays that are written in and specific to a particular political context, such as Williamson's *Don's Party* can lose some of their power when performed in different political and social circumstances.

4.2.7 Challenges to Semiotic Approaches

Authors of recent semiotic theories (particularly for the arts) tend to provide careful justification for their semiotic approaches (for example, Elam 1980; O'Toole 1994; Aston and Savona 1991; Melrose 1994), explicitly or implicitly posing the question *'why semiotics?'*. This suggests that semiotic enterprises, at least in some fields, have earned themselves a 'bad name' that needs to be cleared before any new such enterprise can be embarked upon with a clear conscience. Some of the criticisms of semiotic approaches that need to be addressed include: the objectification and decontextualisation of the semiotic work, the reductionism of semiotic approaches, and the problems associated with terminology that can be too complex and specialised.

The emphasis on the analysis of the actual semiotic text in semiotics, as O'Toole points out for art, can lead to such claims as "...semioticians 'fetishize' the text, assuming it is a single,

unchanging phenomenon, and thereby ignore other important considerations such as the active 'work' done by the viewer..." (1994: 172). O'Toole counters this claim with the argument that "semioticians are in fact particularly adept at mapping the relationships" (1994: 172) into which the work of art enters. The systemic principles guiding O'Toole's framework allow for the formation of different configurations of meaning (different interpretations) in relation to the same artwork, within the 'semiotic space' (or potential) created out of the text and its context (1994: 173). Another important feature of the systemic-functional model is that it builds into the theory the relationship between the semiotic system of language and the socio-cultural context, so an approach based on this model already assumes a relationship between a text and its context.

Another criticism levelled against semiotic approaches involves their rigour and the criterion of explicitness. Melrose makes a passionate claim for a new semiotic approach that gives up "the dry sobriety of 'rigour'" (1994: 43) and notes the paradox of capturing the experience of theatre in a semiotic framework:

...the *systems* of available options are neat - but what exactly does this constitution of discursive potential... through practices of separation and categorisation of the blur of experience and feeling, have to do with the pleasures of that perceived theatre real?
(1994: 27)

O'Toole argues that contemporary semiotics recognises the problems of reductionism, and points out that every form of study - even 'hard sciences' - involves some degree of reduction (1994: 177-178). One advantage of systematicity is that it provides a basis for validating claims of consistency of various kinds in a work of art. For theatre, the 'rigour' need not reduce the performance to a heap of disconnected fragments; on the contrary, it can show the way in which semantic consistencies and effects are persistently *built up* and interwoven during the performance. For example, the systematic analysis of Nowra's *Summer of the*

Aliens using a systemic-functional approach revealed fascinating insight into the way in which the performance persistently created an unsettling and disturbing effect - a 'felt response' that initially tempted one to dismiss the play as a lesser work. The analysis forced a dramatic re-evaluation of the performance and greatly enhanced the appreciation of its fine crafting, and raised important questions about the relationship between the play and the Australian culture. In the practice of professional theatre, the preparation of a performance often involves both 'breaking down' and 'up-building' processes, and an attention to performance detail. The use of the unit of Beat (or 'bit') in preparing performance is discussed by Schechner:

> Directors are always telling actors to "take that bit again" because it is at the bit-level that acting can be "worked on" from the outside. (Schechner 1990: 41)

The problems of terminology and complexity arise for both the semiotics of art (for example, O'Toole 1994: 30) and for theatrical performance (Melrose 1994: 3; Aston and Savona 1991: 1). For theatre, the degree of complexity and jargon in semiotic approaches and variation amongst them seem to have contributed to an ever-increasing gap between theoreticians (academic approaches) and theatre practitioners. Some writers looking back on past semiotic projects even go so far as to suggest that in some cases the semiotic analysis and theory is "divorced from the object of its inquiry, i.e. theatre..." (Aston and Savona 1991: 3). What is needed it seems, if a new semiotic approach is to be viable, is a project that gets back in touch with theatre practice, and one that is usable by all those who derive pleasure from the theatrical experience. This project should be able to combine insights from different semiotic approaches into a coherent framework and be able to modify the amount of technical detail according to the context. The systemic-functional framework has the potential to do all of this, offering a theoretical model that can be wedded to practice. Its sophisticated theory of meaning offers the potential for a more elaborate understanding of 'how performance means', and the theory also takes us beyond taxonomies of theatrical signs with its ability to display

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interrelated 'options' through networks. The new terminology and concepts associated with the framework could be an issue; however, as O'Toole explains in relation to his framework for painting, "the degree of technical detail can vary to suit the context of the discussion." (1994: 169). The model presented here is elaborated in terms of complexity and detail to suit the context of an academic discussion, but one of the strengths of the model is that it also has the capacity to be simplified and adapted for specific practical theatre purposes.

So 'why semiotics'? A most compelling reason is that it does have the potential to be "a game that anyone can learn to play." (O'Toole 1994: 169). Kress and van Leeuwen argue for an explicit 'grammar of visual design', because of the growing need for a "language for speaking about the forms and meanings" of visual images for both practical and critical purposes (1996: 12). This grammar would include the resources of the makers of images, resources for making meaning through configurations of visual elements (1996: 264). A similar framework, making explicit the resources of the guild would be useful for theatre. Aston and Savon argue for an approach that makes the 'how' of creating performance available to participants such as theatre-goers, pointing out:

How often, when leaving a theatre, do we hear an uncertain voice saying, 'Well, I liked the scenery', or 'The costumes were nice'? Adopting an approach which invites us to look at the *how* can only serve to make us more aware of the potential of drama and theatre, whatever our interest, and more critical of how that potential is being used. (Aston and Savon, 1991: 5)

A semiotic approach can provide a shared language and framework for the discussion of texts, be they visual, verbal or performance, and this can ultimately empower participants and raise awareness of issues of choice. The networks presented for theatre in this thesis display some of the options available for creating performance, the, at times, intuitive resources of the makers. In using the linguistic model as a guide, it is not assumed that theatre is exactly like language, either in terms of form or meaning. The metaphor reveals differences between

the two semiotic systems, as well as similarities. The major analogies involve the application

of abstract concepts, such as 'system' and 'network', rather than particulars of linguistic

structure. The most important aspects of both the proposed units and the networks emerge

from the theatrical craft itself. However, where contradictions and confusions in the theatrical

literature occur (for example, in relation to Beat, as discussed above), the systemic-functional

model serves as a valuable guide for elaborating concepts. The remainder of the chapter

elaborates the proposal for 'Beat'.

4.3 Return to the Beat: Elaborations and Clarifications

4.3.1 Reconciling Intention and Interaction through constituency: Action units

The use of the rank scale in systemic-functional theory offers a possible strategy for dealing

with the apparently conflicting definitions of Beat as 'inter-active' on the one hand, but intra-

active on the other. We will focus on the problem of Beat for actors initially. The perspectives

of other participants such as directors and playwrights will be discussed in later chapters. To

handle both the transactive aspects of the Beat and the issue of individual motivations, a rank

below Beat is proposed: the rank of Action. This rank would represent the individual

psychological-semantic Actions (intentions/motivations/goals) and associated physical

activities of individual actors. It is proposed that there is a relationship of *realisation* between

Actions (the underlying semantic motivations) and the associated activities physically

performed by the actor in the Action (such as gesture, speech or movement). Actions would

then be seen as immediate constituents of Beats, with Beats consisting of clusters of one or

more Actions. Thus the interactive relationship between an Action and a Reaction (which is

stimulated by the initiating Action) can be handled at the rank of Beat. Beats may consist of a

cluster of Actions, depending on the number of participants in the transaction. The

relationship between Actions and Beats is complicated, and will be taken up again in the next

chapter. Between Actions, there is often an issue of dependency (similar to hypotactic relations between clauses in a clause complex), which suggests that constituency and dependency structures are co-present in theatre as they are in language.

4.3.2 Intentions

The issue of actor `intention' is somewhat problematic. "Intention" suggests itself as a subjective phenomenon, existing in the actor and unknowable by another (for example, the audience). The notion of "intention" has figured in linguistic theory also, particularly in the area of Speech Act Theory. Searle, in his explanation of speech acts, mentions the necessity of capturing both the "intentional and the conventional aspects" of meaning in illocutionary acts (Searle 1976 [1969]). The problem of how we find access to a speaker's intentional meaning is relevant to speech acts, as well as theatre. However, in theatre the goal of the actor is not just to understand the moment by moment intentions of their characters, but also, in most cases, to somehow convey these to the audience. In offstage contexts there is not the same pressure for the intentions of a speaker to be accessible to other participants, so the notion of 'intention' is more problematic in everyday contexts.

The term `motivation' (also used in theatre) could perhaps be suggested instead of 'intention', as it can express not only the cognitive-psychological semantics, but also the idea of movement towards some goal. The Action can be seen as goal-directed behaviour. This motivation can be interpreted and encoded in performance by the actor, and re-interpreted by the audience. On the basis of the physical and verbal activities chosen and presented by the actors, the audience can form their own hypotheses about the motivating forces behind the behaviours and the goal-directedness (unifying motivation) of the activities. We do not need to assume exact equivalence between audience and actor interpretations. However, in many styles of theatre, the actor endeavours to find those expressions or `tokens' that will most

clearly suggest their chosen interpretation. Hence, the Beat (and Action) is seen as an opportunity for actors to present expressive 'tokens' of some psychological Action or motivation that has meaning in terms of 'character', and through transactions with other characters to create meanings about relationships. In Prague School terms, we could say that the tokens contribute towards the creation of a 'stage figure' which in turn takes on values of 'character'. These character values are not necessarily homogenous, nor are they necessarily the same for all participants (the actor's interpretation of what they are doing may be different to the interpretations of audience members).

4.3.3 Ambiguity in the Beat Unit

As noted above, models of the Action-Reaction structure of Beats imply a certain 'fuzziness' in the boundaries between Beats. Although the issue of indeterminate boundaries seems to pose a challenge for the systematicity and rigour of a semiotic approach, a sidewards glance towards linguistics suggests it is not as worrying as it might at first appear. There are many examples in linguistics of just this kind of ambiguity or indeterminacy, and also of the 'subjectivity' of defining particular kinds of linguistic units. For example, Saussure claims:

> ... a language does not present itself to us as a set of signs already delimited, requiring us merely to study their meanings and organisation. It is an indistinct mass, in which attention and habit alone enable us to distinguish particular elements. (1983:102)

Saussure is drawing attention here to one of the paradoxes of linguistic inquiry. Unlike other sciences, the units of language are not "immediately recognizable concrete units" (1983:105), and yet these units must be identified, as language is essentially a system based on contrasts and interplay between the units (1983: 105). Thus the problem of indeterminacy encountered in the defining and delimitation of units in the theatre is one that also lies at the very heart of the study of language. As evidence of the fact that linguistic units are not presented clearly to

the analyst, Saussure considers the situation of someone listening to an unknown language. In order for native speakers to divide the "continuous ribbon of sound" into "units" they must make reference to the meanings:

When we listen to an unknown language, we are not in a position to say how the sequence of sound should be analysed: for the analysis is impossible if one takes into account nothing more than the phonic side of the linguistic event. (1983:102)

The listener in this case cannot use the meanings of the language to make divisions in the phonological string: the boundaries of units are to a large extent unknowable.

The task of defining units for analysis in linguistics is likewise more difficult than may be anticipated. Saussure cites the example of the unit "word". This seemingly straightforward linguistic unit has been the source of much controversy, and analysts disagree as to what a 'word' is, and whether it is indeed a unit of language (1983:104).

Another reference to indeterminacy in linguistic units is found in Martin's (1992) discussion of a framework for discourse. The dynamic negotiation between different participants in spontaneous discourse creates a similar kind of challenge for the analyst defining units as does the negotiation between characters in theatrical Beats. Thus the process of analysis in discourse involves interpretation. As Martin explains:

The point is that seen as process, any dialogue is an on-going site of textual dynamism. There is nothing to prevent an interlocutor digging in and negotiating information presented as non-negotiable ... Because of this dynamism it is not possible to define discourse units as categorically as grammatical ones. There is a system, but its potential for on-going re-contextualisation means that there will always be rough edges for the analyst. (Martin 1992:59)

In a conversation, it is difficult to specify categorically where unit boundaries will occur because the negotiation may create unexpected "twists and turns" - participants may

constantly "re-contextualise" the discourse as it progresses. Beats in theatre (both rehearsed and improvised) play out such twists and turns as part of the drama.

In the case of the Beat, there is also another kind of indeterminacy. The different perspectives of each individual actor (the individual interpretations of the Beats that make up the Scene) create the possibility of incongruence between the "Beat" of each actor. This is why Benedetti suggests that actors must negotiate the 'phraseology' of Beats in the Scenes during rehearsal.

The systems of Information Focus in English also display indeterminacy. The information focus is realized in the intonation, in the choice of tonic prominence, and thus the information unit is not the same as a clause - it may extend over more than one clause, or alternatively, it may be smaller than the clause. Theoretically, an information unit balances 'Given' information (that which is presented to the listener as recoverable from the context) with the 'New' information that is presented as unknown to the listener. However, a certain amount of indeterminacy arises in the analysis of the information unit. There are no hard and fast "rules" for determining what is Given and what is New, as " ... in the last resort it is the speaker's decision what is to be **treated** as one or the other." (Halliday 1985a: 55). The information focus is carried by the element having **tonic prominence**, and it marks where the New element ends (Halliday 1994: 296). The beginning of the New, however, is not marked, and thus it is not always possible to tell out of context whether "there is a Given element first, or where the boundary of Given and New would be" (Halliday 1994: 296).

It is clear from these examples that the problems encountered in defining and delimiting units in the theatre in this thesis are not unfamiliar to linguists. In both areas it is important to acknowledge the contribution of the analyst to the interpretation process, and to permit the

possibility of disagreements in interpretation. In neither field are the units concrete and

objective. As Saussure suggests with respect to language:

The object is not given in advance of the viewpoint: far from it. Rather, one might say that it is the viewpoint adopted which creates the object."
(1983: 8)

4.4 A short reprise: Proposals for Beat

The Beat is a molecule of theatrical action, in which each of the characters involved in the

Beat is attributed with a certain motivation, or purpose. This attribution is a process involving

both actor and audience. The actor presents a set of 'tokens' or expressions of some

psychological-semantic motivation (through voice, posture, gesture, facial expression,

movement), and the audience interprets these tokens as having 'value'. These motivations,

viewed in isolation from the motivations of others on stage, are the **Actions** that help to

create a sense of personality for the characters.

While the Beat certainly may (and often does) consist of a single **Action** (for example in a

soliloquy), what must be noted about its essential character is its potential structure as a

configuration of Actions, that is, its **transactive** possibilities. A Beat can involve a number

of participants, whose Actions, at the rank of Beat, must be viewed not individually, but

interactively, as **transactions.** Thus a Beat may involve an Action and one or more Re-

Actions.

The Beat is an interpretive unit, involving a degree of subjectivity on the part of the analyst.

Actors also form interpretations of 'what the Beat is about', in order to perform it, and these

interpretations, although certainly dependent on the script, where there is one, are not entirely

prescribed by it. The meanings of the Beats may be negotiated in the rehearsal process. This

does not imply a self-consciously Stanislavskian method of theatre production, as the

interpretation of Beat has been generalised beyond Stanislavsky's theory. Wherever there is a

disagreement in the rehearsal process at a micro-cosmic level about `what's going on' - whether between actors themselves or between director and actor/s - there is a potential for negotiation about the interpretations of Beats. (This in fact would make a fascinating study, and reveal more about the significant creative processes of theatrical performance.)

It is proposed that interpretations of Beats by the audience can vary, but within parameters set by the performance. O'Toole addresses the issue of subjective responses in his discussion of the Engaging function. Although acknowledging variability in the way that people may `relate' to any particular artwork, he claims that the devices used in the painting to `relate to us' (engage, draw the audience in) evoke responses that are "virtually universal. One might say that they provide the "base-line" for more individual conceptions and flights of fancy." (O'Toole 1994:5).

It is assumed in this thesis, following Halliday, that the meaning systems of theatre, like those of language, are, overall, a shared meaning resource which members of the culture can tap into. Theatre audiences and theatre practitioners alike must be initiated into this unique semiotic environment. Children's responses to live theatre often show a semiotic apprenticeship similar to the learning of language and culture. At a recent performance at Marian Street Children's Theatre in Sydney, a child's question to one of the performers was overheard at the end of the show. The question seemed to be asking how the physical 'tokens' produced by the servile character should be read, or 'valued': "Why do you bend over like that?".

Chapter 5

Networking the Beat

5.1 Metafunctions for Theatre

If we propose the unit of Beat as a possible strategy for investigating the detailed crafting of performance (as it offers a systematic way of making 'incisions' into the texture of the performance), the question then becomes whether we can be explicit about the kinds of meanings that are at stake at this micro-level of performance. It has been suggested that the units of the rank scale in theatre exhibit a kind of semantic polyphony analogous to that found in language. That is, each unit simultaneously has mapped onto it at least three kinds of meaning . Each of the three meaning strands has its own melodic pattern. In this chapter, the metafunctional hypothesis is tested for the unit of Beat, and semantic networks that display performance resources at this rank are proposed. The three metafunctions suggested for the theatre are:

♦ the Representational metafunction (analogous to the Experiential metafunction in Halliday's systemic-functional grammar)

♦ the Interpersonal metafunction

♦ the Compositional metafunction (the "enabling function" analogous to the Textual metafunction in Halliday's model).

The Interpersonal metafunction for theatre has been divided into two kinds of meanings: *Interactive* (relations between characters/actors), and *Engaging* (relations between the performance, performers and audience). Here, the theatrical model departs from the linguistic. This division is necessitated by the complexities of the theatrical context, which shares the issue of "inner" and "outer" context with other forms of verbal art. For example, Halliday

discusses the two levels of field and tenor in "fictional texts" (1978: 146). Burton makes a similar distinction for theatre between the 'microcosm' (the fictional world of the play) and the 'macrocosm' (the real world of the theatre) (1980: 178).

The networks and theory developed for theatrical performance here have been influenced strongly by both the work of O'Toole (1994) and that of Kress and van Leeuwen (1996). The Metafunctional names 'Representational' and 'Compositional' have been borrowed from O'Toole (1994), and Kress and van Leeuwen (1996) also refer to the meanings of representation and composition. However, a point of difference in the terminology should also be noted, and this brings up an issue related to the metafunctional divisions. When Kress and van Leeuwen refer to "interactive meanings" (for example 1996: 119; 152) they refer mainly to the meanings creating the relationship between the image (and represented participants) and the viewer. They divide the 'participants' in images into two kinds: 1) *represented* participants (people, places and things represented in the images); and 2) *interactive* participants (the producers and viewers of the image) (1996: 19). Relationships between represented participants are handled in the Ideational metafunction, whereas, in the theatre framework, relationships between characters (represented participants) have been proposed initially as part of the Interpersonal metafunction (as 'Inter-active' relations).

However, the process of drawing the networks began to suggest that, similarly to Kress and van Leeuwen's model for images, these relationships may fall most naturally into the meaning potential of the Representational function. This is especially true for the Beat, which is proposed as a potentially transactive (interactive) unit. A reconceptualisation of the metafunctions for theatre could treat such inter-active meanings as part of what the theatre can 'represent'. Future refinements are needed in this area. For the moment, it is important to

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note that the function that is called "Engaging" in the theatre framework pertains to the relations between the performance, performers and the audience. The meanings of this system are closest to Kress and van Leeuwen's "interactive" meanings.

5.1.1 Metafunctions and Beat boundaries

The Metafunctions can be usefully employed in the interpretation of Beat boundaries. In language, a clause boundary can often be identified through the patterning of functions, because where there is a clause boundary there is potential for the pattern to change in any or all of the three metafunctions. Similarly, in theatre, where there is a change of Beat (shift in the transaction and underlying motivations), there is potential for a semantic shift in any or all of the metafunctional systems at this rank, and these changes will be realised expressively in the performance in a number of ways. Thus one way to identify a potential Beat change is to note shifts in the metafunctions that are mapped onto the Beat. For example, a new Beat may involve a different Representational 'Happening' (realised through new participants and/or a new interactive verbal or non-verbal activity). In the Interpersonal Metafunction, between the characters the *alignment* may shift (Inter-actional dimension), or there may be a shift in Focus (Engaging dimension). Compositionally, there may be a distinctly new configuration, or shifts in choices of **individuation** and **solidarity**. These shifts are generally realised through new combinations of expressive choices such as movement, voice, configuration and lighting.

5.2 Developing Networks for Theatrical Performance

As a way of systematically investigating the processes of semiotic construction for theatrical performance semantic networks were devised. These networks attempt to make explicit some of the knowledge of the craft, and so represent hypotheses about the 'potential' of the theatrical system. That is, the networks display some of the relevant choices (paradigms)

available to participants in theatrical contexts - a portion of what it is possible to 'do' or 'mean' in theatre performance. The networks allow these choices to be modelled relationally, so that the value and significance of any particular feature (such as **categorical focus**) can be seen to be established only in relation to other possible choices.

As discussed in previous chapters the model developed here is based on theatre in performance. The options in the networks represent the meaning potential for the staging and reception of theatrical performance and hence incorporate meanings that can be realized by a multitude of semiotic resources such as language, gesture, gaze, costume and so forth. The networks model the *potential* of the theatrical performance, which is *instantiated* or *actualized* as performance 'text' - particular performances in a particular social and cultural context. In her discussion of theatre as open dynamic system, Melrose notes:

> If we call *mise en scene'* and 'acting modes' a *dynamic open system...* then what we find, from the point of view of semiotics and its movement towards codification, is that we can only approach 'system' in historical terms, codifying established options or strategies. We cannot codify, in advance, cultural change... (1994: 257-258)

This may be true, but it should not discourage us from attempting the task. An explicit 'map' of options in the system at least gives a strategy for understanding how the system shifts and expands its meaning potential. It can also give us a way of characterising different styles or genres of theatre. For example, the typical choices for naturalistic theatre would utilise the potential of the performance system quite differently to those for absurdist or expressionistic theatre. These styles pertain not just to the scripted drama, but also define different approaches to performance, that is, they involve different ways of employing expressive and semantic resources and expanding performance options. An explicit network of performance potential could therefore be an invaluable teaching tool, both for those learning the craft and for those who appreciate and evaluate the crafting.

At this early stage of the development of the system it would be far too ambitious to try to chart the entire system of options for theatrical performance, both because of the vast number of choices and because of the continually shifting potential of the system. The networks presented here cannot claim to represent all, or even most of the possibilities for theatre. However, they do demonstrate the possibility of being explicit about performance choices for theatre, and this explicitness offers rewards for those interpreting theatre (providing a new way of 'seeing' and systematically exploring the crafting of a performance, as well as a 'language' to share and debate 'readings' of a performance) and for those creating performance (making the options more available for conscious crafting decisions and problem-solving).

The networks for this investigation are culturally specific to Western styles of theatre, and although they are not entirely limited to specific theatrical styles they are not yet applicable to every theatrical genre. They are devised, in the first place, from the perspective of the performance 'makers' (or those having more specialised knowledge about the construction of performance), but they are also usable from an audience, or receptive perspective. That is, they can also be used to explore interpretations of performances.

5.2.1 The process of developing networks: sources and procedures

The semantic features in the networks are derived from a number of sources: handbooks for acting and theatre, semiotic models of theatrical performance, systemic-functional linguistics (concepts from grammar and from discourse), the work of Kress and van Leeuwen (1990; 1996) and that of O'Toole (1994). The networks were also devised and tested using a range of actual performance data (recent productions of contemporary Australian plays). Two performances in particular were central to the development of the framework: 1) a production

of Louis Nowra's *Summer of the Aliens* (Sydney Theatre Company 1993); and 2) a production of Dorothy Hewett's *The Man from Mukinupin* (the National Institute of Dramatic Art in Sydney 1990). Contemporary Australian plays were chosen as data to ensure that the networks were relevant to at least a sub-set of the contemporary theatre culture in Australia. Neither performance (or play) was naturalistic, both tending towards a more overt theatricality. This was useful for testing the power of 'Beat' beyond its origins in naturalistic acting methodology.

Both of the productions mentioned were transcribed from video recordings for the purposes of closer analysis and exploration of theatrical meaning potential. Admittedly, a video recording is not the same as a live performance, as it involves another medium (film), and cannot capture some important aspects of the performance (such as the energy of the performance, the dynamic relationship between the audience and performers). However, for the development of the networks it was necessary to study and re-study the performances in great detail.

Development and testing of the networks proceeded in two broad phases. In the first phase, preliminary networks (Phase One networks) were applied systematically to the performance of *Summer of the Aliens*. Out of this arose a number of issues and problems which led to some modification of the networks (Phase Two networks). It is these Phase Two networks that are presented in this chapter and the next, although some of the problems and issues in the development of both Phases are reflected in the discussion. The Phase Two networks were re-tested, for selected systems and features, on Beats in the same performance, and it is mainly the results from this second phase of analysis that inform the discussion of the interpretive insights provided by the networks (chapter 7). Thus the hypotheses represented in

the networks about the 'meaning potential' of theatre were tested and refined in relation to performance 'instances'. Even at 'Phase Two', one would not want to claim that the networks are 'settled'. It is important to emphasise their heuristic status - the networks are tools for deepening awareness of theatrical resources and construction . They are first attempts at the systemic mapping of the theatrical landscape, and these maps are open to modification in various ways rather than being rigid. In fact, one of the surprising and pleasing features of developing the networks was the insight afforded by this very process. Contemplating and debating semantic possibilities for theatrical performance produced a heightened understanding of the significance and range of choice in theatre, and enhanced enjoyment of particular instances of theatre, which could be viewed with new insight and awareness of artistic choices. This process of developing networks could itself be a creative tool for actors, directors and designers for developing a shared 'vision' for particular performances.

The semantic networks for theatrical performance are metafunctionally organised, and some interesting problems associated with assigning features or systems to particular metafunctions in theatrical performance will be raised as the networks are presented. In common with most linguistic system networks, the point of origin for each network is a unit of the rank scale for theatre (proposed in this thesis). Thus the performance units provide the environment within which particular sets of performance choices are available. In this chapter, the point of origin for the networks is the Beat unit. Networks for other units will be presented in the next Chapter. The diagrammatic conventions for the theatre networks follow those for system networks in linguistics (for example, Halliday 1973, 1978; Hasan, 1996). These conventions are presented in Figure 5.1a.

Networks associated with three major systems will be proposed in this chapter for the Beat unit: a system in the Representational Metafunction, *Beat Happening*, *Focus* in the Engaging Metafunction, and *Focussing Devices* as an example of a Compositional system at the rank of Beat. As the names suggest, there is a link between the system in the Engaging Metafunction, *Focus*, and *Focussing Devices* in the Compositional Metafunction The particular relationship between these two Metafunctions in the theatre will be discussed below. It is not possible to discuss every option and sub-system displayed in the networks, so the discussion will focus on major systems and the most challenging and interesting aspects of the development and semantic distinctions in the networks.

5.2.2 A Note on Realizations:

While the formalisation of realization statements for these performance networks is still at an embryonic stage, some initial suggestions can be made. The networks below are accompanied by sample realizations for selected systems and features in each metafunction. Realizations in many cases are in terms of functions that are inserted when network features are selected (such as *Actor* and *Goal*) for Goal-directed non-verbal transactions. Suggestions are also provided where possible, on how the features may typically be 'physicalised' in performance through a range of linguistic and non-verbal choices. This is perhaps not unlike the situation in language where semantic options may have more than realization in the grammar, although it is suggested that these alternatives "are likely in the end to turn out to represent more delicate semantic options..." (Halliday 1973: 75). Only for particular sub-systems in the theatre networks is it possible to state which semiotic systems *must* be involved in the realization (for example, verbal transactions obviously require linguistic choices; non-verbal transactions necessarily involve the non-verbal semiotic systems in their realization). In many cases the difficulty of stating realization features is caused by the vast number of ways in

which semiotic systems can interact to realize semantic options in theatrical performance. A full range of possibilities for 'physicalising' semantic choices cannot be presented, because of the vast potential for creativity and combination of semiotic resources in theatrical performance.

The difficulty at this stage in stating realizations for the theatre networks does not diminish their usefulness for analysis and creativity. Similar problems can be encountered for linguistic networks. Fawcett makes a distinction between three degrees of explicitness in system networks, and notes that even at the lowest of these degrees (where the realization rules are not available in every detail), networks "...can be effectively used in textual studies such as literary stylistics and other types of critical linguistics; studies of sociolinguistic variation ... and so on." (Fawcett in Benson, Cummings and Greaves, 1988: 10).

5.3 Enter The Networks: The Representational Metafunction for Beats

Representational meanings at the rank of Beat need to be distinguished from those at the rank of Action. To reinforce the differences in perspective outlined in the last chapter, we will consider the following hypothetical Beats:

1) **Action**: One actor/character (A) asks another to perform an action
   Re-Action: The other (B) agrees to perform the action.

2) **Action**: An actor (A) approaches another aggressively and pushes him/her.
   Re-Action: The other actor (B) hits back at the first actor.

3) **Action**: An actor (A) approaches another aggressively and pushes him/her
   Re-Action: The other actor (B) falls, and turns away.

The activities of each actor must be considered *separately* at the rank of Action, even though the Action may involve other participants. For example, Beat 3) above involves two Actions

relevant to the two 'characters' in the Beat ('A' and 'B'). Each character has a particular motivation that forms the semantic basis of the Action. Let us say that the motivation for the first actor (A) can be described as *picking a fight* (although this is only one of a number of possibilities). The physical activities that realize this Action are the physical approach and action of pushing (along with a range of other factors such as manner, intensity, facial expression and more). The Action of the second actor-character (B) is a Re-Action to the other's initiation. The motivation for this second actor could be described, perhaps, as *avoiding conflict*. Again, this is realized through physical activities (falling, turning away).

At this stage, the Representational systems modelled in networks at the rank of Action most resemble the meanings of the Transitivity system of the English Clause. At the rank of Action we find configurations of processes and participants (actors, goals) similar to those in language, mapped on to the activities which realise each actor's underlying motivation (Action). In example 2) above, the activity performed by the first actor (A) can be seen as a configuration of functions: **Actor** (actor 'A ') , **Material process** (pushing) and **Goal** (the actor 'B'). The activity of the second actor realises the same semantic configuration: **Actor** (this time the second actor, actor 'B'), **Material process** (hitting) and **Goal** (the first actor, actor 'A'). This network for Action (also called *Transitivity*) will be discussed in chapter 6.

Melrose uses Halliday's transitivity model in her contemporary semiotic theory of theatre (1994) to analyse character-type. For example, she suggests as a basic distinction that some characters are material-process dominant, while others are mental-process dominant (1994:266). This contrast would be revealed through different expressive choices made by each actor. As a side-note, it is important to remember, as Melrose points out, that even if a character tends towards `static' or non-material actions, there still has to be, on the actor's

part, a high level of energy and tension in the performing of these `passive' actions in order to create an engaging performance. Melrose refers to this as `imploded energetic investment' (1994: 271). The implication is that **all** Actions must be physicalised or expressed in some way, even when they involve mental processes such as `thinking'.

In example 2) above, the Action of the first actor-character is the same as for 3). However, the Re-Action is different. The Action (motivation) of the "victim" in example 2) could be something like *'taking revenge'*. This is realized through different physical actions. A major difference between examples 2) and 3) at the rank of Action, is that the Action of the second actor in 3) is realised *intransitively* (the physical action has no Goal).

However, this does not seem to fully characterise the Representational or Experiential difference between the two examples. There is another way we can look at this situation. We can also look at the Actions in combination and ask: what kind of 'experience' or 'happening' do they produce *interactively*? To capture Actions as collaborations producing transactive "goings-on" we have proposed the higher rank of Beat. The Representational meanings at Beat, except where the Beat consists of a single Action, involve activities or states of affairs that arise through the interaction or *transactions* between participants.

The transactive difference between the second and third Beats is that one is *a fight* (a **mutual goal** transaction), whereas the other represents *an attack* that is not reciprocated (a **non-mutual goal** transaction). The kinds of meanings that are involved are similar to those relevant to the experiential functions of the clause in the grammar. We can ask, for example : Who are the participants?; What kind of interactive process is taking place?; Are there any intervening circumstances? The important factor when asking these questions for Beats is that

participants, processes and circumstances are viewed in relation to the activity that is **interactively constructed** (with the exception of Beats that are 'non-transactive'), not just the individual Actions. Viewed as a transactive happening, the first example of a Beat (above) represents *a contract (*or *agreement)*, while its separate Actions are something like a *request* (with a motivation such as: *to persuade*, or *to appeal* and so forth) and *an acceptance* (with a motivation such as: *to placate* or *to please* and so on)

We also find some transitivity-like functions in the network for Beat (for example, the feature *Goal-directed* for non-verbal transactions). The Beat meaning is closely related to the Action meanings, but looks at the happening as a whole rather than from the different perspectives of the participants. The important difference is that for Action, the total interaction needs to be looked at from as many perspectives as there are characters participating in the Beat. We need to ask "what is *each* character *doing* in the Beat?". From the Beat perspective we need to ask: "what *interactive* happening is taking place here?". It is beyond the scope of this particular investigation, but the relationship between the Beat and Action needs more careful exploration in order to prevent redundancy that occurs between parts of the Beat and Action networks. The proposal of Beat and Action as separate units is offered as an initial strategy for clarifying the confusion in descriptions of theatrical method for the use of actors and directors as well as theatre analysts.

Because the Beat activity is almost always defined by this interaction between Actions, the meanings in the Representational system for Beat have an 'interpersonal' flavour. They encompass meanings that would be seen as Interpersonal in language, such as whether language is used to promote action or to exchange information (Pragmatic system). This issue was mentioned above in relation to the problem of 'Inter-active' meanings in theatre, and

reinforces the sense that perhaps Interactive meanings are more properly handled as part of the Representational metafunction.

5.3.1 The Anatomy of Beat Happenings: A Representational Network for Beat

The challenge of displaying semantic options for the Representational systems for Beats is immense. This is because of the vast number of different kinds of interactive activities possible, and because of the complexity of semiotic resources for realising meanings in theatre. The interactive 'happenings' of Beats involve not only verbal but also non-verbal actions. These can be simultaneous. A physical activity can be combined with verbal activity, and each may represent a distinctly different state of affairs (for example, a conversation while washing the dishes). This means that theatre can actively exploit the possibilities for congruence and incongruence between the Representational possibilities of different symbolic systems. In a recent production of the Australian play *The Blind Giant is Dancing* (by Steven Sewell) an Episode involved a mother-in-law and daughter-in-law washing and drying dishes. What was taking place verbally, however, was a complicated emotional negotiation, where each was attempting to stake out her territory and set up emotional boundaries. In some Beats there was an interaction between the verbal and non-verbal activities. For example, as the verbal negotiation became heated the actor playing the daughter-in-law would perform activities aggressively also.

Although it is possible to map only a portion of the semantic space for Beats, the networks can offer valuable insights into meaning-making at a microcosmic level of theatrical performance. The Representational networks for Beat provide a way of talking about and investigating semantic choices such as: which participants are involved in which kinds of interactive activities in a performance, whether these activities are relatively harmonious transactions or

are problematic, and whether participants act upon each other or with each other (both verbally and non-verbally). The system of such choices has been labelled "Beat Happening", and some proposed networks of choices for this system are discussed below.

To interact or not to interact: Transactive and Non-transactive Beats

Beats that involve a relationship between an Action and one or more Reactions represent activities that are interactively constructed. In other words they represent **transactions** between the characters participating in the Beat. An example of such a transaction in a Beat is:

MRS IRVIN:	I've got something special to <she moves ARC, to Lewis> show her in Church on Sunday. [<Lewis moves towards Mrs Irvin a couple of steps. > [<Slight spot on Lewis and Mrs Irvin> <The bone is around Mrs Irvin's neck; both Lewis and Mrs Irvin focus on the bone which Mrs Irvin holds out)>
LEWIS:	What is it?
MRS IRVIN:	A piece of bone. Very special bone. From St Thomas. A holy Relic.

(Summer of the Aliens, Louis Nowra, STC production 1993)

The 'show-and-tell' interaction of the Beat is constructed interactively by the dialogue between Lewis and Mrs Irvin and their mutual focus on the bone.

Transactions can be activities that are constructed verbally (such as a conversation) or non-verbally (such as a physical fight) or they may constructed through both non-verbal and verbal means (for example, a fight may involve both language and physical action). It should be noted that the term "transaction" here is not equivalent to Sinclair and Coulthard's use of the term in their framework for discourse analysis based on schoolroom discourse (1975). In their work, "Transaction" is a unit on the rank scale of discourse units - the unit above the

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exchange on the rank scale. However, in the framework proposed for theatrical performance, it does not label a unit, but rather a semantic feature that is a systemic choice at the rank of Beat (in the system of *Beat Happening*). The term **transactive** here denotes a type of Beat in which there is an activity that is negotiated between its participants.

In a transactive Beat, there is minimally an Action and a Reaction, which together constitute the transaction. The Action and Reaction taken together represent some interactive state of affairs, some of the possibilities for which are displayed in the network. However, it is also possible that Beat activities are not negotiated between participants. Beats can be 'soliloquies', involving only one participant character. These may be delivered by a character who is either alone, or who acts "as if" she/he were alone (disengaged from any others present on stage). For example:

> <The lights in the circle dim slightly>
> MRS IRVIN: <Looking down at the bone> Please. <She walks downstage 6 steps
> before she speaks again> St Thomas.
> <She looks up, with her eyes closed> one child <looking up towards the audience> that's
> all.
> just one sharing of our flesh.
> *(Summer of the Aliens, Louis Nowra, STC production 1993)*

These Beats contrast with **transactive** Beats which involve interactive activities and thus they are called **non-transactive**. Because of their non-interactive status, the semantic possibilities for these Beats are quite different to those of transactive Beats, so they are represented as contrasting choices in the network (see Figure 5.1a).
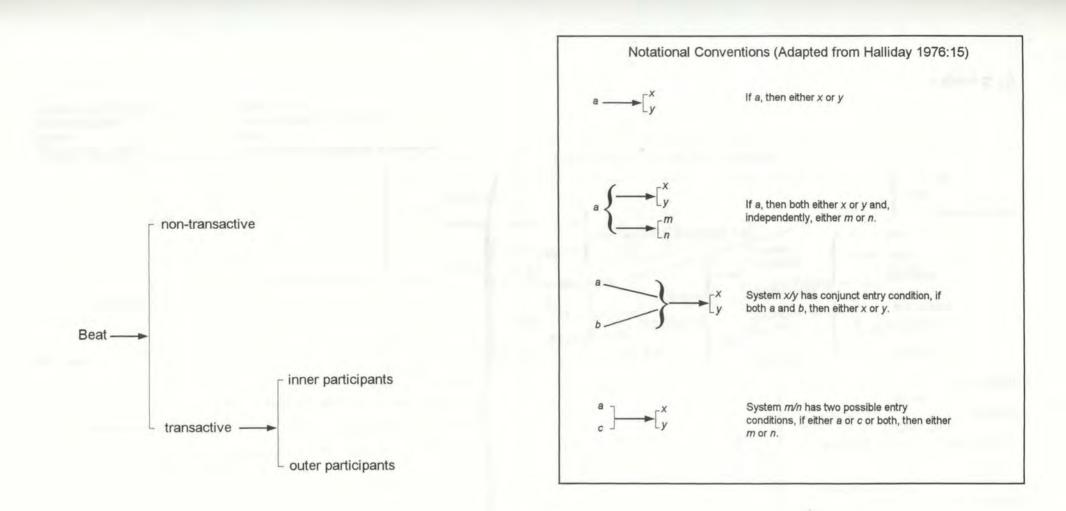
Interestingly, Kress and van Leeuwen include a similar distinction between `transactional' and `non-transactional' in their Representational system for visual images. Non-transactional processes include one participant only, whereas transactional processes have two participants

(an Actor and a Goal). This option occurs in what they call **Action Processes**. For non-transactional structures in images Kress and van Leeuwen explain:

The action ...has no 'Goal', is not 'done to' or 'aimed at' anyone or anything. The non-transactional action process is therefore analogous to the intransitive verb in language. (1996:61)

The choice between [transactive] and [non-transactive] in the proposed performance network needs to be interpreted a little differently to this. Non-transactive Beats are not always intransitive - they can involve two participants. However, only *one* of these participants can be a *character*. Thus, if there is a second participant in a non-transactive Beat, it must be something other than a character (an object, for example).
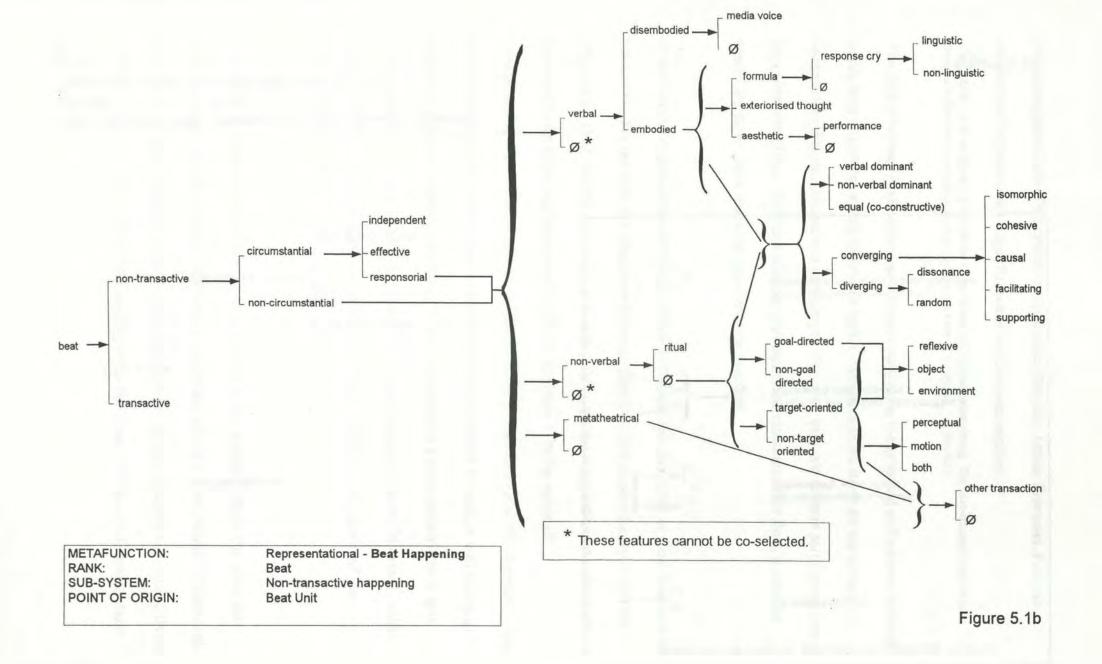
In such transitive non-transactive Beats, either participant can play Actor or Goal functions in the activity. For example, if a character throws an object the character is the Actor and the object is the Goal. On the other hand, if an object flies onto the stage and hits the character, the object is the Actor and the character is Goal. In Figure 5.1b the option of [**circumstantial**: **effective**] relates to the case in which a force external to the character - but not another character - is the Actor and the character is Goal (for example, a wall falling on a character; lightning striking a character). Where a character in a non-transactive Beat acts upon something, the option [**goal-directed**] in the same network is chosen. However, unlike the goal-directed system in transactive Beats (see Figure 5.3) there is no option of [**co-transactant**] as Goal for non-transactive Beats.
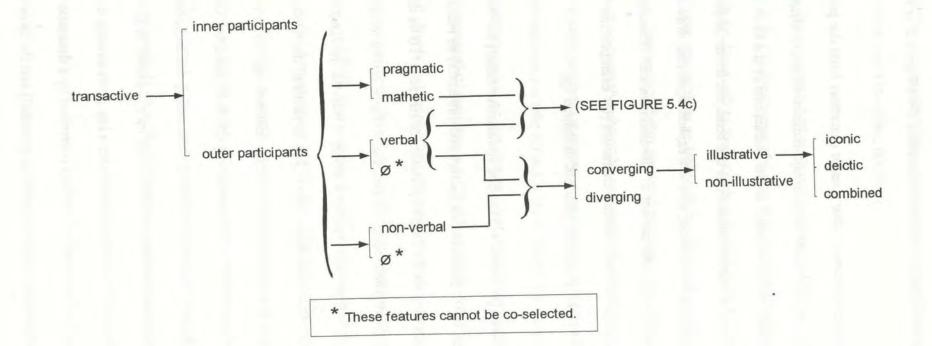
It is useful to distinguish these non-transactive Beats from transactive Beats that have the feature [outer]. The two kinds of participant relationships possible in the context of theatrical performance - those between the audience and performers (Engaging metafunction) and those between characters (Inter-active metafunction) mean that Beat activities can be transactions

Beat → non-transactive / transactive → inner participants / outer participants

Notational Conventions (Adapted from Halliday 1976:15)

$a \longrightarrow \begin{bmatrix} x \\ y \end{bmatrix}$ — If a, then either x or y

$a \Big\{ \longrightarrow \begin{bmatrix} x \\ y \end{bmatrix}$ $\longrightarrow \begin{bmatrix} m \\ n \end{bmatrix}$ — If a, then both either x or y and, independently, either m or n.

$\left.\begin{matrix} a \\ b \end{matrix}\right\} \longrightarrow \begin{bmatrix} x \\ y \end{bmatrix}$ — System x/y has conjunct entry condition, if both a and b, then either x or y.

$\left.\begin{matrix} a \\ c \end{matrix}\right] \longrightarrow \begin{bmatrix} x \\ y \end{bmatrix}$ — System m/n has two possible entry conditions, if either a or c or both, then either m or n.

METAFUNCTION: Representational - **Beat Happening**
RANK: Beat
Initial Systemic Options for **Beat Happening**

Figure 5.1a

Figure 5.1b

METAFUNCTION: Representational - **Beat Happening**
RANK: Beat
SUB-SYSTEM: Non-transactive happening
POINT OF ORIGIN: Beat Unit

* These features cannot be co-selected.

transactive ⟶ [inner participants
                 outer participants]

outer participants {
  ⟶ [pragmatic
      mathetic] ⟶ (SEE FIGURE 5.4c)
  ⟶ [verbal
      ø *]
  ⟶ [non-verbal
      ø *]
}

⟶ [converging ⟶ [illustrative ⟶ [iconic
                                     deictic
                                     combined]
                   non-illustrative]
     diverging]

* These features cannot be co-selected.

METAFUNCTION:	Representational - **Beat Happening**
RANK:	Beat
SUB-SYSTEM:	Outer participants
ENTRY POINT FOR SYSTEM:	[transactive]

Figure 5.1c

negotiated between characters (**inner** transactions), or they can have the function of directly informing or commenting to the audience (**outer** transactions). (See Figure 5.1c)

Outer transactions are interactions between a character or characters from the performance and the audience. They need to be distinguished from non-transactive Beats where the audience plays a more 'voyeuristic' role in relation to the interactions of the inner world, rather than being directly addressed. Outer transactions can break the frame of the drama, acting as a reminder of the performance context; they are explicit signs that draw attention to the constructed context of performance and can act as 'alienation devices'. These outer transaction Beats are often associated with Narrator characters (for example, the character of the Narrator in Nowra's *Summer of the Aliens* discussed in chapter 7).

In many cases, the choice between [non-transactive] and [transactive:outer] for Beats can be the responsibility of the makers of the performance (actors and director/s) as much as the playwright. For example, Birch cites Berkoff's interpretation of Hamlet's 'To be or not to be' speech. One of Berkoff's options for performing the first line - *'To be or not to be, that is the question.'* - is to play it so that "...it would resemble a dialogue with the audience, as if I was expecting an answer." (Berkoff 1989 cited Birch 1991b: 25). In terms of the network, this example shows that it could be a Beat that interacts with the audience - an **outer** transaction. However, the option of [non-transactive] is also possible for this Beat: the actor could play it as **exteriorised thought** (see Figure 5.1b), without directly addressing the audience. This choice could be expressed through movements such as pacing up and down, or posture (for example, sitting with head in hands). This example illustrates a key point already mentioned: theatrical performance meanings are not 'fixed' or entirely prescribed by a dramatic text. The networks represent possible performance options (meaning potential) and the *actualizations*

(actual choices) of the potential in particular performances are determined through the interaction of performance participants - playwright, actors, directors, designers - in a range of contexts - writing, workshopping, rehearsal.

The options for the sub-systems of outer transactions and of non-transactive Beats will not be explored in detail, due to limitations of scope, and also because some of their sub-systems are similar (although not identical) to those of inner transactions. The major focus will be on the sub-systems of inner transactions as they form the most elaborated and interesting part of the network for *Beat Happening*. Before we leave the non-transactive sub-system, though, there are some network features that should be explained. As noted above, although non-transactive Beats only involve one character participant, there may be other non-character participants or circumstances relevant to the Beat. These non-transactive Beats in which there is some object, circumstance, or non-human event integral to the activity have the general feature of [**circumstantial**] (see Figure 5.1b), which contrasts with the choice of [**non-circumstantial**] (Beats that involve only the non-interactive action of a character). Circumstantial non-transactive Beats can involve an **independent** non-human event (such as a clap of thunder, or a fire). This is similar to O'Toole's notion of 'Event' -natural occurrences which do not involve human agency (1994: 21). Alternatively, the Beat can be **effective**, as discussed above. The circumstantial option of **responsorial**, involves some kind of circumstance (or non-human event) and a character, but the circumstance does not actually 'act upon' the character. Instead, the character may react or respond to the event or circumstance. For example, at a clap of thunder, a character may exclaim or react non-verbally.

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There is a conceptual problem for non-transactive Beats that needs to be addressed at another time. Because non-transactive Beats can consist of a single Action, at this stage some of the choices for the non-transactive system of *Beat Happening* overlap with options in the Representational network for Action (*Transitivity*). Although the redundancy between the networks for Beat and Action does not extend to all of the features, the issue of non-transactive Beats suggests that the unique Representational functions available at each rank need more consideration.
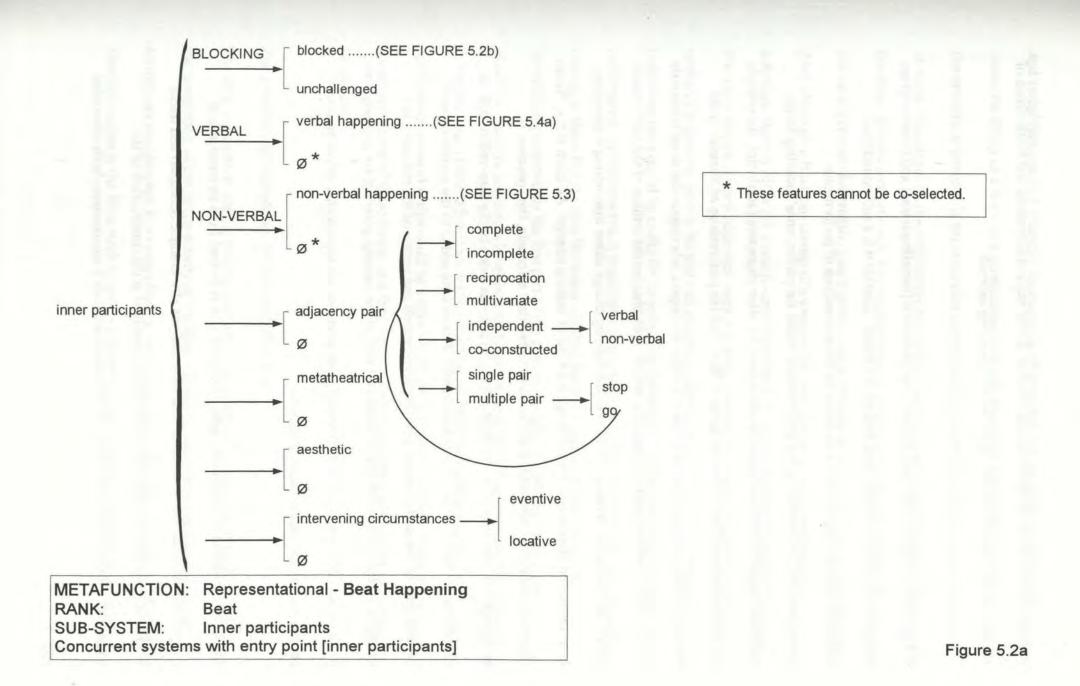
Realizations (initial options for Beat):

Feature/s	Realizations
[transactive: inner]	+ *Reaction/s (character participant)* *multiple character participants* *direct participants in transaction from 'inner world' only* *mutual engagement between participants* Mutual engagement can be physicalised through such means as **vectors** connecting the character participants (for example, mutual gaze (intermittent or held), movement towards another, orientation, gesture); **dialogue** (participants contributing co-operatively to discourse in a Beat) or **mutual focus** on some activity, object or target. There are numerous other possible manifestations.
[transactive: outer]	*audience as direct addressee in transaction* This is physicalised through the creation of a **vector** between the speaking character/actor and the audience - through **full gaze** at the audience and/or **gestures** towards them, perhaps even **direct address** in the dialogue.
[non-transactive]	*single character participant* *if other characters are present on stage, the non-transactive character is disengaged from them* Non-transactive is often physicalised as a character alone on the stage, but if other characters are present, this effect of alienation can also be achieved through lighting (for example, decontextualising spot-light on the non-transactive character while dimming light on other characters) 'Disengagement' can also be physicalised through the **absence of vectors** between any co-present characters (e.g. no mutual gaze, no gesture or movement creating vector)

Semantic Options for Inner Transactions

Figure 5.2a displays the simultaneous systems with entry feature [inner]. Some of these, such as the Verbal, Non-verbal and Blocking systems are major subsystems, more delicately

inner participants

BLOCKING → blocked ....(SEE FIGURE 5.2b) / unchallenged

VERBAL → verbal happening ....(SEE FIGURE 5.4a) / ∅ *

NON-VERBAL → non-verbal happening ....(SEE FIGURE 5.3) / ∅ *

adjacency pair / ∅
→ complete / incomplete
→ reciprocation / multivariate
→ independent / co-constructed → verbal / non-verbal
→ single pair / multiple pair → stop / go

metatheatrical / ∅

aesthetic / ∅

intervening circumstances / ∅ → eventive / locative

* These features cannot be co-selected.

METAFUNCTION: Representational - **Beat Happening**
RANK: Beat
SUB-SYSTEM: Inner participants
Concurrent systems with entry point [inner participants]

Figure 5.2a

elaborated than the other simultaneous systems. These major sub-systems will be the focus of the remainder of the discussion of the *Beat Happening* network.

Briefly, with respect to the other options, the choices of [**metatheatrical**] and [**aesthetic**] are related to the way in which a Beat activity is framed - whether it is a self-consciously 'theatrical' activity that in some way points to the conventions of performance (metatheatrical), or whether it is a 'performance within the performance' including songs, plays and magical tricks performed by characters for other characters (aesthetic). An example of a [metatheatrical] beat occurs in Scene 4, Beat 1 of the performance of *Summer of the Aliens*: the Narrator stands in darkness and clicks his fingers, whereupon the stage is instantly lit up. This is a self-consciously theatrical action: it emphasises the artifice of the performance system of lighting by drawing attention to the lighting change rather than letting it take place as an unmarked convention. This strategy is a kind of 'making strange'. As Elam notes, "When theatrical semiosis is alienated, made 'strange' rather than automatic, the spectator is encouraged to take note of the semiotic *means*, to become aware of the sign-vehicle and its operations." (1980: 17-18). The metatheatrical choices were added to the system network because both of the performances used for development and testing of the networks had examples of these beats: they are an important part of the meaning potential for contemporary performance. The option of [metatheatrical] also stretches the applicability of the networks beyond purely naturalistic forms of theatre.

The semantic option of [**adjacency pair**] in Figure 5.2a is derived from its namesake in ethnomethodological frameworks for discourse analysis (for example Schegloff and Sacks 1973) and relates to the degree of predictability involved in the construction of the transactive activity of the beat. In this performance network it encompasses both non-verbal

and verbal features (for example, an exchange of greetings can be verbal or non-verbal - a wave, the lifting of a hat - or a combination of both). However, this system is only 'on trial' in the network at present. It sits somewhat uncomfortably among the other options because it is in some ways closer to the realisational end of the scale (for theatre performance) than it is to the more abstract semantic end. For example, one of the realisational possibilities for the choice of [**verbal: formulaic**] (see Figure 5.4a) is through an adjacency pair in the discourse. Also, although a Beat can consist of a single adjacency pair (such as an exchange of greetings) there is often not a one-to-one relationship between adjacency pairs and Beats, so that there may be several adjacency pairs in a Beat. Martin has noted such problems with the notion of 'adjacency pair' in his work on discourse semantics (1992: 47). The feature of [adjacency pair] could be useful for investigating the degree to which the Beat activities in a performance are constructed in predictable ways, and consideration of choices of [blocked] in relation to these Beats could illuminate whether there is a pattern of frustrating the expectation generated by the first part of the pair, or complying with this expectation. However, Martin's comments in relation to discourse 'acts' unnecessarily re-stating meanings of the grammar (1992: 55-56) are worth reflecting on for further refinement of the performance networks: this could be a case where the discourse is already 'doing the work' in the interpretation of these Beats, so it may be ultimately unnecessary to propose this system for theatre.

The semantics of Disruption: the system of Blocking

The term 'transactive' implies moving through to some sort of completion or point of rest in the negotiation of the micro-activity of the Beat. However, the construction of the transactive activity can be disrupted in a range of ways, and where this is the case, the Beat is [**blocked**]. The first Action in the Beat tends to set up a potential state of affairs, a particular kind of

transactive activity. The other participants can take up this potential state of affairs in their

Re-Action, and participate helpfully in the construction of this activity, or they can prevent

the state of affairs or activity from proceeding by 'blocking' the transaction. In other words,

participants in a Beat can either 'play the game' set up by the other, or they can challenge the

'game' in some way through blocking. For example:

> LEWIS: [They're going.
> Let's get the shells
> **[Lewis then flings his hand away, starting to get up, twists his torso to the back, looking
> US, then gets up. Dulcie looks back also and gets up at the same time as Lewis, looking
> at him ...**
> DULCIE:　　　[Lewis!
> Geronimo!
> **[Dulcie runs to Lewis and kicks the back of his ankle, pushing him over; Lewis falls,
> resignedly, DSAR.>**
> LEWIS: No!

(Summer of the Aliens, Louis Nowra, STC production 1993)

Dulcie's Action verbally and non-verbally blocks the potential activity set up by Lewis'

suggestion that they "collect shells" (gun cartridges).

The concept of blocking is derived from at least two sources. The first is the body of

linguistic work in the area of discourse analysis. In particular, the concept is related to

Burton's (1980) adaptation of Sinclair and Coulthard's (1975) model for the purposes of

analysing casual conversation. Using dramatic dialogue as data, Burton makes the semantic

distinction between Supporting and Challenging Moves in discourse:

...given an Opening Move by speaker A, B has the choice either of politely agreeing, complying and
supporting the discourse presuppositions in that Move, and behaving in a tidy, appropriate way in his choice
of subsequent Moves and Acts, or of not agreeing, not supporting, not complying with those presuppositions...
(1980: 142)

The systemic choice between [**blocked**] and [**unchallenged**] in the *Beat Happening* network

(Figure 5.2b) is based on similar semantic principles of compliance versus disruption (or non-

Figure 5.2b

METAFUNCTION: Representational - **Beat Happening**
RANK: Beat
SUB-SYSTEM: Blocking
ENTRY POINT FOR SYSTEM: [inner participants] (only available in [transactive] beats)
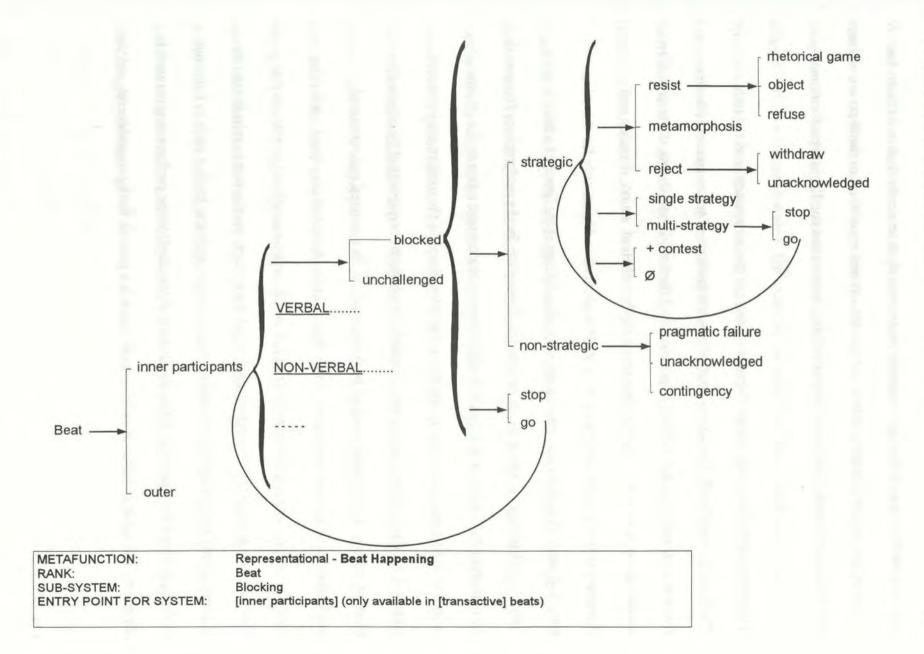
compliance). However, it needs to be stressed that the Beat is not identical to the Discourse unit, being a performance unit of a different kind of abstraction. Blocking in performance is not a purely linguistic phenomenon; it is the semantic choice of disruption to a performance unit, and can be realized through language, non-verbal signs or a combination of both. The choice of the feature [blocked] means that the activity and negotiation of the Beat are in some way made problematic, and is one way of building tension and conflict in a performance.

The other source informing this performance feature is theatre practice, and the term "blocking" is specifically taken from improvisational methods of acting training (theatre-sports is an example of this kind of improvisational theatre). When, during the course of an improvisation, a co-actor projects ideas about the hypothetical action, situation and characters that are 'under construction', it is more productive dramatically for the other actor/s to support and actively take up the offered definition of the `state of affairs' than to "block" or challenge it. This concept has needed elaboration for the performance framework. An important distinction is that, while in improvisation the concept refers to the co-operation or lack of it between the *actors* in creating a theatrical scene, in the performance network proposed for Beat, it refers to the way in which the *characters* represented by actors can block or comply in the construction of Beat transactions. In a scripted and rehearsed production, such as those considered in this thesis, while *characters* may block each other regularly (as part of the performance design), it is only under exceptional conditions that *actors and co-creators of the performance* block each other, usually due to mischance (for example, actors forgetting lines or missing entrance cues; technical hitches such as lights not working or doors not opening). While the feature of [blocked] in the performance network is not exactly the same as either of its 'ancestors', there is a general 'family resemblance', and the

insights of both sources have been valuable for the development of the blocking system for theatrical performance.

When a transaction is blocked, its Representational flavour changes. The denial of co-operation in constructing the transaction can change the nature of the transactive activity altogether in some Beats. It is for this reason that Blocking is displayed in the network (Figure 5.2b) as a recursive system. For example, the option of [**metamorphosis**] (one of the options in the system with entry feature [**strategic**]) is, as its name implies, a blocking Action that transforms (or attempts to transform) the interactive activity in the Beat. The blocked Beat example above (between Dulcie and Lewis) is an instance of a blocked Beat with the [metamorphosis] feature.

Metamorphosis is one of the **strategic** options for blocking. The term 'strategic' implies that there is some kind of motivated 'thrust' to the choice of blocking on the part of the character, such as actively resisting co-operation (**resist**); deliberately rejecting participation in the transaction ([**reject: withdraw**] or [**reject: unacknowledged**]); or attempting to change the activity (**metamorphosis**). The blocking may involve a combination of these strategies, so the choice of [**multi-strategy**] permits re-entry into the sub-system. **Non-strategic** blocks are more due to non-deliberate and chance causes such as the interruption of a Beat by something falling, or a flash of lightning (**contingency**), or the inability of the participants to understand one another (**pragmatic failure**). The option [**unacknowledged**] appears in both the strategic and the non-strategic sub-system, because a failure to respond in any way to the Action of another could be either deliberate (willful refusal to acknowledge) or non-deliberate (for example, not hearing).

The recursive option in the blocking system allows for the blocking feature itself to be chosen again in a Beat, which can create a **contest**, with each participant trying to outdo the other. The feature of [blocked] and its possible recursion can create some structural difficulty for the interpretation of these Beats because they complicate the issue of where Beat boundaries occur (although, as noted earlier in the discussion of Beat boundaries, they are, to a certain extent subjectively determined in any case). For example, in this Beat from the Sydney Theatre Company performance of Nowra's *Summer of the Aliens* there is a [metamorphosis] (at Lewis' Action):

SCENE 7: BEAT 39

BRIAN:	Okay **<Dulcie looks at Brian>**, let's see how tough you are. **<Brian steps towards Dulcie>**
LEWIS:	**<moves between Brian and Dulcie, looking at Brian>** This is boring, let's go and play cricket.
BRIAN:	**<Pause>** All right. **<He runs off USAL, Lewis follows>**

This could be seen as two transactions, and hence two Beats: one between Dulcie and Brian that is blocked by Lewis, and another between Lewis and Brian that is [unchallenged]. There are two different 'duets'. The recursive system of [blocking] allows for this possibility. That is, in terms of the network it is a 'legal' Beat, so the issue is one of interpretation: should this be interpreted as one Beat with recursion, or as two separate Beats with Lewis' Action as the pivot between the two? The first interpretation is preferred here, as it highlights the interactive frustration caused by the metamorphosis. There is not just a 'normal' Beat change here; the transactive activity of the Beat has been 're-directed'. It is necessary to decide whether to treat this as separate Beats, each with their own Action-Reaction structure, or whether it is a kind of 'complex' that can be treated as a structural whole.

This situation is not unlike challenges in the grammatical interpretation of verbal group complexes. Halliday (1994: 290) discusses the example of *'Mary wanted to go"*. He suggests

that this can either be treated as: 1) a projecting verbal group complex (and hence overall as one configuration of Actor + Process: material); or 2) as a projecting clause complex, with two functional configurations, the first (Senser + Process: mental) projecting the second (Process: material). Such intricate reasoning may seem unnecessary for theatre, but it does raise interesting interpretive issues about the crafting of the performance.

In performance, choices from the Blocking system can be strongly influenced by the scripted dramatic text, but this is not to say that the other performance participants have no input into these choices. Blocking, like other performance choices, can be interpreted differently depending on one's 'reading' of a Beat transaction. This is one reason why the networks are valuable: they can be useful as a way of comparing and debating different 'readings' and responses. The significance of the option of Blocking will be explored further in chapter 7, where it will be explored in relation to a performance example.

The realizations below show the contributions of the features of the system of blocking to a transactive Beat. Because this system is available only when [transactive: inner] is chosen, the realization features associated with these options should be assumed here.

Realizations (Inner transactions)	
Feature/s	Realizations
[unchallenged]	+ *complying Re-Action* This can be expressed through such means as a **supporting move** in the discourse, non-verbal gestures indicating compliance or agreement (nodding, smiling), physical action that fulfils the second part of an adjacency pair (such as response to a request) and more.
[blocked]	+ *non-complying Re-Action* (+ *Blocking Action*) This can be expressed through a **challenging** move in the discourse (perhaps a dispreferred response to the opening move in an adjacency pair), and/or through a range of non-verbal activities that inhibit or hinder the transaction under construction (such as pushing away, turning away, failure to perform a requested action).

Options within the Blocking system:

[metamorphosis]

+ *metamorphosing blocking Action (blocking Action re-defined or transforms the activity-type of the Beat)*

This could be expressed as a topic change in the discourse and/or physical action that sets up the potential for a new transactive activity.

[reject: withdraw]

+ *disengaging blocking Action (blocking Action actively creates disengagement from the transaction)*
This is physicalised most importantly through physical retreat by the blocking character from the other transactant/s, and can also involve disengagement of gaze and/or orientation (turning away)

[non-strategic: contingency]

+ *contingent blocking Action (a chance or accidental event interrupts the transaction)*
This is physicalised mainly through non-verbal events - either chance events arising from a Beat transaction (such as an object breaking) or events external to the transaction, perhaps expressed through sound effects, or a physical event such as a roof collapsing. The contingency can also be offstage dialogue, or perhaps the sudden appearance of another character.

Verbal and Non-Verbal Options for Beat Happening

One of the initial decisions to be made for the networks was whether to propose separate

systems for verbal and non-verbal choices, or whether these could be treated together in an

over-arching system that integrated the meanings of both. Although it is possible to think of

general 'happenings' that could underlie both verbal and non-verbal choices (such as *offers* or

fights), in considering performance examples, it seemed that many Beats exploited the

different semantic potential of verbal and non-verbal resources (for example, a Beat in which

there is a 'conversation' while 'playing cricket'). It appeared likely that the semantic 'picture' of

Beat would be richer if Verbal and Non-Verbal resources were treated as separate systems in

the network.

Figure 5.2a shows that Verbal happening and Non-verbal happening are simultaneous binary

systems, each with [∅] as the second term in the system. This is to allow for the choice of

combination of Verbal and Non-Verbal Happenings in Beats. However, there is a problem with these systems. It is assumed that a Beat transaction **must** involve either a Verbal happening, a Non-verbal happening, or both, which means that the choice of [∅] (Verbal) AND [∅] (Non-verbal) is not possible. The choice of [∅] in either system precludes its choice in the other. In order to indicate this in the network, one of the techniques suggested by Fawcett (in Benson, Cummings and Greaves 1988 : 18-19) has been adopted. To handle the problem of "systemic inelegance" Fawcett discusses the possibility of using some marking in the system network to block unwanted co-selections. Thus the networks that display these two systems for performance (for example, Figure 5.1c; Figure 5.2a) include marking (with a star symbol) to indicate restrictions on co-selection. The marking indicates that *features 'a' and 'b' cannot be co-selected*. This is because any other combination is possible - ONLY the combination of [∅] and [∅] is systemically illegal.

Admittedly, this is rather a clumsy solution, but to accommodate the various options of choosing: 1) Verbal without Non-verbal; 2) Non-Verbal without Verbal; or 3) Verbal and Non-verbal is surprisingly challenging. Other possibilities for displaying this situation could include the addition of a recursive system. However, true iteration is not possible here; that is, once Verbal is chosen, it cannot be chosen again (and the same for Non-verbal) except when there is Blocking. Alternatively, there could be either a three-term system (a choice between 1) Non-Verbal only; 2)Verbal only or 3) Both Verbal and Non-verbal). No solution is entirely satisfying, and further work is needed if the network is to be both 'elegant' and yet a fair representation of the semiotic complexity of theatrical performance.

Non-verbal Happenings

Problems with identifying non-verbal features in performance

There is an almost infinite number of possible non-verbal happenings at the rank of Beat, so the system represents an attempt to define some of the abstract semantic features that differentiate these happenings from each other. Also, in the analysis of performance, each Beat contains such a range of non-verbal information that the task of defining the major *interactively* relevant non-verbal choices is complicated. Kress and van Leeuwen outline a similar difficulty in identifying processes and participants in images containing naturalistic detail (1996: 46), but they argue nevertheless that these images can be analysed into participants and processes. (1996: 47). They offer two arguments, the first based on formal art theory, whereby 'participants' can be perceived as distinct and salient 'masses' or 'volumes' and processes are 'vectors'. The second argument is derived from functional semiotic theory, and relates to the roles or functions played by the most salient 'volumes' (such as Actor and Goal) (Kress and van Leeuwen 1996: 47-48). In a similar way, the most significant transactive non-verbal actions in a Beat can be proposed based on the salience of the actions and on the roles played by the participants. The relationship between the non-verbal detail in a Beat and the abstracted participants and transactive processes is similar to the way 'phonemes' in the phonology of a language are abstractions from phonetic information.
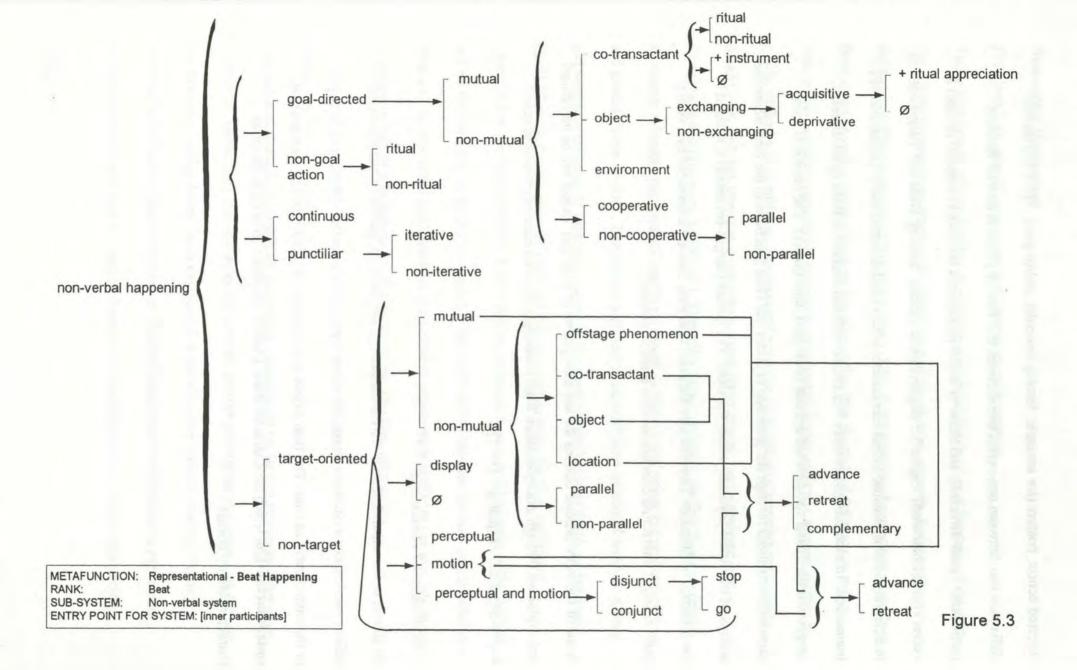
Options in the Non-verbal system

The major distinction proposed for non-verbal transactions for Beat at this stage is between non-verbal transactions that are **directed** towards another participant and those that are not. For example, "sitting down" is an example of a non-directed activity, whereas "hitting someone" is an activity that is directed at another participant. Directedness is expressed through *vectors* which may be created through any combination of gesture, locomotion,

directed action, posture (for example, leaning towards), and/or gaze. There is a distinct difference too, between non-verbal transactions that involve physical contact between participants (**goal-directed**), and those in which participants are only connected through a vector (**target-oriented**). Figure 5.3 displays these options, treating **Goal** and **Target** options in different systems, because a Beat can contain both a Goal-directed and a Target-oriented transaction. In each sub-system there is a choice between directed actions (**goal-directed**, **target-oriented**) and non-directed actions (**non-goal, non-target**). The choice of [**goal-directed**] is realized through the presence of Actor and Goal functions in the Beat where the actions of the Actor physically affect the Goal. The feature [**target-oriented**] is realized by the presence of functions Targeted and Targeter where the two are connected by a vector only. A target interaction does not involve physical contact.

Some of the more delicate options for the sub-systems of Goal and Target will be introduced and explained through examples taken from transcripts of performances (described at the beginning of this chapter pp. 151-2).

1. Goal-directed Transactions

As shown in the network for non-verbal happenings (Figure 5.3), goal-directed non-verbal actions can involve a character physically acting upon a co-transactant (character), an object or the environment as Goal. The Beat below is an example of [goal-directed: **non-mutual**: **co-transactant**], in which the character 'Max' (Actor) physically acts upon the other character 'Mercy' (Goal):

Figure 5.3

non-verbal happening

goal-directed → mutual / non-mutual
non-goal action → ritual / non-ritual
continuous / punctiliar → iterative / non-iterative

non-mutual → co-transactant { ritual / non-ritual ; + instrument / ∅ }
object → exchanging → acquisitive → + ritual appreciation / ∅ ; deprivative
non-exchanging
environment
cooperative / non-cooperative → parallel / non-parallel

target-oriented
non-target

mutual / non-mutual → co-transactant / object / location
offstage phenomenon
parallel / non-parallel
display / ∅
perceptual
motion
perceptual and motion → disjunct → stop / go ; conjunct

advance / retreat / complementary
advance / retreat

METAFUNCTION: Representational - **Beat Happening**
RANK: Beat
SUB-SYSTEM: Non-verbal system
ENTRY POINT FOR SYSTEM: [inner participants]

```
              MAX:      <he kneels and grabs Mercy's throat> Nay, if you strive-
              MERCY:            But half an hour!
----JACK:-------- Just half an hour.--------------------------------------------------------------
```
(*The Man from Mukinupin*)

Goal-directed non-verbal transactions can also involve a number of characters as Actors

acting upon another character (Goal) collectively or cooperatively. In the Beat below, Edie

and Clarry both act upon Polly as the Goal:

> **<During the next lines Edie and Clarry are checking, smoothing, adjusting Polly's
> dress while Polly is watching Clem>**
> CLEMMY: And Nellie Stewart was principal boy in Cinderella.
> All the gallery girls called **<Gesture: one hand slicing the air>** Nellie! Nellie!
> and threw her floral tributes.
> POLLY: **<loudly, emphatically>** Nellie Stewart!
> CLEMMY: But then His Majesty's burnt down on a Palm Sunday
> and I fell from the high wire
> and ended up in Mukinupin.
> POLLY: **<leans towards Clemmy>** Oh! Miss Clemmy, Miss Clemmy, how could you bear
> it!
> CLEMMY: Dead and buried under a sea of scrub.
> EDIE: Don't wriggle, Polly.
> CLARRY: Almost finished.

(*The Man from Mukinupin*)

Strictly speaking, it is Polly's *clothing* that is the Goal, but her clothes are so closely

connected with herself (in a kind of metonymic relationship), rather than being objects totally

disconnected from the character, that this is treated as choosing [co-transactant] as Goal

rather than [object]. More delicate options could be added with the [co-transactant] as entry

feature to make finer distinctions, such as 'body parts' or 'personal possessions' as Goal. In

terms of the network (Figure 5.3) the 'pathway' of features selected in this Beat would be

analysed as: [goal-directed: non-mutual: co-transactant; **cooperative**].

Incidentally, this example also shows one of the interesting structural possibilities in the

realizations of Beats. There are actually two distinct transactions going on here, one between

Polly and Clemmy, and one between Clarry, Edie and Polly (mainly non-verbal transaction).

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This situation is treated as *simultaneous* realisation, where two separate Beats occur in the same stretch of time rather than in sequence. This is a possibility of the performance context that can be exploited to create a range of interesting effects, and can also have consequences for Focus (for example, when two simultaneous Beats compete for Focus).

Non-verbal transactions with [**object**] as Goal can also be cooperative, but if they are not, they may be [**parallel**]:

<div>

                    <During the next lines Lewis and Dulcie are picking up shells (used gun cartridges) from the grass>

LEWIS: Mum says
                  he's got wife problems or something.

DULCIE: **<Dulcie moves over to Lewis>** It's because he lives in Singapore Street.
                  There's something wrong with the water supply.
                  <Prox L:D = 2>

----LEWIS:------- It tastes all right. **<Looks at Dulcie, then back down at the grass>** --------------------
(*Summer of the Aliens*)

</div>

Lewis and Dulcie are not acting on the same Goal (the same object), but their action is [**parallel**]: that is, they are picking up different tokens (objects) but the tokens have the same 'value' (gun cartridges). The transactive aspect of the non-verbal activity is created by them performing identical activities, even though they are acting on separate Goals. In addition, because the goal-directed activity is repeated in the Beat, we could analyse this as [**punctiliar: iterative**] The term 'punctiliar' is used in a similar sense to Hasan (1996: 61), to refer to actions that have an inherent completion point in contrast with those that are [**continuous**].

This example also illustrates a point made about the potential for difference between the non-verbal and verbal transactions in a Beat. The verbal transaction (gossip-like exchange) has no connection to the non-verbal activity (picking up the gun cartridges). Figure 5.5 shows this option in the network as [diverging] (entry to this system is only possible when *both* the

options of Verbal Happening and Non-verbal Happening are chosen). In the **Beat** example above, the divergence seems to be [**random**] rather than being the kind of contradiction that causes semantic [**dissonance**].

Goal-directed transactions in Beats can be uni-directional (the feature of **non-mutual** in the network) with the functions of Actor and Goal mapped onto different characters or bi-directional (the feature of **mutual** in the network) with each character functioning as both Actor and Goal in the transaction. For example the non-verbal action between Dulcie and Lewis in this example is **mutual**:

> <**Lewis and Dulcie lie down together, kissing each other**>
> NARRATOR: We made love in the paddocks
> (*Summer of the Aliens*)

The dimension of space allows such non-verbal transactions to show each character as Actor and Goal *simultaneously*. Kress and van Leeuwen also identify such **bi-directional** processes in images (1996: 63). The closest to this situation in language would perhaps be a clause such as: "They kissed", in which the 'they' could be analysed as Medium, but it cannot fully achieve the effect of *separate* entities *simultaneously* acting upon another and being acted upon.

2. Target-oriented transactions

Target-oriented actions can also be **mutual** (where each character is both Targeted and Targeter) or **non-mutual** (See Figure 5.3). Examples of non-mutual target-oriented

transactions are given below, the first with **co-transactant** as Target, the second with **object** as Target:

a) [target: cotransactant; non-parallel; motion: advance]

MERCY: **<She runs across the stage towards Max, her arm outstretched towards him, then stands AL of him>**
That death's unnatural that kills for loving.
(*The Man from Mukinupin*)

b) [Target: nonmutual: object; parallel; perceptual]

< All characters turn to face upstage and look at the sign. Jack is under the sign on a higher level. >
ALL: Perkins general Store, 1912.
(*The Man from Mukinupin*)

The many functions of Gaze and Motion

Target-oriented transactions are perhaps the most difficult to abstract from the non-verbal detail of a beat in performance (from an analytical or interpretive point of view), because gaze and movement in performance can have a range of different and complex meanings. For example, a movement towards another character may not be so much representing a target-oriented action as being an interpersonal signal of involvement in the transaction. Similarly, gaze can have a range of functions, often simultaneous, such as:

◆ indicating which characters are involved in a transaction (the unmarked case for interacting participants is often intermittent gaze towards each other)

◆ marking changes in alignment between characters (a shift of gaze can indicate a Beat change)

◆ signalling attitude towards or relationships between characters (for example, averted gaze could signal anger or dislike)

◆ establishing a Target (watching someone or something).

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It can be difficult to tell in certain Beats where gaze and motion are target-oriented in a Representational sense. In general, the gaze and motion for target-oriented transactions are somehow marked. For example, they may be more salient (perhaps exaggerated) and involve greater concentration and longer duration. This area of performance meaning and expression presents a challenge that could be explored in future research.

Realizations (Non-verbal transactions)

Feature/s	Realizations
[goal-directed: non-mutual]	*+ physical contact action;* *+ Actor; + Goal* *functions of Actor and Goal mapped onto different participants in the transaction*
[goal-directed: mutual]	*+ reciprocal or reciprocated contact action* *direct participants are characters* *functions of Goal and Action conflated* *and mapped onto each character involved in the reciprocal action*
[target-oriented: non-mutual]	*+ salient vector* *+ Targeted; + Targeter* *functions of Targeted and Targeter mapped onto different participants in the transaction* The vector can be physicalised through gaze and/or posture, gesture, movement. For aural perception, the target-orientation may be manifested through a more subtle vector (such as an inclination of the head) together with non-verbal signs of attention (such as facial reactions)
[target-oriented: mutual]	*+ salient vector* *reciprocity (gaze and/or motion)* *participants are characters* *functions of Targeted and Targeter conflated and mapped onto both characters in the target transaction* The gaze is mutual and/or the movement is either contrary along the vector (both retreating from each other) or converging along the vector (both moving towards each other)

Verbal Happenings

The Representational meanings in the Verbal systems of transactive inner Beats again cover some Interpersonal territory, encompassing some 'Inter-active' meanings pertaining to the

relations between inner characters. This is because transactive Beats are co-operatively produced activities, and the meanings being 'represented' are not only verbal activities of different kinds, but also the ways in which participants are acting together, and upon one another verbally to construct these activities.

The options for the performance system of Verbal Happening are most strongly influenced by a range of Systemic-functional linguistic research and theory (for example, Hasan 1996; Halliday, 1973; 1975; 1994; Berry 1981; Martin, 1992). In the initial stages of development, the majority of this system was organised around Halliday's distinction (1975; 1978) between **pragmatic** and **mathetic**: "...the mathetic/pragmatic distinction corresponds to one of 'response required' (pragmatic) versus 'response not required' (mathetic)." (1975: 55). However, as the networks were tested on performance examples, it became necessary to revise this division and the semantic distinctions in various ways. In a number of Beats that were 'mathetic', although the initial Action did not require a response, the other character did respond, by entering into a verbal negotiation. There seemed to be a difference between Beats that involved giving information without verbal negotiation, and Beats that involved an exchange of information, but where the co-participation was voluntary rather than solicited. For example:

1) response not solicited; information not negotiated

DULCIE: **<exuberantly, looking down>** My father was handsome.
              [Very brown, shiny like copper.
              [**<Dulcie stands and moves across AL to Centre. Lewis is looking down>**
              Tall. **<Dulcie moves around to USAR in the circle and continues around to AR of the chair>**
              He was Basque, mum says.
              He went back
              to fight for the freedom of Basque.
              He died in a hail of bullets **<Dulcie stands ARC, looking out to the audience and hugging the doll>** from the Spanish police.
              (Summer of the Aliens, STC, 1993)

2) response not solicited but information negotiated

> LEWIS: He must be out of jail.
> DULCIE: <still looking at Lewis, leans back slightly. Lewis, facing US, leans to
> the side, as if he's watching someone> He owes Stan money.
> They had some scheme going with a cop, stripping cars.
> <Lewis sits and turns his body to the front>
> LEWIS: [<looking at Dulcie. Lewis continues moving around, until he faces diag.
> DSAL. He looks up, then up diag. AR>
> [Maybe he's practising
> to kill him. <Lewis smiles>
> DULCIE: <looking down, "coy"> I'd pay him
> if he did.
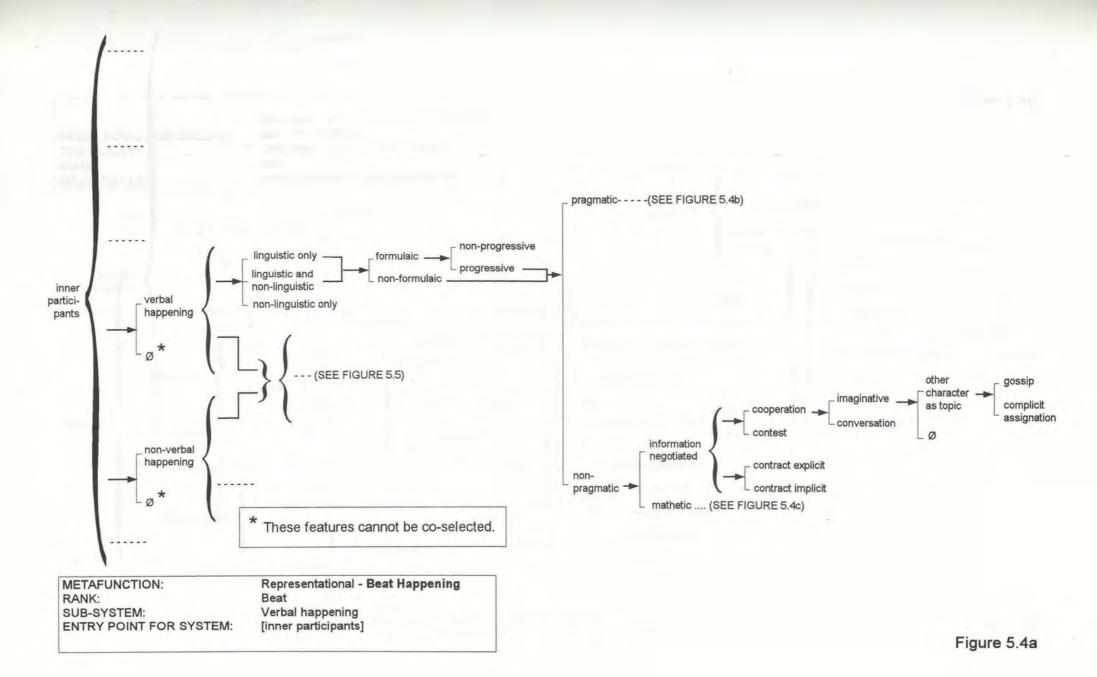
(Summer of the Aliens, STC, 1993)

This situation was resolved by proposing a systemic distinction between **pragmatic** and **non-pragmatic** (see Figure 5.4a). Non-pragmatic Beats are about using language for 'reflection' rather than 'action'. There are two choices for constructing reflections (non-pragmatic): **mathetic** and **negotiated information**. In mathetic Beats, the activity of reflection involves a single participant doing the 'meaning-making', a single participant presenting ideas (such as giving information, making an observation, imagining) to another participant, who responds only through signs of attentiveness. The sub-system of choices for Mathetic Beats is displayed in Figure 5.4c. In Beats that involve negotiated information, the process of reflection involves more than one participant negotiating ideas (such as a conversation, or gossip).
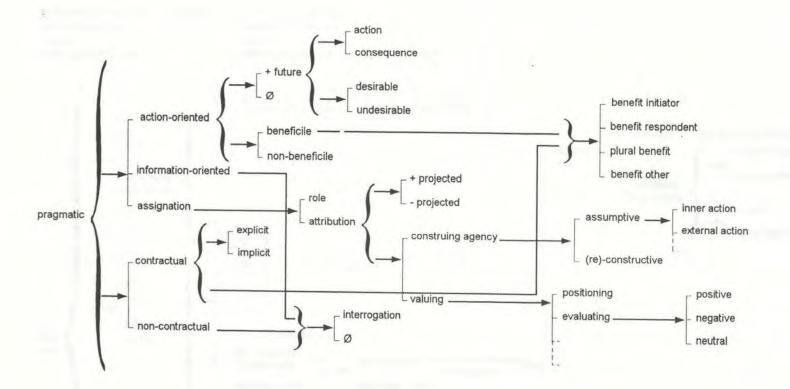
With these features, the network is trying to capture the paradoxical nature of the Beat as both a pre-formed whole (synoptic perspective) and as a dynamic process. In performance, a Beat may appear to be mathetic, until another character steps in to negotiate, turning the Beat into a negotiated information Beat .Yet, in a rehearsed performance the 'process' of negotiating *linguistic meaning* in particular is more likely to be the representation of a linguistic process than a spontaneous 'process'. In rehearsed forms of theatre, although other kinds of performance choices may shift during repeated performances, the choice between [mathetic] and [negotiated information] is one of the least 'negotiable' choices once the

production reaches the stage of performance (except in extenuating circumstances when improvisation of dialogue may be necessary).

In addition to these changes to Halliday's mathetic function, the semantic space of the feature [pragmatic] began to expand and shift slightly, so that it could encompass not only verbal

inner partici-pants

verbal happening

Ø *

non-verbal happening

Ø *

linguistic only

linguistic and non-linguistic

non-linguistic only

formulaic

non-formulaic

non-progressive

progressive

pragmatic- - - - -(SEE FIGURE 5.4b)

non-pragmatic

information negotiated

cooperation

contest

contract explicit

contract implicit

imaginative

conversation

other character as topic

Ø

gossip

complicit assignation

mathetic .... (SEE FIGURE 5.4c)

- - - (SEE FIGURE 5.5)

* These features cannot be co-selected.

METAFUNCTION:	Representational - **Beat Happening**
RANK:	Beat
SUB-SYSTEM:	Verbal happening
ENTRY POINT FOR SYSTEM:	[inner participants]

Figure 5.4a

```
                                                    ┌ action
                                        ┌ + future ┤
                                        │           └ consequence
                            ┌ + future ┤
                            │  Ø        │           ┌ desirable
                            │           └          ┤
            ┌ action-oriented ┤                     └ undesirable
            │               │
            │               │  ┌ beneficile ────────────────────────┐        ┌ benefit initiator
            │               └ ┤                                      │        │
            │                  └ non-beneficile                      ├       ─┤ benefit respondent
  ┌ information-oriented ─────┐                                      │        │
  │                          │                      ┌ + projected   │        ├ plural benefit
  │                          │          ┌ role     ┤                │        │
pragmatic ┤ assignation ──────┤         ┤           └ - projected   │        └ benefit other
  │                          │          └ attribution
  │                                                  ┌ construing agency ──┐   ┌ assumptive ──┐ inner action
  │               ┌ explicit                         │                     ├  ┤              │
  │   ┌ contractual ┤                                │                     │   └ (re)-constructive  └ external action
  │   │           └ implicit                         │                     │
  └  ┤                                               └ valuing ──────────→ ├ positioning     ┌ positive
      │                                                                    │                ┤
      └ non-contractual ──────┐  ┌ interrogation                          └ evaluating ────→ ├ negative
                              └ ┤                                                             │
                                 └ Ø                                                          └ neutral
```

METAFUNCTION:	Representational - **Beat Happening**
RANK:	Beat
SUB-SYSTEM:	Pragmatic (within Verbal System)
ENTRY POINT FOR SYSTEM:	[inner participants]
	[formulaic: progressive] or [non-formulaic]

Figure 5.4b

Figure 5.4c

METAFUNCTION:	Representational - **Beat Happening**
RANK:	Beat
SUB SYSTEM:	Mathetic
ENTRY POINT FOR SYSTEM:	*[non-pragmatic] (within verbal system for <u>inner participants</u>)
	*conjunct: [mathetic] AND [verbal] (within system for <u>outer participants</u>)

transactions that involved the requirement of response, but any verbal transaction that involved some kind of linguistic "imposition" or "intrusion" by one character upon another or others.

Thus the distinction between **pragmatic** and **non-pragmatic** distinguishes between Beats in which the verbal activity initiated by one character either requires some active response (verbal or non-verbal) from the other character/s and/or imposes participation upon them (**pragmatic**), and Beats in which the initiation of the activity places no pressure on the other participant/s to actively respond or to actively participate (**non-pragmatic** Beats).

The different Pragmatic systems of meaning in the performance network represent different kinds of linguistic 'intrusions'. Figure 5.4b displays the options for the sub-system of Pragmatic verbal transactions. There are intrusions in which linguistic negotiations are attempts to promote action of some kind: either *influencing*, where one participant tries to influence the action of the other, or *intervening*, where one participant 'offers' to perform some action affecting the other. These intrusions are **action-oriented**. The action may involve benefit to one, or other (or all) participants in the Beat. The feature of [**beneficile**] is adapted from Hasan (1996: 79). An example of a [**pragmatic: action-oriented**] Beat is:

> NORMA: Go inside
> and wash for tea.
> **<Pause.>**
> **<Bev walks around behind Gran's chair to AR.>**
> *(Summer of the Aliens, STC, 1993)*

A second system of 'intrusions' involves the linguistic negotiation of information, but information that is actively *solicited* rather than offered (**information-oriented**). For example, Dulcie solicits information from Lewis in the Beat below:

> <Dulcie and Lewis are looking offstage>
> DULCIE: What is it?
> LEWIS: Down by the creek.
> Two people.
> DULCIE: We're doing nothing wrong.
> LEWIS: They might be guards from the power station.
> (*Summer of the Aliens, STC, 1993*)

The third system involves intrusion of a symbolic kind. The reality-constructing principles of language can be used to impose symbolic 'values' upon other participants. These symbolic intrusions belong in the system of **assignation**. The term 'assignation' is used to mean the act of assigning values - such as roles, attributes and positions in the social order- and hence is not connected with its common meaning of "meeting". This concept is derived from two major sources. Firstly, it relates to theories of socially-constructed subjectivity and subject positioning. For example, Birch notes that the construction of subjectivity is an interactive process: "Subjectivity is conferred upon us, and we, in turn, confer it upon others." (1991b: 113). He also points out the significant role of language in this process of conferring subjectivity, for example:

Talking about a person as 'the one with blond hair and blue eyes' assigns quite a different role to that person than saying 'the internationally renowned concert pianist',...even though all may well apply to the 'same' person. (Birch 1991b: 149)
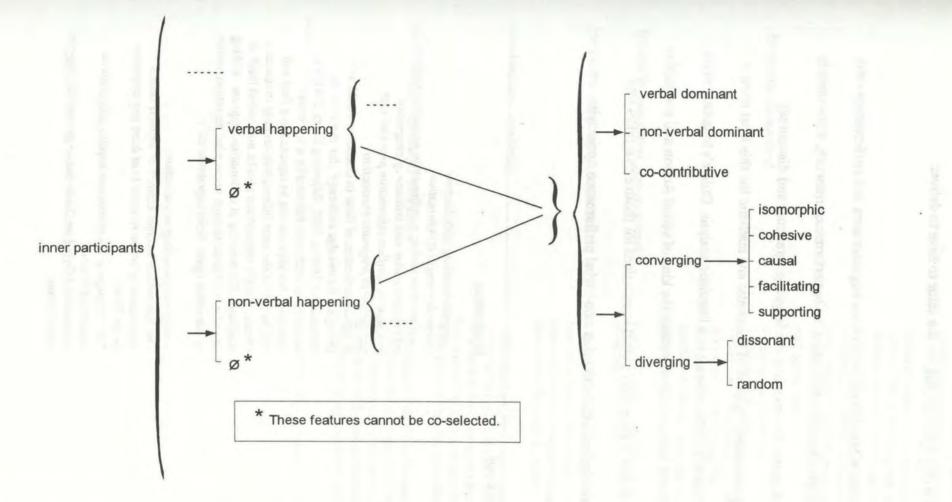
The other source of the concept of assignation comes from functional grammar. Relational processes in the grammar construe relationships between entities in terms of attributes or identity. The concept of assignation for Beats restricts the symbolic construction to characters, specifically the characters involved in the transaction, so its realization must include the roles of *Valuer* (the one who assigns the symbolic 'values' to the other) and *Valued* (the one who is construed or assigned values). The feature of assignation is significant, because it can show how participants in the stage world are explicitly constructed

(or 'valued') in relation to others and offers insights into processes such as 'other-ing' (how certain participants in the stage world are given the value of 'other'). An example of a Beat in which **assignation** is at issue is:

> STAN: \<moving towards Lewis>
> You know why I let you go out with Dulcie?
> Because although you're weird,
> you're safe, Lewis.
> A-grade poofter safe.
> (*Summer of the Aliens, STC, 1993*)

Thus, pragmatic Beats can be negotiating action, information or assigning symbolic values to other participants, but the key factor is that they are all interventions that demand or impose participation from more than one participant in the Beat. Each of these choices implies different functional roles (see Realisations below). During the detailed analysis of the performance that forms the basis for the discussion in chapter 7, it became obvious that this area of the network may need finer distinctions and more careful criteria in order to be applicable across the overwhelming variety of Beat instances in a performance. However, even these basic distinctions helped to identify important aspects of how the drama and performance of *Summer of the Aliens* constructs its peculiar symbolic universe and characters.

The distinctions in the verbal systems may also be of use to actors preparing roles for performance. For example, in *Summer of the Aliens*, Scene 4: Beat 12 (see transcript in Appendix A) Dulcie says: "I'm going to leave school, become a prostitute." This could be played as a **mathetic** transaction, as if she is simply informing Lewis without expecting a response. On the other hand it could be played as a deliberate attempt to provoke Lewis into a reaction, to provoke him into interacting with her (**pragmatic**). So the choice between

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inner participants

verbal happening
ø *

non-verbal happening
ø *

verbal dominant
non-verbal dominant
co-contributive

converging
isomorphic
cohesive
causal
facilitating
supporting

diverging
dissonant
random

* These features cannot be co-selected.

METAFUNCTION:	Representational - **Beat Happening**
RANK:	Beat
SYSTEM:	System with conjunct entry point of [verbal] AND [non-verbal]

Figure 5.5

pragmatic and non-pragmatic (mathetic) could be useful for deciding how this Beat should be played, especially as it is a rather strange line for the actor to have to deliver.

This example also shows the subtle difference between linguistic units and performance units. The system of verbal options may seem redundant in the performance network, since there is already a fully elaborated system for analysing the language (grammar and discourse). However, the different performance options of pragmatic and mathetic for this Beat show a choice that does not necessarily come through in a linguistic analysis. Dulcie's linguistic move can be performed in different ways, which can affect the kind of verbal Action and transaction that are taking place. We need a system for verbal transactions for theatre that takes into account the way the language interacts with other non-verbal performance options in performance.

Realizations (Verbal transactions)	
Feature/s	**Realizations**
[pragmatic: information]	*+ response-seeking verbalisation* *commodity sought is information* *+ information seeker; + information provider; conflate information seeker with initiator of pragmatic transaction; conflate information provider with respondent to pragmatic transaction* A typical realization of these in discourse would be through a **'knowledge exchange'** (for example, as discussed by Martin, 1992, following Berry 1981) - a sequence of a K2 move followed by a K1 move. However, this sequence can be repeated in a Beat and still be part of the same information-seeking transaction (Beat). The K1 response can also be non-verbal (such as nodding). The meaning of information response -seeking can also be realised through non-verbal accompaniments to the verbal (gaze, facial expression etc.)
[pragmatic: action]	*+ response-provoking verbalisation;* *The transaction involves explicit or implicit verbal negotiation of action relevant to at least one character in the Beat;* *The language of the transaction implies (explicitly or implicitly) roles of* *(potential) Affected (or Goal) and/or (potential) Actor in some action;*

At least one of the roles - Affected or Actor- must be attributed (explicitly or implicitly) to one of the immediate participants (character) in the transaction. The role of 'potential Actor' is consistent with Berry's **'primary actor'** in action exchanges for discourse. (Berry, 1981). The linguistic realisations in Pragmatic Actions can be elliptical, and the potential roles (Actor and/or Affected) and reference to action may have to be assumed. The system of Pragmatic actions allows such a huge range of possible instances, that it is difficult to be precise about realizations. More work is necessary in this part of the network.

[pragmatic: assignation]

+ valuing verbalisation
+ Valuer; + Valued
Valuer and Valued must both be immediate participants (character) in the transaction
Assignations are often realized (in part or whole) by **relational clauses** in the grammar: **attributive** and/or **identifying**

[pragmatic: assignation: non-contractual]

conflate Valuer with initiator of assignation transaction

[pragmatic: assignation: contractual]

+ value-seeking verbalisation
conflate Valued with initiator of assignation transaction (response-seeker); conflate Valuer with respondent in transaction (response-provider)

[non-pragmatic: mathetic]

+ information-offering verbalisation
+ information giver; + addressee/listener
Here there is no cooperative meaning- making in the discourse of the Beat, although the 'listener' may provide verbal signs of attention and interest.

[non-pragmatic: negotiated information]

+ information-offering verbalisation
+ co-operative construction of information and ideas
There is turn-taking in the discourse in these transactions, with both participants actively contributing to the meaning-making in the verbal transaction.

5.4 Compositional and Engaging Metafunctions

5.4.1 A Metafunctional Quandary: Engaging or Organising?

An intriguing, and somewhat frustrating dilemma arose in the development of system networks for the Engaging function - a problem that, as the framework progressed, did not seem to be limited to the Beat unit, but instead seemed to be a recurring difficulty associated with laying out the semantic and expressive resources for the Interpersonal (Engaging) metafunction in theatre.

The problem first became apparent when the meaning system of *Prominence* was considered. The term 'prominence' was initially used to describe the way in which certain elements of the Beat could be given a 'marked' quality, standing out from other elements on the stage. This kind of prominence could be theatrically achieved through a range of devices such as: contrast, use of higher levels, centring (referring to the physical centre of the stage), or any kind of contrastive option. Each Beat presents prominent elements and these elements may change from Beat to Beat. In any one Beat there may be several elements competing for prominence, or there may be one clear 'focus'. There seemed no doubt that the meanings of prominence needed to be included in an analytical framework for theatre.

The problem was: to which metafunction did these meanings belong? This may appear to be an odd question, given the fact that the metafunctions are, in many ways, so clearly semantically and structurally distinct. However, in theatre 'prominence' can be described and viewed in two different ways, making it a possible candidate for two different metafunctions: the Interpersonal (Engaging), and the Compositional.

5.4.2 Arguments for Prominence as a Compositional Phenomenon

The Compositional function, like the Textual function in language, is an organising function. In theatre, the performance must be organised along two dimensions - temporal and spatial. Catron's image of the Director's task is an appealing one:

... the director shapes the production both in *space* ... and in *time*, which involves rhythm, pace and tempo. For the former you are sculptor and choreographer; for the latter you become a symphony conductor. (1989:287)

The Compositional function is the means by which the other two functions (Interpersonal and Representational) are organised into a performance. In the Systemic-Functional model of language, the Textual function also has a foregrounding function, whereby a certain part of the clause has 'a special status' assigned to it. (Halliday 1994: 37). In English this is achieved by putting the element with special status first in the clause. In language there is also another kind of 'focus' at work in the Textual function, that of 'prominence', whereby certain information is signalled as 'New' through systems of Intonation. The first type of prominence (Theme) can be described as 'speaker-oriented prominence', whereas, the second type of prominence (New) can be described as 'listener-oriented prominence' (Halliday, 1994:336).

The suggested system of Prominence in the Beat then, seems to clearly tie in with these Textual functions of prominence in the clause. Could prominence in theatre be treated within the Compositional Metafunction as a kind of theatrical 'thematisation' (or 'News')? Seen in this light, the theatrical system of Prominence would involve the organisation of Representational and Interpersonal meanings so that one or more elements have a Theme-like function. The element having Theme function in theatre would be the element that is psychologically salient to the creators of the performance. Alternatively, prominence could be seen as that which is signalled to the audience as important to attend to - the 'news'.

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An example to illustrate:

In a particular Beat, imagine that a character is revealing an important secret to another character. They are positioned centre stage. To their right, seated stage left, is another character, listening to the conversation. The characters in the centre are lit by a dim, wide spotlight but their faces are in shadow. The listening character to the side is lit in an intense, white, narrow spot, making her face appear ghostly and intensely white.

Lighting is often used as a focussing device, serving to highlight important information, actions and reactions. In the example above, what is being signalled is that the reactions of the `observing' character are <u>significant,</u> and reveal some new `information'. However, the prominence established by the lighting also draws the gaze and attention of the viewer towards this participant, that is, it also has an Engaging function. Below are arguments related to the Engaging role of prominence.

5.4.3 Arguments for placing Prominence in the Engaging (Interpersonal) Metafunction

The idea of treating theatrical prominence in the Compositional metafunction is certainly viable. However, from another point of view, anything that is prominent (contrastive or marked) tends to attract attention, to `strike out' at the audience. This means that Prominence also becomes a candidate system for the Engaging Metafunction. The audience will tend to be drawn to the elements that are made prominent or focal on stage, and this engagement with the audience is perhaps the most important process in theatre. During rehearsal, directors, designers and performers make decisions about what they want to `strike' the audience at each moment, what they want to be the psychologically and physically *inescapable* elements of each Beat. They aim to guide the eyes and ears of the audience participants and to intrude on their psyche, sometimes boldly, sometimes subtly, and sometimes playing with (undermining)

the expectation of clear focus by presenting a confusing array of performance elements competing for attention, and leaving the audience with a bewildered sense of 'not knowing where to look'. From the perspective of the audience, elements having prominence act as a kind of 'imperative' demanding attention, demanding interpretation.

These prominent elements, then, clearly also have an Engaging function. They function like the Modal elements in paintings identified by O'Toole, which are aimed at "engaging our attention, drawing us in to the world of the painting, and colouring our view of that world."(1994:5). Elements made prominent in the Beat attract attention, drawing us into particular parts of the stage world, and creating interest. Thus, in the example above the audience is visually and psychologically drawn towards the character who observes the conversation of the others. The contrasting intensity of lighting on the different characters creates a strong visual Focus that pulls the attention of the audience towards the brightly spot-lit figure. As a result of this, the audience are asked to engage with this character, to note her <u>reactions</u> to the stage events instead of concentrating entirely on the immediate participants in the dialogue. The audience can clearly see the facial expression of the eavesdropper, while those of the other characters are obscured by the shadowy lighting. Thus the audience can engage more fully with this character, especially as the human face is a strongly magnetic element of performance (the semantic pressure of Gaze will be examined later in this section). It should be noted that it is not the individual devices that create the focus, but rather the effect of their combination.

5.4.4 Towards a solution

Prominence in theatre appears to exhibit metafunctional ambiguity - that is, it seems to demand treatment in two different metafunctions. Its Compositional function is to organise

visual and acoustic `information' so that certain elements (events, actions, participants) are signalled as important, offering a kind of `news' (narratological, character-oriented or other). On the other hand, prominence also has a strong Engaging function, serving to reach out to the audience, to arouse interest and create a relationship between the audience and these prominent elements.

This is not unlike the situation that arises with the system of **Voice** in language, which has been handled in both the Experiential metafunction and the Textual metafunction. Halliday's table (1973) of ranks and functions places Voice as a system of the Textual function at the rank of the verbal group. In the same collection of works, the active/passive system is found in a network of the transitivity system for the clause (Halliday 1973:40). In a more recent publication , Voice is handled both at the rank of verbal group as an expression of meaning in the Experiential metafunction (Logical Function) (Halliday 1994:198), and as a system of the clause in the Experiential function. (1994:168). The system of Voice has not only been treated in different metafunctions, but it also appears at different ranks in the same metafunction.

In several places in his framework for displayed art (1994), O'Toole finds systems that are metafunctionally `polyvalent' (for example, "Framing"), and he stresses the interactivity between metafunctions (particularly the Modal and Compositional). Interestingly, in the discussion of one particular painting, he notes for the system of 'Focus' (in the Modal function) that: "Here it is hard to disentangle the Modal aspects of this system from the Compositional." (1994: 186-187). Thus this kind of interaction between metafunctions seems to also apply for other forms of art.

O'Toole's metafunctional framework for the analysis of art is the source of the term 'Prominence' as used here. In his framework, we find the system 'Relative prominence' placed in the **Modal** Metafunction (analagous to **Interpersonal** in Language) at the rank of **Episode**. An apparently corresponding system at the same rank, 'Relative position in work' is placed in the **Compositional** Metafunction. That is, the way certain elements stand out from others in a painting as perhaps 'marked options', is a feature of the painting's interpersonal meaning - the way in which it engages with the viewers. The ways in which elements are organised or positioned in relation to other elements in the painting belong to the semantic resources of the Compositional function.

This suggests that in the theatre there may be two such related systems in different metafunctions. One system would determine how elements (participants) are arranged relative to each other, the configurative 'pattern' in which the elements (visual and acoustic) are placed in a Beat. The other would determine which elements contrast with this Compositional 'pattern' of the other elements and so which elements have prominence.

The decision reached for this framework was indeed to propose these two closely related systems in the Engaging and Compositional metafunctions. These systems represent two perspectives on the same phenomenon. The Engaging system became **Focus** while the Compositional system was named **Focussing Devices**, thus encoding the close connection between the two systems. The difference between the meanings in the systems is subtle but significant, and there is significant interaction between the choices in the two systems (similar to the interaction between some Interpersonal systems and Textual systems in language). The meanings in the Engaging system involve, as mentioned earlier, some kind of "intrusion" on the psyche of the audience members, on the audience's 'semantic space', an offer of

`engagement' with selected figures, objects, happenings in the stage world, a demand for attention. This is similar to Halliday's concept of the "Intruder Function" in language (1975:72).

The Compositional meanings of Focussing Devices are more concrete, perceptually-oriented meanings. The functions in this system organise elements in the Beat as a way of guiding the `eyes and ears' of the audience to important events, characters and objects in the Beat. The aim in most theatre productions is clarity of action - the audience should not be constantly confused as to where to look and significant happenings, characters and information should not be obscured, but should be made accessible to everyone in the audience (unless the production is experimenting with these two systems of meaning - Focus and Focussing Devices- and deliberately setting up a sense of confusion). This organising principle of the Compositional Function includes not only making some elements more accessible (that is, emphasising some elements), but also de-emphasising others, and setting up coherence between different elements in the Beat. That is, the Compositional systems have a more general configurational and structuring function while the meanings of Focus are about the specific elements that engage the audience. Although the two systems are closely related, and tend to draw upon the same kinds of resources, their meanings and realisations are not identical. There may be several important features or `pieces of information' in a Beat that can be highlighted or signalled in different ways in the Compositional function. These are not necessarily the same features that are created as Focal (although it is likely that at least one of the Compositionally prominent features will be constructed as Focus.)
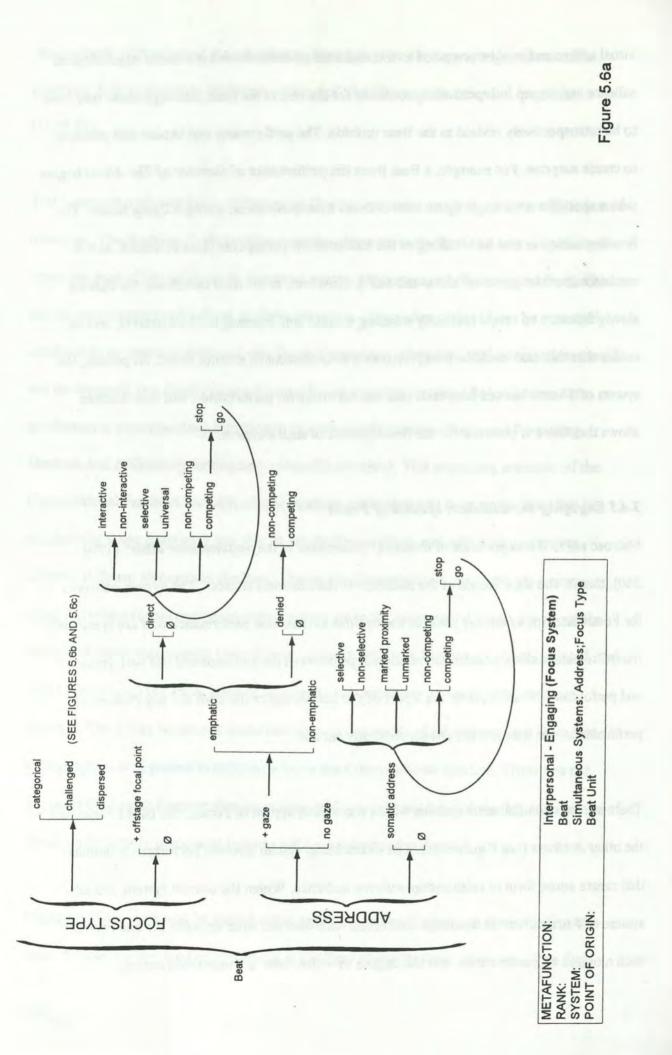
The issue of Theme could be considered in terms of 'firstness' relative to the unfolding of a Beat. This would involve the structuring of the Beat along the linear dimension. The first

visual and sound images presented to the audience no doubt have a particular psychological salience and set up interpretive expectations for the rest of the Beat, although these may have to be retrospectively revised as the Beat unfolds. The performance can exploit this principle, to create surprise. For example, a Beat from the performance of *Summer of The Aliens* begins with a spotlight on a single figure who delivers a narrative about seeing a flying saucer. The first impression is that he is talking to the audience (or perhaps his class at school, as it is reminiscent of the genre of "show-and-tell"). However, as the Beat continues, the lighting slowly fades up to reveal his family standing around him, listening to the narrative, and we realise that this also could be interpreted as a re-enactment of another event. At present, the system of Theme has not been built into the networks for performance, but this example shows that there is potential for the development of such a system.

5.4.5 Engaging the audience: systems of Focus

Melrose notes the importance of theatre's "orientation to the *performance other*" (1994: 260), that is, the significance of the audience in the theatrical context. The system networks for Focus attempt to display some of the options in theatrical performance that are specifically related to establishing contact and relationships between the audience and the performance and performers. These options are a part of the knowledge of the craft for any creators of performance, yet they are not always explicitly set out.

There are two simultaneous systems within the overall system of Focus, one called *Focus* and the other *Address* (see Figure 5.6a). The overarching system involves performance options that create some form of relationship with the audience. Within the overall system, the sub-system of *Focus* involves meanings concerned with who and what engages the audience at each moment of performance, and the degree to which there is competition among

Figure 5.6a

FOCUS TYPE

- categorical
- challenged
- dispersed

(SEE FIGURES 5.6b AND 5.6c)

direct
Ø

- interactive
- non-interactive
- selective
- universal
- non-competing
- competing → stop / go

+ offstage focal point
Ø

ADDRESS

emphatic
non-emphatic

+ gaze
no gaze

somatic address
Ø

denied
Ø

- selective
- non-selective
- marked proximity
- unmarked
- non-competing
- competing → stop / go

non-competing
competing

Beat

METAFUNCTION: Interpersonal - Engaging (Focus System)
RANK: Beat
SYSTEM: Simultaneous Systems: Address;Focus Type
POINT OF ORIGIN: Beat Unit

performance elements in the Beat for the attention and interest of the audience. The system of *Address* involves a set of more specific meanings dealing with the human engagement through body and gaze between audience and actors in theatrical performance.

Address in Theatre

The term 'Address' is borrowed from O'Toole, and the system also incorporates the important Gaze function emphasised by both O'Toole and Kress and van Leeuwen. O'Toole compares the interpersonal feature in language of direct address (which establishes contact) to the way that paintings can address us directly. He gives the example of direct Gaze - where one of the figures in a painting (for example Venus in Botticelli's **Primavera**) engages us directly with their eyes and fully visible face. (O'Toole 1994:8). The system of Gaze in painting also has a negative option. The denial or absence of gaze is a marked option and can create an uneasy or disturbing effect. (for example in Bruegel's **The Bee-Keepers**)(O'Toole, 1994: 157)

In theatre, as in visual art, gaze can be strongly engaging. An actor directly facing the audience (**direct gaze**, or 'open' positioning in theatre terms) almost irresistibly captures attention. However, there is another dimension to Address in theatre, that arises from the fact that it is performed in real time by (in most cases) live human beings. This fact not only adds an extra magnetism to Gaze, but it creates a system of meanings involving the impact of `bodies in space'. The Engaging Metafunction is about psychological and semiotic `impositions' on and relationships between audience and actors and in terms of address, actors can literally *physically* impinge on the space of the audience. This imposition may be somewhat moderated by conventional distinctions between audience space and actor space, however, contemporary theatre experiments more and more with breaking down these barriers. In some forms of theatre, audience members may find 'their space' invaded or

penetrated by performers, who may even directly address them and reverse traditional expectations of the audience-actor relationship by requesting reciprocation of address. For these reasons, the choice of **Somatic Address** has been built into the system.

Figure 5.6a shows the sub-system of *Address*. The first options involve the system of **Gaze** and show that a Beat may have [**no gaze**] or [**+ gaze**]. It should be noted that **no gaze** is not the same as **denied gaze**. In the first case, there is no participant on stage capable of gaze. In the second case, there is the possibility of gaze, but it is denied (such as an actor facing upstage, away from the audience). Both gaze directly towards the audience (**direct gaze**) and **denied gaze** are options for establishing **emphatic** gaze (gaze that is strongly focal). **Direct gaze**, as the name suggests only includes situations where there is open Gaze - where the face of an actor is turned fully towards the audience. This is not exactly the same as the 'direct gaze' in images identified by O'Toole and Kress and van Leeuwen, because it does not necessarily directly 'interact' with the viewer. The live dimension of theatre means that the possibility of direct **interactive** gaze does exist (where an actor actually looks at particular audience members). However, this is a marked option, and most direct gaze in theatre is **non-interactive** - the actor's face is fully turned to the audience, but the gaze goes 'past' or 'through' the individual audience members. Consistent choices of direct **interactive gaze** can characterise particular genres of theatre performance. For example, Children's theatre uses direct interactive gaze to establish a more direct connection with the child audience and draw them into the performance.

Denied gaze - the explicit absence of gaze - especially when the actor has her back turned to the audience is a powerful strategy for drawing attention. However the impact of both direct and denied gaze tend to diminish if they are held for a considerable period of time, or

repeated with predictable consistency in a performance. The type of performance space can make a difference to choices of gaze. For example, on the arena stage (theatre-in-the-round) it is difficult to avoid both denied and direct gaze at any moment of the performance, because the audience surrounds the stage. Thus the significance of choices of Address needs to be considered in relation to the performance space. The options of [**selective**] versus [**universal**] in the sub-system of direct gaze were added to accommodate theatre spaces in which it is possible to have gaze that is direct to one section of the audience only (selective) or direct gaze that is accessible from all positions in the audience (universal).

The second of the simultaneous systems is **Somatic Address,** which refers to the way in which the audience can be `physically' addressed by actors. The options of [**marked proximity**] versus [**unmarked**] refer to the distance between the actors and performers in any Beat. This can be manipulated by the performance participants (for example by placing performers at the edge of the stage space close to the audience or even in the audience space) but is also influenced by the size of the theatre space. The impact of the proximity of performers, and their heightened energy and animation are important aspects of theatrical engagement.

Realizations (Address)

Feature/s	Realizations
[+ gaze]	*presence of elements with potential for gaze*
[no gaze]	*absence of any elements with potential for gaze*
[non-emphatic gaze]	*weaker orientation to audience: 1/4 open in relation to audience (angled away from audience) 1/2 open (profile to audience); 3/4 open in relation to audience (angled towards audience).* The exact positionings realizing non-emphatic gaze will depend on the actual stage space.
[+ gaze: emphatic: direct]	*+ strong gaze positioning; full face towards audience* The stage positions and orientations realizing

direct gaze depend on the type of performance space. For example, on the arena stage almost any orientation involves direct gaze to one side of the audience, and it is not possible to have direct gaze addressing every side of the audience simultaneously. On a proscenium stage, it is easier to use direct gaze effectively, as it is possible to position an actor so that the audience as a whole has access to the direct gaze.

| [+ gaze: emphatic: denied] | *+ strong gaze positioning; full back to audience; gaze/face completely inaccessible to audience* The situation for denied gaze is similar to direct gaze. Possibilities are influenced by the performance space. (See notes for direct gaze above) |
| [somatic address] | *heightened physical proximity between actor/s and audience* This can involve placement of actors at the extreme front (or edge in non-proscenium space) of the stage which increases proximity, or actors may be positioned close to the audience in the 'audience space'. |
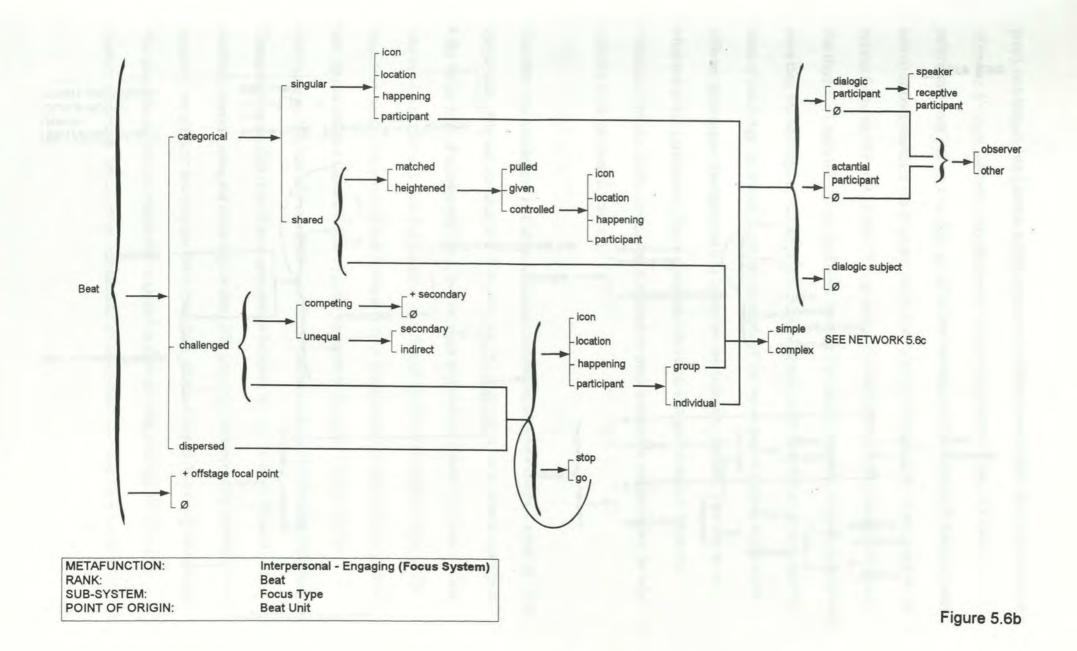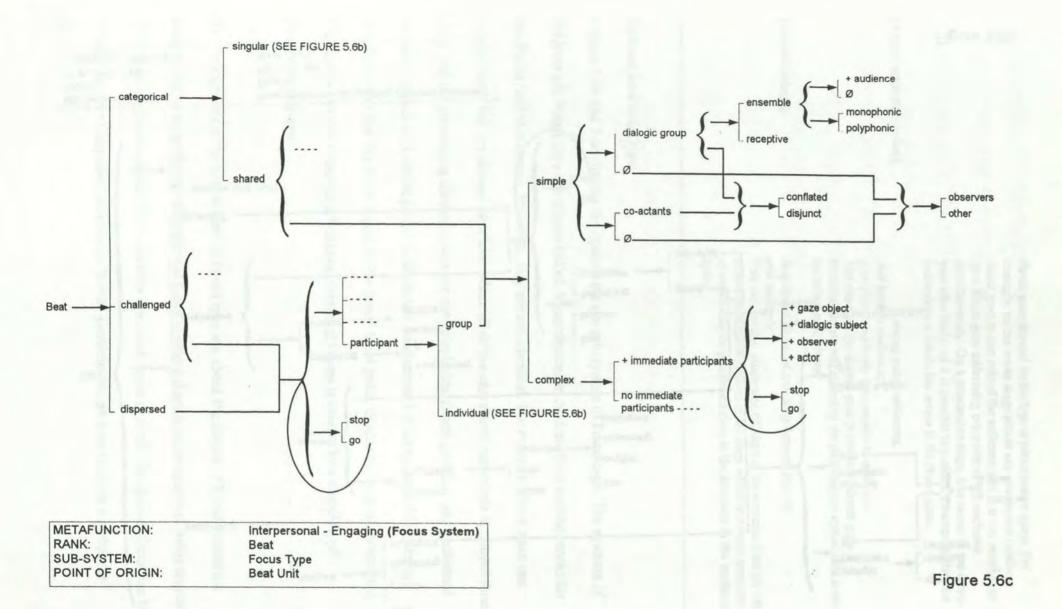
Options for Focus Type

Figures 5.6b and 5.6c display the options for the sub-system of Focus type. The systems of Address and Focus type are closely linked. Most choices in Address have consequences for the Focus (and vice versa). However, they are not identical. For example, direct gaze can create Focus, but not always. In a Beat where all of the characters except one displayed direct gaze, and the contrasting character was not only displaying absent gaze but was positioned centre stage and on a raised platform (these will be discussed in the system of Focussing Devices), then this character would be the major focal point, despite the lack of direct gaze. Like Kress and van Leeuwen's **Salience**, theatrical Focus is created by a complex of interacting features.

The first options in the sub-system of Focus type are about the degree of Focal pressure a Beat places on an audience. **Categorical** focus is where there is an unequivocal focus created; there is no confusion about which elements are constructed as focal. Categorical focus can be a single element (**singular**) involving a human **participant**, an **icon** (such as a statue, or

Figure 5.6b

METAFUNCTION:	Interpersonal - Engaging (Focus System)
RANK:	Beat
SUB-SYSTEM:	Focus Type
POINT OF ORIGIN:	Beat Unit

Figure 5.6c

METAFUNCTION: Interpersonal - Engaging (Focus System)
RANK: Beat
SUB-SYSTEM: Focus Type
POINT OF ORIGIN: Beat Unit

prop), or a **happening** (such as a fight, a sun-rise, a fire or even sound effects such as a piece of music). Categorical focus may also involve more than one participant, but these participants must belong to a clear 'group', either semantic (co-participants in dialogue and/or action) or compositional (through proximity, conformity). Network 5.6c shows some of the options for types of Focal 'groups'. The grouping created between these participants means that there is no real competition for Focus. Instead the Focus is **shared**: we are engaging with more than one participant, but they form a logical 'group' in the Beat and so do not create a sense of **challenge**. In shared Focus, the strength of the Focus may be slightly different for different participants (**[heightened]**) or it may be approximately **[equal]**. This can occur when one of the participants plays a dominant role in the dialogue or action, when the contribution of one of the participants is marked through intensity or exaggeration, or when there are compositional differences.

The other two alternatives to Categorical Focus are both about constructing a sense of Focal competition: different elements in a Beat vying for the attention of the audience (see Figure 5.6b). In the case of **challenged** focus, two or more elements are clearly focal, and demand interaction with the audience. For example, two characters placed at opposite ends of the stage, both spotlit but involved in different activities would clearly create challenged Focus. Both figures demand attention. However, the elements in this type of focus may be challenging to different degrees. Challenged focus has two options - **competing** and **unequal**. **Competing** means that there is true competition between the two or more elements attracting attention, whereas **unequal** focus implies that, although other elements may distract attention, one element has stronger focus than these others. Unequal focus may be **indirect**. This term is based on a technical term in theatre and means that, although there may be two elements apparently having focus, one element actually re-directs focus back to the other. For

example, in a situation where there is a speaker with a group of listeners, to break up the monotony of everyone looking at the speaker, a director may have one of the listeners looking at another of the group of listeners instead of at the speaker. The listener who is <u>not</u> looking at the speaker attracts attention through contrast, and, through the vector created by the gaze, throws some focus on the subject of her gaze also. However, the object of her gaze <u>is</u> looking at the speaker, so the focus bounces back to the speaker. **Secondary** Focus is where a participant diverts some focus from other focal participants but their prominence is not as marked.

The final option - **dispersed** focus - assumes that <u>no</u> elements have been singled out for engagement. Almost everything, or everyone on stage is attracting attention in some way, and no one and nothing has a greater degree of Focus. This technique can be used quite effectively to create a `chaotic' effect - for example to create the effect of a bustling city. The alternation between dispersed and categorical Focus can be an effective and disarming technique used to engage and confront an audience.

The Focus network is particularly complex in terms of 'wiring', because the same options are available at different points in the network. For example, shared categorical focus, challenged focus and dispersed focus can all choose from similar types of participant 'groups' of (See Figure 5.6b). Complexity is also added by the possibilities of recursion when [challenged] or [dispersed] Focus is chosen. The recursive system is added (Figure 5.6b) because it seemed the most 'elegant' way to handle the facts that these types of Focus involve competition between more than one element, and these elements can be any combination of **participants, icons, happenings** or **locations**.

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In performance Focus is a complex phenomenon and the network is necessarily somewhat reductive. Many Beats tend to be examples of 'more-or-less' one type of Focus rather than another. However, the network does reflect abstract distinctions which can be found in handbooks of the craft (for example, Catron 1989). Focus choices will be examined in relation to a performance example after the discussion of the system of **Focussing Devices** below.

~ Note on Focus ~

To speak of 'Focus', is not to claim that the audience have no choice about where to focus their attention from Beat to Beat, nor that every individual will observe exactly the same things in each Beat. Also, relative seating positions for the audience may influence the effect of focal choices in the performance. However, proposing the system of Focus is a claim that various aspects of the performance attempt to 'strike out' at the audience. To a greater or lesser degree, theatrical elements demand attention, and these 'intrusions' are not simply side-effects arising out of the organisation (Composition) of the Representational meanings into performance. The 'intrusions' form their own system of meanings belonging to the Engaging function. The choices made from this system for any performance interact with, but are also independent of the Representational choices for the performance.

As Melrose's quote regarding the 'other-orientation' of performance indicates (1994: 260), it could be suggested that the meanings of the Engaging system are paramount in theatre: that above all the performance aims to engage, interest, challenge and relate to the audience.

Realizations (Focus Type)
Feature/s   **Realizations**

[categorical: singular]   *clear single focal point*
                                       focus on single individual

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[categorical: shared]	*clear single focal point*
	focus on group of participants
[challenged: competing]	*more than one distinct focal point*
	each point attracts strong focus independently of the other/s
[challenged: unequal]	*more than one distinct focal point*
	+ dominant focal point: one point attracts stronger focus than
	the other/s either through a vector that returns focus to the
	dominant, or through a difference in salience or significance
[dispersed]	*no clear focal point*
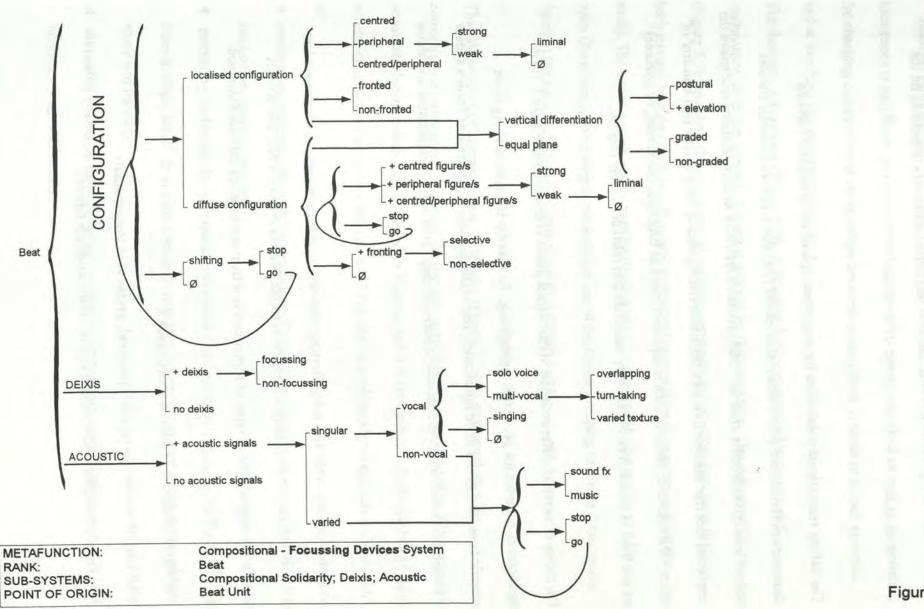
5.4.6 Organising the Beat: The Compositional System of Focussing Devices

This system is, as discussed earlier, a set of perceptually-oriented resources for structuring

and highlighting meanings in the other metafunctions at Beat. The resources of the

Compositional function organise the participants and processes of the Representational

function in both space (through configurations and kinesis) and time (unfolding of

transactions). They also organise the choices of Focus through creating cohesion or division

between participants, and differentiating participants in terms of various kinds of prominence.

Because of the perceptual slant of the *Focussing Devices* system, the terms in the network

(such as those of **Kinesis**) can tend to be more towards the expressive end of the scale, more

'concrete', than are the semantic terms in the other systems. Nevertheless, a major semantic

distinction in this system is between cohesion, and separation that is, how elements are either

linked with other elements in various ways or how they are differentiated from them. The

network also embodies concepts of spatial organisation (such as relative positioning); of

kinesis (movement of various kinds that can attract attention) and of acoustic organisation.

This system is probably the most complicated of the three discussed here in terms of sheer

numbers of choices.

The major sub-systems proposed for this network are displayed in Figure 5.7a. Again, it must be stressed that this is only a partial network, and at this stage it concentrates mainly on Focussing Devices organising the human figures in the Beat. The networks need further development to more fully explore the semantic choices available for organising Beats along the linear dimension (for example, the organisation of peaks of prominence as Beats unfold).

Given the scope and technicality of this network, each system will be only briefly discussed, with particular focus on the system of *Compositional Solidarity*. The sub-system of *Configuration* (Figure 5.7b) displays paradigmatic options related, among other things, to the spatial principles of **centering** versus **peripheral** positioning of figures on stage in a Beat. These contrasts can be used to explore how spatial prominence is organised in a performance, and whether there are any participants more constantly made central or marginal (peripheral). Although in one sense these terms can be very concrete, referring to actual positions on stage (for example, 'centre stage'), they are also semantic principles that can be expressed or realised in different ways, depending on the performance space. For example, on a proscenium stage, the choice of **peripheral** is realized by either of the positions of stage right or stage left (with varying degrees of extremity for example, **strong** or **weak**). However, for an arena stage (theatre-in-the-round) or thrust stage (such as that used by the Sydney Theatre Company for *Summer of The Aliens*) the stage positions realising the features of **centrality** and **peripheral** are different (for example, **peripheral** for an arena stage can be realised through any position towards the edge of the circle, not just left and right of centre). Hilton points out (1987:51) that the centre of power onstage depends on the style of play. In a naturalistic play, the physical centre of the set is strongest (because boundaries are maintained between audience space and actor-space), while in a metatheatrical production (theatre that draws attention to

		solidarity	
COMPOSITIONAL SOLIDARITY	→	individuation	(SEE FIGURE 5.7d)
		tension	
KINESIS	→	+ kinesis	(SEE FIGURE 5.7c)
		static	
		localised	
Beat — CONFIGURATION	→	diffuse	(SEE FIGURE 5.7b)
		shifting	
DEIXIS	→	+ deixis	(SEE FIGURE 5.7b)
		no deixis	
ACOUSTIC	→	+ acoustic signals	(SEE FIGURE 5.7b)
		no acoustic signals	

METAFUNCTION:	Compositional
RANK:	Beat
SYSTEM:	**Focussing Devices** - initial simultaneous systems
POINT OF ORIGIN:	Beat Unit

Figure 5.7a

Figure 5.7b

METAFUNCTION: Compositional - **Focussing Devices** System
RANK: Beat
SUB-SYSTEMS: Compositional Solidarity; Deixis; Acoustic
POINT OF ORIGIN: Beat Unit

its own status as theatre), the middle front of the stage is strongest. The feature of **fronting**, which acts as a foregrounding device, can also be realised differently depending on the performance space.

The shifting realisational possibilities for even these spatial compositional features demonstrates the necessity for a multi-level model (one that proposes semantic choices realised through expressive choices). Mukarovsky's matrix of shifting relations recognises the important fact that each performance organises the expressive components into a 'matrix' of values - the semantic values of each component (such as language, movement, or costume) are not fixed in themselves, but are only established in relation to other choices.

The choice of **vertical differentiation** versus **equal plane** in this system (Figure 5.7b) is significant as a device for perceptual highlighting. To develop this system along more semantic lines, and give it more significance, one could perhaps incorporate O'Toole's system of 'chthonicity' which involves oppositions between degrees of 'earth-boundedness' and 'thrust' (1994: 35).

Some other choices in the Focussing Devices network are quite concrete, and hence are less flexible in their realisational possibilities, for example, **kinesis** (Figure 5.7c). The Kinesis relates to the organisation of types of movement in a Beat and includes choices concerned with:

◆ the degree of motion (+ **kinesis** versus **static**);

◆ what kind of motion it is (**spatial, postural, gestural** and/or **actional**)

◆ how many participants move (**single figure** versus **multiple figure**),

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- whether the movement changes the configuration (**reconfigurational** versus **non-configurational**).
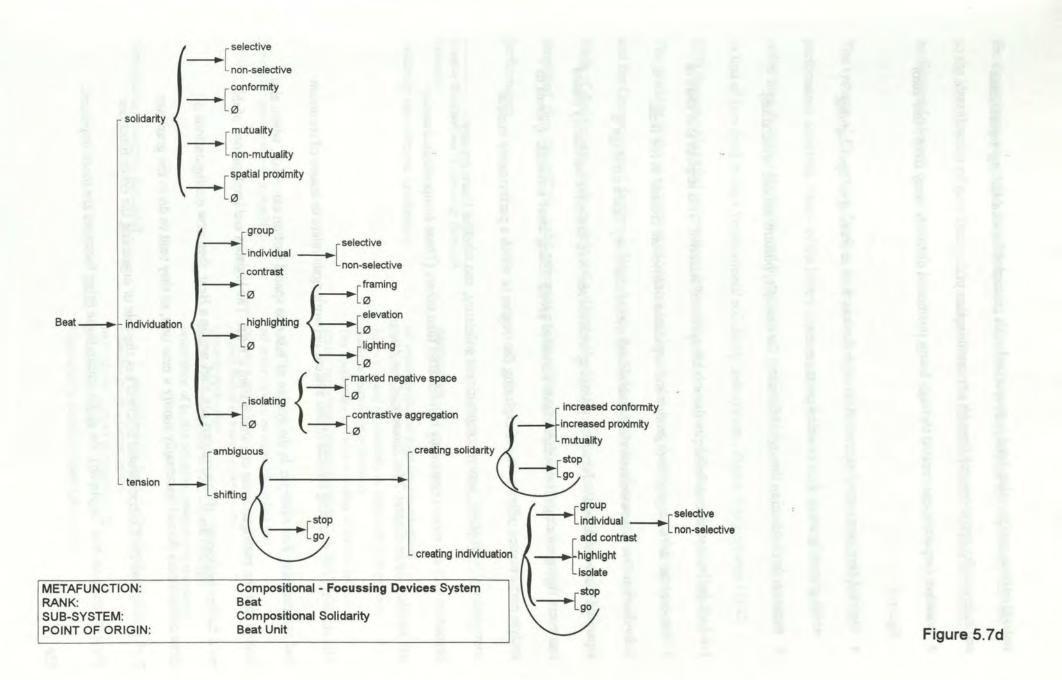
Movement is significant to composition because of its perceptual effect as well as its potential for changing compositional relationships between stage figures. It tends to attract attention, and so can have consequences for *Focus*.

The Acoustic sub-system (Figure 5.7b) is likewise fairly concrete and is mainly self-explanatory, so in the interest of space it will not be discussed here. The system of Deixis (Figure 5.7b) involves the possibility of creating compositional pointing devices in the Beat - both through linguistic and non-linguistic strategies (vectors formed by gaze, gesture and such). The deixis can be **non-focussing** (incidental) or it may specifically reinforce a Focal point (**focussing**), for example, through the use of triangular grouping to create focus on the figure at the apex; conformity of gaze towards a certain point).

The sub-system of **Compositional Solidarity** (Figure 5.7d) is concerned with the compositional opposition between *grouping* and *separation* of actors on stage. 'Grouping' is about establishing cohesion between actor figures, and it is this with which the feature of **solidarity** is concerned. Compositional solidarity can be established through any combination of:

- **conformity** (cohesion through the repetition of aspects for example, costume, posture, orientation, gesture, action)

- **proximity** (cohesion through spatial placement that creates an 'aggregate' of figures, at times a single 'form', or at least a sense of spatial proximity in contrast to the surrounding space and figures)

- **mutuality** (cohesion through vectors created by mutual focus, where participants are oriented towards each other).

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METAFUNCTION:	Compositional - **Focussing Devices** System
RANK:	Beat
SUB-SYSTEM:	Kinesis
POINT OF ORIGIN:	Beat Unit

Figure 5.7c

METAFUNCTION:	Compositional - **Focussing Devices** System
RANK:	Beat
SUB-SYSTEM:	Compositional Solidarity
POINT OF ORIGIN:	Beat Unit

Figure 5.7d

Individuation, on the other hand is concerned with principles for establishing separateness and individuality (prominence) through any combination of:

◆ **isolation** (separateness created through being positioned distinctly away from other actor figures)

◆ **highlighting** (separateness created through devices such as framing or spot-lighting which give a figure or figures added prominence)

◆ **contrast** (individuation through difference, for example, posture, action, orientation).

For both Individuation and Solidarity there is an option of **selective**. This implies that there is a clear contrast between cohesive *groups* and separated *individuals* created in the Beat. Individuation that is **non-selective** and **individual** means that every figure on stage is separated from the others - there is no grouping whatsoever. **Non-selective solidarity** means that every figure on stage forms part of one cohesive group. Using these semantic systems to analyse performance offers a way of exploring the degree to which a performance creates compositional 'alienation', and/or compositional solidarity, and whether there are any characters that are more consistently individuated than others (These compositional issues will be taken up in chapter 7 for *Summer of the Aliens*).

The challenges of mapping choices in this system network again relate to issues of recursion and combination. For example, in the system of **Kinesis** spatial motion can recur, which also implies that the **configuration** can shift during a Beat. The logistics and implications of this need further exploring: if components can shift within a Beat, then new configurations of these components do not necessarily signify a new unit, as they tend to do in the grammar. Perhaps because the Compositional function has the role of organising the other functions (Representational and Engaging), the shifts within these other functions are more important

for determining new units. In performance, shifts in Beat Happenings are especially relevant to the identification of new Beat units (except where the [blocked] feature allows recursion, as discussed above).

The systems of *Focussing Devices*, as for *Focus*, also tend to simplify the complexity of the performance situation. Many of the binary choices represent nodes on a scale of difference rather than discrete categories, and in some cases a third, 'in-between', option is needed (such as that of [tension] in the *Compositional solidarity* sub-system - Figure 5.7d). Martin (1992: 527) discusses this kind of 'gradient' feature in relation to interpersonal systems for language. The gradient features in performance seem to characterise both the Engaging (Focus) system and the Compositional System at Beat. Again, the Focussing Devices networks reflect the kinds of distinctions made in technical guides to the theatre craft, and although they are simplified, they can still be useful reference points, offering insight into the crafting of performance.

Sample Realizations (Focussing Devices) Feature/s	Realizations
[solidarity: non-selective: conformity]	*all actor figures on stage are linked into a cohesive 'group'* *figures linked by similarity or sameness of particular features (repetition of features)* The conformity can take a number of forms: posture; action; orientation; simultaneous speech; gesture etc.
[solidarity: non-selective: mutuality]	*all actor figures on stage are linked into cohesive 'group'* *figures linked by mutual orientation towards each other* Mutual orientation can be physicalised through orientation of bodies and gaze, posture and movement.
[individuation: selective: highlight]	*particular actor figures are separated from a cohesive group of actor figures* *individuated figures distinguished by prominence marker* Highlighting devices include lighting (for

	example, spotlight), framing devices, distinctive elevation
[individuation: non-selective: isolating]	*all actor figures on stage are separated from each other* *actor figures are separated by space* The exact amount of space between figures that establishes actors as separate instead of a formal 'group' is relative to the size of the performance space.
[+ kinesis: picturisation]	*+ movement* *movement does not include locomotion*
[+ kinesis: locomotion: non-configurational]	*+ movement* *movement involves locomotion that does not markedly alter the configurative positioning*
[+ kinesis: locomotion: configurational]	*+ movement* *movement involves locomotion that does alter the configurative positioning*
[localised configuration]	*all actor figures are grouped as a loose or tight unit on the stage so as to occupy only one configurative position in the stage territory* Actors may be configuratively grouped so that, as a group, they are all centred or all peripheral (the same side) and so forth.
[diffuse configuration]	*figures on stage are positioned so that there is configurative dispersion across the stage territory* In this case there is clear differentiation between configurative positioning of actor figures.
[+ deixis: focussing]	*+ pointing device/s* *pointing devices create a strong vector towards some element* Deixis may be in the language or through gestures, movement, gaze etc.
[+ deixis: non-focussing]	*+ pointing device/s* *absence of, or weak vector*

A Sample Beat for Focus and Focussing Devices

This ends the presentation of the two related systems *Focus* and *Focussing Devices*.

To illustrate the networks in use, and to draw out the interaction between the systems, a

sample Beat from a performance of Hewett's *The Man From Mukinupin* (1990 production by

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the National Institute of Dramatic Art) will be analysed. The performance transcript of the

Beat is presented below. Non-verbal aspects of the Beat are represented in bold. The analysis

will draw variously on systemic choices from the networks in Figures 5.6a-c and Figures

5.7a-d.

<Eek is Centre Stage in the wheat, elevated. He stands facing the audience, looking
straight out to the front>
<There is a spot light on Eek>
<Clarry and Clem sit Downstage Audience Right, holding (drinking) cups of tea.>
<Clarry and Clemmy are angled 3/4 open to the audience>
<There is a spot - white, fairly intense, on Clarry and Clem, contrasting with the rest of
the dim stage. The lighting downstage is stronger than the light upstage>
<In the previous Beat, Eek has just been checking his watch (a fob watch on a chain)
CLARRY: Ahhh, and Eek Perkins is checking his watch.
CLEMMY: Like the white rabbit.
CLARRY: Time's stopped.
EEK: <sighs> Hhhhhhh.
CLEMMY: [But he doesn't know it.
[<(approx.) Eek is looking at his watch, then eventually puts it in his pocket>
CLARRY: Doesn't know much really.
CLEMMY: Profit and loss.
CLARRY: Just a Mukinupin boy

1. *Interpretations of Focus*

My interpretation of the Focus choices in this Beat is that **challenged focus** has been created.

Both Eek, in his dominating central position, and chatty Clarry and Clemmy (as a group) are

engaging the interest of the audience and setting up a relationship between performer and

audience. Because of the Focal strength of Eek, I would suggest that this is an example of

competing challenged focus. Although Clarry and Clemmy are the dialogue participants and

would normally be the natural focus of the Beat, Eek is placed in a clearly engaging position.

The fact that Eek is also the *topic* of Clarry and Clemmy's commentary sets him up as the

psychological interest of the Beat (he is the dialogic **subject**). The fact that both sets of Focal

participants are spot-lit reinforces the interpretation that there is equal divided focus. Eek's

actions are not very interesting, so they do not in themselves necessarily attract attention.

However, his presence is made to consistently impinge upon the viewer because of his

prominent positioning, his highlighting and the fact that the dialogue in the Beat(s) refers to him.

In terms of Address, the Beat does contain **direct gaze**: Eek directly addresses the audience though his frontal orientation, and intermittently (when he isn't looking at his watch) with his gaze. There is no competition for this direct address, as Clarry and Clemmy display non-emphatic gaze (3/4 open to audience). There is no real **somatic address**: Eek is distanced from the audience. Clarry and Clemmy are perhaps candidates for somatic address, being quite close to the front of the stage, however their seated position weakens their physical imposition on the audience (also, the auditorium is quite large, and the audience is a little way away from the stage). The gaze in this Beat is **non-interactive**. Eek's direct gaze reinforces his status as an Engaging character.

2. *Interpretations of Focussing Devices*

The first choice in the Focussing Devices system for this Beat is **selective individuation** of an **individual**. Eek is strongly individuated (through **contrast** of posture, action, orientation, spatial **isolation** and **highlighting** through the use of a spotlight). This is in contrast to the grouping established between Clarry and Clemmy through their proximity, co-participation in dialogue, similar direction of gaze, similar posture, level and activity (drinking tea). There is positional differentiation between Eek and the other two figures in the Beat's **diffuse** spatial configuration. Use is made of both **Centered Positioning** (Eek) and **Peripheral positioning** (Clarry and Clemmy), and the **Peripheral** position chosen is the **weak** option. This clearly places Eek in a strong visual position. Clarry and Clemmy are **Fronted** relative to Eek. There is **vertical differentiation**, with **selective elevation** of Eek. The seated posture of Clarry and Clemmy further reinforces the vertical contrast between them and Eek. There is contrastive

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orientation of both gaze and body: Clarry and Clemmy are 3/4 open while Eek is full open to the audience. Clarry and Clemmy direct their gaze at Eek (which is **focussing deixis**), while he concentrates his out front and down at his watch. The **non-selective kinesis** option is taken up here - both Eek and the two women are engaged in activities involving motion. Acoustically, there are **speaking participants** (Clarry and Clemmy) who are engaged in **dialogic** talk, and this contrasts with Eek's silence. There is <u>some</u> **vocal contrast** between the two women (Clarry having a high-pitched, almost squeaky voice while Clemmy's voice is lower, more guttural). However, the difference is not marked, and perhaps does not quite qualify as contrasting.

Thus, there is clear selective individuation of Eek against the grouping of the women, which reinforces the Representational sense of "gossip" by emphasising his 'exclusivity' against their 'inclusivity'. The two women are acoustically dominant in this Beat, while being visually less so. In terms of 'information' and the analogy with 'Given/New' in language, perhaps we could say that there are two kinds of important information being signalled here. Eek is the <u>visual</u> 'news' that the audience is directed to attend to, while Clarry and Clemmy present <u>verbal</u> news that is significant.

It is important to note that in terms of the Representational happenings, we could treat these as two Beats (one non-transactive involving Eek; the other transactive between Clarry and Clemmy) that are realized simultaneously. However, in terms of Focus and Focussing Devices, these Beats are best analysed as <u>one</u> perceptual unit, as their impact is as one . This situation is quite unlike anything in the grammar of English, as even with *interspersed* realization of clauses (such as an interrupting clause) the two clauses have distinct patterns not only in terms of experiential meanings, but also interpersonal and textual. If the

performance example above is treated as two Beats, the choices for each in terms of Focus and Focussing devices could theoretically be treated separately for each Beat, but this would be counter-intuitive. The spatio-visual dimension means that the impact of these Beats is as one compositional and focal 'picture' although there are two different 'states of affairs' going on.

5.5 Interaction between Metafunctional Systems in Theatre

In order to determine who is focal in the Beat above , it is almost impossible not to refer to Focussing Devices such as the use of centering and elevation in the case of Eek, versus the peripheral positioning (and lower level) of Clarry and Clemmy. This illustrates the degree of interactivity between the systems. Certain Focussing Devices (such as centering, selective elevation) are associated with *potential* Focus. Combinations of Compositional choices will have particular consequences for Focus. Conversely, selections from the Engaging system of Focus can have consequences for choices in the Compositional system of Focussing Devices.

The systems of theatrical performance seem to demand explicit acknowledgment of the interaction between different metafunctions. Metafunctional interaction is not always highlighted for language, yet it is certainly an issue. For example, there is interaction between the Interpersonal and Textual systems in language, which is perhaps most obvious in the case of the choice of Interrogative mood. This choice in the Interpersonal system has consequences for Textual options, restricting the choice of elements that can function as Theme. In Halliday's words: "What is the element that is typically chosen as Theme in an English clause? The answer to that question depends on the choice of mood." (1994:42). For example, in the clause "Did you bring your umbrella today", in order for the Interrogative mood to be formed, "Did" must be placed in Theme position. Ravelli's dynamic perspective

(1995) offers a new and intriguing way of understanding such metafunctional interaction in the construction of clauses. With respect to discourse semantics, Martin comments on the difficulty of understanding and representing interaction between different metafunctional systems. He explains that within grammar the co-operation between different metafunctions in creating text is handled by mapping different systems onto each other using "realisation." (1992:390). For discourse, though, he points out that "the ways in which systems co-operate in the process of making text is much less well understood. It is clear that these systems are interdependent in various ways..." (1992: 390).

5.6 Comments on the Beat networks

The rich semiotic environment of the theatrical performance leads to particular complexities in the networks such as numerous recursive systems (for example, in the Focus networks and the Focussing Devices networks). This recursion is more similar to that found in discourse and genre than it is like recursion in the grammar. Martin explains that schematic structures such as those of genre allow recursion of non-ranking elements, unlike the grammar, in which "in principle, only ranking units, clause, group or word can be recursive." (1985: 255).

For the unit of Beat, some recursive systems are a way of covering the semantics of the unit without undue redundancy in the network. For example, without the recursive system in Focus type, the resulting 'displayed' network would be not only vast, but would have a high degree of redundancy. Happily, the meaning of recursion is appropriate to the 'meaning potential' of this system. For example, the principle behind the choice of challenged focus *is* iteration, or in other words "more than one of the same" (more than one point of focus).

Recursion in theatre networks does not always imply dependency, and it is not always realized sequentially in a Beat as recursion of elements in discourse (within exchange structures) or generic structures would be. For example, in the system of Focus, the choices of **character** as focus and **object** as focus may be realized simultaneously rather than sequentially in a Beat, although sequential realisation is also possible.

Another prominent feature of the networks is the number of systems with [∅] as their second term. These systems handle the possibilities for *combining* semantic choices, and are often needed because of the multitude of different semiotic systems contributing to theatrical performance. The result is networks with (in some cases) large numbers of concurrent systems. The possibilities for choosing 'this' *and* 'that' *and* 'something else' can be vast in theatre. This is an important part of theatre's semiotic flexibility and innovativeness, but it can make the networks rather unwieldy. Despite these issues, the network is such a powerful way of displaying and understanding the meaning potential of the theatrical system that it seems important to persist with the task.

5.7 Summarising the Beat

The unit of Beat, initially emerging from theatre practice, has been elaborated and enhanced in chapters 4 and in this chapter using the systemic-functional model. This process has involved:

♦ making some of the 'instinctive' choices for theatrical performance explicit through networks so they can be shared by all participants and systematically explored in performance

♦ being explicit about the resources for *different* kinds of meaning in Beats so that we can go beyond Representational issues, and also consider how each Beat interacts with the audience and is organised compositionally. This provides a much richer semiotic picture of the Beat. For example, the networks include meanings related to the sensory experience of theatre, for example, choices related to somatic systems and energy, recognising that a vital part of theatrical performance is the physical, sensory and affective impact of actual bodies-in-space and of lighting and sound.

♦ clarifying the confusing issue of how Beats can be both interactions and units of individual motivation by proposing the unit of Action.

♦ proposing a relationship of realisation between performance meanings and expressive systems. This takes the focus off the individual components (such as language, music, costume, movement and so on) and looks instead at the semantic principles that underpin and integrate these expressive systems.

The networks for Beat are not just proposals for a theory, they are proposed as practical tools that could be applied in the analysis and interpretation of instances of theatrical performance. For example, they could be useful for comparing and debating responses to and interpretations of drama and theatrical performance, for exploring in detail the synergistic 'crafting' of performances, for theatre criticism, and theatre education. They could also be valuable for the production of theatre, as a resource for playwrights, actors, directors, designers. As 'tools' the networks are not intended to be prescriptive, or rigid; they can be modified to suit particular purposes. What they do offer, is a new 'way of seeing' theatrical performance, and this is valuable even for those who have an 'insider's knowledge' of the craft.

Chapter 6

Above and Below the Beat: A Rank Scale for Theatrical Performance

This chapter will expand outwards from the Beat to propose a set of units for theatrical performance. The units take another step toward the exploration of theatre's unique design principles, for they will allow the investigation of ordering at different levels of performance and interaction between semantic patterns at these different levels. Continuing the analogy with language, it is proposed that theatrical units can be described using a rank scale, or constituency model. The advantages and disadvantages of this constituency model for the theatre will be discussed, and alternative ways of viewing structure will be considered in relation to both theatre and language. Also in this chapter, several semantic networks for units above and below the Beat will be suggested and described, and issues such as the relationship between the Engaging and Compositional metafunctions will be re-introduced.

A table displaying the set of theatrical units and some of the proposed metafunctional systems is presented later in the chapter. It is noted again that these do not claim to represent the entire range of semantic possibilities for theatrical performance. It would be difficult for any theoretical or analytic framework to make such a claim, firstly because of the sheer magnitude of symbolic activity in the theatre; and secondly, because of its constantly changing nature. As Peter Brook, a leading theatre director and theorist, notes:

In the Theatre, every form once born is mortal; every form must be reconceived, and its new conception will bear the marks of all the influences that surround it. (1990: 19).

6.1 Seeking Theatrical Units: Issues and Arguments

This project is certainly not the first to attempt to define units for theatre, and not the first either to use a model of language as a guide in seeking these units. The works of Pavis (1982), and Elam (1980) exemplify approaches that attempt to identify theatrical units and that use language and linguistics as a metaphor in the process. Elam addresses the question of whether it is possible to segment the performance into units, and acknowledges the difficulties inherent in this enterprise of dividing up and studying the dynamics of the "'horizontal' unfolding and `vertical' semantic relations" of the theatrical performance (Elam 1980:46). He does not, in the end, offer a solution to the problem of the "discrete unit" for theatre (1980: 49), suggesting that the nature and units of the various systems of the theatre need to be more fully understood first.

In her review of twentieth-century European traditions in theatre semiotics, Melrose (1994) raises a number of concerns with semiotic theories such as those of Pavis and Elam. Her reaction to what she sees as the prevailing 'logocentricity' of the theories has already been noted in chapter 3. Melrose contests the assumption that language and linguistic theory can be taken as the most useful starting-points or models for the analysis of theatre. In reaction to Pavis's metaphorical reference to theatre's `many languages of expression', Melrose suggests that they are:

...neither 'languages' at all, nor indeed commensurable with 'natural languages', even if *for some of them* the relationship between what is approached as `sign' and what it might be thought to `stand for', is indeed arbitrary. (1994:12)

The work of Elam is also criticised by Melrose, although it should be noted that he does in fact caution against the "abuse" of the linguistic metaphor; that is, he warns against assuming too great a correspondence between the organisation of language and that of theatre (Elam

1980:48). Melrose distinguishes her own semiotic project from these traditions by proposing to adopt "... a semiotic discourse relating to complex cultural practices not wholly governed by language..." (1994:43). She aims to find a starting point other than linguistics for the description and analysis of theatre practice.

However, it is not just the 'logocentricity' of Elam's approach that concerns Melrose. Elam's discussion of theatrical units raises another issue arising from this language-based analogy: the issue of whether it is appropriate to search for units at all, given the unique nature of theatre. Melrose argues that "the human experience of theatre confounds the unitary bias of certain linguistic traditions" (1994:16). Her concerns about the performance units proposed in these theories are also foreshadowed by Esslin:

The idea that the theatre ... being a system of signs could be treated as a language with its own grammar and syntax and with the scientific rigour with which linguistics tackles verbal languages turned out to be a misleading analogy, simply because of the complexity of dramatic performance [...] This makes it very difficult to arrive at a basic unit - analogous to the unit of meaning (a *semanteme* in linguistics or a bar in the notation of music) by which the multitude of signifiers unleashed upon the audience could be noted down for any given moment of the performance. (Esslin 1987:19)

These criticisms offer challenges to the methodology of the present project, which both uses linguistic theory as a guide for developing a framework for theatre and seeks to propose a set of units for theatre. These challenges will be taken up below.

Addressing the Concerns:

Melrose's concerns are well-founded in relation to some of the cases that she cites (for example, Pavis' theatrical 'morphemes' and 'nominal syntagms'). However, not every application of linguistic theory to theatre necessarily shares the assumptions and methods of the projects of the past. It is strongly argued that the present framework offers a positive

example of how valuable linguistic theory can be as a guide to the semiotic system of theatre. The success of the project relies on the particular linguistic theory being applied.

As discussed in chapter 4, the systemic-functional theory has a number of features that make it a desirable analogy. The theory is not focussed on *forms* so much as *functions*. This means that the analogy applied to theatre involves a search for *meaning*, not particular linguistic *forms*. The metafunctional metaphor is applied to the theatrical context with care, always bearing in mind the unique nature of theatrical performance. Points at which the linguistic analogy does not 'fit' for theatre have been noted and considered with respect to what they might indicate about the nature of theatre. These points often bring into focus problems in the linguistic theory, so the undertaking can usefully serve linguistic theory as well as theatre theory. The analogy, far from attempting to mould theatre in language's image, involves considerable dialogue between the two semiotic systems.

Below, Melrose's criticisms of past semiotic projects on theatre are briefly addressed more specifically.

Logocentricity

Although this thesis begins with the assumption that Halliday's model of language has a great deal to offer to the analysis and exploration of Theatrical performance, the metaphor is not taken literally. Theatre is not seen as a 'language', nor does it necessarily share the same *structures* as language (such as morphemes, phrases or clauses). Although language is one of the contributing semiotic systems for theatre, it is emphasised that the model of theatre presented here is at a different level of abstraction to that of language. The units developed for theatre are specific to the theatrical context.

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The analogy does involve the assumption that, like language, theatre is a semantic resource for its users and that its meaning potential can be at least partially represented through semantic networks. The other assumption arising from the analogy is that there are broad types of meanings, or metafunctions common to all symbol systems, linguistic and non-linguistic. The analogy is one of function; it does not assume equivalence of form. This is not the same as cases outlined in Esslin's quote above, in which theatre is "treated as a language with its own grammar and syntax ...".

The question of Theatre Units: a Linguistic Imposition?

Melrose queries the validity of seeking theatrical units, with past attempts having been too "language-oriented". O'Toole notes a similar concern raised in relation to semiotic theory of Film/Cinema:

Early analyses of film were confused, I believe, by too great an insistence on a 1:1 match
between linguistic units and units of a visual code, and some well-founded opposition has
developed to the construction of hierarchies of units for the study of art.
(O'Toole 1995: 161)

O'Toole's comment holds a key to the problem. If exact equivalence is assumed between language and other symbol systems, such as art, film or theatre, not only will the task of defining units be extremely difficult , but also the unique structural and semantic features of these non-linguistic symbol systems will be obscured and inaccessible.

In this project it is argued that a framework of units allows the complexity of meanings in theatre to be explored in a systematic and detailed way. It also provides a way of exploring and mapping the interplay of meanings between larger and smaller units in the overall work. The framework need not only focus on the "breaking-down" of the performance into

segments; it can also allow insight into the synergetic or "up-building" processes noted by Melrose. The suggested units are not based upon literal analogies with linguistic units. The major analogy was the use of constituency structure to represent the organisation of theatrical units, while the semantic inspiration for the units themselves came from the craft and theory of theatre.

The Relationship between Performance and Spectator

Melrose makes an important claim: that semiotic theories of theatre tend to ignore the spectators in theatre and their relationship with the performers and the performance. The framework proposed here encompasses the audience-performance relationship as an important part of the model. Firstly, the framework shares with Halliday's theory the characterisation of the system as a **shared** meaning system. More specifically, the framework proposes a set of meanings concerned with this relationship between audience and performance/performers - the meanings belonging to the Engaging Metafunction. Although audience responses are not specifically studied here, the networks and units could certainly be used as a point of departure for discussions about audience responses, evaluations and interpretations.

6.2. Guiding Works for Proposing Theatrical Units

As predicted by the projects of the past, the task of finding and defining possible units for this thesis presented a number of challenges due to the unique features of the theatrical context. Theatre is a complex system incorporating a number of different symbolic systems in dynamic interplay and, unlike language, it has both spatial and temporal dimensions.

However, even given the additional complications of the pluri-signification of theatre, many of the difficulties encountered in defining a set of units for performance resemble those facing linguists attempting the same task in language. As discussed in chapter 5, explorers of the linguistic landscape are not presented with a set of clearly delimited units from the outset. Neither is it a matter of simply discovering the units that 'pre-exist' in language, for there is considerable controversy in some areas of linguistics regarding the validity of particular units (for example, the unit of "sentence" in grammar).

The task of finding units for theatre was, in many ways, not unlike the task faced by Sinclair and Coulthard in 1975. Their ground-breaking research into the structure of classroom discourse exemplifies the kinds of questions raised in generating theory and analytical frameworks in language. Questions such as: "What counts as a unit"?; and "What is the relationship between a unit's *function* and its *structural realisation*?" strike chords with those raised when the issue of units was approached for theatre. At the time of their investigation, the structures in discourse that Sinclair and Coulthard were exploring represented largely uncharted territory in linguistic research. Like the framework presented here for theatre, Sinclair and Coulthard modelled their hierarchical system of units on Halliday's theory of language (1975:24).

In addition to the wealth of linguistic theory and research that has informed the development of the units for theatre, O'Toole's work (1994) has been a particularly useful guide in this endeavour. O'Toole offers sets of hierarchically organised units for a range of forms of art, such as painting, sculpture and architecture, and for each unit explores semantic systems in the three major metafunctions. The table of units and metafunctions presented in this chapter is closely based on those developed by O'Toole.

However, neither the linguistic theory nor the systemic-functional frameworks of visual art could provide all of the answers in this search for a theatrical performance framework. One major difference between theatre and these other semiotic systems is that theatrical units and systems of meaning for each unit need to encompass both linguistic and non-linguistic behaviours. Secondly, theatre, unlike visual art or language, has two axes: spatial and temporal. Language shares with theatre the linear axis, and visual arts share the spatial axis, but the simultaneous existence of these two dimensions of order in theatre is unique. The combination of the two dimensions creates an environment of intense semiotic activity where the values of multitudinous theatrical signs are in a constant state of flux. Thus the framework needs to be able to handle the meanings related to *space* as well as to shifts through *time*.

6.2.1 Pike's Unified Theory of the Structure of Human Behaviour

In 1967 Pike presented an investigation of language and other forms of behaviour in various social contexts with the goal of developing "a unified theory, a unified set of terms, and a unified methodology" that could be used to analyse any "complex human activity" without sharp methodological discontinuities between verbal and non-verbal activity. (Pike 1967:26) In other words, Pike sought a theory that could manage both verbal and non-verbal aspects of human behaviour as a unified whole in social contexts. His endeavour has obvious links with the theatre project of this thesis, particularly with reference to one of the challenges outlined above: that of finding a way of integrating linguistic and non-linguistic behaviour into the analysis.

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Pike proposes a unit called the "behavioreme". The suffix *-eme* is generalised from linguistic terms such as the *phoneme* (Pike 1967:121). This unit is defined by Pike as:

...an emic unit or component of purposive human activity, hierarchically and trimodally structured, having closure signalled by overt objective cultural clues within the verbal or non-verbal behaviour of the domestic participants or domestic observers ..." (1967:121)

Although the behavioreme has not been adopted as a unit for theatre, its definition is worth examining. In investigating the unit Pike has identified a number of features similar to those noted in the theatrical context. Firstly, Pike specifies that the perspective is an *emic* one - behaviour studied as from *inside the system*. (1967:37). This contrasts with an *etic* standpoint, where behaviour is studied as an outsider, or an "essential initial approach to an alien system" (1967:37). The emic perspective recognises the value of particular behaviours as part of a cultural whole, and aids the understanding of the attitudes and motives of "the individual actors in such a life drama" (1967:41).

The question of the perspective to be adopted in the framework for theatre presented some difficulty. The *emic* standpoint is the most satisfying for understanding the complexities of the context. However, even having decided this, there are still further questions to be addressed. Different participants "inside the system" have varying perspectives on the system. For example, the understanding of the system that the playwrights, directors and performers hold is potentially vastly different to that held by the audience. This issue is taken up again later in the chapter.

In considering the case of a Church Service, Pike notes that even though there was a continuum of physical activity, it still seemed to be divided into segments or "significant major chunks of activity" (1967:73). His discussion of these segments raises issues similar to

those raised by the theatrical context in this chapter. When performance data were consulted in an initial attempt to define theatrical units, a hypothesis was formed regarding the major points of shifts in the performance. The places in the performance where there seemed to be a significant shift or change in several of the major expressive systems almost simultaneously seemed to offer potential unit boundaries. Pike observes of the 'segments' in the church service that "One segment ends, and another begins, whenever there is an appreciable CHANGE in activity. The most apparent changes are seen when the actors differ." (1967:75). He also points out that the borders of these segments exhibit indeterminacy, in spite of their being signalled by a change in activity. (1967:77). Here again is an issue raised also by the theatrical units (for example, the indeterminacy of Beat boundaries was discussed in chapter 5).

The behavioreme is described as "hierarchically and trimodally structured". Pike views the church service as a `whole' within which "smaller emic wholes may be viewed as parts of larger whole, which in turn are parts of still larger ones." (Pike 1967:79). This leads to the conception of the behavioural units as hierarchically structured, like the units in language. Pike's suggestion of hierarchically ordered units combining verbal and nonverbal behaviour lends support to the possibility of defining such a set of units for theatre. Pike's work lends useful insights to the development of a set of units for theatrical performance, and his treatment of the problems that arise is reassuring, as many of these are similar to the challenges provided by the theatrical context .

6.3 Proposing Theatre Units

Units marked by 'shifts'

As mentioned above in relation to Pike's findings, it was observed that in theatrical performances there were clear points where there seemed to be an almost simultaneous shift within several of the theatrical systems at once. This may seem an obvious point; the marking of scene boundaries, for example, through lighting, changes of setting and musical interludes is a familiar convention. However, these shifts also occurred on a smaller scale within scenes. They seemed to represent nodes in the performance, often functioning like a cadence in a musical piece which indicates the end of a phrase, section or the whole work (Kennedy, 1985:106). It was hypothesised that these shifts were *expressions* of underlying shifts in *meaning* that could help to propose a set of units.

The meaning of the shifts

In order to develop the set of units further, and to explore the functional significance of the shifts, literature and background knowledge from the craft of theatre were consulted. This reliance on theatrical information for inspiration had the advantage of ensuring the concepts for the units were genuinely developed from and for the theatre itself, rather than based too closely on analogies with language. The units developed utilise a combination of concepts from writing on both the structure of drama and on the structure of theatrical performance.

Some of the units proposed here invoke familiar terms such as `Scene', but which need careful explanation in the context of the rank scale presented here. Other units such as `Episode' are based on concepts from the craft which have been further developed for this thesis. Criteria for recognising boundaries of the units have been suggested, and these appeal, in the final analysis, to the way in which the performance treats the play rather than to the structure of

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the play itself (or notes that the playwright may have included in the script on production). Clear boundaries are not always characteristic of the units (see, for example, the discussion of Beat boundaries in the previous chapter). In addition, as Halliday notes for the identification of units in language "... there can be no question of independent identification of the exponents of the different units, since criteria of any given unit always involve reference to others, and therefore indirectly to all the others."(in Kress 1976:59) This is true for the Theatrical units presented here too. Particularly in the cases of Beats and Actions, it is essential, in Halliday's words, to "shunt" between the units to describe either one of them. As with the semantic networks, the units were tested upon performance examples and modified in relation to some of the problems that arose.

Theatre is conceptualised in the same way as Pike's Church service: the performance is a whole, which is constituted by combinations of other smaller 'wholes', which in turn are made up of even smaller whole units. It is suggested that, like the units of language, each of these theatrical units carries "patterns of meaningful organisation" (Halliday in Kress 1976 :56). In language, Halliday notes "patterns are associated with stretches that not only are of differing extent but also appear as it were inside one another, in a sort of one-dimensional Chinese box arrangement." (in Kress 1976:57) The organisation of units along the rank scale implies that there is a particular relation between these units, and that they form a hierarchy. Thus each theatrical unit `consists of' one or more of the units from the rank next below in the scale. Further implications of the rank scale will be discussed at the end of this section, along with a deeper consideration of issues of the structure of theatrical performance and its analogies with linguistics.

The proposed rank scale of units for theatre is presented below, followed by a brief description of each unit. Each unit is discussed in terms of its development from concepts of linguistic theory and theories of drama, theatre and acting, adaptations for the purposes of this thesis, semantic characteristics and criteria for identifying the unit in description of data.

Proposed Rank Scale of Units of Theatre

	UNITS
	Work
	Scene
RANK ↑	Episode
	Beat
	Action

The Work is the unit at the highest rank (the entire performance), and it consists of combinations of one or more Scenes. Scenes are made up of one or more Episodes which in turn are constituted by combinations of Beats. Units at the lowest rank of Action combine to form Beats.

6.4 Descriptions of Units

6.4.1 Work

The term "Work" is borrowed from O'Toole's framework for the analysis of paintings. The Work is the largest unit of the scale, and refers to the entire theatrical performance. It not only refers to the boundaries set up by the script (where there is one) or 'blueprint' for the performance, but also to the boundaries set up by the performance itself. These are not always as clearly defined as might be expected. Although in many productions there are conventional signals indicating the opening and closing of the performance event (such as lights dimming once the audience is seated, or the raising of the curtain at the beginning of the play) there are also variations on this. For example, the audience may be confronted with a fully lit stage setting to scrutinise before the actors arrive onstage and the actors may form

part of this scenic tableau, going about their business on stage. The actors may even interact with the audience. For example, in a recent Sydney Theatre Company Production of *Dinkum Assorted*, some audience members were served cups of tea by actors from a tea-trolley onstage. Before the `scripted' part of the performance has even begun in these cases, the audience starts to interact with the stage world, to hypothesise about the possible `semantic space' of the play. For the performers also, these choices are significant to creating the overall effects of the performance. Increasingly, contemporary theatre plays with traditional boundaries between audience and performers, thus the boundaries of the `whole' can not be predicted on the basis of a set of conventions or rules. The boundaries of `Work' must be seen as fluid. Pike makes a similar note in relation to the church service: " Considered as a total single segment, the church service has fuzzy borders as its parts do." (Pike 1967:78)

However, despite these boundaries being fluid, there will often be a point when it is signalled to the audience that they should pay attention to particular happenings in the performance. This may be signalled through lighting, through the raised voices of the actors or through the use of introductory music. Performances such as these are treated as unmarked cases.

At the rank of Work, functional choices are concerned with the broadest Representational events, settings, characters, and semantic motifs; with captivating the audience and drawing them into the performance as a whole; and with creating simultaneously unity and diversity - "the freedom compatible with order" (Hopkins in Cole et al. 1973: 219). The whole is a "gestalt" with complex relationships between the whole and its constituent parts. For the makers of the performance the creation of the whole involves handling the overall **rhythm** of the performance. This, in turn, involves the realisation of familiar dramatic concepts such as

'tension', and 'rising plot action' where applicable. Systems at Work rank also involve the design of the spatial unfolding and patterning of the performance.

6.4.2 Scene as A Unit in the Rank Scale for Theatre

'Scene', of course, is a familiar term in theatrical discourse associated with the division of the performance and the drama. However, the meaning or semiotic 'value' of Scene may vary according to the historical, cultural and social conditions of the drama or the individual writer. A Scene can be defined in some cases by a change in place and/or time (for example, Glenn 1977:98). Other references present the scene as a major structural unit of the play's action. Benedetti defines the Scene in this way in relation to Beats: "We will define a 'scene' as a *grouping of beats within which one major segment of the play's total action occurs.*" (1981:188). Benedetti treats the scene as reflecting the same basic structure as other theatrical units such as Beat, with a motivating scene action and conflict, a clear "shape" and scene crisis. (1981:188).

Special mention is made of the traditional French Scene in several of the works consulted (for example Catron 1989; Benedetti 1981). In Catron's definition:

> The French Scene is defined as a unit of a play delineated by the entrance and exit of a major character. The term ... originated with the seventeenth-century neo-classic French playwrights, who constructed developmental units of their plays around entrances and exits of major characters. (1989: 49)

As with Beat, the varying treatment of 'Scene' in the literature makes it difficult to arrive at one clear definition. It was decided that two semantic definitions were to be taken up in proposing units: firstly, the issue of change in time and place, and secondly the concept of the shifting relations caused by the entrances and exits of characters, referred to as the 'French Scene'. However, these are treated as the bases for two *different* units: the Scene and the

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Episode respectively. In the performance data it was observed that some of the major semantic shifts seemed to involve the transformation of the semiotic potential of the performance space in terms of time and/or location. The shifts in the relationships and interaction of actors onstage in many cases could occur *within* these larger units of action having particular temporal and locative values. The unit of Scene is proposed as the larger unit (defined by transformations of time and space), and the Episode is proposed as a unit at the rank directly below Scene. Scenes, then, can consist of one or more Episodes. The Episode is most like the French Scene in nature, although again the definition has been elaborated for the purposes of the framework proposed here.

The unit Scene suggested here is defined semantically by a change in temporal and/or locative setting in the performance. The Scene divisions for a performance based on this framework will usually, but not always, concur with those offered in the script for the performance. Also, although the setting may be indicated explicitly in the script, the performance may present the setting in a variety of ways, so the semantic networks presented later in the chapter recognise the contribution of both dramatic script and performance to the creation of setting. The change in semiotic value of the dramatic space that defines the unit boundary of Scene may be realised in a variety of ways such as a physically transformed set and/or lighting changes. Each Scene adds new dimensions to the historical, temporal, social and spatial geography of the stage world, and involves the audience in constant semiotic re-orientation to the Representational `value' of the performance space.

6.4.3 Episode Units

As discussed above, the Episode unit is based on the French Scene, which is represented by shifts in interactions and alignment between participants onstage. In the traditional French

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Scene, these shifts are caused by exits and entrances of major characters. However, when the concept of Episode was tested on performance data it became clear that in addition to the shifts caused by the physical entrances and exits of characters, other changes in the interactional configurations on stage could be discerned. For example, a character may be onstage but not involved in the central interactions going on between other actors. Characters may leave and re-join interactions without leaving the stage. A special case was created by the use of the Narrator in *Summer of the Aliens*. This character was often present during the interactions of other characters, watching these interactions, but he only rarely directly interacted with other characters.

The concept of **involvement** became important in determining Episode boundaries. Where there could be said to be a clear shift in the configuration of characters <u>involved</u> in an Episode, it was decided that a new Episode had begun. Determining involvement is not always simple though. For example, there is the question of non-linguistic involvement. Even if a character does not actually contribute to the dialogue, she or he can nevertheless be significantly involved in the Episode. It is also difficult to determine prospectively in all cases exactly which characters are involved in the Episode.

A set of heuristic principles can be suggested, to assist in the task of defining Involvement, and thus identifying Episode shifts. For most characters in an Episode, their 'involvement' is recognised by:

♦ their ability to contribute to the semantic thread of the Episode action non-verbally and/or verbally

- their signalling this involvement in the activity of the Episode through a range of realisational features such as proximity to other involved members, vectors, grouping and gaze

- reciprocity - having their contributions (verbal or non-verbal) acknowledged by other involved participants. Any Action undertaken by the character in the Episode should have the potential to stimulate a Reaction.

These features would identify the 'core' participants involved in an Episode. If the set of participants defined by this kind of involvement shifts, then there is almost always a new Episode. However, there may also be various kinds of 'unratified' participants who may be 'involved' in the Episode, but whose involvement is not signalled in any of these ways. Generally these are 'observer' type participants, who watch Episodes without being acknowledged and without actively participating. Their involvement may be signalled through gaze, posture, and/or facial expressions signalling their attentiveness to the Episode action and other characters. The significance of these Episode participants is that they are explicitly signalled as in the act of observing: we are meant to notice that they are 'spying' or 'eavesdropping' on other characters. They are also signalled as 'outsiders' in relation to the core group of involved participants.

There are two kinds of 'observer' functions: 'metatheatrical' observers, who are actors or characters outside the 'reality frame' of the Episode (such as the Narrator figure in *Summer of the Aliens*) and other observers who are characters in the same 'world' as the observed participants. From the analysis of *Summer of the Aliens* it appears that the shifting presence of metatheatrical observers does not seem to affect Episode boundaries. The Narrator

sometimes appears or disappears in the middle of Episodes, and his exit or entry is hardly noticeable.

The concept of 'involvement' can be found in literature on discourse analysis, and many of the issues surrounding involvement in discourse resonate with the issues for Episodes in theatre. Several definitions of 'involvement' are reviewed by Tannen, with particular reference to conversation. Gumperz's description of involvement as "an observable, active participation" in conversation (cited Tannen 1989:11) is compared with Merrit's "mutual engagement", which is "an observable state of being in coordinated interaction, as distinguished from mere co-presence" (cited Tannen 1989:11). These definitions, with their emphasis on "observable" engagement are useful for the definition of involvement sought here for theatre. In theatre, there is considerable pressure to create observable signs for the audience to interpret, and in the case of the Episode this necessitates the physical expression of involvement in the Episode interaction. Tannen's own definition, which is more concerned with the psychological and emotional aspects of involvement (1989:12), is not as relevant here, except perhaps in relation to the audience's sense of involvement in an Episode.

Episodes, like Beats, may be realized simultaneously, because of the spatial dimension of theatre. There may be more than one Episode taking place on stage at any one time, and these can compete for attention to differing degrees. There may be a focal Episode (indicated perhaps through lighting), with the other Episodes taking minor focus, or the effect may be similar to that of dispersed focus in the Beat, where each Episode competes for attention.

6.4.4 Below the Beat: Rank of Action

As the Beat has already been discussed in some detail in chapters 4 and 5, it will not be further characterised here, except insofar as it relates to Actions. In the theatre literature consulted, the term 'Action' was often included in the definition of a Beat. For example, Catron, in his discussion of how the Beat works for an actor, explains that the character can be seen to have an *intention*, which leads her or him to take an *Action* that can stimulate a *Reaction*. (1989:96) Other works refer to the *Beat Action* (for example, Bruder et al, 1986).

As explained in chapters 4 and 5 the Action is treated in the framework developed here as a constituent component of the Beat at the rank immediately below. This means that the Action represents the underlying psychological motivation of each character in the Beat, and that Beats represent the transactive combinations of these Actions.

The use of the term 'Action' can be misleading, for its meaning usually suggests event-like physical activity or behaviour (be it speech or non-linguistic behaviour). In the case of Beat Action, the term has a psychological meaning - that of 'purpose' or 'intention' (the term 'motivation' is preferred here for reasons discussed in chapter 5). Benedetti, in discussing dramatic action, points out that the meaning of Action does not exclusively refer to events. He cites Fergusson on dramatic action:

The word "action" - praxis- as Aristotle uses it in the *Poetics*, does not mean outward deeds or events, but something much more like "purpose" or "aim." Perhaps our word "motive" suggests most of its meaning. (Fergusson cited Benedetti 1981:176).

Fergusson goes on to make a point that is significant for the description of Action as proposed here: "We guess at a man's action by way of what he does, his outward and visible deeds." (cited Benedetti 1981:176) This statement encapsulates two important aspects of the

theory of the unit Action developed here: 1) that the psychological Action or motivation chosen by the actor must be expressed by the actor through "outward and visible deeds" - in other words through physical activities and performance features of language; and 2) that the audience hypothesises (albeit unconsciously) about the psychological motivation on the basis of these visible (and audible) verbal and non-verbal activities.

It has been suggested that the actors choose their psychological motivations for the unit Action. Where there is a dramatic script, this usually serves as the most important guide in the interpretation of Actions, but it is not an entirely prescriptive process. This means that for every new performance of a play, there is the possibility of innovation even down to the smallest units of the performance. An example of how an essential Action for a Beat can be chosen to link a series of physical actions and dialogue is provided by the handbook of the National Institute of Dramatic Art (1986). It is worth presenting here, as it illustrates the concept of Action effectively and will be used later to explore the *Transitivity* network for Action. In this example, a section of Williams' *Streetcar Named Desire* is analysed from the perspective of one character: STANLEY, and demonstrates the first step that an actor may take in using the text as a blueprint for performance.

STANLEY:	Stella! (There is a pause) My baby doll's left me! (He breaks into sobs. Then he goes to the phone and dials, still shuddering with sobs.) Eunice? I want my baby. (He waits a moment; then he hangs up and dials again.) Eunice! I'll keep on ringin' until I talk with my baby! (... he hurls the phone to the floor ... Finally Stanley stumbles half dressed out to the porch and down the wooden steps to the pavement before the building. There he throws back his head like a baying hound and bellows his wife's name: "Stella! Stella! Sweetheart! Stella!")
STANLEY:	Stell-lahhhh!
STANLEY:	I want my baby down here. Stella, Stella!
EUNICE:	She ain't comin' down, so you quit! Or you'll git th' law on you!
STANLEY:	Stella!
EUNICE:	You can't beat on a woman an' then call 'er back! She won't come! And her goin' t' have a baby! ... You stinker! You whelp of a Polack, you! I hope they haul you in and turn the firehouse on you, same as last time!
STANLEY:	(humbly) Eunice, I want my girl to come down with me!
EUNICE:	Hah! (She slams her door)
STANLEY:	(with heaven-splitting violence) STELLLAHHHHH! (...The door upstairs opens again. Stella slips down the rickety stairs in her robe ... they come together ...)

(in Bruder et al 1986:24-25)

The handbook gives a number of suggestions for the specification of Stanley's essential action in this section:

> a. to beg a loved one's forgiveness.
> b. to clear up a terrible misunderstanding
> c. to retrieve what is rightfully mine.
> d. to implore a loved one to give me another chance.
> e. to show an inferior who's boss
> f. to make amends for bad behaviour.

> (from Bruder et al, 1986: 25)

Any of these underlying purposes could serve to give a psychological coherence to Stanley's actions. The ideas for the actions are derived from the features of the context, the nature and pattern of physical activity, the language (semantic chains, Mood choices, modality choices), and an understanding of human psychology. The physical activities that can realize such Actions include movement (locomotion), gesture, posture, orientation, facial expression, intensity, energy and speed. Vocal realisations of Action meanings include features of intensity, pitch, intonation contour, rate of delivery, use of pause and timbre.
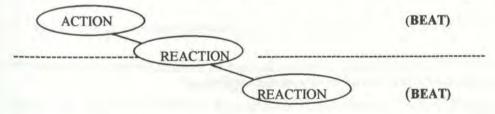
This example also provides a good illustration of the semantic difference between Beats and Actions. As a Beat, this is a **blocked** transaction between Stanley and Eunice. From the point of view of Stanley's Action, however, it is a verbal process with Stella as a kind of target.

Beat Architecture: Actions in combination

Halliday's comments on the realisations of the `consists of' relationship in linguistic units are useful for conceptualising the structural realisations of Actions in a beat. He notes that 'consists of' may be realised in form by sequence, inclusion or conflation, thus "if in a given instance a unit of one rank consists of two units of rank next below, these may appear in form as one following, interrupting, or overlaying the other." (Halliday in Kress, 1976: 58). It is

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proposed that the structural realisation of Actions in a Beat can be *sequential* or *dispersed*. Where Actions are distributed sequentially in a Beat, one Action is completed (or almost complete) before the Action of the other actor begins. In these cases, the Action may be realised as a single 'turn' in the discourse. This would mainly be the case where the stage action is primarily or exclusively verbal. Dispersed realisation implies that the physical and verbal activities realising the Action are distributed throughout the Beat. The Action in this case is woven through the Beat, and thus the Actions of different actors will overlap and interweave.

Where a Beat consists of combinations of Actions, these Actions can be related to each other in various ways. One Action may serve as a stimulus for other Actions in the transaction that forms the Beat. Thus there is a **dependency** relationship between the stimulus Action and the Reaction/s that it stimulates. All Actions have the potential to stimulate a Reaction, but not all actually do. The stimulus for Reactions may not always be provided by a character; it could be some non-human event (a gun-shot or lightning flash).
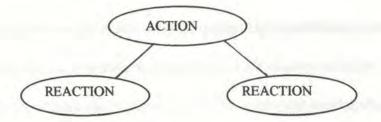
There is an added complication with Action structures in Beats because Reactions themselves have the capacity to stimulate further Reactions. This is a similar situation to the covariate structures discussed by Martin (1992:25). This can be represented diagrammatically as:

ACTION   **(BEAT)**

------------------------- REACTION --

                                REACTION   **(BEAT)**

The first (or 'stimulus') Action is not the same as the Initiating Event in a dramatic or literary narrative. This sequence may be repeated several times in an Episode. The diagram simplifies

the performance situation (it shows the Actions/Reactions as discrete particles). However, it does illustrate the fact that this structural sequence makes it difficult to firmly establish Beat boundaries.

The combination of stimulus Action and single Reaction is not the only structural possibility proposed for Beat. For example, the same stimulus Action (or Event) may elicit Reactions from different characters. This would mean that there is more than one Reaction dependent on the stimulus Action in the Beat, and can be likened to hypotactic clause complex structures in grammar an independent clause has more than one dependent clause. For Beats, this structure could be modelled as:

Because of the dependency relationships, these all form part of the same Beat. Either of the two dependent Reactions has the potential to act as a stimulus Reaction for the next Beat. Actions, like Beats and other units proposed for theatre, involve a degree of interpretation in their identification. The identification of Actions can be easier when Beats are determined first.

6.4.5 Structural considerations: is a constituency model sufficient?

The evidence of dependency structures between Actions in a Beat suggests that the constituency model cannot account for all structure in theatre. This does not necessarily

negate the validity of the constituency model as one means of accounting for structure in theatre. Supporting evidence for such a model can be found in acting methodologies, which suggest that the processes of breaking down and building up performance into a set of smaller and larger constituent units are important to the craft of theatre. For example, Benedetti's Stanislavsky-based theory of acting proposes a hierarchy of `actions', each of which has its own complete shape and structure. As he explains:

The overall energy-shape of the main action of a play is created by the cumulative effect of a number of smaller action patterns, each of which is, in turn, created by yet smaller action patterns. (1981:185).

Benedetti's set of `actions' is quite similar to the set of units proposed here. He suggests, from smallest to largest: a) the individual moment; b) Beats; c) Scenes; and d) overall (main) action. (1981:185) Each unit of action has the same basic shape for Benedetti, which reflects the "fractal" patterning that is characteristic of theatre.

However, we may also need to propose other perspectives on structure for theatrical performance that complement the constituent approach. Again, the analogy with language can be helpful. As discussed in chapter two, constituent structures exist alongside other kinds of structure in language. Martin (1992) discusses the problem of using only constituency to account for structure in language, and as an example refers to the model of discourse structure developed by the Birmingham School. In this model, he explains, "all aspects of text structure have to be incorporated into a single rank scale .... This naturally puts a great deal of pressure on move structure to capture cohesive relations as multivariately structured act sequences." (Martin. 1992:56) To overcome the problem of forcing the rank scale to capture all aspects of text structure, Martin proposes four distinct discourse structures - identification, conjunction, ideation and negotiation.

At the end of this chapter we return to the issue of alternative perspectives on structure, taking into account the realisation of metafunctions in theatrical performance. The exploration so far suggests that univariate structures (for example, the relationship between Actions in a Beat) and multivariate structures (such as the functional roles in the Beat Happening) can exist side by side in theatre as in language.

6.4.6 A Note on 'Acts'

'Act' is a division often associated with drama and theatrical performance, and in initial attempts to define the set of units for this framework, the Act was included as a unit directly below 'Work' on the rank scale. However, this unit proved difficult to define functionally, and it was difficult to suggest any unique realisation criteria in performance for Acts. In the end it was decided that it was more useful to see the Work as being constituted by combinations of Scenes than to have the intermediate unit of 'Act'. This concurs with Benedetti's units of theatre performance (outlined above).

6.4.7 Table of Theatrical Units and Realisations in Performance

To summarise the above discussion a table is presented below, setting out the units of the rank scale and providing a semantic 'gloss' for each unit and possible realisations marking boundaries (these are samples only; they are not exhaustive).

Table 6.1: Proposed Theatrical units

UNIT	DEFINITION	BOUNDARY MARKERS IN PERFORMANCE
WORK	whole performance; gestalt	Lighting (house lights off/on); Music (house music to theme music transitions)
SCENE	semantic shifts in Temporal and/or Locative setting; theatrical space takes on new temporal and spatial values.	Lighting change: intensity, colour, focus Music, set change, new characters, 'transition' characters and linking monologue e.g. narrator
EPISODE	shift in the matrix of participants involved in action ; different configuration of characters having potential to contribute to the semantic thread of discourse and of the unfolding activity	exits and entrances of actors; lighting change, change in spatial configuration of actors, change in composition of orientation of actors
BEAT	shifts involving a **transaction** between characters, an inter-act. A new negotiated activity and focus.	change in spatial configuration, relationship between actors' levels, posture, orientation, gesture
ACTION	the psychological "motivation" within the Beat for each individual actor; new "thought".	Activity: change in vocal pitch, intonation, intensity, rhythm, pausing; facial expression, gesture, posture, orientation, individual movement

6.4.8 *A final note on the rank scale analogy*

One of the implications of using the Rank scale analogy with language, is that there may be

the possibility of `rank shift', which is "the transfer of a (formal realization of a) given unit to

a lower rank" (Halliday in Kress 1976:58). Rank shift does in fact exist in theatre. For

example, a Work can be embedded in a Scene (the device known as the `play within the

play'), such as the performance of the play *The Murder of Gonzago* in Act III, Scene 2 of

Hamlet

Also following from the features of the constituency model is the possibility that one Action may constitute a Beat, one Beat may constitute an Episode, one Episode may constitute a Scene, and one Scene may constitute a Work. In language examples of this phenomenon of the rank scale are not difficult to find - for instance, the sentence "Stop!" This is a clause consisting of one group, which consists of one word, which consists of a single morpheme. Examples in theatre are more challenging to identify, since they tend to defy conventional and social expectations of what a `play' is. An example comes from one of Beckett's short plays, a play called *Breath*. In this play, the curtain rises, the lights on stage come up, the sound effect of a "sigh" or "breath" is heard, the stage lights dim and the curtain falls. The whole play consists of one Event/Action, and hence but one Beat, Episode and Scene make up the Work.

6.5 Metafunctional systems above and below the Beat

The remainder of the chapter discusses the applications of the metafunctions borrowed from systemic-functional grammar to units above and below the Beat. Below, a table is presented displaying the units of the rank scale and the proposed metafunctions for theatre. The table adds the fourth metafunction described by Halliday - the **Logical** Metafunction, although work has yet to be done in this area for theatre in this project. In the boxes corresponding to each unit, displayed horizontally across the table, are some of the suggested systems for each metafunction. There are some gaps in the table at this point (for example, Interactive meanings at Scene rank). These are not necessarily gaps in the semantic space of theatre. There may well be systems of choices that are relevant in these semiotic places, but more fine tuning is needed to be sure.

Table 6.2: Proposed Metafunctions and Units in Theatre

	Representational	INTERPERSONAL "INNER" Inter-active	INTERPERSONAL "OUTER" Engagement	Compositional	Logical
WORK	META-THEMES PLOT ACTION CHARACTER: *Portrayals *Super-Objectives OVERALL SETTING (physical, social, location, temporal, local vs. non-local)	SOCIAL NETWORKS: *Kinships	*MODALITY OVERALL RHYTHM: (Visual, Acoustic) *Momentum PREVAILING MOOD - *Design: Light, colour, shape, texture* AESTHETIC APPEAL *INHERENT FOCUS (Actor, Character)	NARRATIVE LINE *Sequence* COHESION- Visual: *colour, shape, line, texture* Aural: *rhythm, harmony, musical style and mode* Kinesic: *style and quality of movement* COMPOSITIONAL GESTALT - Visual: *layout, use of space, levels* Acoustic: *vocal texture, sound vs. silence* Overall texture	CONJUNCTION (relations between Scenes)
SCENE	SCENE SETTINGS (location, time) SCENE ACTION (section of narrative)		ATMOSPHERE SCENE RHYTHM: (Visual, Acoustic) *Tempo	CONTINUITY (Time, place, participants) SCENIC DESIGN BOUNDARY MARKERS *Lighting, frozen tableau*	
EPISODE	FIELD OF ACTIVITY (social activity under construction)	TENOR - Social Roles	CENTRALITY SALIENCE *colour, style* PACE	CONFIGURATIVE DESIGN SELECTIVITY COHESION (Language and Activity)	
BEAT	SEMANTIC FIELD (Topic-like) BEAT HAPPENING	STATUS POWER ALIGNMENT	FOCUS: *Focus *Address (Gaze, Somatic) *AFFECT: *Nature of Interaction BEAT PACE	FOCUSSING DEVICES (organising information) COLLOCATION (Language and Activity)	DEPENDENCY Action-Reaction CAUSATION
ACTION	TRANSITIVITY (participants, processes, agents) ACTION GOAL ("Objective"/ "Motivation") CHARACTER - (Personality, education, goals)	ATTITUDE (Character to Character; Character to own Action; Actor to Character) RECIPIENCY	*AFFECT: *Nature of Action EXPRESSIVITY *energy, intensity, concentration, tension, paralinguistic features*	*DEIXIS TELEOLOGY OF ACTION (Motivational/ psychological coherence)	ENHANCE-MENT ELABORA-TION EXTENSION

KEY: *Bold type, Upper Case indicates a major system (e.g. **FOCUS**)
*Bold Type, Lower case indicates a sub-system of one of the Major systems (e.g. **Address**)
*Text in Brackets ( ) gives either a semantic "gloss" of a system, or examples of relevant types of meanings/functions in the system, (e.g. (social activity under construction) gives a description of the system **FIELD OF ACTIVITY**)
*Italics indicates possible realisations of meanings in the system (e.g. **SALIENCE** can be realised through *colour* or *style*)

Observations about the Table

"Inner" and "Outer" Context

The issues of Inner and Outer context have been introduced in previous chapters with reference to the two kinds of interpersonal transaction taking place in the theatrical context - the two levels of "dramatic engagement" in Hilton's description (1987:132). As noted previously, there is some uncertainty about where the systems of the Inter-active function belong. Although they were initially instinctively placed with the Engaging function for this Table (as both are kinds of Interpersonal relations) in developing the networks, it was difficult not to include these meanings in the Representational networks.

Conceptual derivations

The terms and system in the table were derived once again from systemic-functional linguistic theory (for example, systems such as *Field of Activity; Enhancement, Transitivity*); from the frameworks of O'Toole (1994) (for example, *Centrality; Address; Compositional Gestalt*) and Kress and van Leeuwen (1996) (*Salience*); and from literature on theatre and theatre semiotics (for example, *Super-Objectives; Focus*). A detailed description of each of the systems is not possible here, so this chapter will explore selected systems from each rank and across different metafunctions. The systems not elaborated in this thesis are put forward as hypotheses to be explored in further research.

Perspectives of the Framework

As with Pike's investigation of structures of social behaviour, the emic, or `insider' perspective is taken here. However, it was noted above that there are distinctions to be made within this emic perspective. The table and networks represent the semantic resources of theatre from the position of the creators or makers of the performance. It is suggested that the audience will interpret the choices presented in a production according to their own experience,

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without necessarily having a full understanding of the semiotic potential of theatre as a whole system. The analyst, like the audience, is in the position of working backwards from the realisations or expressions, and from these interpreting the semantic choices of the creators (although with the advantages and disadvantages of the video of the performance, and often with additional background information). The emic perspective of the makers is the potentially the richest.

Fractal Patterning in Theatre

Another notable feature of the table is the high incidence of similar meaning systems at different ranks. For example, in the Engaging function, the same phenomenon of 'rhythm' appears as a significant system of choice at almost every rank. Other examples can also be found. Systems of choices concerning the meanings of locative and temporal setting operate at the rank of Work, and at the rank of Scene in the Representational metafunction. Compositional resources for spatial design are available at the ranks of Work, Scene and Episode. The specific choices at each rank where there is a similar semantic system will differ, but there are strong affinities between the systems in terms of their overall functions.

These repeated systems suggest a kind of 'fractal' patterning. The term 'fractal', first used by Mandelbrot in 1967 describes the way patterns of form are repeated in nature on different scales (Turcotte, 1992:1). The concept of fractal, in its most basic form, offers an intriguing metaphor for patterns found in language, and, as the above table indicates, it is also relevant to theatre. In the grammar, the principles of ordering that place the Theme at the beginning of a clause are echoed in the placement of Deictic elements first in the structure of nominal groups. (Halliday, 1994: 187). In O'Toole's framework for painting, the system of Gaze functions both at the rank of Work and the rank of Figure in the Modal Metafunction.

6.6 Semantic System networks above and below the Beat

The previous chapter proposed and explored three semantic networks at the rank of Beat, for the Metafunctions *Representational*, *Engaging* and *Compositional*. This section will offer several more networks displaying at least one system from each unit above and below the Beat. Again, the networks are semantic, representing some of the available meaning resources in theatre, and the networks below illustrate different metafunctions. As with systems for Beat, there appears to be strong interaction between the metafunctions for theatrical performance, a topic which is taken up again at the end of the chapter.

The development of the networks for these units had its own drama. In each case, seemingly straightforward terms such as 'setting', 'involvement' or 'action' became less and less simple, particularly when actual performance examples were examined. The process of preparing the networks showed these to be rich and complex 'systems' of choice, and provided further insight into theatre's semantic and expressive resources. No formal realisation rules are possible at this point, but some suggestions are made for each system in the course of the discussion.

6.6.1 *The Engaging Metafunction*

1. Rhythm of the Work
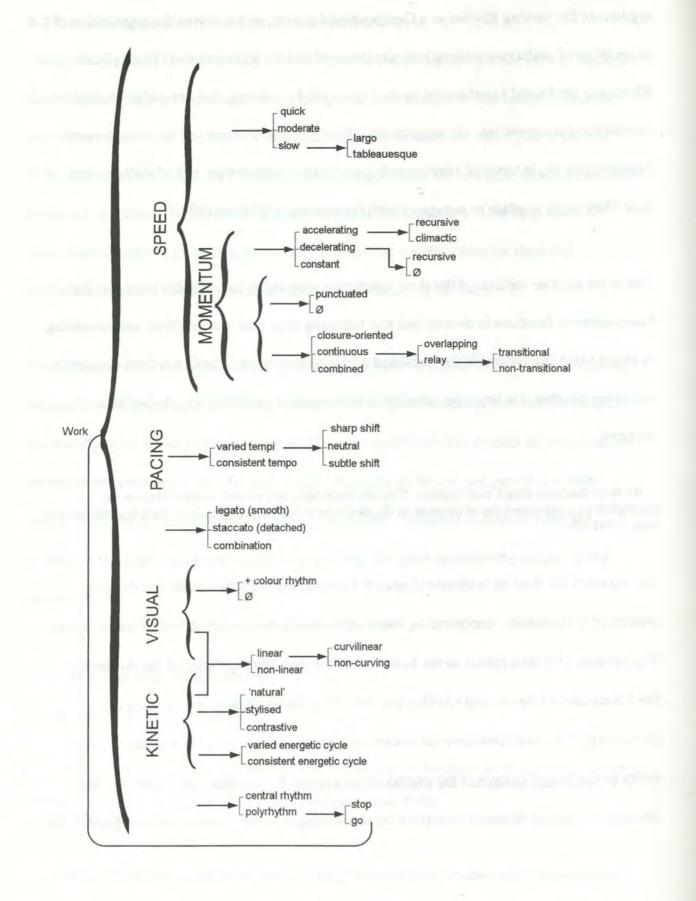
Rhythm refers to the total effect on the audience of the play-in-time: its sequential pulses created by such units as beats, action units, scenes and acts and by dialogue, character changes and stimulus-response cycles. Rhythm is the master control, a drum beat that dictates production effects...
(Catron 1989: 298)

The system of Rhythm is placed in the Engaging Metafunction, because of its consequences for the relationship between the performance and the audience. The quote from Catron above supports a view of Rhythm as an Engaging (interpersonal) system. However, there are also

arguments for viewing Rhythm as a Compositional system, as it involves the organisation of dimensions of performance along both the temporal and the spatial axes. O'Toole places Rhythm in the Modal Metafunction in his framework for painting, but notes that Rhythm has Compositional aspects too. He suggests that these rhythmic patterns can be discussed both Compositionally, in terms of their contribution to the overall design, and Modally in terms of how "they work together to engage us with the painting" (O'Toole 1994:7)

This is yet another instance of the close interactive relationship between the Engaging and Compositional functions in theatre, and it is becoming clear that it is simplistic and misleading to assume that the systems in the individual Metafunctions work in isolation from each other, no matter whether it is language, painting or theatre under consideration. As O'Toole explains,

... the three functions always work together. They are inseparable, and we only separate them in our description as a convenient way of focusing on the particular systems which operate for each function one at a time. (1994:23).

The network for Rhythm in theatre (Figure 6.1) represents both the spatial and the linear aspects of performance, incorporating visual and kinaesthetic rhythm as well as sound rhythm. The systems of **Speed** pertain to the basic rate of the play, the regularity of the rhythm and the **Momentum** (the sense of whether the rate of the play is consistently building or decreasing). The other simultaneous system with Speed is **Pace**. Pace, in contrast to Speed, refers to the rate of **change** of the rhythm of the play (shifts in tempo and rhythms). This variation in internal rhythm is important for maintaining audience interest and engagement, as

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SPEED

- quick
- moderate
- slow → largo
  - tableauesque

MOMENTUM

- accelerating → recursive
  - climactic
- decelerating
- constant → recursive
  - ∅

- punctuated
- ∅

- closure-oriented
- continuous → overlapping
  - relay → transitional
    - non-transitional
- combined

PACING

- varied tempi → sharp shift
  - neutral
  - subtle shift
- consistent tempo

- legato (smooth)
- staccato (detached)
- combination

VISUAL

- + colour rhythm
- ∅

- linear → curvilinear
  - non-curving
- non-linear

KINETIC

- 'natural'
- stylised
- contrastive

- varied energetic cycle
- consistent energetic cycle

- central rhythm
- polyrhythm → stop
  - go

Work

METAFUNCTION:	Interpersonal - Engaging
RANK:	Work
SYSTEM:	Systems of **Rhythm**
POINT OF ORIGIN:	Work Unit

Figure 6.1

Catron notes: "One premise governs the entire theatrical production... Whenever the production takes on a repetitive sameness, audience interest will decrease." (Catron 1989: 290)

The system of Speed offers a choice between different basic rates: **quick, moderate**, or **slow**. These terms are impressionistic, but even musical terms denoting speed such as *allegro, vivace* or *largo* tend to have a `value' only in relation to other terms rather than an `absolute' value. Different styles of performance predict different rhythms. For example, farce tends to be quick, while tragedy tends towards a slower rate in performance. In the sub-system of Momentum, there are simultaneous choices. The first system offers the choice between **accelerating, decelerating** or **constant** rate in the performance The second refers to the rhythmic structure arising from the sequencing of units in the performance. The performance may be **punctuated**, with beginnings and endings of sections consistently marked (for example, through lighting changes). There can also be slight pauses between units, and a consistent use of cadence at the end of units such as Scenes (**closure-oriented**). This creates quite a different effect to **continuous** rhythm, which is created by the consistent "running on" of units one into the other, without the "neutral silences" (Hilton 1987) of the closure-oriented performance. The choice to have **overlapping** units of performance (for example, where scene beginnings overlap with the ending of the scene before) contributes to a stronger sense of momentum by creating a kind of 'perpetual motion' .

The **Pacing** of a performance can be **varied** - with consistent variations, or shifts in pace and rhythm, or it may be **consistent**, with very little change in the rhythmic characteristics of the performance. Where the performance pace is varied, the shifts may be sharp, or sudden, **neutral**, or **subtle** (barely perceptible). As noted above, the effective Pacing of a

performance is one of the most important aspects of creating a production, with significant implications for the capturing and maintenance of the audience's attention throughout the performance.

Visual and Kinetic Rhythm in theatre are akin to rhythm in visual arts, but with the added dimension of movement. Systems of choice proposed in this network for these include a choice between **linear** rhythm (either **curvilinear** or **non-curving** straight lines and angular shapes) as opposed to **non-linear** (these can be realised in the set and costume design as well as styles of movement). Kinetic rhythm can be **stylised** (for example, in Melodrama exaggerated gestures and movements create their own rhythm) or **natural,** or can involve **contrast** between the two. Kinetic rhythm involves also cycles of energy (for example a build-up of tension and then forceful release) which can be **varied** or **consistent**. These choices are related to performance *tendencies*, and again the values of the choices are relative rather than absolute.

Realisations
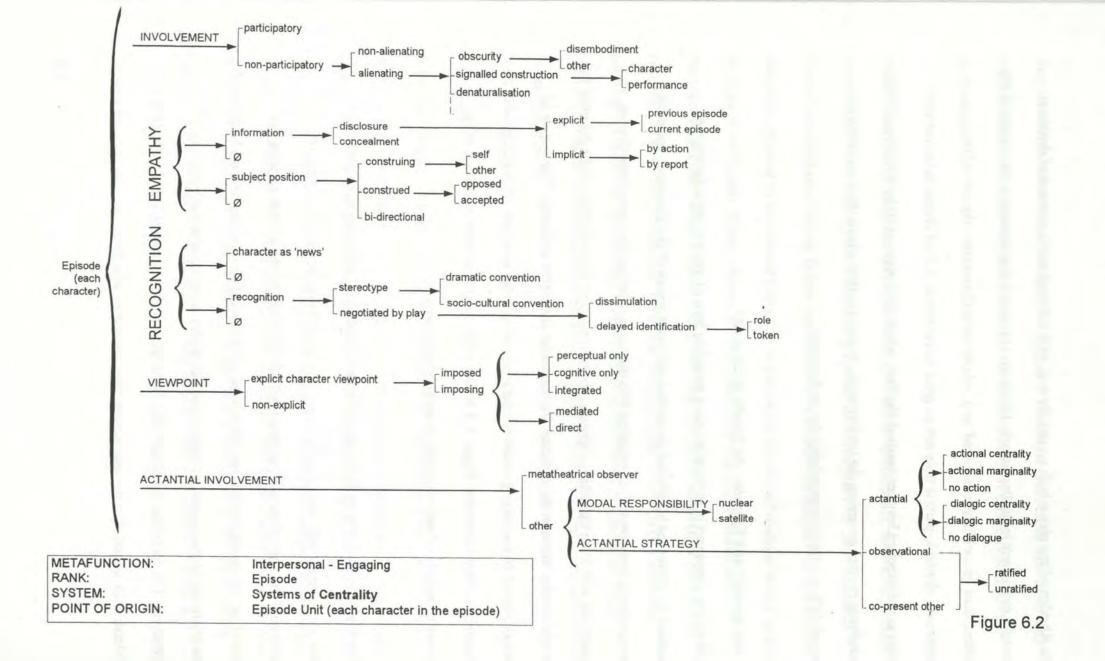
In the performance, rhythmic choices are expressed in a wide variety of ways, and using a variety of expressive resources. For example, temporal aspects of rhythm can be expressed through features of language, such as the pacing of turn-taking, use of pauses, and rate of delivery. The length and pacing of Beats, timing of exits and entrances and timing and force of physical action also realize aspects of rhythm, as do the trajectories created by movement, the rhythms of movement (flowing versus staccato), the directedness of movement (strong direction versus 'aimless'). The set, costume, and lighting designs contribute to visual and colour rhythm.

The Rhythm of the play is built up unit by unit, as is reflected in the systems of rhythm at virtually every rank in the framework. However, the overall characteristics and impact of the rhythm must be carefully 'conducted' as a 'whole' for performance - the sum of the constituent rhythmic parts is truly not as great as the whole. A final choice in the network involves a distinction between **central rhythm**, where there appears to be a fairly consistent underlying rhythm governing the performance, or **polyrhythm** where there seem to be several different rhythms underlying the performance.

2. *Engagement with Episodes: the System of Centrality*

Each of the characters in an Episode has a particular kind of impact, some having the potential to attract the heightened awareness and involvement of the audience , and others perhaps being more neutral, or receding into the background so they are of less interest. This impact can shift from Episode to Episode, so with each new Episode there is the potential for the relationship between the audience and particular characters to change. The system of choices related to the varying status of characters in Episodes and their relationships with the audience is called *Centrality*. Figure 6.2 shows some suggested options relevant to the relative Centrality of each character in an Episode in theatre.

Why might the audience be drawn to particular characters in Episodes more than others? And what are the theatrical resources for creating or neutralising the impact of particular characters? It is questions such as these that are addressed by the system network for Centrality. Intriguing revelations, the delight (or horror) of recognition, and the 'surprise' of a new character appearing are all factors that can attract attention towards particular characters. The roles that characters play in the 'drama' of the Episode can also heighten or diminish their impact. Victims and persecutors, characters who dominate dialogue and action,

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Figure 6.2

INVOLVEMENT
- participatory
- non-participatory →
  - non-alienating
  - alienating →
    - obscurity →
      - disembodiment
      - other →
        - character
        - performance
    - signalled construction
    - denaturalisation

EMPATHY
- information →
  - disclosure →
    - explicit →
      - previous episode
      - current episode
    - implicit →
      - by action
      - by report
  - concealment
- ∅
- subject position →
  - construing →
    - self
    - other
  - construed →
    - opposed
    - accepted
  - bi-directional
- ∅

RECOGNITION
- character as 'news'
- ∅
- recognition →
  - stereotype →
    - dramatic convention
    - socio-cultural convention →
      - dissimulation
      - delayed identification →
        - role
        - token
  - negotiated by play
- ∅

VIEWPOINT
- explicit character viewpoint →
  - imposed
  - imposing
    - perceptual only
    - cognitive only
    - integrated
    - mediated
    - direct
- non-explicit

ACTANTIAL INVOLVEMENT →
- metatheatrical observer
- other
  - MODAL RESPONSIBILITY
    - nuclear
    - satellite
  - ACTANTIAL STRATEGY →
    - actantial
      - actional centrality
      - actional marginality
      - no action
      - dialogic centrality
      - dialogic marginality
      - no dialogue
    - observational →
      - ratified
      - unratified
    - co-present other

Episode (each character)

METAFUNCTION:	Interpersonal - Engaging
RANK:	Episode
SYSTEM:	Systems of **Centrality**
POINT OF ORIGIN:	Episode Unit (each character in the episode)

characters whose 'subjectivity' is at issue in the Episode, all can have strong Centrality and hence tend to strongly engage the audience.

Empathy

The network shows these different aspects of Centrality in systems such as **Empathy.** Choices in this system involve **information,** which can be used to create a kind of intimacy with characters (through important disclosures or the reverse, the concealment of significant information that the audience shares with the character/s). Another kind of empathy is created when there is some issue of 'subjection' in the Episode, that is, a particular character or characters are being symbolically construed or positioned in particular ways. For example, in *Summer of the Aliens*, Scene 2, Lewis is symbolically 'positioned' in several Episodes by his family. Their language construes him as 'immature' and not behaving appropriately for his age in relation to girls ("At your age, Lewis, you don't wrestle girls").The issue of subjectivity here constructs Lewis as the major point of interest in the Episode.

Recognition

Enter: A character wearing a terry-towelling hat, shorts, t-shirt and thongs. He has a white stripe of zinc cream across his nose and he carries a barbecue fork in one hand and a can of beer in the other.

An Australian audience would no doubt immediately recognise this socio-cultural stereotype, and, particularly where the characterisation is cleverly satirical, tend to be drawn to this character with a kind of fascination. This example illustrates one option in the system of **recognition**. Through these choices, the playwright and performance creator can use recognisable tokens of the culture to create a relationship with particular audiences. These

kinds of stereotype can be used in different ways in performance and for different purposes, and they embody cultural, political and ideological assumptions of the play and performance. Birch discusses the ideological implications of such stereotypes in drama, for example how they can reinforce practices of 'othering' through "humour ... generated at the cultural expense of others." (1991b: 121). The use of stereotypes in theatrical performance can also reinforce cultural or sub-cultural identities (for example, the popular series of Australian plays *Wogs out of Work*, and *Wog Boys* performed and written by Australian actors from a range of non Anglo-Saxon backgrounds). These stereotypes, then, can have a strongly Engaging function with respect to the audience (even if the response is hostile), and also have wider implications that reinforce the relationships between theatrical performances and their cultural and social contexts.

Stereotypes can also be dramatic conventions, such as the recognition of a 'villain' prototype, or an exaggerated 'hero'. These, as well as the socio-cultural stereotypes above constitute a kind of recognition that involves elements extrinsic to the particular performance. There is also another type of recognition that is intrinsic to the performance. For example, in Moliere's *Tartuffe*, the entrance of the central character, Tartuffe, is delayed and prefaced by extensive discussion about him. This builds a sense of expectation and gives his eventual entrance a more intense interest and prominence. This is an example of **delayed identification**: **role**, in which we first encounter the character as a 'role' defined by particular 'values' and are introduced later to the 'token' (the figure representing the character).

Another choice in the recognition system, the choice of **character as 'news'** is, in a sense, the opposite to 'recognition'. When a character first appears in the play, they have a kind of prominence by virtue of the fact that they have not been seen before; they are not recognised

yet as a character in the world of the play. This 'newness' engages attention, which may diminish over time depending on other factors in the Episode. This function is like 'news' in the information structure of a clause, which is part of the Textual system, not the interpersonal. However, in language, 'new' can be described as 'listener-oriented prominence' (Halliday, 1994: 299) and it is this 'listener/viewer-orientation' that is seen as relevant to the issue of Engagement in the Interpersonal function here.

Actantial Involvement

Again in the system of Centrality we find that some of the options seem to stray into what appears to be the territory of other metafunctions. The system of **Actantial Involvement** contains options of **actional centrality** and **dialogic centrality**, which perhaps seem more like Representational choices. However, these choices can have implications for determining which participants engage interest and attention in the Episode, and hence are included here. The difference is that here we focus not upon what participants are actually *doing* in terms of processes and interactive activities, but how *centrally involved* they are in the drama of this action and dialogue, which will have implications for their relationship with the audience (although these choices do not always entirely determine the degree of a character's Centrality.)

Actantial strategy refers to a character's actual participation in dialogue and action in the Episode. The system of **Modal responsibility,** on the other hand, is more related to questions such as: "Who is most central to the 'issues' of the Episode?"; "Who is central to its 'argument'?". This system involves the choice between **nuclear** and **satellite**. Nuclear characters function like the Subject in the Mood of a clause: if you take them away from the Episode, the central 'argument' cannot continue. A character may have little or no actantial

involvement, yet have **nuclear** status. Another example from *Summer of the Aliens* illustrates this. In a scene in which the Japanese Woman visits Lewis' family (Scene 8 in the transcript), she has no involvement in the dialogue of the Episode, and yet she is 'talked about' and watched throughout the whole Episode, which reinforces her **nuclear status**. Thus she is constructed as strongly Engaging in the Episode, yet we never hear her speak or interact with the other characters. We are drawn into a kind of voyeuristic relationship with the Japanese woman that reinforces her 'otherness'.

Involving or Alienating functions

The first system in the network proposes that the relationship between characters in an Episode and the audience can either be **alienating** or **non-alienating**. This distinction follows Brecht, and his theatrical aims of breaking or preventing the empathic or emotional involvement between an audience and the characters and action in a play, in order to create a more intellectual involvement. His strategy for achieving this included 'alienation devices' that could break the expectations and emotional involvement of the audience and foreground the theatricality of the performance (drawing attention to its artifice).

There are several ways in which a character can be **alienating** in an Episode. In the Brechtian sense, the character might function to expose or remind the audience of the constructed nature of the performance, or the performance context (**signalled construction**). Characters can also be alienating if they are made **obscure** in some way (for example, a **disembodied voice**), or if they are somehow **denaturalised** (for example, through mask or non-naturalistic makeup; or through highly stylised movement and gesture).

The network allows for the combination of [alienating] and choices from the Empathy system, which may seem contradictory. However, many contemporary performances combine a range of styles, for example, combining options from both metatheatrical and psychological styles of theatre, so it seems possible that these network features could be chosen together.

All of these choices from the network combine and interact to create the overall status of a character in an Episode and to influence the relationship that they have with the audience. The relative **Centrality** of a character in an Episode, then, is constructed through a 'syndrome' of features rather than through any one categorical choice. The network provides a way of seeing how characters are constructed in each Episode through configurations of semantic choices, the combination of which may create interesting tensions (such as in the Episode with the Japanese woman).We could use the network to look at patterns in performances, asking "how does the audience typically engage with particular characters in the performance?" (for example, are particular characters typically alienating?; are certain participants typically **nuclear** without being significantly involved in action and dialogue?).

6.6.2 The Compositional Metafunction

The Compositional Gestalt of a Performance Work

The system of Compositional Gestalt involves choices relevant to the organisation of the entire performance. Through choices from this system, the unities and contrasts within the overall visual and acoustic design are set up, and choices from the other metafunctions are organised into a coherent performance. For example, the compositional design establishes the parameters and characteristics of the 'world' created onstage, both in terms of concrete features of the landscape and imaginary dimensions. The design of the stage and set creates physical boundaries within which the actions and interactions of the performance take place,

and choreographic design establishes the 'geography' of the stage used by particular characters and groups of characters. The soundscape of the performance (voices, music and sound effects) is also orchestrated into a 'score' by choices in the compositional metafunction (**acoustic design**). The compositional gestalt also organises the possibilities for Focus and other choices from the Engaging metafunction through stage, lighting and acoustic design.

Networks showing sample sub-systems for Compositional Gestalt are presented in Figures 6.3a and 6.3b. This system encompasses so many different organisational possibilities that it is only possible to offer a glimpse into its meaning potential. The system includes compositional strategies that are general principles of organisation. These can affect choices in a number of semiotic systems. For example, the choice between **dense** organisation and **sparse** organisation (Figure 6.3a) can influence set design, choreography and grouping of actors and dialogue and sound. A dense production creates a "busy" feel, for example, using a cluttered or detailed set design with stage furniture and many props, a tendency to have many actors on stage at once, perhaps even performing different activities simultaneously, ornate costumes and/or layers of sound, perhaps tending towards **polyphonic** texture. A **sparse** production creates a more selective, minimalist stage environment. For example, the set for *Summer of the Aliens* has an only earthen circle in the foreground surrounded by stones, with patches of dry grass in the background and a brick wall as the backdrop. The use of stage setting is minimalist throughout, with selective furniture and props (such as a single deck chair). The placement of actors onstage tends towards **individuation** (Beat system of composition) rather than grouping, which reinforces the sense of sparsity. This compositional strategy is clearly related to the world of the play, which creates a pervasively bleak social and natural landscape.

Work
- dense → repetition / eclectic
- sparse
- combination

- distortion → consistent / intermittent
- Ø

- order
- randomness
- varied

- balance
- imbalance
- contrastive

STAGE DESIGN
- shifting → transform / modify → replace / embellish
- static

- compressed space
- expansive space
- neutral
- varied spatial area

- multi-plane
- uni-plane

- feature icon/s → shifting symbolic identity / fixed symbolic identity
- Ø

METAFUNCTION:	Compostional
RANK:	Work
SYSTEM:	Sub-Systems of **Compositional Gestalt**
POINT OF ORIGIN:	Work Unit

Figure 6.3a

Work

LIGHTING STRATEGIES
- simple texture
- complex texture
  - + prominence strategies → decontextualisation / context retained / varied
  - no prominence strategies
  - marked shadow
  - unmarked shadow
  - marked angle
  - unmarked angle
- intensity varied
- dominant intensity → high / mid / low
- varied colour
- dominant colour → warm / neutral / cool
- shifting → subtle / distinct
- static

ACOUSTIC DESIGN
- contrapuntal
- homophonic
- varied texture
  - interplay → imitation / fragmentation / inversion
  - independent
  - accompaniment → consistent / sporadic
  - Ø
- vocal dominant
  - linguistic
  - non-linguistic
  - marked vocal contrast
  - unmarked vocal contrast
- non-vocal
- equal

METAFUNCTION:	Compostional
RANK:	Work
SYSTEM:	Sub-Systems of **Compositional Gestalt**
POINT OF ORIGIN:	Work Unit

Figure 6.3b

Many of the sub-systems in the Compositional Gestalt need a third term that involves combining the other two options. This is because options (such as **order** versus **randomness**) can be used to set up contrasts within the production, and so the compositional strategy is not one *or* the other, but *both*. This again can often be related to Representational meanings. For example, a sense of order and balance for the living space of one character and a sense of randomness and cluttered density for another's can contribute to a contrast between the personalities of the two characters.

Stage Design

There is a special set of choices available specifically for the design of the stage, and a sample of these choices is presented in Figure 6.3a. These spatial options are fairly self-explanatory; they involve choices about the size of the stage **space** created by the set, the degree to which the design is modified or **shifting** during the performance, the use of different levels or **planes** in the performance and the use of any dominating **icons** as a unifying principle for the production. An example of the use of a feature icon occurred in a Sydney Theatre Company production of *King Lear*, during which a huge white statue representing Lear was always present onstage. In every scene the icon would change position, and by the end was hanging precariously. The icon, as well as having a Representational function as a symbol of Lear's transformation in the play, was also a unifying principle of organisation around which the rest of the set revolved. All of these stage design choices have implications for the kind of world that is created in the performance and the effect of the play on the audience. For example, a compressed stage space can intensify interactions and any conflict in the performance, so that the tension can seem to virtually explode out of the performance.

Lighting the stage

Lighting is a multifunctional system in performance, having the potential to play an important role in each of the metafunctions. It can create atmosphere (Engaging), represent events, times and locations (Representational) and divide the stage and the figures onstage into different areas and groups (Compositional). A set of choices for lighting strategies is presented in Figure 6.3b. Lighting can create different **textures** in performance, which relates to lighting's role in composing a 'stage picture'. There may be interplay of light and shade, pronounced use of shadow, differential use of colour (**complex texture**) or the compositional strategy for the performance may tend towards a basic 'wash', which doesn't distinguish between areas on stage. Other choices in lighting involve **intensity, colour**, and whether lighting tends to **shift** or remain fairly **static**. These choices can contribute to the unity of the production, and either create a **dominant** (a tendency towards dim lighting, for instance) or make use of **varied** intensity and colour.

Acoustic Texture of the Performance

This system represents some of the choices concerned with the orchestration of the acoustic dimensions of the performance (Figure 6.3b). The overall acoustic texture may be **polyphonic** or **homophonic**. This is a matter of degree, but polyphonic productions create a predominant sense of competing acoustic 'melody lines': consistently competing dialogue, events, interactions, and overlapping sound effects and music. A homophonic texture tends towards having a main acoustic 'melody' that is supported by but not in competition with other stage activities (for example, in this type of texture, sound effects and music would either be heard on their own, or softly under dialogue rather than competing). Again, a production may consistently use both of these options to set up contrasts and variety (**varied texture**). The Acoustic dimension of the performance may not necessarily choose vocalisation

as the dominant sound. The network shows a system of choice related to the dominant sound type in a performance, in which there is an option of **nonvocal dominant**.

The network for Compositional gestalt is more elaborate in terms of concurrent systems of choice (possibilities for combination of choices from different systems) than it is in terms of delicacy. This does not suggest that there are no finer distinctions, but rather it indicates the huge scope of this organisational system. The system also allows for congruence or contrast between different semiotic systems. For example, the visual strategies may involve density, while acoustic organisation tends towards sparsity. Again, for this system, we will need a recursive system to capture the possibilities of relationships between different semiotics. The networks presented tend more towards spatial systems of organisation, but there is, of course, also organisation along the linear dimension (for example, sequencing, breaks in the performance and so on). An important note about many of these choices is that many features reflect points on a continuum rather than simple binary choices, and some can be relative to the performance space (for example, 'expansive' 'neutral').

6.6.3. The Representational Metafunction

_____1. Setting the Scene

Scene Setting is a system of the Representational Metafunction. The meanings in the system involve choices in temporal and locative setting for the individual Scene (another system for Setting exists at the rank of Work). In developing this network it was interesting to find that the notion of 'setting' became less straightforward as the network was tested on performance examples. The possibilities of **complex** setting within a scene make this system more semantically rich than was expected.

The suggested network of choices for the system of Scene Setting (Figure 6.4) will be explored in relation to a performance excerpt from *Summer of the Aliens*, which is presented below. The setting in this Scene is a **simple** one because the performance space represents a single temporal and locative setting. A **complex** setting would give the performance space the value of more than one location and/or time simultaneously (perhaps through a "split-set" design").
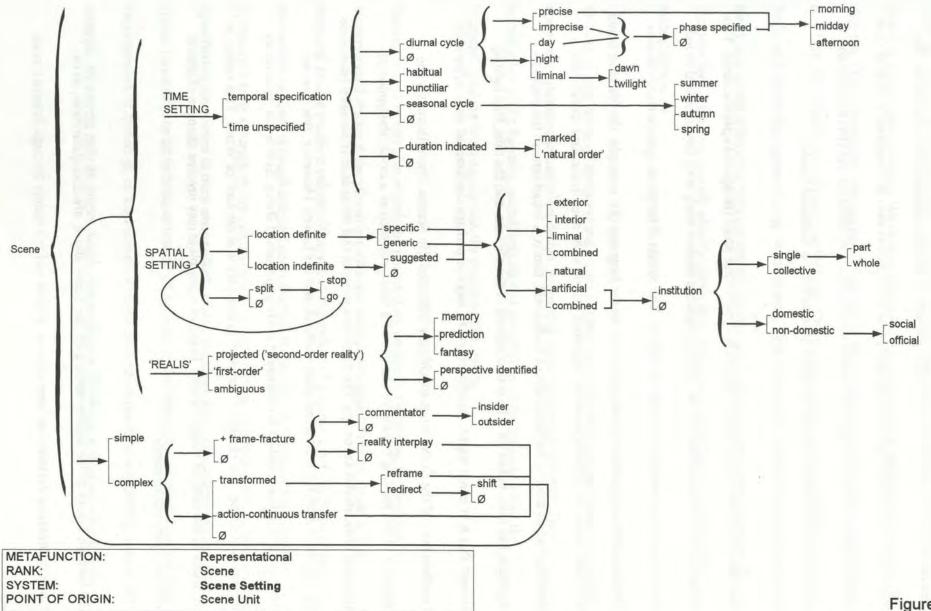
[<FX - crickets>
[<Lights up, low intensity, blue tone. The stones in the circle are visible - white. There is a blue pool of light in the circle. The grass is dark>
[<Dulcie is sitting on a trapeze suspended above the stage. Her face is in darkness.>

COSTUME:
Dulcie: Yellow sleeveless top with halter neck and brown (?) pattern; Red/pink short skirt; tennis shoes without socks
Lewis: light blue jeans; cream/yellow with yellow stripes short-sleeved button-up shirt with a collar, untucked; black Gym boots/shoes

<Lewis enters from USAR through the upper path in the grass. He holds the pillow behind his back (Moves towards the circle?)>

LEWIS:	Dulcie.. Dulcie..
DULCIE:	Shh. <she turns upside down on the trapeze>
LEWIS:	Dulcie?
DULCIE:	Catch me.
	Will you catch me
	if I fall?
LEWIS:	<steps towards the trapeze> What are you doing up there?
DULCIE:	Shhh.. He's just gone to sleep.
	Drunk as a skunk.
	Did you bring the pillow?
	<Lewis holds up the pillow>
	It hasn't got sponge in it,
	it's got real feathers?
LEWIS:	<throws the pillow to Dulcie who is still upside down>
	That's what you asked for.
	I had to steal it from my sister.
	We've got two choices. <He is looking up, as if at the sky, hands on hips>
	[Wait here
	and watch the skies
	or go down to the power station.
	[<Lights intensify, blue tone intensifies>
	... (ETC)

(Excerpt from *Summer of the Aliens* by Louis Nowra, STC production, 1993)

One obvious thing to note about the meanings of 'setting' here is that rather than there being a discrete block that realises this function, there is a trail of semiotic 'clues' throughout the

Figure 6.4

The system network shows the following structure:

Scene branches into TIME SETTING, SPATIAL SETTING, 'REALIS', and simple/complex.

TIME SETTING:
- temporal specification
- time unspecified

temporal specification branches into:
- diurnal cycle / Ø
  - precise / imprecise → phase specified / Ø → morning, midday, afternoon
  - day, night, liminal → dawn, twilight
- habitual / punctiliar
- seasonal cycle / Ø → summer, winter, autumn, spring
- duration indicated / Ø → marked, 'natural order'

SPATIAL SETTING:
- location definite → specific / generic
- location indefinite → suggested / Ø
- split / Ø → stop / go

(specific, generic, suggested) branch into:
- exterior, interior, liminal, combined
- natural, artificial, combined → institution / Ø
  - single / collective → part / whole
  - domestic / non-domestic → social / official

'REALIS':
- projected ('second-order reality')
- 'first-order'
- ambiguous

projected branches into:
- memory, prediction, fantasy
- perspective identified / Ø

simple / complex:
complex branches into:
- + frame-fracture / Ø
  - commentator / Ø → insider / outsider
  - reality interplay / Ø
- transformed → reframe / redirect → shift / Ø
- action-continuous transfer / Ø

METAFUNCTION:	Representational
RANK:	Scene
SYSTEM:	**Scene Setting**
POINT OF ORIGIN:	Scene Unit

excerpt (and continuing throughout the scene) as to the details of time and location. The clues include choices from different expressive systems including language (deictics such as "here"; references to processes with possible temporal associations such as "sleeping"), lighting (low intensity, blue colour), sound (continuous sound effects of crickets), set (the trapeze) and costume. The meaning options that these encode will be discussed below

The values of the time setting are relatively clear in this scene (**temporal specification**). This is realised by the redundancy in the coding (lighting choices work with linguistic and sound choices to convey similar meanings of setting. The option of temporal specification can also be realised through explicit reference to time in the language (for example, the Narrator could have been used to explicitly state the temporal setting as he does in the first scene). The identification of time in the Scene above is **diurnal**, that is, a broad time in the cycle of day/night has been indicated. The sound effects of the crickets, and the dim, blue lighting suggest that it is either **night**, (in opposition to **day**) or perhaps the **liminal** time of twilight. The **duration** of the Scene is not specifically indicated. (In Scenes where there is some reference to the passing of time, or the use of a time-prop such as a clock, the option of **duration indicated** is taken up). The costumes suggest that the season is summer (sleeveless top and short skirt for Dulcie and short-sleeved shirt for Lewis). However, this does not represent a significant choice for **seasonal cycle** in presented above, as it is not different to the previous scene. The choice of 'summer' in this play is at the rank of Work. This system is necessary at the rank of Scene, though because other plays may involve changes of season within the play/performance.

The locative values of the **spatial setting** of the Scene above, are also quite clear, so the option of **location definite** has been chosen. This is realized mainly through linguistic cues,

such as Dulcie's reference to Stan (indicating the proximity to her house), and later comments such as "it's here in my backyard". This kind of linguistic deixis, combined with gestural deixis is important in creating the dimensions and sense of geography of the stage world. The fact that Dulcie is already onstage and Lewis enters and comes to her also aids the sense that it is Dulcie's "world" that we are now viewing. The location in the scene is **specific** (Dulcie's backyard) rather than **generic** (e.g. "a backyard", "any backyard"). This systemic contrast can be likened to the difference between identifying and attributive clauses in the grammar. The location here is given a specific identity rather than being a member of a class possessing certain attributes.

Overall, a clear sense of temporal and locative setting is provided by the performance for this scene, even though the use of set design, props and stage furniture is minimal. The combination of the lighting, sound, staging and positioning of Dulcie and Lewis, the "trapeze", and the language furnish the details of the setting.

However, theatre can also exploit the potential of ambiguity for setting, by denying the audience (and reader if the playwright chooses ambiguous setting) a clear sense of the temporal and/or locative values within which the action of a scenes is set. In these cases, choices are realised through a significant reduction in the amount of redundant coding or perhaps the total absence of any indicators that encode setting. The alternative option to **time specified** in the system is **time unspecified**, where the scene does not establish a clear time frame. Location can be **indefinite** instead of definite, and in this case, values of location may be **suggested** or hinted at, or alternatively a sense of location could be completely denied (for example, by having only an empty stage). The ambiguity of setting in Beckett's *Waiting for*

Godot is well-known, and contributes to the sense of ambiguity about purpose and meaningful behaviour in the play.

The role of the performance choices can be crucial in establishing setting. Even where the instructions for setting are explicit, the performance makers may choose to reduce the degree of certainty about the setting in accordance with the artistic principles for that performance. Alternatively, where setting is ambiguous in the dramatic text, a performance may choose instead to create an explicit setting to suit certain purposes of the performance (for example, at Work rank, *Waiting for Godot* could perhaps be set in a bar).

Another possibility is that of **complex** setting. In some cases this involves the co-presence of two distinct temporal and/or locative settings, and in these cases there is the possibility of **action-continuous transfer** (for example, where the location moves without disrupting the flow of action, such as moving between rooms in a 'house' on stage). In other cases there may be a shift in the 'reality-frame' (for example, the intervention of the Narrator into the 'remembered world' in particular scenes in *Summer of the Aliens*). The setting values of the Scene may also be **transformed** (for example, in Children's theatre, there is the possibility of transformation of the space through 'magic'). Where this happens, the boundaries between scenes can become confused, and it depends on the continuity of action and interaction as to whether there seems to be a new scene or not.

A performance may also set up different 'orders of reality' (the **Realis**) system, and scenes may move between these orders (for example, through 'memory' or 'fantasy' scenes). A sense of interpretive confusion can be created when the orders become intermingled. For example,

in the scene above in *Summer of the Aliens*, although the temporal and spatial setting framing the action between Dulcie and Lewis is clear, the Narrator stands and watches the scene, which confuses the clarity of setting. The 'remembered world' of Lewis and Dulcie has become so 'immediate' that the presence of the Narrator creates confusion. Is this scene representing the Narrator 'remembering' his past? Or is he watching as an 'actor' not a character, reminding the audience of the performance context? The answer (if there is one) is not so important as the fact that the setting acquires multivalence through this performance choice, which contributes to a persistent strategy of choices that are 'unsettling' in the performance (this issue will be taken up further in chapter 7).

2. The Transitivity System of Actions

In order to produce a basic network at Action rank, the most important questions asked about the Representational meanings were:

♦ *What are the different kinds of processes that can be 'enacted' in theatre at the micro-level of Action, and how are these conveyed to an audience?*

♦ *What kinds of participants are associated with each kind of process?*

Answering these questions proved complex, especially when performance examples were considered. The complexity is associated with the relationship between the semantic 'motivation' (conscious or unconscious) that gives an Action unity and the physical and verbal activities that 'externalise' this motivation and make it accessible to an audience. The difficulty is that there are two possible perspectives for each Action. For example, in the Beat from *Streetcar Named Desire* above, a list of possible underlying Actions is suggested, including *'to beg a loved one's forgiveness'*, or *'to retrieve what is rightfully mine'* and so on. These Actions represent different semantic choices for the Actor. However, the issue of

interpretation for the audience only arises in the performance situation, in relation to sets of non-verbal, verbal and paralinguistic choices that the actor uses to express or externalise the motivation. These choices of externalisation would be expected to vary according to the interpretation of the actor. The performance creates a 'potential' within which different audience readings are possible. For example, in the performance of Stanley's Action, the inclusion of aggressive physical actions for Stanley such as smashing a bottle or pounding on the door could be congruent with particular interpretations of the underlying Action (such as *retrieving what is rightfully mine* rather than *begging forgiveness*), but, significantly, they would also add a new dimension to 'what is going on' - what is being represented - in the Action.

The question is: do we try to network the more abstract choices for 'motivation', or the more accessible 'doings' (physical activities and verbalisations) of the Action? The 'doings' still have a semantic component; they can be seen as functional configurations of 'roles' (for example, if Stanley smashes a bottle, he is an **Actor** acting on an inanimate **Goal**). Patterns of these kinds of choices can reveal strategies of character construction in a performance. For example, we might expect that the character of 'Stanley' would be physicalised in performance as 'material-process dominant' (reinforced by lines which suggest his aggressive physical action such as: "You can't beat on a woman an' then call 'er back"). If this is the case, the choice of physicalisation of Stanley's Action in the *particular* Beat discussed here then, is significant. Is this Beat to reinforce a pattern of physical aggression through material processes such as smashing bottles and/or pounding on the door? Or do we see a change here in Stanley's physicalisation (no aggressive material processes) that might contrast with the pattern, and perhaps signify some change in his character and his relationship with Stella? The system of

choices for physicalisation can offer insight into the construction of character (for both audience and performers).

The network will focus on this system of choices, the choices about what characters *do* (including both verbal and non-verbal processes) in performance Actions, leaving the networking of the more abstract system of 'motivation' for a future project. These 'doing' options are still presented as semantic distinctions, even though they are closer to the expressive domain than the semantic 'motivations'. Halliday's model of transitivity for the grammar of English seemed to offer the most promising way forward, and thus many of the terms in the Action network are similar or identical to those of the grammar system. However, they need to be re-interpreted for theatre, as they involve non-verbal semiotic systems as well as verbal systems, and the possibilities for combination are different. The systemic potential for Transitivity in theatrical performance is different to that of the grammar.

The system network for Action Transitivity is still a 'work-in-progress', as the distinctions between process types, and issues of their 'physicalisation' have demanded constant refining and re-thinking. However, an initial proposal is presented in Figure 6.5. Aspects of this performance system are discussed below, focussing on the issues associated with options for *Processes* and *Participants*.

Enacting Processes in Performance Actions

In order to characterise the possibilities for processes more fully, we need to move beyond a distinction between material and mental processes. The network starts with a choice between **action** and **reflection**, following from Halliday's distinction (1994: xiii) between these two

action

verbal — inflict/bestow
incite → attention / activity

material

+ receiver
∅

effective — goal → + range → motion / client
patient — + recipient
∅

animate agent
inanimate agent

middle — directed → actual / implied
non-directed

reflection

verbalised — symbolic → identifying / attributive / existential
mental
other

non-verbalised — mental → perceptual / cognitive / affection
symbolic → existential / classifying
(behavioural)

directed
non-directed

simple
conflated → stop / go

MOTIVATION — initiative
reactive → motivating agent explicit / motivating agent obscure
ambiguous

mediating — accompanying / instrument
stop / go

non-mediating

Action

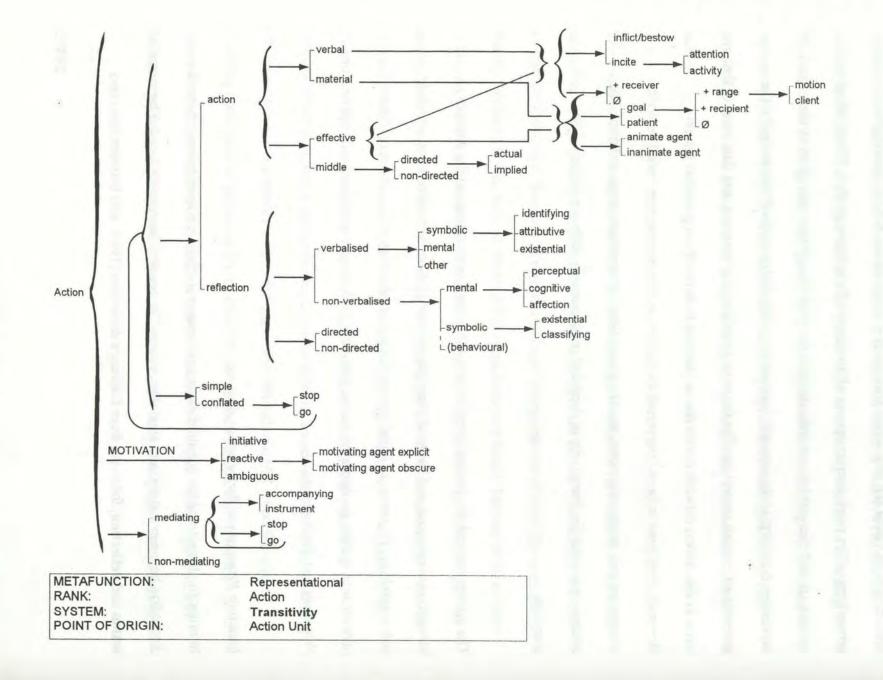| METAFUNCTION:	Representational
RANK:	Action
SYSTEM:	**Transitivity**
POINT OF ORIGIN:	Action Unit

Figure 6.5

fundamental meaning functions. The Action network modifies this distinction to refer to different types of processes within the ideational metafunction: those that have the potential to act upon other participants (for example **material** processes), or have a certain action-like 'thrust', and those that are not action-like so much as reflections of inner states (**mental** processes), processes of symbolic construction (**symbolic** processes) or verbal processes that construct ideas (and that do not have a pragmatic thrust other than 'telling' or voicing thoughts).

As in the grammar, Actions can involve choices of **material** processes (treated as options in the action system), **mental** processes (treated as options in the reflection system) or **verbal** processes (treated as an option in both systems, which will be further explained below). A material process is realized in performance through a clear physical action, often involving another participant (to be discussed below). The interesting fact about mental processes in performance is that, even though they reflect 'inner states', they must somehow be 'externalised' in order for the mental process to be interpretable. Thus mental processes are brought closer to material processes. However, they can still be distinguished by their different realizations and scale.

Mental processes tend to involve subtle expressions. This is often through the means of facial expression (smiling, frowning, a puzzled look, and so on), but can also involve posture (slumped posture could indicate unhappiness; tension in the body could show anxiety). Often mental processes will be realized as a 'behavioural surge' of the kind discussed by Martin in his framework for Appraisal (1996). 'Surges of behaviour' are associated with particular mental dispositions (in the system of Affect). For example, the behaviour 'crying' tends to be associated with unhappiness (although this is not the only possibility). Behavioural processes

in the grammar share characteristics of both mental and material processes (Halliday 1994: 138). In theatre, the requirement that mental processes be externalised blurs the distinction even further, and behavioural processes can be seen as one option for the manifestation of inner mental states. The option of 'behavioural' is proposed only tentatively in the network; for theatre it actually seems more appropriate that its semantic contribution be treated as part of the mental process option.

Verbal Processes

Verbal processes create another challenge for the network, because the language in Actions, like language used in any social context, is not just used to reflect about the symbolic universe of the play, but also to 'do' things. The problem of defining the different ways that language can be used to 'act' in Actions and of determining distinguishing criteria connects with areas of linguistics concerned with such notions as 'speech function' and 'speech acts'. The major difficulty with defining different speech acts, and identifying them in discourse is the well-documented "absence of bi-uniqueness between meaning and form" (Hasan 1985b: 1). That is, speech functions such as 'offer' or 'request' seem to be able to be expressed through a range of different lexico-grammatical forms. The issue of speech acts has been taken up within systemic-functional approaches to linguistics. For example, Hasan (1985b) proposes a solution to the problems of form and meaning in speech acts, a solution which she demonstrates in relation to the category of 'offer'. Her solution involves the construction of a semantic network for 'offer'. This solution is appealing, but given that it takes Hasan some seventy-odd pages to develop this argument with respect to 'offers', it is clearly beyond the scope of this thesis to develop an elaborated network for the verbal 'doings' possible in theatre. The distinctions proposed for verbal processes in Actions here are very roughly sketched, but are workable at a basic level for interpretation and creation of performance.

It would perhaps be possible to use Searle's speech act categories, as Elam does (1980), as a guide for verbal process options in performance. However, Elam concentrates on the dramatic text, rather than speech acts in performance, and the way lines are played in performance can change the function of the utterance. For example, in *Summer of the Aliens*, the dramatic text indicates the following exchange:

BRIAN: Wogs aren't like us.
LEWIS: But you're a wog.
BRIAN: No, I'm not.
LEWIS: Your mother's Italian
(Nowra, 1992: 14)

Lewis' dialogue in this Action could be played in at least two ways: either with a kind of accusational thrust towards Brian, or as a statement merely reflecting a 'state of affairs', without necessarily targeting Brian. Although the former option may seem the more likely, in the performance of this play discussed in the next chapter, the actor playing Lewis seems to treat this Action in the second way, as a kind of 'reflection' that is not necessarily intended to attack Brian. This choice helps to construct Lewis' 'naivety' in the performance. The difference between this kind of targeted verbal action and verbal reflection can be seen in contrasts in the intonation and intensity of the delivery, facial expression, gesture and movement. For example, played as a verbal 'thrust' (or action) towards Brian, the lines could be delivered with strong emphasis on the word "you're", greater volume and a firm pointing gesture towards Brian. Played as a verbal 'reflection', the delivery would be 'lighter', without the same sense of forcefulness. The distinction is important for the actor in this Beat, particularly if this is to contribute to a pattern for the performance.

This example shows that verbal processes (realized through linguistic structures) in Actions can be used either as a kind of 'action', or as a kind of 'reflection'. Of course, any verbal

utterance can be seen as a kind of 'doing', but the distinction here relates to the difference between verbal processes that are played with a kind of force, or 'thrust' and those in which the major function of the verbal process seems to be more passively 'reflecting' states of affairs or constructing ideas. To represent this, the network shows that the option of verbal process is available in both the sub-systems of **action** (as [**verbal**] and **reflection** (as [**verbalised**]).

In the reflection system there is a distinction between [verbalised] and [non-verbalised]. Language can be used to construe **mental** processes or **symbolic** processes (symbolically construing identities and attributes of elements of the stage world) in Actions.

For example, in *Summer of the Aliens* Lewis' Grandmother 'verbalises' her mental state to Lewis in this Action (analysis: [reflection: verbalise: mental]):

GRANDMA:　　[<**Moves over to Lewis, AR and US of him**>
　　　　　　　[I think I'm going mad.

　　　　　　　[<**Gran moves back to AR. Lewis puts the wheelbarrow down and sits on it, facing diagonal AL. He then lies down in the wheelbarrow.**>
　　　　　　　[There's so many things swirling around in my head.
　　　　　　　I'm forgetting anything.
　　　　　　　<**Gran moves over to Lewis, facing him; then turns out to the audience**> For a moment I had no idea who King James was.
　　　　　　　<**Pause**>
(*Summer of the Aliens, STC, 1993*)

The Narrator in the same play often uses language to construct dimensions of the symbolic world (analysis: [reflection: verbalised: symbolic]):

NARRATOR:　　< **points USAR**> Over there is the graveyard.
　　　　　　　You have to cross through it
　　　　　　　to get to the pictures.
　　　　　　　<**He turns around to his left, points his right arm**> Over there <**He turns a full circle to face the front again**> is the rifle range.
　　　　　　　You had to cross through it
　　　　　　　to get to the migrant hostel.
　　　　　　　Newly arrived from Europe,
　　　　　　　the migrants lived in <**gesture - see diagram**> Nissen Huts.

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And there's our school <he points his left arm behind the audience, to AR> ,
and near it is the church
And right next to it is the RSL club. ....ETC
(*Summer of the Aliens, STC, 1993*)

The term 'symbolic' is influenced by Kress and van Leeuwen's use of the term for processes in

images: "Symbolic processes are about what a participant *means* or *is*." (1996: 108). The

realization of verbalised symbolic processes in Actions often includes Identifying and/or

Attributive clauses (for example, 'Over there is the graveyard').

Mental processes and symbolic processes can also be realized non-verbally in performance

(the [non-verbalised] option). Mental processes can be expressed through facial expression,

posture, orientation and/or gesture. It is more difficult to think of options for expressing

Symbolic processes non-verbally, but they might include deictic gesture, mime or costume

(for example the placing of a mask on an actor to transform their symbolic identity).

Analysis of the performance suggested that further research is needed to refine and clarify the

basic distinctions for verbal processes. With Action, we are dealing with units that are not the

same as any particular linguistic unit, so although understanding of performance and drama

can certainly be enhanced by linguistic insights (as demonstrated by Elam1980; Burton 1980;

Birch 1991b) it is also important to consider verbal processes as performance options.

Multiple processes in Actions

Returning to the example above of Stanley's Action in *Streetcar Named Desire*, it was

suggested that perhaps Stanley's verbal action could be accompanied by material processes

such as breaking a bottle, or pounding on the door. Unlike clauses in the grammar Actions in

theatre can have more than one type of process without becoming an Action complex or

having embedding. This is possible because of the number of semiotic systems simultaneously 'at work' in theatre. In terms of the network, this means that there has to be an option of recursion, and this is represented by the choice between **simple** and **conflated** (which allows another choice from the system of process types.). A similar situation can occur in images, as Kress and van Leeuwen note (1996: 112-114). They make a distinction between 'simple' pictures with only one process, and 'complex' pictures with several processes.

Involving other Participants in Action Processes

Even though Actions are from the perspective of each individual actor in a Beat, the processes and the motivation can involve other participants. Material processes, as noted above, can physically affect another participant, the **goal** if the affected participant is an inanimate object, and the **patient** if the affected participant is animate (such as another actor/character). Material processes need not affect another participant (for example, running, stretching, crawling). The distinction between these different material processes is captured through the opposition from the grammar of **middle** (only one participant central to the process) and **effective** (process involves more than one participant). There is a distinction between participants that are inherent to the process (affected by it) and participants that are implicated but are not affected in the same way as goals and patients. For example, if the material action is 'crawling', and the 'crawling' is towards someone or something, this other participant is involved, but is not affected in the same way as a goal or patient. This is something like a 'Range' in the grammar. This kind of action is treated as [**middle: directed**].

At this stage of development, the network shows that Verbal actions can be [effective]; that is, they can involve more than one inherent participant. Mrs Irvin's abuse of Dulcie in *Summer of the Aliens*, for example, could be treated as an effective verbal process where Dulcie is a

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Target and Mrs Irvin the Agent. Such verbal actions seem to pull the other participant

(victim) into the process strongly. The concept of Target comes from the grammar. As

Halliday explains, "The TARGET is the entity that is targeted by the process of saying... Here

the Sayer is as it were acting verbally on another party." (1994: 141).

An interesting point arises with respect to participants in mental processes. Although they

only involve one inherent participant (the Senser), when they are realised physically, they can

be **directed** towards another participant. For example, one can smile or frown at someone,

and the someone becomes something like the 'recipient' or beneficiary of the process. Other

behaviours such as crying can also be directed towards another person, like a 'performance'

that is intended to be noticed by another.

A Table of a selection of proposed Processes and Participants for Action Transitivity is

presented below. Brackets indicate that the participant is optional. Square brackets indicate

the equivalent ergative functions of Agent and Medium.

PROCESS			PARTICIPANTS		
Inner/Outer	Process type	Eff/Middle	FIRST	SECOND	OTHER
ACTION	Verbal	Effective	Sayer [Agent]	Target [Medium]	(Client); (Receiver)
		Middle	Sayer [Medium]	-	(Receiver) (Client); (Range)
	Material	Effective	Actor [Agent]	Patient [Med] OR Goal [Med]	(Recipient); (Range:motion) (Range: Client)
		Middle	Actor [Medium]	-	(Range)
REFLECTION	Verbalised	Middle	Sayer [Medium]	-	(Client); (Receiver)
	Non-verbalised Mental: perc	Middle	Senser [Medium]	-	(Phenomenon) (Beneficiary)

Agency

Actions involve two kinds of Agency, and these are related to the distinction between 'motivations' and physicalisations made above. The issue of agency comes up in relation to effective processes in the way that it does in the grammar, and except where the Action involves an inanimate agent (such as a ball hitting one of the actor/characters), this agent will always be the actor/character whose Action is under consideration (so, for example, Stanley would be the agent in any material process in his Action). However, Stanley's Action could be stimulated by a previous Action, and in this case we would call it **reactive** rather than **initiative**. This distinction is derived from the acting methodology, and refers to the 'motivating agent' for the whole Action. It is not always clear in performance, though, whether an Action is initiative or reactive, so a third option of **ambiguous** is added (see the **Motivation** subsystem in Figure 6.5).

This again brings up the issue of dependency relations between Actions. The meanings in this motivation sub-system are like those of the Logical function in language. One can imagine how these options could be exploited in performance and/or dramatic writing. For example, the creation of persistent ambiguity in relation to whether Actions are initiative or reactive, would produce a sense of fragmentation, because there would be no clear links between processes and happenings. This fragmentation may be a desired effect and could be consistent with other choices such as unspecified and indeterminate setting as part of a strategy for throwing the audience off-balance.

6.7 Different angles on structure for theatre

Consideration of the metafunctional systems for different units and their realisation adds to the sense that the constituency model does not gives us a complete picture of theatre's

structural characteristics. We have already seen evidence of dependency (univariate and covariate) structures in the relationships between Actions in Beats. The diagrams and descriptions of Actions and Reactions in Beats in acting literature support this 'hypotactic' view. These relationships express meanings similar to those of the Logical function in language, and they also exist between other units. Beats, Scenes and Episodes are also related to each other either through relationships of relative independence (paratactic units of equal status) or of dependency (hypotaxis). Performances can deliberately experiment with the Logical meanings between units in order to put pressure on the experience of 'making sense' in theatre.

There is also evidence, from developing and testing the networks, that many of the meanings in theatre can be realised in non-discrete (non-particulate) form. For example, meanings in the system of setting (such as temporal specification) can be realised more *prosodically* throughout a scene, although they can also be realised more or less discretely at the beginning of a scene. The system of Rhythm can be realised through repeated cycles of rising and falling action, rhythm and energy throughout a performance reminiscent of the *periodicity* of the Textual function in language. In a Beat, Focus may also be realised through peaks of prominence rather than as a discrete phenomenon in the unit. It is difficult to say at this point whether each metafunction in theatre is associated with a particular type of structure as are the metafunctions in language (discussed in chapter 2). It does seem, though, that alongside the 'particle' view of structure that constituency brings, there is a need for other complementary perspectives on structure for theatre, such as those of prosody and periodicity.

The metafunctional meanings show a tendency to be mapped simultaneously onto constituents such as 'Scene', 'Beat' or 'Episode', so this constituent perspective is valuable. Performances can emphasise the constituent structure of theatre by strongly marking (punctuating) boundaries of units such as scenes (through lighting and music, for example), making the segmentation clear. In other performances connections between sections and the sense of flow may be paramount, emphasising a more seamless sense of structure. The constituent perspective is vital, both for the crafting and for the interpretation of performance, because it offers a systematic way of making 'incisions' or 'opening windows' into the performance, so that choices can be made or viewed even at the smallest levels of performance. For the complex semantic weaving of performance, for playwrights, performers and directors the constituent approach provides a way of working in sections on the performance tapestry, so that fine detail can be accomplished, and semantic consistencies can be woven into every section. For the interpreter, the constituent approach provides a way of observing and appreciating this detail in a systematic way, so that arguments about patterning, themes and responses can be enriched.

However, successful theatre involves more than a carefully woven semantic tapestry. It also tends to have a certain intangible 'vibrancy', a dynamic created between audience, performers and performance in the performance context. In part, this is related to the non-constituent structures of performance, the carefully-timed peaks and troughs (realised through features such as energy and rhythm) and permeating elements such as 'atmosphere'. The physical presence and energetic response of the audience are also important to the theatrical catalysis that contributes to vibrancy of the performance (even - or perhaps especially - if the response is one of hostility or displeasure). The creation of theatre involves the handling of both particulate structure (constituency) and non-particulate structures.

The structural focus of the framework at present is constituency (through the proposed rank scale) as it provides the most accessible initial way into the meaning-making processes and systems of theatre. However, just as "the same linguistic phenomena usually have to be viewed from a number of complementary angles in order to be fully understood" (Martin, 1992: 10), for future work, the understanding of theatrical structure and meaning could be enhanced by taking a number of different perspectives.

Chapter 7

Staged Realities: exploring patterning in theatrical performance

This chapter takes us further on the journey prompted by the central question by using the proposed networks and units to explore the 'ordering' and processes of semiosis in theatre at close range. The discussion in this chapter revolves around the systematic analysis of a performance of Louis Nowra's *Summer of The Aliens* by the Sydney Theatre Company. This analysis has two aims: the first is to demonstrate the interpretive rewards of the proposed framework; and the second is to demonstrate the intense ordering or crafting that permeates a theatrical performance. Thus, this chapter aims in the first place to establish the *validity* and *usefulness* of the systemic-functional framework, with particular emphasis on the networks. In the second place, the chapter continues to investigate the central question.

Having proposed and outlined a preliminary performance framework based on the systemic-functional linguistic model (in chapters 4 and 5), important questions arise regarding its applications. The conceptual "machinery" involved in the framework, even at this early stage of development is fairly substantial (for example, the number and variety of concepts, the complexity of the metafunctional networks), and so it is necessary to consider what interpretive, analytical and productive/creative "payoffs" or rewards the framework offers to justify the investment of time and mental energy required to develop it and master its use. Brief suggestions have been made during the presentation of the networks regarding possible applications, but the most detailed argument for their value occurs in this chapter. The application of the framework of units and semantic networks to a challenging theatrical performance not only provided exciting insights for interpretation of the play and

performance, but also, by illuminating the semantic crafting at different levels of the performance, dramatically enhanced the appreciation of the artistry involved. In section 7.3 below, the discussion will concentrate on the use of the networks to explore Nowra's *Summer of the Aliens*.

In his discussion on evaluating system networks for language, Fawcett recommends that "the network and its realization rules should be usable in both directions: both generatively/productively and analytically/receptively" (1988; 9). The analytical perspective is taken up in detail in the discussion of the performance example below. This aspect is emphasised, because the analysis of the performance also takes us further towards exploring and demonstrating the ordering principles of theatre at work. Before we move to this discussion, though, it is important to consider the creative or generative power of the networks for those practicing the craft. It is strongly suggested that the networks and overall framework could also be valuable to theatre practitioners such as playwrights, performers and directors for the creation and production of theatrical performance, and also as a tool for learning about the craft (including historical aspects of performance).

7.1.Creative potential of the networks and units

Theatre is a powerfully evocative, multifaceted art form. Those involved in its creation combine intuitive gifts with practical skills to bring about the realisation of theatrical ideas. The networks offer theatre workers a way of clarifying approaches to their craft, be they playwrights, directors, designers or actors. The networks are a way of articulating knowledge that may be intuitive and so create an opportunity for reflecting upon processes that are often taken for granted. They offer a different way of seeing the 'territory' of theatre, and with this new way of seeing come new creative approaches. Rather than replacing other approaches, the networks could supplement them. One of the strengths of the networks is that they have

the potential to be non-specific in terms of theatrical style. Such networks could be useful instruments, therefore, for creating theatre in many different genres or styles (such as naturalistic, expressionistic and so on) and as maps they can fill gaps that are left by other more style-specific approaches.

In creative contexts, the networks would not be applied exhaustively, but rather selectively. They could be used to clarify interpretations for producing performance, to consider alternatives at particular points in a performance or to debate the different readings of directors and actors. Having an explicit map of the meaning potential could help both actors and directors in articulating and rationalising their interpretations at points of difference in rehearsal. The clarification of the Beat unit could help with creating the intersubjective 'phrasing' of Scenes and Episodes and thus could assist the development of a sense of where the important shifts in the performance will occur. This could be particularly useful when these shifts do not involve language, but rather involve the timing of movement, gesture, or even silence. These moments often need to be clarified in terms of their function so as to achieve their full impact as Beats in the rhythm of the performance.

Actors could gain valuable insight in the preparation of particular roles. For example, the Action transitivity network could be used as a guide to deciding whether the character leans towards one kind of "process" more than others and whether their actions affect other participants or not ([effective] versus [middle]). The Beat network could be used to develop a sense of the kind of interactions the character is involved in. The problems of conveying meaning at the smallest levels of performance could be conceptualised in terms of the token and value relationship. The issue for Beats, for example, could be approached from two directions: 1) *What tokens could I use to express this value?* and 2) *What value do these choices 'betoken'?* In the first case, there may be some meaning that needs to be conveyed,

and clear choices need to be made about appropriate tokens for that meaning. In the second

case, an actor may be producing physical and vocal tokens, but without a clear sense of

purpose, of their 'value'. In this case, it is necessary to ask "what am I trying to convey?". The

networks could be useful points of reference for such decisions.

The networks are useful not just as resources that display aspects of the system, but also as

creative procedures, for fostering a team approach to theatrical production . The

performance makers could develop their own networks as a way of mapping their

interpretations of the semantic space of the play and creating a 'shared vision'. This 'shared

vision' doesn't imply total homogeneity of interpretation, for the performance results in part

from the synergy of different contributions, but there needs to be a sense in which each

participant is contributing to some unity of artistic purpose. Developing the networks deepens

insight into what might be at issue semantically in a play and expands awareness of the

possibilities of choice for creating the performance.

7.2 Interpretive and analytical potential of the networks and units

7.2.1 General comments: analysing and interpreting theatre using networks and units

A performance itself is already too homogenous a whole, and it is not easy to penetrate its structure, to see it
from within. ... during rehearsals the spectator would see that the connection of a word with a gesture, and so
forth, is the result of an intentional selection from many possibilities, that no component of theater follows
automatically from another, and that a theatrical performance is a very complex and dangerously fluid
structure.
(Mukarovsky 1977a: 203)

The proposed framework offers a way for the audience or analyst to get closer to the

"complex and dangerously fluid structure" of performance without destroying its qualities as

an organic whole and a 'lived experience'. The networks and units can in fact enhance the

vitality of the experience of a performance, offering insight into individual moments which

illuminate interwoven patterns of the whole. They offer a map to guide the explorer through

the semiotic features of the theatrical landscape. This does not assume that there is only one possible reading for any performance, for individuals may find their own interpretive path within the broad semantic parameters of the performance terrain. The networks can be used to explore the complexity of crafting and patterning in a performance, patterning that may not be noticeable or accessible without a 'grammar' of the meaningful choices for theatrical performance.

In the discussion below of the analysis of a performance text, the advantages of using a method that is explicit about **choice** are emphasised. For the analysis of a play in performance, the notion of choice refers to both the choices of the playwright in the construction of the dramatic script and also to the choices of the producers of the performance - actors, director, designers, musicians - which interact with the playwright's selections to create a unique theatrical production. These choices can be seen both as potential (the system modelled by networks) and as instances. Halliday notes the significance of this perspective in which the system (potential) and the text (instances) are in focus at the same time for literary stylistics:

A literary text by definition is one that we are treating not simply as an instrument, but one of which we are impelled to ask the question posed by Foucault: "How is it that this utterance appeared and not another one in its place?". But there is no way of answering such a question unless it is recognized that the text would not be a text if it was not a product – an "instantiation" – of the linguistic system. (Halliday, in Anderson, 1982: 132)

Any particular performance or production of a play ('performance text') can be seen as an instantiation of the performance system (sets of paradigmatic options for performance) that lies behind it. Any choice in a particular performance is significant because it also resonates with the choices that *could have been* chosen but were not.

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7.2.2 A note on validity

Having an explicit framework for performance choices also means that any claims made about the patterns in the text arising from the analysis can be debated or affirmed using the networks and units; that is, the principles of the analysis are made accessible by the framework (Hasan 1985a: 66). Hasan notes for the stylistic analysis of literature that with a systemic linguistic approach, in contrast to other kinds of approaches (for example those that may relate literary style to the quality of the author's brain or degree of emotional involvement), any statement or claim made about a text can be subjected to a rigorous test of validity (1985a: 65-66). Such a test "would take the form of carrying out precisely the same kind of analysis..." on the text in question (1985a: 65). Similarly, any claims made about the performance meanings using the framework can be checked or followed up because the framework allows the analysis to be reproduced by others.

7.3 An analysis of Nowra's 'Summer of the Aliens'

7.3.1 Rationale

The analysis is based on a performance of the play *Summer of the Aliens* by Australian playwright Louis Nowra. The fact that this is a contemporary Australian piece means that it is an ideal opportunity to see theatre as an 'instance' of culture. It is an opportunity to observe how the playwright and performance makers take the linguistic and non-linguistic tokens of the culture and organise them so that they take on new semiotic values. The play and performance provide intriguing mixtures of psychological realism and overt theatricality, and for this reason they pose a useful challenge to the versatility of the networks. The production also poses interpretive and evaluative challenges that truly test the power of the networks to enhance appreciation and interpretation.

7.3.2 About the play

Some general observations about the subject matter, background and style of the play might be useful to set the scene for the discussion of the analysis that follows. These observations will form a background against which further detail and insights can be elaborated using the units and metafunctional networks. A transcript of the dramatic text of the play incorporating the performance choices of the Sydney Theatre Company is presented in Appendix A.

Summer of the Aliens is a play that has autobiographical elements. In reference to these elements, Nowra describes the play as "a black hole of fiction, surrounded by a halo of truth." (1992: vi). The world created in the play is an exceptionally bleak outlook on Australian culture. A number of unpleasant aspects of the Australian landscape (past and present) are represented, including the aridity of the physical landscape and the racial intolerance of the social landscape. Added to these are issues such as sexual abuse and violence, the breakdown of families and suicide. The play is thus a melting pot of disturbing characters, events and issues. Its setting is a housing estate outside Melbourne in the summer of the year 1962, and the social network of characters includes the family and working class neighbourhood community in which the central character, Lewis, (14 years old at the time of the play) is growing up. The events of this particular summer constitute a kind of peripeteia in the life of the teenage Lewis (and also in the lives of his family and friends), and are set against a critical turning point in global history: the Cuban missile crisis.

The recurring motif of "aliens" pertains, at a surface level, to Lewis' obsession with extra-terrestrial life-forms. His obsession with unearthly beings is mirrored by Dulcie's recurring poetic escape into the world of angels. However, the alien pre-occupation extends beyond a fascination with the unearthly; it is also echoed in the persistent portrayals of foreign (non-native) cultures and migrants (who are 'aliens' and alien-ated in the Australian social

landscape). Encounters with "the Dutch girl" (Beatrice) and "the Japanese Woman" (who perhaps also carries connotations of Japan's defeat in WW2) together with a chain of linguistic references to non-native cultures and people express both a fear of "other-ness" (racism) and a fascination with the 'exotic'. It will be seen below in the discussion of the analysis, that the networks can be used to track how the play explores the symbolic construction of "other-ness." Using the networks it became apparent that the motifs of 'aliens' and 'alienation' resonate through the play at a number of levels beyond the most obvious references.

7.3.3 *Style of the play and the Sydney Theatre Company performance*

The style and structure of the play are best discussed with respect to the Sydney Theatre Company performance, as it is through performance that the style is realised and enhanced. The Sydney Theatre Company production of *Summer of the Aliens* was staged in 1993 at the Wharf venue. This venue is an intimate theatre space which tends to create an intense theatrical experience because of the proximity between the audience and actors. Appendix A includes a description of the stage space and set.

Summer of the Aliens is a kind of 'memory play' and Nowra uses a Narrator character (representing the 'older Lewis') to link scenes and provide background information about the characters, the setting and the events of the world of the younger Lewis. However, the Narrator plays more than a linking and commentator role in the play. Nowra exploits the dramatic possibilities of the Narrator, and the Sydney Theatre Company performance heightens the 'ambiguity' of the Narrator stage figure's role so that in watching the play one must constantly re-evaluate one's interpretation of this figure. The use of the Narrator in a variety of guises to break the narrative action reflects Nowra's rejection of naturalism. The Sydney Theatre Company's production (1993) reflects this non-naturalistic style through a

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range of choices such as the minimalistic use of sets and props and selective rather than fully naturalistic lighting.

Although the play is non-naturalistic, there are also elements of realism in the performance. For example, the action and characters of the remembered world are played, for the most part, realistically, with natural gestures, movements and voice-work. There is a tension in the performance between realistic and stylised and metatheatrical elements. For example, the stylised figure of the Japanese woman and the exaggerated character of Pisano contrast with other more naturalistically performed characters such as Lewis or Gran. Selected realistic objects are used as stage 'props' and the set also has realistic elements, but the realism is selective rather than naturalistically detailed (for example, windows are referred to, but not physically represented; there is no physical distinction in the set between inside the houses and outside). The tension between realism and non-realism is also apparent in the dialogue, which contrasts deceptively 'ordinary' conversational exchanges with poetic, lyrical passages (for example, Dulcie's Beats about angels).

7.3.4 Notes on the transcription and analysis:

The transcript, which details performance choices such as staging (movement and configurations of actors), lighting, sound, costume and set in relation to the language, was based on a video of the production recorded in August 1993. This performance transcript includes the dramatic text *as used in the performance* rather than as appears in the published script and can be found in Appendix A. As for any transcript, the process of transcribing the performance choices is necessarily selective. This, together with the fact that for performance non-linguistic choices need to be notated in terms of a different semiotic system (either two-dimensional diagrams or linguistic description) means that the transcript is a *version* of the performance rather than an absolute replica. The analysis is based on the performance and

performance transcript, so any mention of the "performance" or "play " below refers to the

performance gestalt created by the interaction between Nowra's choices in the play and the

choices of the participants in the Sydney Theatre Company performance.

The transcription was detailed enough to permit significant insight into the patterning of

choices in the performance, both linguistic and non-linguistic. The analysis represents a

particular reading of these choices both in terms of units and in terms of network features.

The suggested boundaries of Beats, Episodes and Scenes are marked in the performance

transcript, but it should be noted that these boundaries are not seen as rigid, but rather as

heuristics for interpreting the shifts in the performance. The interpretation of boundaries and

semantic features is open to debate, but the important principle is not so much whether an

interpretation is 'correct' but rather the fact that the framework gives us some shared criteria

for challenging and defending interpretations.

Selected aspects of the analytical output are presented in tables in Appendices C and D. These

tables show the interpretations of some of the choices for units such as Beat from the

systemic networks. Each metafunction and network is represented in the presentation of the

analysis. Summary tables of semantic selections for Beats are also provided in Appendix C.

The Appendix can thus be used as a guide as the discussion below unfolds. References to

Beats and Scenes are to the units marked on the transcript.

7.4 The Design of Dysfunction in 'Summer of the Aliens'

7.4.1 A new way of seeing

Before embarking on the analysis of the performance, the evaluation of the play was a rather

ambivalent one. There was a sense in which the characters and unpleasantness in the play and

performance were overdone and the bleakness of the landscape was too repetitive. The

performance seemed structurally awkward in places, particularly the strangely flat ending, and

it was difficult to grasp any sense of the teleology of the performance. The important motifs appeared to be disconnected threads: alienation and 'othering', the central relationship between Dulcie and Lewis, power, aliens, and angels. The unrelenting discomfort caused by the play's issues together with the lack of any real sense of catharsis made it a theatrical experience that was neither truly enjoyable nor uplifting, despite occasional moments of humour. It was tempting, overall, to dismiss the performance and play as somewhat theatrically impoverished.

The analysis provided a new way of seeing the play that made it more and more compelling, and as its strengths began to emerge a new respect for and excitement about the play and performance emerged. The detail of semantic crafting revealed by the Beat perspective and the units deepened insight into the motifs of the performance so profoundly that the 'disconnected' semantic threads instead began to form part of an intricate tapestry. Choices that at first glance seemed unrelated, began to form a strange harmony and to contribute to a semantic tune of 'disharmony', of 'dysfunction'. The analysis of the play revealed congruence between choices and syndromes of features collaborating in the performance to unsettle the audience and create a world which, although accepted as 'unexceptional' by most of its participants, is clearly in destructive disorder.

The apparent structural anomalies and interpretive dilemmas likewise began to form part of the tapestry, so that there is almost nothing in the performance that does not contribute to the kaleidoscope of dysfunction. The process of analysis using the framework was a fascinating one, and as insights opened up into the complex organisation of the semantic choices, the experience of the performance itself was enhanced. It seems almost paradoxical that, far from depriving the theatrical experience of its vitality, the process of the analysis gave it new life.

7.4.2 Points about the discussion of the analysis

The discussion of the analysis below aims to show how the analysis of *Summer of the Aliens* offered insights into the performance that enhanced not only the depth of interpretation but also the appreciation of its art. In order to do this, the discussion of the analysis and features is rather detailed, but the detail is necessary to display the intensity and complexity of the organisation in this theatrical work.

The issues of semantic consistency and ordering can be approached in different ways using the networks. The consistency with which particular features (such as **blocked**) are selected over larger units such as Scenes and the entire Work can be represented numerically. That is, the systematicity afforded by the framework allows one to count the number of times a particular semantic feature is selected, and see how these choices are distributed through the performance. With this kind of approach arguments about such issues as foregrounding, habituation, automatisation could be explored in relation to performances and plays.

The networks can also show the intricacy of semantic construction in a performance, and sometimes this is where the most valuable insights lie. The use of the systemic framework can be compared to viewing a cell under a microscope. Taking the Beat as an example, it is the Beat *unit* that gives us the microscopic view into a cross-section (or 'cell') of the performance. However, we also need the *networks* to tell us what to look for in the mass of detail that appears under the microscope. The networks act as a map of possible semantic features, suggesting what might be interesting or significant to consider at this micro-level of performance. In this way the *system* acts as guide in the interpretation of *instances*. Without the networks as a guide, it is harder to know what is significant about any Beat. With the combined insight of the Beat unit and the semantic networks, we are able to track semantic consistencies at a micro-level of performance, where the patterns are more likely to be covert.

The discussion below demonstrates the value of both perspectives in relation to the production of *Summer of the Aliens*. The numerical perspective is summarised in the form of tables, while the intricate semantic perspective is presented through detailed discussion and examples from the performance transcript. Through the microscopic view of Beat instances we find fascinating 'patterns within patterns' and 'relations of relations' emerging in the performance. That is, the organisation of the play and performance involves a delicate semantic (re)ordering of the relations and values from the performance system. To access this degree of organisation we need a systematic approach, and it is argued that many of the insights arising from the analysis would not be possible without the networks and units.

Focus of the discussion

The discussion of the analysis concentrates on meaning systems at the rank of Beat, as the theory and networks at this stage are most elaborate for the Beat unit. This unit is also a useful locus for the discussion, because analysis at this level can reveal crafting and interpretive issues that may not be noticeable otherwise. The Beat networks offer insight into consistencies at the level of the micro-encounter in performance. Particular systems have been selected for the discussion. These are systems that seem to be most 'at risk' in the performance for the semantic construction of various kinds of dysfunction. Although other systems at Beat and for other units also contribute to the creation of this 'syndrome', the important points about performance organisation and the value of the networks can be made using these selected systems. Systems from each metafunction are included in the discussion, although the focus tends to fall on the Representational metafunction. The choices from two systems of this Representational metafunction are discussed in some detail (**Blocking** and **Transactive** systems) to establish the arguments, while a number of other systems from this and other metafunctions are discussed more briefly to show how the interpretation builds. The

features and systems that form the basis of the analysis are those presented in networks and discussions in chapter 5, so references to appropriate Figures are provided in each section.

The emphasis on the Representational function in this discussion is not because the other metafunctions are less important in theatre, but rather because the Representational systems are so important in the weaving of dysfunction in this particular performance. This is related to the fact that the system of Beat Happening encompasses some Inter-active meanings. Choices of these interactive semantic features in the performance contribute significantly to the disturbing landscape of human relations it creates. As the discussion progresses, each section comments upon how the semantic consistencies in the performance are building and interweaving with choices from other systems and metafunctions. At the end of the chapter the synergistic impact of these semantic choices is considered, for it is through the interaction of these choices that the performance constructs such a disenchanted and dysfunctional world.

7.4.3 Representational patterns from the Beat Happening network

7.4.3.1 Choices from the Blocking system: interactive dissonance

With the level of dissonance created in the performance it was expected that choices from the **Blocking** system might be significant, because the choice of [blocked] in a Beat turns the Beat into a site of interactive breakdown and frustration. The analysis suggests that the performance does use blocking to set up a consistent level of interactive dysfunction, but an even more fascinating finding involves the intricate patterning of these choices in the performance. The combination of the Beat perspective with the network of choices shows for this feature not only how persistently interaction breaks down in the troubled landscape of human relations but also how the patterning of the choices for the two central characters creates a drama of its own, with rising tension and a point of climax.

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The Meaning of Blocking:

To block is to offer some kind of challenge to the other transactant/s in a Beat. As discussed

in chapter 5, in a Beat the interactive construction of an activity can proceed with both

participants co-operating ([unchallenged]); or it may be hindered, re-directed or prevented

from progressing in some way by one of the characters ([blocked]). Blocking can be a way of

rendering the interaction dysfunctional, or even non-functional (for example with the options

of [withdraw] or [refuse]). The meaning of the feature [blocking] therefore has an interactive

dimension, and blocking patterns may be strongly related to the construction of particular

kinds of relations between characters. See Figure 5.2b in chapter 5 for the network of the

Blocking system.

Measuring Transactive Disturbance in 'Summer of the Aliens'

For choices of blocking we might start with a mathematical approach and ask: to what degree

is blocking a consistently selected feature? Frequencies of blocking choices can be calculated

numerically by counting the number of Beats in which the choice of [blocked] is made. This

could give us a broad measure of the degree to which the play consists of disturbed

transactive happenings. Table 7.1 presents a scene by scene summary of choices for blocking

in *Summer of the Aliens*. It is difficult to be precise about the numbers of blocks because

blocking structures are often complex and can blur Beat boundaries. However, the figures

show approximately how often the option of blocking has been taken up where the potential

for this choice exists.

Table 7.1: Table of selections of the [blocked] feature in *Summer of the Aliens*

SC.	% TRANSACTIONS BLOCKED (out of all transactions eligible for blocking selection, ie clear cases of [inner: transactive] Beats)	LEWIS BLOCKING (% of blocked Beats accounted for by blocks initiated by Lewis) ie: no. of blocked Beats for Lewis / total no. of blocked Beats for scene (column 1)	OTHER PARTICIPANTS BLOCKING (% of blocked Beats accounted for by blocks initiated by characters other than Lewis) ie: no. of blocked Beats for character / total no. of blocked Beats for scene (column 1)
		Participant/s involved	Participant/s involved
1	27% (8/30 ie.8 Beats blocked out of 30 eligible Beats)	L blocks in ~ 50% (4/8) of blocked Beats, all blocking Dulcie	*Dulcie blocks in ~ 25% blocked Beats (2/8): Dulcie blocks Lewis = ~ 12.5% (1/8) Dulcie blocks Pisano = ~ 12.5% (1/8) * + 2 contingency blocks
2	~ 71% (12/17)	L blocks ~ 33% (4/12) of blocked Beats: blocking Norma (his mum) = ~ 17% (2/12) blocking Bev (his sister) = ~ 8% (1/12) blocking Norma & Gran = ~ 8% (1/12)	*Norma initiates blocks in ~ 42 % of blocked Beats (5/12): blocks variously Gran; Bv and Bv & L *Gran initiates blocks in 25% of blocked Beats (3/12): all 3 blocks with Norma.
3	~ 28% (5/18) *+ 1 ambiguous case (ambiguous cases are not counted in the percentages of blocks)	L blocks 20% of blocked Beats (1/5) with Stan	*Mrs Irvin blocks 40% of blocked Beats in the scene (2/5): blocks 1 Beat with Lewis and 1 Beat with Dulcie & Lewis *Stan blocks 20% of blocked Beats (1/5): blocks 1 Beat with Lewis *Dulcie blocks 20% of blocked Beats (1/5): blocks 1 Beat with Mrs Irvin
4	~ 41% (13/34) *+ 2 ambiguous cases	Lewis initiating blocks ~ 69% (9/13): blocking Dulcie = ~ 31% (4/13) blocking Brian = ~ 23% (3/13) blocking Beatrice = ~ 8% (1/13) Br & L blocking Bc (by not acknowledging her) = ~ 8% (1/13) + pragmatic failure: Lewis and Bc = ~ 23% (3/13) NOTE: Lewis is involved in some way in all 13 blocked Beats in this scene	Brian initiates ~ 8% (1/13) of blocked Beats: blocks 1 Beat with Lewis (Brian also re-blocks in one Beat where Lewis initiates a block)
5	-	-	-
6	~ 39% (7/18)	L blocking Dulcie = ~ 71% (5/7)	Dulcie initiates blocks with Lewis in ~ 29% of blocked Beats (2/7) (and re-blocks in one initiated by Lewis)
7	~ 33% (12/36) *+ 3 ambiguous cases * the exact number of blocks is difficult to determine in this scene as they tend to occur in complicated sequences	L initiates 33% of blocks (5/12). One of these is at the end of the scene where he and Brian block Dulcie's attempts at transaction. blocking Dulcie = ~ 25% (3/12) (including block at end with Brian) blocking Brian = ~ 8% (1/12) blocking Dulcie and Brian (intervention) = ~ 8% (1/12) *Lewis also makes a series of pseudo-block attempts during Beats 27-37 which culminate in his physical intervention in the Dulcie-Brian transaction at Beat 38. These attempts are not counted as blocks.	Brian blocks Lewis = 25% (3/12)and blocks potential D & L transaction ~ 8% (1/12) Dulcie blocks Brian = ~ 17% (2/12) Pisano blocks Brian = ~ 8% (1/12)
8	~ 17% (5/29) (Blocking pattern shifts after JW and R enter)	L initiates 60% of blocks (3/5) blocking Norma = 40% (2/5) blocking Richard = 20% (1/5)	Norma blocks Lewis 20% (1/5) Bev blocks Lewis 20% (1/5)
9	~ 38% (3/8)	L blocks Dulcie = ~ 33% (1/3) (+ 1 weak block attempt)	Dulcie blocks Lewis = ~ 67 % (2/3)
10	50% (6/12) *+ 1 ambiguous case	Lewis blocks Gran = ~ 33% (2/6) (one case involves the Narrator answering as Lewis while the younger Lewis does not acknowledge Gran's question - B11)	Gran blocks Lewis = ~ 33% (2/6) Norma blocks Lewis = ~ 17% (1/6); and blocks Gran ~ 17% (1/6) Narrator blocks Lewis = ~ 17% (1/6)
11	~ 47% (8/17)	Lewis blocks Brian = ~ 63% (5/8)	Brian blocks Lewis = 25% (2/8) Brian's dad blocks Brian = ~ 13% (1/8)
12	~ 33% (7/21)	Lewis blocks Dulcie = ~ 71% (5/7)	Dulcie blocks Lewis = ~ 29% (2/7)
13	13% (2/15)	Lewis blocks Bev = 100% (2/2)	-

SC.	% TRANSACTIONS BLOCKED (out of all transactions eligible for blocking selection , ie clear cases of [inner: transactive] Beats)	LEWIS BLOCKING (% of blocked Beats accounted for by blocks initiated by Lewis ie: <u>no. of blocked Beats for Lewis</u> total no. of blocked Beats for scene (column 1)	OTHER PARTICIPANTS BLOCKING (% of blocked Beats accounted for by blocks initiated by characters other than Lewis) ie: <u>no. of blocked Beats for character</u> total no. of blocked Beats for scene (column 1)
		Participant/s involved	Participant/s involved
14	~48% (10/21) *+ 1 ambiguous case	-	Eric blocks Norma = 60% (6/10) Norma blocks Eric = 40% (4/10)
15	~35% (8/23) *+2 ambiguous cases	Lewis blocks ~ 50% (4/8) (in one case Lewis and Brian block Beatrice) blocking Brian = 25% (2/8) blocking Beatrice = 25% (2/8) (1 e.g. with Brian)	Brian blocks Beatrice = 25% (2/8) (one with Lewis) Beatrice initiates blocks in 25% (2/8) of blocked Beats; ~ 13% (1/8) blocking Lewis; ~ 13% (1/8) blocking Brian and Lewis *undecided - 2 cases of pragmatic failure between Brian and Beatrice? (not counted)
16	NO TRANSCRIPT		
17	~59% (13/22) *+ 2 ambiguous cases	-	Dulcie blocks ~ 92% (12/13) of blocked Beats: ~ 63% (8/11) with Mrs Irvin; ~ 23% (3/13) intervening in transactions between Mrs Irvin and Lewis; ~ 8% (1/13) blocking Lewis Mrs Irvin blocks ~ 8% (1/13), blocking 1 Beat between Dulcie and Lewis
18	~13% (4/30) *+ 3 ambiguous cases	L blocking = 50% (2/4) (one case where Eric and he block Pisano) L blocks Eric = 25% (1/4) L (with Eric) blocking Pisano = 25% (1/4)	Eric blocks in 75% (3/4) of blocked Beats: 50% (2/4) with Lewis; 25% with Pisano (1/4)
19	~31% (4/13)	Lewis blocks Eric = 25% (1/4)	Eric blocks in 75% (3/4) of blocked Beats: with Gran = 50% (2/4); intervening between Gran and Lewis = 25% (1/4)
20	~34% (14/41) *+ 2 ambiguous cases	Lewis blocks Dulcie = 50% (7/14)	Dulcie blocks Lewis = 50% (7/14)
21	~17% (1/6)	-	Pisano blocks Lewis = 100% (1/1)
22	~37% (11/30) *+ 1 ambiguous case	-	Gran blocks in ~ 55% (6/11) of blocked Beats: ~ 18% with Norma (2/11); ~ 18% (2/11) blocking interactions between Norma and Lewis; ~ 18% blocking Lewis Eric blocks Norma = ~ 27% (3/11) Norma blocks in ~ 18% (2/11) of blocked Beats: with Lewis = ~ 9% (1/11); with Gran = ~ 9% (1/11)
23	~46% (18/39) *+ 1 ambiguous case	Lewis blocks Dulcie = ~ 44% (8/18)	Dulcie blocks in ~ 22% of Beats (4/18): ~ 11% (2/18) with Pisano; ~ 11% (2/18) with Lewis Brian blocks in ~ 17% (3/18) of blocked Beats, all with Lewis Bev blocks in ~ 17% (3/18) of blocked Beats, all intervening between Lewis and Brian
24	30% (3/10) *+ 1 ambiguous case)	Lewis blocks Eric = ~ 33% (1/3)	Pisano blocks Eric = ~ 33% (1/3) Eric blocks Lewis = ~ 33% (1/3)
25	~21% (5/24) *+ 1 ambiguous case	-	Eric blocks in 60% (3/5) of blocked Beats: 40% (2/5) with Norma; 20% intervening between Lewis and Norma Norma blocks in 40% (2/5) of blocked Beats: 20% (1/5) with Bev; 20% (1/5) with Gran
26	~33% (5/15) *+ 1 ambiguous case	-	Norma blocks in 60% (3/5) of blocked Beats: 40% (2/5) with Gran; 20% (1/5) with Bev Bev blocks Norma in 20% (1/5) of blocked Beats Gran blocks Norma in 20% (1/5) of blocked Beats
27	no blocking	-	-
28	40% (4/10)	Lewis blocks Narrator = 50% (2/4)	Beatrice blocks Narrator = 25% (1/4) Narrator blocks Lewis = 25% (1/4)
29	~8% (1/12) *+ 1 ambiguous case	-	Gran blocks Lewis = 100% (1/1)
30	25% (6/24) *+ 1 ambiguous case	Lewis blocks in ~ 83% (5/6) of blocked Beats: blocking Mrs Irvin = 50% (3/6) blocking Norma = ~ 33% (2/6)	Mrs Irvin blocks potential interaction between Norma and Lewis = ~ 17% (1/6)
31	~29%	Lewis blocks Dulcie = ~ 85% (11/13)	Dulcie blocks Lewis = ~ 15% (2/11)

SC.	% TRANSACTIONS BLOCKED (out of all transactions eligible for blocking selection, ie clear cases of [inner: transactive] Beats)	LEWIS BLOCKING (% of blocked Beats accounted for by blocks initiated by Lewis) ie: no. of blocked Beats for Lewis total no. of blocked Beats for scene (column 1)	OTHER PARTICIPANTS BLOCKING (% of blocked Beats accounted for by blocks initiated by characters other than Lewis) ie: no. of blocked Beats for character total no. of blocked Beats for scene (column 1)
		Participant/s involved	Participant/s involved
	(13/45) *+ 2 ambiguous cases		
32	30% (3/10) *+ 2 ambiguous cases *the surreal style of this final scene complicates the issue of blocking: snatches of dialogue and 'replayed' excerpts from previous Beats in the play where the identity of interacting parties (the receptors) are ambiguous give a strange effect somewhere between transaction and non-transaction	-	**Dulcie blocks Nr = ~ 33% (1/3)** *Dulcie is blocked by ??? (unacknowledged; she has no dialogic partner) in ~ 67% of blocked Beats (2/3).
Totals	**Total blocks: 211 Ambiguous Cases: 28 Total no. of Beats eligible for blocking selection: 630 Overall Blocking Percentage: ~ 33%**	**Total blocks initiated by Lewis: 90 (~ 43% of total blocks)**	**Total blocks initiated by: Dulcie:** 37 (~ 18% of total blocks) **Norma:** 19 (~ 9% of total blocks) **Eric:** 19 (~ 9% of total blocks) **Gran:** 13 (~ 6% of total blocks) **Brian:** 11 (~ 5% of total blocks) **Bev:** 5 (~ 2% of total blocks) **Beatrice:** 5 (~ 2% of total blocks) **Mrs Irvin:** 4 (~ 2% of total blocks) **Pisano:** 3 (~ 1% of total blocks) **Narrator:** 2 (~ 0.9% of total blocks) **Stan:** 1 (~ 0.5% total blocks)

The totals of the table suggest that approximately one third of the inner transactions in the play have some disturbance or challenge to their development (the option of [blocked] has been taken up in the play/performance in approximately 33% of the Beat transactions that can select for this feature). In the first scene between Dulcie and Lewis the degree of interactive dissonance created through blocking is 27. The fact that between these two central characters in the first scene of the play there is this degree of interactive disruption is significant, as it establishes the tenor of disturbance for the performance. This level of blocking is fairly consistent in the performance. In 18 out of the 32 scenes, the frequency of blocking lies between approximately 20 % and 40 %, and the average frequency is approximately 30%. Thus the 'base level' of transactive disturbance due to blocking in the play could be said to be around 30%. The potential for dysfunctional transaction has thus been taken up <u>selectively</u>,

but consistently enough to make the choices of blocking significant. A higher consistent frequency of blocking would create a more overt sense of conflict, of open or explicit dysfunction, while in *Summer of the Aliens*, blocking occurs often enough to be discomforting, but not so often that it becomes overt.

The effects and delicate patterning of Blocking

The discussion below integrates the insights of the numerical overviews with the detailed semantic insights that the networks make available. The discussion interprets the effects and functions of blocking in the performance and demonstrate how the analysis is able to reveal the intricate patterning of this feature in the performance.

1.Going in circles: the semantics of irresolution

The disruption to the development of particular Beats caused by blocking means that there are certain topics, kinds of activities and relationships in the play that are recurrent sources of frustration. The blocks mean that the Beats in which these topics, activities and relationships are negotiated do not progress to a satisfying conclusion, and there is a tendency for Beat transactions in which these non-productive issues occur to be repeated in similar or identical form later in the scene or play. The repetition of the transactions and of the blocking suggests that there is something important at issue in these Beats because they are continually marked out as sources of conflict or frustration. The repetition also places emphasis on the degree of non-productivity and irresolution in the play; many of the same issues keep arising without being resolved.

Beats in which the relationship between Dulcie and Lewis is at issue often exhibit this kind of recurrent frustration through blocking. For example, in Scene 6 Dulcie, who is on her trapeze, asks Lewis if he will catch her if she falls. For Lewis to answer 'yes' would be to commit, albeit hypothetically, to an act of gallantry towards Dulcie, an act that would surely be a sign of his affection for her. However, he does not answer 'yes', instead he blocks by not acknowledging the question and metamorphosing the transaction:

SCENE 6: BEAT 2

DULCIE: Catch me.
                    Will you catch me
                    if I fall?
LEWIS: **<steps towards the trapeze>** What are you doing up there?

Later in the scene, Dulcie initiates a similar transaction and again Lewis blocks, this time by refusing:

SCENE 6: BEAT 14

DULCIE: If I fall **<she tips backward on the trapeze>**
                    will you catch me?
LEWIS: No. **<He stands Centre, with his hand on his hips>**

Dulcie tries again in Scene 17, but this time the issue of blocking is more difficult. The transaction has become like a joke, as both of them are laughing, so Lewis's refusal could be seen as a teasing reply that participates in a shared joke - that is, as co-operative -rather than as a blocking strategy. It has been treated as an ambiguous case, rather than as a categorical block.

SCENE 17: BEAT 1

               <Dulcie is visible climbing up onto the trapeze. Narrator is sitting on the seat rail DSAR. Lewis is sitting in the circle, USC. Dulcie is singing on the trapeze, DS>
               [<Lewis stands and walks forward, towards Dulcie>
               [<Lights dim slightly>
DULCIE: **<Laughing>** Will you catch me
                    if I <u>fall</u> ?**<Dulcie hangs upside down on the trapeze>**

| LEWIS: | <Laughing; leaning towards Dulcie> No. |

Lewis's recurring refusal to 'catch Dulcie if she falls' seems to indicate more than an unwillingness to perform the action; it is a symbolic rejection of a particular kind of relationship with Dulcie. There are other examples of repetitions of blocked Beats between Dulcie and Lewis, for example the 'angel talk' transactions, which will be examined below. This kind of repetition contributes to a sense of circularity and of non-productivity throughout the performance.

A certain amount of tension created through the recurrent blocking is released and resolved in Scene 31, where Dulcie and Lewis consolidate and finally consummate their relationship (the resolution of blocking issues in this scene will be considered in more detail below). However, the play/performance has one more unsettling trick to play on its audience: it denies the audience the luxury of a complete resolution by adding a final scene (Scene 32), which is possibly the most fragmented and alienating scene in the play. Here again we find crucial blocked Beats from earlier scenes being 'replayed' without any sense of satisfactory completion. This time, however, the blocking of Dulcie's transactions is not due to Lewis's refusals but is because there is no other participant interacting with her (except the Narrator in one case); she is blocked by the total absence of a co-transactant. These transactions have an isolated and surreal effect:

SCENE 32:

BEAT 17

	<Narrator turns to the audience. Lewis turns upstage to watch the fire>
DULCIE:	<swinging on the trapeze> Catch me!
	Catch me, Lewis!

BEAT 18

| NARRATOR: | [<FIRE FX becoming louder, so loud that Narrator has to raise his voice during the Beat; lights fade to almost dark on the characters upstage. Separate spots on Narrator and Lewis> |
| | [The fire came closer and closer.....ETC |

The sense of isolation and frustrated interaction is heightened in this example by the lack of any obvious cohesion between the consecutive Beats. In this scene the Compositional and Engaging choices also reinforce the communicative alienation created through blocking by constructing three distinct focal groups: the Narrator, who faces the audience; Lewis's family group who are watching the fire upstage, and are all turned away from the audience (Lewis is singled out from this group by a spotlight); and Dulcie, whose separation is realised through her elevation on the trapeze with her face obscured by darkness. The Compositional and Engaging choices are realised through lighting, positioning, proximity, elevation and orientation. This scene is thus a good illustration of how choices from different metafunctions for performance can be congruent, can harmonise in the creation of theatrical meaning.

2. Blocking and family conflict

The feature of blocking gives us insight into the workings of the family microcosms in the play. In Lewis' family blocking creates a sense of unproductive communication and overt, but relatively harmless conflict. In Dulcie's family on the other hand, the communication and interaction is not merely unproductive it is dysfunctional to the extreme. One scene for each major family in the play is considered in relation to the blocking choices and conflict.

Lewis' family

In Scene 2, the first scene in which we see Lewis in his family environment, 71% of the Beat transactions are [blocked]. This is considerably higher than the average blocking frequency of 30%, so the degree of blocking seems to establish this home environment as one characterised by overt conflict. As well as the higher frequency of blocked Beats in this scene, the concentration of these Beats is more dense. For example, in the first fifteen Beats, ten of these are blocked. This more dense pattern of blocking heightens the sense of dysfunctional interaction in the scene as almost every Beat in the first fifteen is frustrated by blocking. To

add to the dense effect of the blocking, many of the blocked Beats also involve the feature [contest], which is where the blocking sparks a kind of sparring match within the Beat, a sequence of 'parry and thrust' that is often a contest of one-upmanship between the participants. For example, in Beat 3, Gran challenges Norma's demand to stop teaching Lewis about Scottish history, and a contest develops:

SCENE 2: BEAT 3

NORMA:	\<steps onto the stage, into the circle from DSAL, facing Gran and Lewis\> Will you stop it, mum?
GRANDMA:	Stop what?
NORMA:	All this thing about English history.
	\<Lewis resumes brushing Gran's hair\>
GRANDMA:	It's Scottish.
	I hate the English!
NORMA:	\<to Lewis\> Bonnie Prince Charlie was a drunkard.
GRANDMA:	\<turns to Lewis\> Out of disappointment.
NORMA:	It's twelve thousand miles away.
	Dead history.
GRANDMA:	\<shifts around in her seat in this speech, making it difficult for Lewis to keep brushing her hair\> Not to me.
	Not to millions of people who know England would be a better place
	if Bonny Prince Charlie had ascended the throne.
	Dead history is Australian history. (NORMA: [?Oh my God])
	A few greedy miners get killed
	and it's called a civil war.
	A real civil war is like in England.
	\<turns to Lewis\> Thousands upon thousands died.
	Now that's a Civil War. \<turns to (her) front\>
NORMA:	\<moves to AL and sits on the stage, legs stretched out in front of her, looking out to the audience\> Just stop it, that's all,

In this Scene, the family bickering takes place mainly between the adult figures. Half of the blocked Beats in this scene are battles between Gran (Norma's mother) and Norma and they involve a range of topics, for example Gran's love of Scottish history (B3) and tradition (B7); Gran's budgie 'Sam' (B4, B9, B10 and B14); Norma's 'no-hoper husband' Eric (B5) and living on the housing estate (B5, B7). These topics - and blocks -come up again in interactions between Gran and Norma in later scenes. Thus interactions between Norma and her mother tend to develop according to a principle of opposition (blocking) rather than co-operation, and the same issues tend to be replayed in these conflicts.

An interesting feature of the blocks initiated by Norma in this scene is that many can be interpreted as functioning to block avenues of symbolic escape or sources of relief from the dysfunctional reality. Norma's blocks tend to bring the focus back to the bleak, coarse 'here-and-now' of the housing estate microcosm. For example, Gran obviously places special significance in her relationship with her budgie Sam; he is a source of comfort in an otherwise grim environment. However, Norma ridicules this relationship:

SCENE 2: BEAT 9

GRANDMA:	Thank goodness I have Sam.
NORMA:	It's a bloody budgie.
GRANDMA:	At least it doesn't talk to me like you do.
NORMA:	One day I'm going to bite off its head.

Similarly, Norma undermines Gran's escape into Scottish history, deflating her grand picture of 'Bonny Prince Charlie' by pointing out to Lewis that he was a drunkard (B3 - see above). It seems that Norma is determined not to allow Gran any kind of symbolic flight - her blocking strategies function to figuratively clip Gran's wings. Another potentially lyrical interaction in the scene - wishing on a star - is disrupted by Norma's intervention:

SCENE 2: BEAT 14

GRANDMA:	\<pointing upwards\> First star. \<Bev turns to the front. Lewis faces the front, following Gran's pointed finger (?)\> Wish!
NORMA:	Mum, I'm talking to Lewis. Go inside and clean up Sam's shit.
GRANDMA:	\<exiting DSAL\> Charming.
GRANDMA :	[Double charming.
NARRATOR:	[Double charming.

The bathos achieved by Norma's blocking intervention (from wishing on a star to "cleaning up Sam's shit") displays her down-to-earth approach, and interestingly, this kind of bathos is also apparent in some of the Beats where Lewis blocks Dulcie (for example, Scene 6 B12).

Yet, despite appearing somewhat heartless in transactions such as the above, Norma is ultimately a likeable and sympathetic character. This softer side of her character is created through other semantic choices in the performance that will be considered in discussions below.

The play's central character, Lewis, is responsible for initiating one third of the blocks in blocked Beats in this scene (4 out of 12 blocked Beats). These transactions blocked by Lewis are unlike the control battles played out through blocking between Norma and Gran, but there is a consistency: in each Beat that Lewis blocks, his relationship with Dulcie is at issue. Each is a struggle around the activity of construing this relationship. Here we have the beginning of a pattern of blocking for Lewis that will be elaborated below. Lewis does not initiate any blocks until Bev's [assignation] in Beat 12 (where she construes Lewis' activity with Dulcie as 'cuddling') This assignation is the catalyst for the remainder of the interaction in the scene. Lewis blocks every assignation that construes his relationship with Dulcie as sexual or romantic (B12, B13 and B19), attempting to re-construe the relationship with each block.

The blocking attempts of Lewis and the subsequent re-blocking by Norma and Gran during transactions about his behaviour with Dulcie highlight the inefficacy of the communication. Lewis is at cross-purposes with his mother and grandmother. Gran and Norma construe Lewis' relationship with Dulcie (especially his physical relationship) as potentially dangerous, and not advisable 'at his age'. They position Lewis in terms of an emerging sexuality that "can only lead to disaster" (Beat 19). However, Lewis' blocks attempt to re-construe his relationship with Dulcie especially in order to deny physical and emotional intimacy. In Lewis' attempts to block the symbolic values that the others ascribe to the relationship and to 're-value' it, the important issues are: 1) that Dulcie and he were 'wrestling' not 'cuddling' (Beat

12); 2) that Dulcie is not his girlfriend (Beat 13); 3) that he wasn't responsible for initiating the wrestling (Beats 13 and 19), and would rather look for U.F.Os than interact with her (Beat 19). However, the issues in Lewis' blocks that are actively taken up by Gran and Norma are not the ones re-defining the nature of his relationship with Dulcie. For example, they focus on the information that Lewis and Dulcie were 'wrestling' and warn him: "You don't wrestle girls" (Beat 13, Beat 19). In the final Beat (Beat 19), Norma's response to Lewis' block picks up on his expressed desire to spot the first Australian U.F.O rather than on his lack of interest in Dulcie:

BEAT 19

	I wish your father was here.
	<Norma moves towards the chair, facing Lewis>
	At your age, Lewis, you don't wrestle girls,
	it can only lead to disaster.
LEWIS:	I don't want
	to wrestle her.
	She's always hanging around.
	<facing out to the audience>
	All I want to do is to spot a U.F.O.
	The skies are full of them in America.
	I want
	to spot the first Australian U.F.O.
NORMA:	If you ever develop a sense of humour like your father,
	I'll kill you.
	[<Norma exits DSAL>

Dulcie's family

The scene in which the second highest frequency of blocking occurs is Scene 17, which is a highly-charged scene between Dulcie and her mother, Mrs Irvin, with Lewis as an uncomfortable bystander and pawn. The blocking frequency in this scene is almost 60%, and the highly dysfunctional relationship between Dulcie and her mother is indicated by the fact that out of 13 Beats in which Mrs Irvin and Dulcie are the major transactants, 8 are blocked. Dulcie's blocking strategies serve to continually taunt and undermine the authority of her mother as she refuses to obey the order to climb down from the trapeze, for example:

SCENE 17: BEAT 5

MRS IRVIN:	Why can't you behave like a lady?
DULCIE:	Because I'm not one.
MRS IRVIN:	Get down
	and put some shorts on
	if you're going to do that.
DULCIE:	There's nothing wrong with what I'm doing.
	Rats do it.
MRS IRVIN:	Get down.
DULCIE:	No. <She sits up on the trapeze>
MRS IRVIN:	Don't ever say no to me.
DULCIE:	No, no, no, no!

Dulcie blocks firstly by playing rhetorical games, and then by flatly refusing to comply, effectively disabling Mrs Irvin's order. The subsequent repetition and escalation in intensity of this kind of blocked transaction cause the Episode to increase in tension to the point where the interaction actually erupts into physical violence. There are two transactions in this Scene in which Mrs Irvin physically attacks Dulcie (Beats 9 and 17), the second shocking attack occurring after Dulcie has finally obeyed Mrs Irvin's demand.

The inefficacy of Mrs Irvin's control over Dulcie and her inability to match Dulcie's rhetorical prowess mean that Mrs Irvin is forced to resort to other strategies of control. One method is to threaten and undermine the friendship between Dulcie and Lewis, but Dulcie manages to block several transactions between Lewis and Mrs Irvin by intervening (B4, B6, B12). However, Mrs Irvin manages to win the control game when she threatens to talk to Lewis' mother (B16). A significant shift takes place here as Dulcie, after a long pause, promises to "be good" and comes down from the trapeze. Another control strategy for Mrs Irvin is to invoke Stan as a threat (B10, B11, B22). Although Dulcie challenges the first mention of Stan (Beat 11), Mrs Irvin manages to play the final trump card of the scene and undermine Dulcie's blocking by invoking the ominous power of his name (Beat 22):

BEAT 21

MRS IRVIN:	Get inside.
DULCIE:	I can't.
	I'm praying.
	Every Moslem has to pray five times a day.

BEAT 22
MRS IRVIN: Get inside
              before I call Stan.
              <Mrs Irvin runs off USAL. >
              <Dulcie pauses, then gets up very slowly
              and exits USAL.>

Mrs Irvin's invocation of Stan as a threat in the face of Dulcie's uncooperative behaviour

forms part of a subtle semantic trail in the play that leads to the eventual revelation of Stan's

abuse of Dulcie.

In comparison to this scene, the blocked transactions between Lewis's family in Scene 2 seem

positively harmless. Even though both scenes have an abnormally high frequency of blocking

in comparison to the rest of the play, the effects of the blocking are entirely different for the

two families. In the case of Lewis' family, the blocking constitutes a kind of consistent

"bickering" that makes the interaction rather circular and prevents it from being truly

productive. However, this blocking does not have the malice or vehemence of the blocking

that takes place between Dulcie and Mrs Irvin, and so does not preclude the possibility of

affectionate relationships between the family members. On the other hand, between Dulcie

and her mother blocking seems to be symptomatic of and contributory to an enormously

dysfunctional and destructive relationship, and the frustration it causes is not merely

unproductive, but dangerous, as it erupts into disturbing threats and physical abuse.

Blocking in the construction of characters and relationships

1. Sex, intimacy and flying saucers: blocking choices for Lewis

One of the most intriguing and convincing patterns of blocking in the play/performance to

emerge from the analysis of the performance is associated with the character of the young

Lewis. There are regularities in the kinds of Beats in which Lewis initiates blocks, and the

function of the blocking, so that it becomes almost possible to predict his next blocking move

- until the end of the performance. In the penultimate scene of the performance significant shifts in the attitudes and understanding of his character are revealed through his initiation of blocks that contradict the previous pattern. It was the systematicity of the framework that revealed these insights into Lewis' character and the detailed crafting of the performance.

How much blocking?

It is interesting that almost half of all of the blocks for the play are initiated by Lewis (see the end of Table 7.1). However, this blocking total needs to be considered in relation to the total number of transactive Beats in the performance in which Lewis is a major participant (see Table B10 in Appendix B for a summary of each character's total Beats for the performance). The total number of transactive Beats for Lewis in the play is 467 Beats, which is, not surprisingly, the highest figure of all the characters. Calculating the blocks initiated by Lewis as a proportion of this total suggests that Lewis initiates blocks in about one fifth of Beats in which he is a major transactant. When similar percentages are calculated for the other characters, they range from 4% to 20%, with five out of ten characters in the range of 15% to 20%.

On the basis of these statistics, Lewis' blocking does not appear to be out of the ordinary, however, when we also appeal to the semantic networks as a tool for revealing semantic consistencies the pattern becomes intriguing.

Blocking sexuality and intimacy

In the discussion above of the Beats blocked by Lewis in Scene 2, it was noted that all of these Beats revolved around related motifs of Lewis' sexuality - specifically his relationship with Dulcie - and gender behaviour. Looking more closely at the semantic issues in other Beats blocked by Lewis, evidence emerges that these early Beats form part of a pattern on a

larger scale. A significant group of the Beats in which Lewis initiates blocks are Beats in

which intimacy, sexuality or gender are at issue (either explicitly or symbolically). This group

accounts for at least 43% of the Beats that Lewis blocks (39 out of 90 blocked Beats). Over

80% (approximately 82%) of these particular Beats involve his relationship with Dulcie (31

Beats out of 38) - either as it is negotiated in transactions between Dulcie and Lewis, or as it

is construed by other participants in transactions with Lewis. Examples from this group of

Beat are given below. (See Table B2 in Appendix B for a list of Beats blocked by Lewis,

grouped according to semantic consistencies)

a) Lewis blocking a transaction which involves negotiating his relationship with Dulcie:

SCENE 1: BEAT 29

```
                <Pause: Dulcie looks down at Lewis>
                Does it feel good? <Dulcie leans down towards Lewis>
LEWIS:          What?
DULCIE:         Me sitting on you?
LEWIS:          You're heavy.
DULCIE:         [Thanks a lot.
------------------[<Dulcie flings herself off to the side, her face contorted (displeasure) ————
```

b) Lewis blocking sexuality/relationships in relation to others:

SCENE 23: B24

```
                <During these lines and those following, Lewis turns upstage and walks USAR on the
                Diagonal. Dulcie follows behind him, then comes around to in front of him>
DULCIE:         Are you jealous that Brian is with your sister?
LEWIS:          He's not with my sister.
```

Lewis maintains in several Beats that Brian and Bev are not together, in opposition to

Dulcie's conviction that they have been engaged in sexual activity 'down in the creek'.

However, Lewis is later contradicted when they enter together. The sequence of which this

Beat is a part is consistent with other Beats where Lewis blocks any discussion or activity

pertaining to intimacy (particularly sexual) between men and women.

Blocking interaction

Another group of blocked Beats exhibits semantic consistency in that in each Beat Lewis uses

blocking to either terminate an interaction or to reject the opportunity to interact with another

participant. He inhibits shared activities in this way in about 47% of the Beats that he blocks

(43 out of 90 blocked Beats). It should be noted that at least 17 blocked Beats fall into both

semantic groups - that is, they involve issues of sexuality and/or intimacy and also the refusal

to participate in a transactive activity). An example of Lewis's use of blocks to inhibit

transactive activity as well as negotiate (reject) physical intimacy is:

SCENE 1: BEAT 28

———————————	**<Dulcie sits on top of Lewis, holding his arms** ————————————— **and attempting to "wrestle" with him>**
DULCIE:	**<looking down at Lewis>** You give in too quickly. <u>Fight</u> me **<she pushes Lewis slightly>**
LEWIS:	I don't want to.
DULCIE:	Wrestle. **<nods her head sharply at Lewis>**
LEWIS:	Get off.
DULCIE:	Fight me.
LEWIS:	The scrap merchants close at noon. If I don't get to them in time we won't have the money to go to the pictures.
DULCIE:	[**<pulls up slightly, still holding Lewis's arms>** [All right.

Lewis blocks Dulcie's attempts to interact with him physically by using a number of strategies

- refusing, making a counter-demand, reasoning - but they all contribute to the same goal: to

inhibit the activity and release Lewis from the transaction. This is the Beat where the famous

'wrestling' incident takes place, the incident for which Lewis is admonished in Scene 2 (as

discussed above). The blocking here shows that Lewis speaks the truth in Scene 2 when he

protests that he didn't want to wrestle Dulcie, which heightens the irony of Norma's warning

him about the danger of this kind of relationship.

At first glance, the two kinds of regularity exhibited by the Beats blocked by Lewis may seem

unrelated. However, when it is noted that more than half (58%) of the Beats that fall into this

category involve Lewis preventing or rejecting participation in interactive activities with *Dulcie*, a connection between the two types of semantic consistency is suggested. Lewis tends to block interactions that either deal with or enact intimacy and/or sexuality and he uses blocking with Dulcie to avoid actively engaging in activities that may be part of the construction of and participation in an intimate relationship with sexual potential. Thus although these blocked transactions vary in other ways, the consistency is that issues of gender, sexuality, and relationships are relevant in each. The effect of the repeated selection of blocking in these Beats is to make these issues of gender, intimacy and sexuality problematic. It is important to note that it is the repetition or patterning of the blocking choice in numerous Beats that achieves this effect, rather than the choice of blocking in any one Beat.

The semantic consistencies discussed above can account for the majority of the Beats in which Lewis initiates blocks. Beats not included in these semantic patterns amount to just over one fifth of the Beats blocked by Lewis (20 out of 90). Seven of these Beats (approximately 8% of the total blocked Beats) do not seem to fall into any obvious pattern, however they do not contradict the other patterns. Among the other Beats there are two semantic sub-groups: those associated with 'the alien (extra-terrestrial) world' versus 'the real world' (of which there are 5 examples); and several related to Beatrice, the Dutch girl. The 'alien' group of blocked Beats will be dealt with below. The other group are bound loosely together by the construction of a paradoxical relationship between Beatrice and Lewis. Three examples involve pragmatic failure - where Lewis tries to interact with Beatrice, and yet no communication or cooperative activity can be achieved because they do not understand one another's language. Lewis' entering into interaction with Beatrice in these Beats is contradicted by other Beats in which he rejects her interactive overtures (for example, Sc4: B25; Sc15: B29). Yet another paradoxical aspect of their relationship is suggested by the fact

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that, on two separate occasions, Lewis rejects the opportunity to align himself with his peers against Beatrice by taking issue with the labels they give her. In Sc4: B16 Dulcie calls Beatrice 'eye-ties' and Lewis blocks by pointing out: "She's Dutch". Later in the same scene (B31) Brian announces: "Wogs aren't like us", and this time Lewis blocks by commenting on Brian's own foreign heritage. The blocking issues here suggest a tension in the relationship between Beatrice and Lewis similar to that between Dulcie and Lewis: he is drawn into a relationship with her, but is simultaneously determined to deny and inhibit this relationship.

Lewis' passivity

The group of blocked Beats involving the inhibition interactive activity may give us a window into one strategy by which Lewis 'passivity' is constructed. In these Beats Lewis' action is either directed at repressing transaction or is not directed towards another participant at all (for example, in cases when he doesn't acknowledge another's initiation of a transaction such as Scene 12: Beats 13 and 15; Scene 13: Beats 11 and 12). Although these inhibiting Beats using blocking do not constitute a large proportion of Lewis' total transactive Beats, the repetition of such Beats is frequent enough to have an effect, particularly in conjunction with congruent choices from other systems and metafunctions. As the discussion of systemic choices develops, other semantic consistencies relevant to the construction of Lewis' 'passivity' will be considered. The repetition of this type of blocking in association with Lewis is also significant because it does not occur for any other character, which sets Lewis apart as one who is unwilling to enter interaction - to 'act' interactively - on repeated occasions.

On one occasion, this repression even extends to himself; that is, in one particular Beat Lewis intervenes to block his own activity. This Beat occurs during the disturbing scene in which Lewis witnesses Stan's abuse of Dulcie:

SCENE 28: BEAT 18

> <Lights up on Lewis - a dim spot.
> He stands USAR in the circle, facing one side of the audience (not looking at Dulcie and
> Stan).
> His eyes are closed. >

NARRATOR: [What did you see?
    [<spot on Lewis intensifies to a harsh, bright light>
LEWIS: Nothing.

By facing away from Dulcie and Stan, closing his eyes and answering 'nothing', Lewis

prevents himself from 'seeing' the awful event. However, the Narrator intervenes (in Beat 19)

in order to force Lewis to 'unblock' and confront what it is he doesn't want to see. The

blocking here merits further exploration. Why has the experience been represented in this

way, that is, as a struggle constructed through blocking? And why does the Narrator step out

of his observing/commentating role to intervene in this Episode? The choice to exploit

transactive possibilities between the young Lewis and the Narrator-Lewis at this point in the

play allows important things to be achieved. Firstly, it makes the semantic option of blocking

available for the younger Lewis, thus continuing the pattern of repression, this time in relation

to Lewis himself. Secondly, it allows for the block to be overcome by an external force, but

paradoxically this external force is another 'token' of 'Lewis'. The effect is of an internal

struggle enacted externally: a struggle between the desire not to see and the need to look. The

audience too, is 'made to look'. This moment encapsulates the effect of the whole

performance. Nowra presents aspects of the culture that are too disturbing to examine at

close range, and yet the performance refuses to let the audience escape from 'seeing' these

disturbing features because dysfunction is worked into the play with such consistency.

The blocking in this Episode between the Narrator and Lewis, combined with his witnessing

of what is taking place between Stan and Dulcie, represents a key shift for Lewis' character:

at this point he sees human behaviour in its most grotesque form, and yet is unable to dismiss

it as non-human, as alien. Further evidence for the interpretation of this sequence as a turning-

point is provided by blocks later in the Episode and in a later Scene. In these Beats, for the first time, Lewis uses blocking to reject rather than promote extra-terrestrial explanations for human behaviour (Sc28: B23) , and to express lack of interest and disbelief in alien life-forms (Sc 31: B7, B15) rather than the eager desire to prove their existence that has motivated Lewis in earlier scenes.

2. *Blocking Intimacy: the relationship between Dulcie and Lewis*

SCENE 6

```
----DULCIE:-----The angel understands though----------------------------------------------------------------
BEAT 11
                    <Dulcie grabs Lewis's legs between her own as they meet in the middle on their
                    trapezes; they stop swinging, linked together in the Centre>
DULCIE:             and he presses his lips against my hand <Dulcie takes Lewis's hand and presses it to her
                    lips>
                    He says a word into my hand.
                    What is that word, Lewis?
                    <Lewis shrugs.
-----------------Dulcie hits his leg with her hand and they break apart and swing>-----------
BEAT 12             The angel is hurt,
                    you aren't listening.
LEWIS:              My bum's sore. <he hops down from the trapeze>
```

The relationship between Dulcie and Lewis is one characterised by contradiction: it has the most lyrical potential of any relationship in the play, and yet it is often frustrated by bathos such as in the Beats above; it also is the only relationship in Dulcie's social network that can be said to be positive, and yet over one third of the transactions between Dulcie and Lewis are extremely dysfunctional rather than cooperative.

Tracking the selections of the feature [blocked] in Beats between Dulcie and Lewis proves to be a useful way of exploring the intricate construction of their relationship. For example, the recurring 'angel talk' Beats, such as those presented above, create a situation in which there is

both potential for mutual lyrical escape from their dysfunctional 'reality' and an opportunity for the intimacy of shared understanding. The blocking in both of the Beats above does not permit either the lyrical potential or the moment of intimacy to develop. The lyricism is not just abandoned with Lewis's block in Beat 12, it is undermined by its coarseness and banality: "My bum's sore". Other Beats can be found in which the poetic possibilities of Dulcie's 'angel' imaginings are allowed to unfold without being blocked (for example, Sc6: B10; Sc20: B24) and there are also Beats in which Lewis and Dulcie cooperate in shared fantasy play about being 'aliens' (such as Sc20: B44). However, in each of the three Beats where the same 'angel-talk' ritual is played out (Sc6: B11, Sc20: B25, Sc31: B47) the option of [blocked] has been taken up rather than [unchallenged].

There is a particular significance about the blocking in these 'angel talk' transactions: they are the poetic cruxes of the relationship, and yet at each crux the transaction is turned dysfunctional by blocking of one kind or another. The blocking is always initiated by Lewis, but his reaction is not always as disinterested as in the Beats above. In the other examples his block seems to indicate a genuine lack of understanding, and a desire to know what Dulcie is saying to him (for example, Sc20: B25). Dulcie's reactions suggest that the crucial issues in the transaction are the ability to understand each other without human speech and the symbolic recognition of the intimacy that they share, so Lewis' incomprehension, no matter what form it takes, counts as a block. When Lewis asks her to repeat the word, or to tell him what she said, she blocks him in return. The angel-talk Beats are tests of intimacy, and Lewis is given repeated opportunities in the performance to succeed at these tests. The final angel-talk test appears in the last scene between Dulcie and Lewis, Scene 31. This scene is itself a turning-point in the relationship, and its patterns will be discussed in some detail below - including the issue of whether Lewis 'passes' this final test of shared understanding.

The blocking choices are also revealing for other transactions between Dulcie and Lewis; they have a drama of their own. The friendship that could be a source of comfort to both of them is instead made difficult on many occasions, and this frustration is achieved mainly through the choices of blocking. Approximately 34% of their transactive Beats together are blocked. Lewis is more likely than Dulcie to cause disruption to one of their transactions through blocking: Lewis initiates blocks in 72% of these Beats, whereas Dulcie blocks in only 28% Beats.

In addition to the quantitative difference in the selection of blocking by Lewis and by Dulcie there are differences of a qualitative kind: the semantic values of the blocks initiated by Lewis are different to those initiated by Dulcie.

Lewis Blocking Dulcie

In the discussion above of the semantic consistencies for blocked Beats initiated by Lewis it was proposed that most of these blocks fall loosely into two groups with the semantic values of: 1) rejecting opportunities to participate in interactive activity; and 2) avoiding or intervening in the symbolic construction of sexuality, gender and relationships, particularly with respect to his relationship with Dulcie. These two semantic groups are not mutually exclusive. At least half of the Beats that Lewis blocks with Dulcie (51%) have the value of rejecting or terminating interactive activities; that is, almost half of Lewis' blocking with Dulcie renders the transactions dysfunctional by preventing them from developing or by refusing further interaction. For example, Lewis refuses to agree to call for Dulcie when he goes looking for UFOs at night:

BEAT 9
DULCIE: I want to come with you.

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	So you knock on my window
	and come and get me.
LEWIS:	But I don't want to.
	\<During the next lines, Beatrice enters and stands USAL. Proximity: Beatrice: L/D = 5\>
DULCIE:	Yes you do.

Close inspection of Lewis' blocking choices reveals the paradox of his relationship with Dulcie. It is interesting to note that several refusals such as the above are contradicted by Lewis' Actions in later Beats. For example, he does knock on Dulcie's window in a later scene (Scene 12) to offer to take her with him to search for UFOs. Similarly, in Scene 4 Beat 38 Lewis refuses to approach Dulcie on Brian's behalf, and yet in Scene 6, Beat 15 he does just that: initiating a request that Dulcie "show her chest to Brian". A new contradiction is added when Lewis, after effectively stage-managing this event and even giving Brian money to pay for ogling Dulcie, then steps in to protect Dulcie from being burned by Brian. The roles that Lewis plays in this event are paradoxical.. The repetition of this kind of inconsistency in Lewis' Actions and transactions with Dulcie contributes to the sense of dysfunction and contradiction in their relationship and also adds to the creation of tension in the character of Lewis.

The other major semantic value for Lewis's blocking is concerned with the symbolic construction and/or negotiation of his relationship with Dulcie. 23 of the 49 blocks initiated by Lewis (approximately 47%) involve some issue of intimacy (physical or emotional) between himself and Dulcie (for example, the 'angel talk' Beats are counted in this category as negotiating intimacy). In another 8 Beats Lewis blocks the interpretation of his relationship with Dulcie by other participants.

Thus Lewis' relationship with Dulcie is made consistently dysfunctional through blocking in two ways: through avoiding or preventing interaction with her and through intervening in the

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symbolic construction of any intimate relationship between them. The Beat feature of [blocking] could perhaps be said to be symbolic of a 'block' on a larger scale that the character of Lewis has with acknowledging his sexuality and relationship with Dulcie.

Dulcie blocking Lewis

The 'values' of blocking initiated by Dulcie with Lewis are quite different to Lewis' blocking of her. 6 of her 19 blocks initiated in transactions with Lewis (approximately 32%) have the opposite function to Lewis' 'inhibiting' blocks: they seem to be used as a means of maintaining interaction between them or preventing Lewis from escaping from interaction. For example, in Scene 1, Beat 27 Lewis begins to move out of their conversation and onto a new activity - collecting brass cartridges- and Dulcie prevents him from moving away by pushing him over and attempting to wrestle him:

BEAT 27
LEWIS:	[They're going. Let's get the shells **[Lewis then flings his hand away, starting to get up, twists his torso to the back, looking US, then gets up. Dulcie looks back also and gets up at the same time as Lewis, looking at him ...**
DULCIE:	[Lewis! Geronimo! **[Dulcie runs to Lewis and kicks the back of his ankle, pushing him over; Lewis falls, resignedly, DSAR.>**
LEWIS:	No!

—————————————**<Dulcie sits on top of Lewis, holding his arms** —————————————
BEAT 28   **and attempting to "wrestle" with him>**

By attacking him in this manner, she forces him into a physical relationship with her, and prevents any possibility of his escape from interaction. In other interaction-promoting examples Dulcie's blocking seems to function to draw Lewis more subtly into interaction or to prolong particular transactions, and she uses various strategies to achieve either of these. In Scene 9, when Lewis sits alone (apart from the Narrator) and makes noises to himself (imitating the Japanese woman drinking tea in the last scene), Dulcie blocks the non-transactive potential of this Beat and creates a non-linguistic 'dialogue' by echoing the sound

he makes (Beat 3). She continues to draw him into interaction in the next Beat by persisting with the sound, but also remaining hidden and not answering his questions. This strategy creates a mystery that draws Lewis into interaction with the 'unknown participant':

BEAT 3

        <Lewis makes a slurping sound.
        Then there is a slurping sound from behind him>

BEAT 4
LEWIS: **<turns US>** Yes?
        Who is it? **<a slurping sound from behind>**
        <Lewis swings his body around to AR> I know someone's here.
        I can hear you.
        <Sound of laughter>
        Who is it?
-------------------**<Dulcie leaps out from the lower path AL>**-------------------

There are two examples of blocks initiated by Dulcie that contradict the above pattern. In these two Beats, Dulcie uses blocks not to promote interaction, but rather to inhibit or refuse participation in a transactive activity with Lewis. In Scene 12 Beat 7 she refuses to go with Lewis to spot UFOs. This is odd not only because it contrasts with her other interaction-promoting blocks, but also because in a previous scene (Scene 4: Beat 9) she has specifically demanded that Lewis call on her for this purpose. The ominous offstage 'presence' of Stan throughout this scene suggests a reason for Dulcie's odd behaviour, and thus the contradiction created by the blocking of Lewis in Beat 7 seems anything but arbitrary: it is another clue that something is wrong. The departure in this Beat from the small-scale pattern of Dulcie using blocking to prolong or promote interaction can be seen as motivated, and the fact that Dulcie rejects interaction with Lewis at this point is more meaningful because it contrasts with the repeated use of blocking to promote interaction in other examples.

In the other contradictory example, Dulcie asks Lewis to stop hitting her (Scene 31: Beat 17). In earlier Actions in the play and even in this scene Dulcie attacks Lewis and encourages him to fight her (Scene 1: Beat 28; Scene 31: B16), so her plea for him to stop hitting her in this Beat is unusual. Beats in Scene 31 surrounding the Beat in which Dulcie asks Lewis to

stop hitting her are marked in several ways apart from the shift in Dulcie's use of blocking.

For example, Lewis, for the first time, does not block Dulcie's attack - he returns it, thus

engaging with her physically and with marked aggression. Also, it will be seen below, in the

discussion of non-verbal patterns that Lewis' non-verbal response is marked in comparison

with his pattern for the rest of the play. Thus these transactions in Scene 31 seem to be

consistently foregrounded in their reversal of established patterns. It will be argued below that

this Scene, and particularly this point in the scene represent a key turning-point in the

relationship between Dulcie and Lewis. Again, the departure from the pattern for Dulcie

seems to be motivated rather than random in the construction of the play and performance.

Another group of blocks initiated by Dulcie seem to exhibit consistency in that they can be

interpreted as occurring at potential points of revelation - points at which Dulcie has the

opportunity to offer information that would make the negotiation of their relationship explicit.

However, at each of these points Dulcie draws back from fully articulating the motivation of

her actions towards and involving Lewis through the option of blocking. There are 7

examples that can be viewed in this way (approximately 37% of blocks initiated by Dulcie

with Lewis). In almost all of these cases the Beat in which Dulcie blocks is in close proximity

to a blocked Beat or a series of blocked Beats initiated by Lewis. Thus before Dulcie blocks,

the relationship has already been made problematic in some way by Lewis.

Blocking choices in which Dulcie diverts potential explicit communication about the

relationship add to the frustration that has already been set up in the interaction - these blocks

highlight moments of breakdown. Throughout the play the relationship between Lewis and

Dulcie is negotiated covertly, often symbolically (for example, through the 'angel talk'), but

very rarely is there explicit communication about the relationship. Dulcie's attempts to

communicate her feelings towards Lewis tend to be indirect, and many of these transactions

are frustrated by Lewis' inability to understand or unwillingness to participate. In 5 of the 7

Beats discussed above, Lewis shows a desire to understand Dulcie's motivations in asking about them, however, these attempts are in turn frustrated by Dulcie's unwillingness to explain, to articulate her motivation and feelings towards him. There are Beats in the play/performance, though, in which Lewis asks similar questions regarding Dulcie's motivations and she does not block. For example, in Scene 1 Dulcie throws an object (a stone or brass gun cartridge) at Lewis, and he asks her why she does this. Her answer does address an issue about their relationship:

SCENE 1: BEAT 33
        <Dulcie mimes picking up a stone (or she just throws the "shells" in her hand) and throwing it at Lewis. Lewis reacts physically and looks at Dulcie>
        What's that for?
DULCIE: **<stands with hands on hips, facing Lewis, her head thrust forward>**
        I' m not a cripple or something,
        you don't have to take me to the pictures.

BEAT 34
        <FX: whistle>
        <Dulcie and Lewis look USAL as Pisano enters from USAL through the grass.
        ... (ETC)

What is interesting about this sequence in relation to the examples of Dulcie's blocking discussed above is that the potential for explicit communication about the relationship opened up in Beat 33 is again prevented from continuing, this time by Pisano's sudden entrance in the next Beat. The cutting off of the potential for communication achieved by blocking in other examples is here achieved by a sudden Episode shift. In another similar example in Scene 6 (Beats 6 and 7) the disruption is achieved by a swift topic change (and hence Beat change). These examples illustrate an important principle: the patterns of different network choices interact and co-operate in the construction of semantic consistencies in the performance. In some cases, blocking does the semantic work of turning interactions dysfunctional; in other cases the dysfunction is created by different choices, such as the bringing in of the 'new'

before another interaction has a chance to develop. The different choices are congruent, and interact to contribute to the larger-scale semantic threads of the play/performance.

The Dissolution of Dysfunction: Dulcie and Lewis achieving intimacy

Tracking the blocking choices between Dulcie and Lewis through the play reveals the dysfunctional aspects of their relationship: their difficulties in acting co-operatively; the continual frustration of the lyrical potential of their relationship; the non-productivity of their communication, especially in regard to their relationship; and Lewis' pervasive mental, emotional and physical 'blocking' of the relationship .

However, there are also transactions that counter-act the dysfunction, and hint at the positive potential of the relationship. These Beats construct a different view of the feelings that Lewis has for Dulcie, and add to the complexity and contradictions of the relationship. For example, the paradoxical roles Lewis plays in intervening between Brian and Dulcie in Scenes 4, 6 and 7 have been discussed above. His promotion of the sexual encounter in Scene 6 shows an alignment with Brian at the expense of Dulcie, yet in Scene 7 he steps in to intervene as Dulcie's protector. The force of this protective gesture is 'out of character' with the pattern of Lewis' actions, and thus seems to be of special importance. In other examples a more positive relationship is established by the absence of blocking. In particular examples, the fact that blocking has not been chosen is surprising, because they are Beats one might expect Lewis to block in accordance with the pattern of his blocking. Two of the most interesting examples are:

SCENE 12: BEAT 17

DULCIE: [\<Looks at Lewis\>
               [Do you think I look ugly?
LEWIS: No

SCENE 17: BEAT 15

DULCIE: You like me, don't you?
LEWIS: Yes

In both of these Lewis gives supportive answers, committing to a position 1) on Dulcie's

attractiveness; and 2) on his affection for Dulcie. The taking on of these positions in relation

to Dulcie is unusual for Lewis, as he avoids such commitments in other similar transactions

(for example, Scene 1 Beat 29). It may be relevant that both of these supportive Beats occur

in the hostile environment of Dulcie's home and family. The first occurs in her room, with

constant reminders of Stan's drunken proximity, and the second occurs in her backyard as the

aggressive Episode between Dulcie and her mother unfolds. The sudden harmony between

Lewis and Dulcie is even more effective in the face of such a destructive and dysfunctional

environment.

These moments of harmony offer temporary alleviation from the recurrent dissonance in the

relationship. However, it is not until the penultimate scene of the play, Scene 31, that Dulcie

and Lewis truly confront their relationship. In this scene motifs from throughout the

play/performance are replayed, and a number of interesting shifts take place. The blocking

choices in this scene are crucial to the shifts in the relationship and in Lewis' character; it is in

this scene that the blocking of physical intimacy between Dulcie and Lewis is resolved, and,

to a certain extent, so is the emotional 'block' between them.

However, when the table of blocking frequencies is consulted for Scene 31, there does not

appear to be any clear numerical basis for the claim that this scene contains significant shifts

The figures in the table for blocking in this scene do not in themselves suggest any real

change. The blocking frequency for Scene 31 is approximately 29%, which is close to the

mean frequency of 30% for the performance. This scene contains neither significantly less nor

significantly more blocking than other scenes in the play. Also, in accordance with other

scenes in which Dulcie and Lewis interact, Lewis is responsible for much more of the blocking (85% of the total) than is Dulcie. The evidence for the shifts clearly does not lie in contrasts of blocking frequencies for this scene.

However, it has been suggested above that the numerical figures should not be the only point of reference in interpreting the patterns of choice in a performance. As well as providing a tool for calculating frequencies of choice for particular features, the networks can deepen awareness of the semantic construction of the performance. As the discussion above shows, the feature of 'blocking' enters into an additional relational set of 'values' that is established in the performance. These different 'values' may be distributed unequally among the characters: for example, blocks with an interaction-inhibiting value tend to be initiated by Lewis in the play, whereas those with an interaction-promoting value are more associated with Dulcie's character.

In order to appreciate the intricate structure of this scene, one needs to look closely at the semantic choices for this scene and to compare them to the patterns of choice for the performance/play overall. Through the blocking choices in this scene struggles are played out between Dulcie and Lewis and within the character of Lewis, and the shifting values of the blocks signal the changes that are taking place. The first signal of change appears in Beat 7, where Lewis uses blocking to deny an interest in flying saucers. Throughout the play Lewis' obsession with aliens and flying saucers is a persistent motif. This motif is interwoven with other Beat features: the topic of aliens and flying saucers are worked into conversational Beats (for example, Scene 1: B25); mathetic Beats (where Lewis displays his knowledge on the subject); non-transactive Beats in which Lewis 'searches the skies'; fantasy play transactions with Dulcie; arguments (during which Lewis asserts the existence of flying saucers). The motif is occasionally associated with blocks that Lewis initiates, for example,

using his desire to 'spot UFOs' as a means of terminating interactions (Scene 23: B23).

However, the one thing that Lewis does not do until Scene 28 is to use blocking to

problematise the issue of 'aliens'. Yet from Scene 28 onwards a new pattern begins, a pattern

in which he systematically cuts off any reference to aliens or flying saucers, disengaging

himself from the topic rather than elaborating on it. In Scene 31, Lewis uses blocking twice to

draw back from the aliens motif, the strongest block being his categorical denial of the

existence of aliens in Beat 15:

SCENE 31: BEAT 15
          <Dulcie then turns to US and sees Lewis looking up>
DULCIE: **<She moves USC to behind Lewis, facing him. Lewis is looking off USAL>**There's no
          point in watching the skies.
          The aliens are here.
          They live in people.
          They change them
          Make them do things that are cruel.
          Stan is possessed by aliens.
          So is your father.
          They're infected.
LEWIS: There are no aliens.
          Dulcie looks up, and rolls her eyes> No flying saucers.
DULCIE: **<looks at Lewis>** How come they're infected then?

In this scene, Lewis not only re-negotiates his attitude towards aliens, he also re-negotiates

his relationship with Dulcie. The blocking choices show the progress of this re-negotiation.

There is no sudden shift into transactive harmony; this is only achieved ultimately through a

trial-and-error approach that involves conflict and struggle. For example, Lewis still blocks

Dulcie in Beat 10 - refusing to agree to run away with her - which falls into the established

pattern for Lewis' blocking of Dulcie. However, the signal of change comes in Beat 12, when

Lewis *re-opens* the topic of Beat 10. This is the first time that he attempts to re-establish an

interaction after he has blocked it, so it seems to indicate a shift in his participation in the

relationship.

The most interesting sequence occurs from Beat 16 to Beat 20, where the blocking choices for both Lewis and Dulcie directly contradict the patterns associated with their blocking for the rest of the play/performance. In effect, there is a reversal in the values of their blocking. In Beat 16 Dulcie re-plays her attack on Lewis from earlier scenes (Scene 1 and Scene 9), an attack in which Lewis has previously resisted participation. However, in this scene, after an initial verbal refusal (block) Lewis does engage in physical conflict with Dulcie with such aggression that she begs him to stop. This blocking of Lewis' action by Dulcie - asking him to stop - is contradictory in the first place because Dulcie has initiated the attack, and in previous examples, she wants him to 'wrestle' her. In the second place, the block initiated by Dulcie is contradictory because it contradicts the pattern of her interaction-promoting Beats. Here she uses a block to inhibit or terminate the transaction, which is more congruent with Lewis' patterns of blocking choices.

In Beat 20 there is another reversal in values: Dulcie asks Lewis to get off her (contrasting with other examples in which Lewis asks her to "get off") and he refuses, and even more significantly, he achieves a metamorphosis that turns the transaction into a kiss. This is extraordinary for a number of reasons, including the fact that Lewis voluntarily initiates physical intimacy with Dulcie (the significance of this in terms of Lewis' other non-verbal behaviour will be considered below). From the point of view of blocking, it is extraordinary behaviour because Lewis uses a block to actively promote and prolong interaction with Dulcie rather than taking the 'escape route' out of the transaction. This point in the scene seems to be a point of breakthrough into harmony between Dulcie and Lewis (even if it has been achieved through somewhat dysfunctional means!), for the next four Beats between Dulcie and Lewis are gentle Beats in which the lyrical potential of Dulcie's 'angel' fantasy is developed co-operatively and in which intimacy is shared rather than being a site of struggle.

However, this new harmony between Dulcie and Lewis is not permitted to be more than temporary. As if to prevent the resolution of the complex tensions of the relationship from being too simplistic, there is a resurgence of the dysfunctional blocking in Beats 29, 30 and 31, where Lewis again uses blocks to inhibit intimate interaction with Dulcie. This leads to complete transactive breakdown in Beats32 and 33 (simultaneous), where Lewis retreats from Dulcie and she breaks down and sobs.

The cycle of blocking is broken this time by the intervention of the Narrator in Beat 34. In the next three Beats, transactive tension is set up between the two separate interacting parties: the Narrator and Lewis on the one hand, and Lewis and Dulcie on the other. The Narrator's intervention reverses the effect of Lewis' blocks in Beats 29 to 31, prevents him from any further blocking and leads to the physical consummation of the relationship between Dulcie and Lewis. The relative rarity of this kind of intervention by the Narrator gives the issues of blocking and 'unblocking' in these Beats additional prominence. The use of the Narrator also heightens the dramatic impact of these Beats: staging them as an interaction between two 'selves', one dominating, the other dominated, and creating focal tension between two different transactive groups. The blocking choices make this dramatic climax possible.

Following the Beat in which physical consummation takes place (Beat 41) there are four harmonious Beats in which Lewis promises to visit Dulcie at the home and to run away with her when she is old enough to leave the home. It appears that intimacy - emotional as well as physical - has finally been achieved in this relationship. This is not quite the case, though. The final Beat of 'angel talk' (speaking a word into the hand) occurs in Beat 47, and despite the new harmony and understanding between Dulcie and Lewis, one significant block remains:

Lewis still cannot understand what it is that Dulcie is trying to covertly tell him. And when he asks her to repeat the message, she refuses:

BEAT 47

	<Dulcie presses her lips against Lewis's hand and says something>
DULCIE:	Do you understand?
LEWIS:	<shaking his head> No.
DULCIE:	I wish you had.

BEAT 48

LEWIS:	Do it again.
DULCIE:	Too late!

The resolution is bitter-sweet because the final 'test' of shared understanding has failed both of them. The sense of the incompleteness of the relationship between Dulcie and Lewis is furthered in the final scene, through Dulcie's fragmented dialogue which is neither transactive nor non-transactive, through her physical separation from Lewis and the other characters, and through the Narrator's blunt commentary:

SCENE 32: BEAT 3

NARRATOR:	I never did visit her in the home.
	I never saw her again.

However, this incompleteness can also be interpreted in a positive light: Dulcie has managed to escape from the bleak world of the play. The fact that her fate is unknown releases her character from the oppressive 'reality' constructed in the performance. This is reflected in the staging of the final scene, in which Dulcie, in an airborne position (on the trapeze) and dressed in her angel costume, contrasts with the earth-boundedness of the other characters.

Summary: choices of the [blocked] feature in *Summer of the Aliens*

In Scene 31, the feature of blocking offers important insights into the structural and semantic principles of the scene. The blocks are effective signals of change in the relationship because they contrast with the established patterns of blocking associated with each character. The shift in value - Dulcie now using blocks to inhibit and Lewis now using blocks to promote

interaction - can deliver 'news of change' only because they are different to the tendencies displayed in the choices in other parts of the performance. This scene illustrates the relationship between the two kinds of analytical output generated by the network: numerical and semantic. Numerical data can establish the background patterns for particular features in the performance, but the networks also offer a way of seeing the semantic crafting of the performance at close range, and help to determine what counts as a pattern (for example, the different semantic groups associated with blocks initiated by Lewis). It should be noted also, that without a network that is explicit about performance choices, neither kind of analysis can be as systematically generated or explored. In the discussion above the usefulness of the networks has been explored in relation to the feature of [blocked], and the rewards of this analysis that have been suggested are: insights how the blocking choices contribute to the construction of 'dysfunction' in the performance (through the repetition of choices creating non-productive communication and interaction); insight into the construction of characters and of the central relationship in the play between Dulcie and Lewis, and deeper awareness of aspects of the performance's structure.

7.4.3.2 Transactive Tension in Summer of the Aliens

In this section another sub-system of the Representational network for Beat Happening is explored - the Transactive system. It will be argued that these choices also contribute to the semantic consistency of interactive tension and dysfunction in the performance, and are thus congruent with the blocking choices discussed above.

The feature of blocking applies to Beats that are interactions between characters of the inner world of the play. However, as Figure 5.1a in chapter 5 shows, activities in Beats can also be non-transactive, where only one participant character is involved in the activity. Table 7.2.1

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presents the totals for choices of [transactive] and [non-transactive] in Beats in the performance.

Table 7.2.1: Selections of Transactive and Non-transactive in *Summer of the Aliens*

| | TRANSACTIVE | | NON-TRANSACTIVE | AMBIGUOUS CASES | |
	Inner	Outer		One-way perceptual transaction (Gaze or Auditory)	Other (e.g. metatheatrical transactions)
TL:	577 Beats	71 Beats	108 Beats (including 3 independent circumstantial events)	21 Beats	68 Beats **Total ambiguous cases: 89 Beats**

Outer transactions

The table shows that there are 71 examples of outer transactions, all of which involve the character of the Narrator interacting with the audience. These transactions can 'break the frame' of the play, disrupting or stepping out of the action momentarily to comment or provide information for the audience. In *Summer of the Aliens*, there is consistent use of outer transactions between the Narrator character and the audience to provide information about the play's historical and geographical setting, and the characteristics of its environment and inhabitants. Thus one of the functions of the Narrator is to set up and elaborate on the context of the 'remembered world', and the frame shifts created by his outer transactions reinforce the distinction between this remembered world and the ambiguous 'present' of the Narrator, and also draw attention to the artifice of the performance. The fact that only the Narrator relates directly to the audience clearly distinguishes his role from those of the other characters. The role of commentator is not the only one played by the Narrator, however, and it is the Narrator's shifting role - the inconsistency of his function - that creates the unsettling effect noted in reviews of the performance and play (see discussion above). The ambiguity

associated with the Narrator's character will be explored further later in this section on the Transactive system, and also below in the discussion of the system of **Focussing Devices**.

Transactive and Non-transactive Beats

The totals in the table show that there are many more transactive Beats in the play than there are non-transactive Beats. There are 577 Beats classified as inner transactions, and only 108 non-transactive Beats. Although the total of [non-transactive] Beats may seem low compared to the number of [transactive: inner] Beats, the analysis reveals that these selections are nonetheless significant, and make their own contribution to the tension and dysfunction woven throughout the play/performance.

It must be emphasised again, then, that the numerical statistics are not the only output of the networks. For the choices of blocking, the frequency statistics were useful in establishing a base-line measure of 'transactional disturbance' that accounted in part for the sense of persistent dysfunction in the performance. However, the intricacies of semantic construction revealed by analysis using the networks were also useful in exploring the patterns of blocking. The networks offer at least two 'ways of seeing' the semantic design of the play/performance: numerical overviews and more detailed semantic patterns. When we come to the analysis of the choices of [transactive] and [non-transactive], it is more useful to focus on the issues that emerge from the analysis of cases than on the numerical data.

Non-transactive Beats and Transactive ambiguity

At least two interesting issues arise in the analysis of choices from the Transactive system. Firstly, a distinction between two different 'contexts' for **non-transactive** Beats emerged in the analysis of these Beats, and the choice of one non-transactive context more consistently than the other seemed to be motivated in relation to the proposed semantic motif of

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'dysfunction'. Secondly, there was a recurrent analytical dilemma associated with Beats that were difficult to categorise as *either* [transactive] *or* [non-transactive]; these Beats seemed to occupy a position somewhere in between the two. The repetition of these **ambiguous cases** demanded interpretation, and this interpretation will be explored below, again in relation to the theme of dysfunction. The remainder of the discussion in this section, then, will focus on the issues associated with non-transactive Beats and ambiguous cases, and will demonstrate the effects of these choices with respect to particular scenes from the performance. Due to the greater interpretive potential of these analytical issues, the overall numerical patterns will not be further explored here.

It is worth noting, following from the discussion above, that [transactive] Beats, although involving social *interaction* rather than the social *alienation* created by non-transactive Beats, are often turned dysfunctional through other semantic choices (such as blocking). In considering how the semantic effects of larger-scale patterns of the play are created, it is necessary to look at the interaction and interweaving of choices from different semantic systems.

Functions of non-transactive Beats in the performance

Non-transactive Beats show characters in independent activity, removed from social interaction. For this production, the responsibility for choices of [non-transactive] seems to lie at least equally, if not more heavily, with the performance as with the scripted text. The performance builds on the patterns in the dramatic text by elaborating on the non-transactive possibilities offered in the script. For example, non-transactive Beats in the performance in Scenes 1, 31 and 12 highlight moments of interactive breakdown between Dulcie and Lewis. These non-transactive moments are not explicitly indicated in the script, although the semantic potential exists. This demonstrates the fact that the performance is an interaction

between the playwright's choices and those of the performance participants. To illustrate this, a section of the published dramatic text will be compared to the corresponding section in the performance. The section that is analysed as Scene 1: Beats 16-21 in the transcript of the performance (Appendix A), is derived from the section of dialogue and stage directions below in the dramatic text (published script):

LEWIS: Do you think there's life on other planets? Damn!
DULCIE: [referring to skin] Oh, no. You broke it!
NARRATOR: The Time. 1962. Summer. A time when people feared that there
        was going to be a war between Russia and America. A time when we had
        beaten the West Indian cricket team. It was the year I developed an obsession
        with flying saucers.
LEWIS: [peering over gully] Hey, he got one. Blind luck.....

(Nowra, 1992: 2)
The potential for Lewis and Dulcie to be involved in non-transactive Beats during the Narrator's speech certainly exists in the dramatic text above, as the stage direction for Lewis to be "peering over the gully" could signal disengagement from Dulcie. However, the performance makes the *transactive breakdown* and movement into *disengaged non-transactive* activity in this section more emphatic through a number of choices:

♦ intensifying the Beat between Dulcie and Lewis prior to the Narrator's speech through the addition of physical aggression (Dulcie slaps Lewis in Beat 18);

♦ changing the configuration after this aggressive Beat to [individuation] rather than compositional [solidarity], which clearly separates the figures;

♦ clarifying the choice of simultaneous [non-transactive] Beats (Beats 20 and 21).

The last is achieved through choices of staging and action. Locating the imagined 'rifle range' upstage means that Lewis faces away from Dulcie and is clearly disengaged from interaction with her, and she does not look at him either, which suggests mutual disengagement. The simultaneous non-transactive Beats are made further explicit in the performance by having

Dulcie and Lewis involved in clearly distinct Representational activities (Lewis watches the shooters; Dulcie scratches her back). The overall effect is to create a total hiatus in the interaction between Dulcie and Lewis during the Narrator's transaction with the audience (Beat 19):

(from analysis of performance transcript)

BEAT 16	[transactive]
LEWIS:	<still concentrating on Dulcie's back> Do you think there's life <Dulcie looks to her left> on other planets?

BEAT 17	[non-transactive]
	Damn! <Lewis straightens up slightly>

BEAT 18	[transactive]
DULCIE:	<reaches back and grabs Lewis's arm, twisting her torso to her left> Oh no! <Dulcie slaps Lewis on the leg > You broke it. <Dulcie reaches to her back with both hands>

~ BEATS: BEAT 19 (Narrator) [transactive: outer] ~ BEAT 20 (Lewis) [non-transactive] ~ BEAT 21 (Dulcie) [non-transactive]

	[<Lights dim slightly on circle>
NARRATOR:	[The time: <Lewis looks US. Narrator looks Aud. Centre, then AR. Dulcie is looking front (facing audience) and upwards, arms reaching to her back> 1962
	[<Lewis crawls on his hands and knees to US. He crouches down on his knees then lifts himself slightly, body tense> [Summer. A time when people feared there was going to be a war between Russia and America. <Prox N:L = 5; prox N:D = 5.5; prox D:L = 4> A time when we had beaten <gesture: hands clasped, then pushed downwards quickly and firmly> the West Indian Cricket team. <Narrator looks at Lewis, US> And <Narrator looks around at all sides of the audience> it was the year I developed an obsession <gesture: Narrator raises left hand and flicks fingers out> with flying saucers.

BEAT 22	[transactive]
LEWIS:	[Hey, he got one. [<Lights intensify on circle; bright and warm on Dulcie and Lewis - on circle and centre grass> ETC........

One can imagine Beats 20 and 21 played another way. For example, Dulcie could also peer at the shooters in the gully during the Narrator's speech, following Lewis' lead. Non-verbal

interaction between Dulcie and Lewis - such as pointing, sharing reactions to the imagined activity- could make this a clearly transactive moment. In passing, it is interesting to note that a different production of this play at Macquarie University in 1996 tended not to emphasise the communicative breakdown as often using non-transactive Beats. The emphasis on communicative breakdown created by the non-transactive Beats in the Sydney Theatre Company production is effective, as it contributes to the ongoing sense of dysfunction and interactive tension in the performance.

There are other examples of the use of non-transactive Beats in the performance beyond those indicated in the published script to highlight moments of interactive dysfunction. These occur, for example, in Scene 1: Beats 30 and 31; Scene 32: Beat 14; Beats 32 and 33. A particularly interesting use of a non-transactive Beat occurs in a scene between Dulcie and Lewis (Scene12), at the point where Stan speaks offstage. The published dramatic text indicates:

> [A radio is turned on and although faint we can hear a news report on the Cuban crisis. The United Nations has been unable to resolve the crisis and many people are fearing a nuclear war]
> STAN: [off] Blast them to bits. Make Cuban bacon!
> DULCIE: He's really drunk tonight.
> [LEWIS notices a large hessian bag and some feathers poking out of it. he looks inside]
> LEWIS: These all from Bev's pillows?
> DULCIE: Sure

The innovation of the performance for this section is to introduce a simultaneous non-transactive Beat for Lewis while Dulcie listens to the radio report and then to Stan's drunken comments. The Action of Lewis noticing the bag and looking into it is brought forward, so that he does not participate in listening to the radio or Stan because he is involved in his own non-transactive activity. The significance of the choice of the non-transactive Beat here is that

it happens at a crucial point: Lewis' disengagement means that he does not notice Dulcie's fearful reaction to Stan, and it also highlights Dulcie's isolation.

(from performance transcript)

~ BEATS:	BEAT 10 (Dulcie and radio) [tran/non - ambiguity]
	~ BEAT 11 (Lewis) [non-transactive]
	<FX - offstage radio report on the Cuban crisis>
	<Dulcie listens to the report, looking off AL. Lewis notices a white bag (next to the chair) and picks it up and looks inside it - this action continues through the next two Beats>

~ BEATS:	BEAT 12 (Dulcie and Stan) [trans/non - ambiguity]
	~ BEAT 11 continued (Lewis) [non-transactive]
STAN:	<offstage> Blast them to bits.
	Make Cuban bacon.
DULCIE:	< postural reaction to Stan - hunched shoulders, arms crossed in front??>

~ BEATS:	BEAT 13 (Dulcie to Lewis) [transactive: blocked]
	~ BEAT 11 continued (Lewis) [non-transactive]
DULCIE:	He's really drunk tonight.
	<Lewis doesn't notice Dulcie's reaction to Stan>
	He made some money <Dulcie is looking at Lewis> from Mr Pisano's bike.

BEAT 14 [transactive]	
LEWIS:	<looking at Dulcie> These all from Bev's pillows?
DULCIE:	<Still kneeling> Sure

ETC ...

The effect of this sequence is again one of communicative frustration. Lewis is not attending to important revelations (both verbal and non-verbal) about Dulcie's relationship with Stan, and when the interaction does become functional again in beat 14, the topic is banal in contrast: the feathers Dulcie has collected from pillows. The tension of this moment has been enhanced by the performance choices. These performance choices heighten the dysfunction, through Lewis' non-engagement with the important issues in Beats 10 and 12, and in addition the continuation of the disengagement (the continuing non-transactive Beat 11) has the effect of turning Beat 13 into a [blocked] beat. Even when Dulcie tries explicitly to tell Lewis

something about Stan, her efforts are blocked by his absorption in the non-transactive activity.

The performance thus seems to systematically take up opportunities for the selection of [non-transactive], developing and adding to the potential of the script in order to maintain and emphasise the sense of interactive dysfunction and tension in the relationship between Dulcie and Lewis.

Degrees of alienation

As mentioned above, the analysis of non-transactive Beats revealed a distinction between two kinds of non-transactive 'contexts'. Where there is a character involved in a non-transactive Beat, the Beat may be a 'solo' (non-verbal and/or verbal), in which the character in the non-transactive Beat is alone on stage, and not interacting with an offstage participant. In the other kind of non-transactive context there may be other participants on stage, but the non-transactive character is 'disengaged', like a child in solitary play, even though others are present. Thus there is an opposition here between non-transactive Beats involving total alienation from other participants (a character alone on stage), and alienation within a context that offers transactive potential (a character acting alone, but in the midst of others). This opposition could perhaps be built into the network for future analysis.

From the analysis of the [non-transactive] choices in the performance of *Summer of the Aliens* it became clear that these two different non-transactive 'contexts'- solo character versus character disengaged from co-present others- were both selected in the performance, but not with equal frequency. Table 7.2.2 shows the relative frequencies for solo Beats, and Beat with co-present others. The Beats with co-present others have been divided into those

where the Narrator is the only co-present other, and those where other characters from the inner world are present. The motivation for this sub-division will be explained below.

Table 7.2.2: Table of Non-transactive Beats*

Solo (Non-transactive Beats with no other participants onstage)	Non-transactive Beats with other characters onstage (ie where there exists potential for interaction)	
	Narrator present only	**Character/s other than Narrator present**
16	19	70 (includes 3 in which non-transactive participant is offstage)
TOTAL SOLO: 16	**TOTAL NONTRANSACTIVE WITH OTHERS PRESENT: 89**	

*excludes independent circumstantial events

The number of non-transactive Beats in which there is only one character onstage - that is, solo Beats - is 16 compared to 89 non-transactive Beats in which there is a context of co-present others. In other words, most non-transactive Beats in the performance do not involve characters alone on the stage (although these do occur), but rather involve 'disengaged' action in the presence of other characters. These often occur as simultaneous Beats, either to other non-transactive Beats or to transactive Beats (inner and/or outer). Some of these non-transactive Beats are brief and unremarkable, such as Lewis taking the wheelbarrow offstage (with Eric co-present) in Scene 25 Beat 6 or Gran waving away flies in Scene 29 Beat 2 (with the Narrator co-present) and in these the issue of co-presence doesn't seem to have particular significance. However, in many cases the co-presence is only deceptively 'unremarkable'; for the majority of the non-transactive Beats in this category the choice of [non-transactive] in the presence of others does appear to have special significance.

The consistency of this choice is interesting to consider. It can be argued that these kinds of non-transactive Beats are motivated because they create a tension that contributes to the construction of communicative frustration or dysfunction. The tension is created because the

presence of others creates the *potential* for interaction, so the choice **not** to interact becomes more significant. In a sense, the system of transactive features is on display in these Beats- the potential for the choice [transactive] that exists in these Beats is a reminder that there is an alternative to the choice of [non-transactive]. With the selection [non-transactive] resonates the reminder that the option of [transactive] could have been selected but has **not**.

In some cases these kinds of non-transactive Beats highlight moments of transactive breakdown, as discussed above (e.g. Scene 1: B20 and B21; Scene 31: B32 and B33). In other cases the interactive potential may emphasise the social alienation of particular characters (for example, in Scene 15, Beatrice's sustained non-transactive Beats 15, 17, 19 and 24 are simultaneous to transactive Beats between Lewis and Brian, highlighting her social alienation). In the majority of non-transactive Beats with other characters present there seems something important about the contrast created between the choice of the [non-transactive] feature and the potential for transaction that exists. In the non-transactive Beats in 'solo' contexts, the possibility of interaction is much more removed. Therefore, the choice of [non-transactive] in these 'solo' contexts, though still significant in the design of the performance, and still contrasting systemically with the option of [transactive] doesn't create the same kind of interactive tension.

Narrator as observer

A sub-set of these non-transactive Beats involve only the presence of the Narrator (19 Beats out of the 89 non-transactive Beats with others present).The performance enhances the Narrator's role by having him present as a 'metatheatrical observer' for many Episodes or Scenes, even when he has no role in the action of the Episode or Scene. A metatheatrical observer is a kind of onstage audience: an actor who watches the inner action on the stage but is not involved in it as a participant; an observer who is outside the frame of the action (and

perhaps even the drama itself). The presence of such observers is a reminder that the context is theatrical and draws attention to the act of viewing performance. In some cases, it is hard to tell whether the metatheatrical observer watches as-character or as-actor, although the 'memory' frame of this play tends to suggest that it is the 'older Lewis' (actor-as-character) watching, or recalling perhaps, the events of this past summer.

The consistency of this kind of observation by the Narrator is an innovation of the performance, as it is not explicitly indicated in the script (and was not taken up in the production at Macquarie University in 1996). Although it was unfortunately not possible to be absolutely sure of the number of Beats that the Narrator watches (his exits, entrances and positioning were sometimes out of view on the video), there are at least 285 Beats prior to the final scene in which he is observing (See Table B11 in Appendix B). The metatheatrical observation enhances the sense of 'alienation' in the performance in two respects. Firstly, for non-transactive Beats it works in a similar way to the examples of co-presence above: there is potential for interaction that is not taken up, which emphasises the alienation between the characters onstage. The choice not to have interaction between the Narrator observer and the non-transactive character is significant, because this option is taken up intermittently in other Beats in the performance (for example, Scene 2: B13 where the Narrator takes up a transaction with Gran instead of Lewis; Scene 9: B11; Scene 27: B1). There are 20 examples of the Narrator's participation in transactions with 'inner' characters. (Table B11 in Appendix B) It is this fact that gives the Narrator's presence as observer a transactive potential. If there were never any interaction between the Narrator and inner characters in the performance his presence would not resonate with this interactive potential because the patterns of the performance would make the probability of the choice of [transactive] so low.

The second reason that the Narrator's observation contributes to 'alienation' in the play is because the overt theatricality distracts from the psychological drama of the inner world - it reminds the audience that they are watching a play and thus has an unsettling effect. This is an example of the kind of alienation device used in Brechtian and Brecht-inspired theatre, a device to remind the audience of the theatrical context (and in Brecht's plays such devices have the aim of preventing the audience from psychological involvement at the expense of intellectual engagement). Therefore, non-transactive Beats with the presence of the Narrator contribute to the pattern of interactive tension between characters. They also create another kind of tension: the Narrator's metatheatrical presence together with his sporadic shifts into transaction and participation in the inner world creates an unsettling effect for the viewer that seems congruent with the general sense of dysfunction, tension and disturbance in the performance.

Ambiguous cases: the semantic space between transactive and non-transactive

As the analysis proceeded, it became noticeable that there was a problem with the binary either/or choice in the Transactive system as a number of Beats were difficult to categorise as either [transactive] or [non-transactive]. These Beats seemed to occupy some semantic 'middle ground' between the two, perhaps tending more towards one than the other, but nevertheless not fitting quite comfortably as either. At first the temptation for the analysis was to settle for whichever option seemed closest, but with the recurrence of such cases it seemed more interesting to take up the issue of transactive ambiguity rather than to attempt to resolve each case, and to ask whether there may be any significance to the recurrent ambiguity.

Table 7.2.1 above displays the Beats in which the transactive status had some ambiguity. Approximately 89 cases were found in the performance, which, compared to the total number of Transactive Beats (648) may seem unremarkable. However, in itself, this figure is

interesting: in a performance to have 89 Beats in which there is ambiguity as to whether an interaction is taking place between the participants or not seems unlikely to be random. Below, I will explore some of the different kinds of Beats that create tension through their transactive ambiguity, and suggest how these might be motivated in terms of the overall semantic patterns of the performance/play.

Types of transactive ambiguity

Transactive ambiguity is created in a variety of ways in the performance. Some of these are listed below, and two kinds of ambiguity are examined in more detail: the ambiguity of *gaze* and *metatheatrical* interactions.

1. Non-mutual engagement

When there is more than one character on stage, non-transactive Beats are signalled through the absence of mutual engagement or acknowledgment between the non-transactive participant character and any other character. To be precise, neither the non-transactive character nor any other characters present display engagement with each other - there is 'disengagement' on both sides. Conversely, transactive Beats are recognised by the presence of mutual engagement between interacting characters. However, in a number of cases in the performance, there is a type of non-mutual engagement in which one participant is engaging with another, but the other is disengaged. In other words, there is one-way engagement, which creates a paradox: there is the semblance of transaction, as a connection of some kind is established between characters, but because of the lack of mutuality the Beat cannot be said to be truly interactive. This kind of Beat creates a tension between transactive and non-transactive that adds to the sense of frustrated interaction in the performance; it maintains a state of unactivated communicative potential.

The transactive tension of non-mutual Gaze

Examples of this kind of one-way engagement often involve *gaze*, that is, one participant observes another who does not demonstrate awareness of, or reciprocate the gaze (for example, Beatrice watching Lewis in Scene 4: Beat 23). Gaze creates a vector between characters, thus connecting them, but the lack of reciprocity in these ambiguous cases also emphasises the separateness of the participant characters. Thus Gaze creates a particular ambiguity and cannot be easily classified as either transactive or non-transactive.

It is interesting to note that the performance begins with such an example of transactive ambiguity. In Scene 1, Beat 1, Dulcie's gaze is turned upstage towards Lewis while he faces away from her, watching the imagined shooters. This Beat creates a moment of transactive tension, and seems a significant choice for it is the first impression that the audience receives of the characters in the performance. This Beat is perhaps more like an anacrusis in music or poetry (an unstressed note or syllable anticipating the first whole phrase). It could be seen as a brief moment that anticipates the first major Beat of the performance rather than a full Beat. Yet the impression provided by the 'snapshot' of this moment is crucial: an impression of two people in a state of transactive ambiguity. One is clearly disengaged (Lewis) and involved in independent activity. The other (Dulcie) is engaged in an independent activity (scratching her back) but is simultaneously engaging with the other character through gaze. The transactive ambiguity created here seems an effective way of indicating, in a split-second, the tensions in the relationship between Dulcie and Lewis which, as noted above, is characterised by contradiction. The complexity of the transactive issues in this Beat conveys this tension more effectively than would either of the more categorical alternative choices, that is, clearly [transactive] or simultaneous [non-transactive] Beats.

It is interesting to note the recurrence of this gaze ambiguity in the final Beat in which Lewis and Dulcie are both involved, except this time, the positions are reversed: it is Lewis who watches Dulcie (as she leaves in Scene 31: Beats 57 and 58). Her action is non-transactive, but his indicates an engagement with her that is not reciprocated. This shift echoes other changes in Lewis' relationship with Dulcie occurring in this Scene (for example, the changes in blocking discussed above), and yet their relationship in the performance ends on the same note of transactive tension that it started with in Scene 1, Beat 1.

The ambiguous 'gaze' Beats highlight several interesting motifs. In some Beats, the gaze creates almost a sense of voyeurism, with an unratified observer signalled as *in the process of observation*, while the character who is the 'object' of the gaze is involved in their own non-transactive activity and unaware of the observer's presence. For example, in Scene 4, Beat 23 and Scene 7, Beat 3 Beatrice watches Lewis and Brian respectively while they are involved in non-transactive activities (simultaneous non-transactive Beats). In Scene 13, Beat 24 Norma watches Eric - her returned husband -as he walks around the circle singing, before any interaction takes place. These Beats are significant not only because of the transactive tension that they create, but because they reinforce the 'outsider' status of the observers in each case. This is achieved through interacting performance choices. In each of these Beats the observer is positioned more peripherally than the observed ('object') (and so the observers are spatially more marginalised), and the vector of their gaze, together with the actions of the observed participant reinforce the Focal interest of the 'object' of the gaze. Grosz notes, following Sartre, that "...the look is the domain of domination and mastery; it provides access to its object without necessarily being in contact with it." (1990: 38) In these Beats, however, and particularly in Beatrice's case, the gaze, in combination with other performance choices, tends to reinforce the centrality of the observed 'object' rather than make the observer dominant.

The motif of 'observation' is also taken up in other semantic choices in the play/performance such as:

♦ [assignations] in which characters are accused of spying (for example, Sc 4: B8);

♦ the Narrator's enhanced presence as onstage observer;

♦ the repetition of target-oriented actions in which onstage characters watch offstage action (for example, Sc1: B1 and B22; Sc 23: B19);

♦ the Beats in which Lewis has to account for his behaviour with Dulcie because it has been 'seen' by someone (for example, in Scene 2: B13; Sc8: B8);

♦ the staging of the abuse scene (Scene 29) that makes the audience, as well as Lewis voyeuristic (it is interesting to note that the production at Macquarie University did not represent this event onstage at all, thus relieving the audience from the horror of witnessing it).

Although these issues associated with gaze in the performance would be accessible without the networks it was as a result of the analysis, and particularly the issue of transactive ambiguity, that the pattern became quite startling, and the number of different ways that 'gaze' is significant in the play/performance became evident.

Another small set of Beats in which gaze creates transactive ambiguity has the mysterious Japanese Woman as the gaze 'object', and functions both to enhance her Focal status and create a sense of connection - but not explicit interaction - between herself and the Narrator. In these Beats (Scene 5:B1; Scene 8: B16 and Scene 21: B14), the gaze towards the Japanese woman deictically reinforces her status as major Focus; however, the fact that she is already clearly constructed as central Focus through the use of lighting and prominent costume and

makeup (these issues will be discussed further in the section on Focus choices below), suggests that the gaze has significance beyond reinforcing Focus.

The Japanese Woman is a candidate for Focus in the performance for a total of 40 Beats and yet she is only involved in 11 transactions as a direct participant, and has two non-transactive Beats (where her action and motivation in a naturalistic sense are somewhat obscure). In 6 of the transactive Beats, she is only a direct participant by virtue of being one of a group of addressees, and these also occur in the final scene, where even the transactive Beats have a strangely disjointed and ambiguous effect. In other words, for most of the time that the Japanese woman is present onstage, she is alienated from any sort of interaction (and except in Scene 8, her presence seems incongruous with other action taking place). The repetition of Beats in which she is 'gazed at' , highlights her mysterious presence, but reinforces her presence as an observed 'object' rather than a transactive participant: gaze may be a kind of interaction, but it is interaction that leaves the Japanese woman alienated and distanced, no matter how admiring the gaze may be. As Grosz notes in her discussion of Lacan's theory: "Of all the senses, vision remains the one which most readily confirms the separation of subject from object. Vision performs a distancing function, leaving the looker unimplicated in or uncontaminated by its object." (1990: 38).

The Japanese woman is not the only object of Gaze in the performance, but these Beats have a salience that makes them worthy of consideration, and also they suggest a contrast in the construction of different kinds of 'others' in the performance. Although there are many kinds of 'others' in the performance, the foreignness of both Beatrice (the Dutch girl) and the Japanese Woman make them explicitly 'other' in relation to the central characters. Both Beatrice and the Japanese woman are involved in ambiguous Beats of non-mutual gaze, however, while Beatrice is signalled as the **observer**, observing from the margins of the social

network, the Japanese woman is the **observed** (and even when she is onstage for 9 Beats in Scene 21 as Lewis and Pisano interact, she does not appear to be observing, simply 'present') The networks show through other semantic choices also that Beatrice and the Japanese Woman represent two different kinds of 'otherness' and 'alienation': Beatrice is the 'other' or 'alien', whose presence is resented, but who does at least find her way into everyday social interactions. In almost half of Beatrice's Beats onstage she is a direct participant. Her social dysfunction is the dysfunction of frustrated communication ([blocked] transactions) and aggression (she is often the Goal in aggressive non-verbal actions). The Japanese Woman is the exotic 'other' - almost a fantasy -but she doesn't have an integrated place in everyday transactions (until the final scene when she appears with the family group watching the fire). She is a non-interactive 'presence' for the majority of her Beats onstage, and in other Beats gaze reinforces her status as a 'vision' to be idealised, rather than an interactive participant. In these ambiguous Beats, the Gaze is thus multi-functional: it contributes to the interactive tension in the play through its ambiguous status between [transactive] and [non-transactive]; it reinforces Focus on typically non-transactive characters, and it highlights a semantic sub-stratum of 'observation' in the performance.

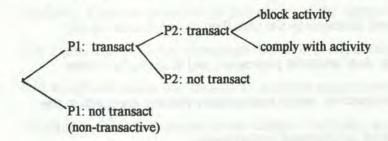*Interaction between the Blocking system and Transactive system*

In a number of cases, the choice of the features [blocked: unacknowledged] can create transactive tension. One participant initiates a transaction with another, but the total lack of acknowledgment or engagement by the other character, renders the interaction non-viable. Following the network path, one would have to analyse these as [transactive: inner: blocked: unacknowledged], and indeed, these Beats are more properly failed transactions than they are non-transactions. However, this analysis does not quite capture the transactive tension caused by the non-participation of one character in the Beat activity.

An aside: dynamic perspectives on Beat

At this point the discussion in systemic-functional theory regarding synoptic and dynamic

models becomes particularly relevant (introduced in chapter 2), and so we will pause to

consider the implications of dynamic and synoptic perspectives in relation to theatre. Perhaps

in cases such as the above a dynamic model of Beat semantics would be useful for exploring

choices in theatre performance. One could show how the feature of transactivity is negotiated

throughout the Beat, and can shift in potential as the Beat unfolds and other semantic

features, such as blocking, are selected. For example, in Scene 4, Beat 40, Lewis does not

enter the transaction that Beatrice initiates:

> **BEAT 40**
> BEATRICE:　　**<Beatrice picks up Lewis's stick and runs a few steps into the circle>**
> **[<she holds the stick up towards Lewis, who is exiting with Brian>**
> **[Lewis!**
> **<no response from Lewis>**
> **<Beatrice lowers the stick slowly>**

The synoptic analysis for this Beat is [transactive: inner: blocked: unacknowledged]

A dynamic representation could perhaps show the changing transactive status and potential of

the Beat. For example, the choices at each point could be represented as:

```
                               ┌block activity
                   ┌P2: transact┤
                   │            └comply with activity
   P1: transact────┤
 ┌─────────────────┘
 │                 └P2: not transact
─┤
 └P1: not transact
   (non-transactive)
```

> *P1 and P2 refer to initiating participant (P1) and responding participant (P2)
> The design for this model is based on Ravelli, 1995

The dynamic path taken in the Beat example above is: transact - not transact. Although this

model is simplistic, unlike the synoptic analysis it shows the interactive tension between the

two participants. It shows that the transactive status of this Beat changes as it unfolds. The

dynamic model shows the way in which a Beat is created interactively. The meanings of the

Beat as a whole are created not just by the initiating move (which has a certain meaning

potential) but also by the response of the other participant/s, by the way that they choose to take up that potential. Ravelli cites examples of similar situations (for example, Bourdieu on the meaning of gifts; Willis on linguistic exchanges) in her explanation of the dynamic perspective on meaning potential (1995: 202). It is also important to recognise that in theatrical performances, interactive meaning-making includes audience members, so that, within the semantic potential created interactively for a Beat by onstage participants, there may be differing interpretations possible.

Issues of synoptic and dynamic perspectives in relation to theatre units are somewhat paradoxical. The performance unfolds in time, as do linguistic texts in social contexts, so there is a dynamic aspect to the units, with a progression of choices throughout the unit. The audience receives the performance in this dynamic context. On the other hand, in the kind of rehearsed and scripted theatre performance discussed here, there is a certain amount of 'pre-selection' of choices due to the negotiation of meaning between the playwright's text, the input of directors and designers and the performers in the processes of preparing the production. Despite the possible heterogeneity of these contributions, units such as the Beat already have a broad semantic shape and direction by the time they are performed on any particular occasion. To a certain extent their semantic parameters and features have been mapped. For this reason, a synoptic perspective, which takes a more holistic approach to the issue of choice, can be useful for this kind of theatrical performance.

Theatre as dynamic open system

However, rehearsed performances also have spontaneous dimensions. They are not simply the mechanical repetition of pre-determined choices. The relationship of potential and actual is complex in theatre. Each theatrical production is an instance of the performance *system*, but each production also forms its own system, generally with a set of performance

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instances. An important dynamic aspect of theatrical performance is the fact that subtle shifts take place in the 'system' (gestalt of the performance) with each different performance of the same production. The live unfolding of performance means that there can be shifts in energy, in spontaneous relations between actors-as-characters, and between actors and audience members that subtly alter the 'matrix of relations' in the performance and feed back into the 'system' for that production. The desire to keep performances 'fresh', together with spontaneous events and energetic relations, mean that the performers and the performance are constantly innovative, but generally within broad semantic parameters established in rehearsal. The performance has a semiotic life beyond the earlier phases of semiotic creation (writing, workshopping, rehearsal).

In this way each particular theatrical production can be seen as an 'open dynamic system': each 'actualization' (actual performance choice) feeds back into the 'potential' of the system (potential set of choices for the production) and slightly modifies it. For example, in a particular performance an actor may try playing an Action in a Beat slightly differently, and on that occasion may receive a more pronounced response from the audience (such as laughter). This may heighten the probability of the Action being played in this way again the next night, and may even encourage the actor to experiment with other new choices. This shift would also affect the choices of the other actors involved in the Beat - the whole matrix of relations shifts in response to any change. The shifts are rarely conscious - they happen spontaneously in the unique context of each performance. Melrose notes that the broader theatrical systems of *'mise en scene'* and what she calls 'acting modes' can be viewed as a dynamic open system (1994: 257). I would like to suggest also that any individual theatrical production which involves more than one performance can be seen as its own semiotic system having the characteristics of an open dynamic system.

Return to ambiguity: Metatheatrical Transactions

The most important way in which the performance and play exploit the possibilities of the theatrical context is in the use of the Narrator. As mentioned above, the most common roles for the Narrator in the performance are as mediator between the performance and the audience through [mathetic] outer transactions (72 Beats) and as metatheatrical observer (at least 285 Beats prior to Scene 32). However, sporadically, the Narrator actually intervenes or participates in, or reacts explicitly to the action taking place in the 'inner world'. For example, he sometimes has a dialogue with the inner characters (for example, with Lewis in Sc9: B11; with Gran in Sc10:B11; with Eric in Sc27:B1). The ambiguity of these Beats is that they are difficult to assign a representational value to in terms of the different 'frames' or 'orders of reality' of the performance. These 'orders of reality' include the past of the remembered inner world and the 'present' of the Narrator (older Lewis). These Beats in which the Narrator intervenes have a different 'reality' status that disrupts the frame of the 'remembered world'. The issue is similar to the principle of finiteness in the grammar. These Beats are like non-finite clauses - not clearly 'anchored' - but in terms of 'orders of reality'.

Deciding whether these Beats are transactive or not is difficult. In one sense, they are clearly transactions, but because of their ambiguity they could represent non-transactive Beats (*exteriorised thought*) which are staged as transactive. Perhaps this is a kind of 'theatrical metaphor' similar to the phenomenon of 'grammatical metaphor' in language. Reinforcing the sense of transactive ambiguity in these Beats is the issue of non-mutual gaze. While the Narrator tends to look at the character with whom he interacts, this character does not reciprocate the gaze, instead often staring straight ahead at the audience (for example in Scene 27: Beat 1).

The Beats in which the Narrator explicitly 'reacts' to an inner transaction (for example, Sc 6:B15 as discussed above in the section on Blocking) and perhaps even Beats in which he speaks a line at the same time as another character (for example, Sc 2: B14) can be more easily reconciled with his status as observer (perhaps recalling and reacting to past events). However, other examples in which the Narrator doubles for or even seems to 'replace' the younger actor as the 'token' for the 'teenage Lewis' character are more difficult to reconcile with his observing or commentating roles. Such a Beat occurs in Scene 10: B10-11, when the Narrator takes up a Beat transaction with Gran that has been blocked by Lewis.

SCENE 10: BEAT 11

GRANDMA: What is James VI of Scotland sometimes called?
　　　　　　　＜Lewis and the Narrator are focussed on the paper＞
LEWIS: It didn't look like this.
NARRATOR: ＜Looks up(?)＞ James the First of Great Britain.
GRANDMA: Great Britain! ＜she turns away from Lewis, out to the audience, centre stage＞
NARRATOR: He hated witches
　　　　　　　and loved golf.
GRANDMA: Any man who hates witches and loves golf can't be all bad.

This again creates an interpretive dilemma with regard to placing the interaction in a finite 'frame', and confronts the audience with a paradox: there seem to be two stage figures playing the same 'part' for this section of the Scene, and yet their actions are irreconcilable in terms of the logic of the Episode. The character of 'young Lewis' seems to both block Gran's question (continuing to read the newspaper) as the stage figure created by the younger actor does in Beat 11, yet also answer it, as the stage figure represented by the older actor does in the same Beat. What kind of transaction does this represent? In which 'frame' or 'order of reality' is it taking place? A similar challenge occurs in Scene 26: the Narrator stage-figure is present, seated close to Eric (Lewis' father), while the younger actor typically representing teenage 'Lewis' is absent. The proximity of the actor typically playing the 'Narrator' to Eric - a character of the 'remembered world' - creates the sense that he may represent ('betoken') the younger Lewis here, instead of the younger actor. This creates ambiguity for Eric's Beats: for

example, in Beat 7, is Eric speaking to 'Lewis', thus making the Beat [transactive], or is the younger 'Lewis' not there at all, making the Beat [non-transactive] [exteriorised thought]?

These 'doubling' and 'replacing' Beats could be seen as theatrical 'identity games' - essentially games of 'token' and 'value', where the possibilities of having more than one 'token' (stage figure created by actor) represent the same, or a similar 'value' (the character of the teenage Lewis) are exploited. 'Lewis' as a character is represented physically as a 'split subject' in the performance. The Narrator stage figure 'betokens' the 'value' of an older 'Lewis' while the younger stage figure 'betokens' the 'value' of a younger 'Lewis'. The performance plays with idea of 'self' as both subject and object through such choices as having the Narrator observing the actions of the younger Lewis throughout the play.

The two performance frames of 'Lewis-present' and 'Lewis-past' keep the Narrator and the younger Lewis as fairly discrete characters. This is a convention that creates no real sense of disturbance - provided the boundaries between 'frames' are kept clear. However, the 'doubling' and 'replacing' Beats take the relationship between the characters and frames into new territory. These Beats blur the 'boundaries' between the character/stage-figure/actor distinctions, and contradict the typical theatrical practice of having only one actor 'token' for each character 'value'. The issue of 'identity games' will be taken up further in the Section on Focussing Devices below. These Beats create tension or ambiguity in several ways:

♦ there are difficulties with placing them in an 'order of reality' and of interpreting their status as [transactive] or [non-transactive];

♦ there is confusion created by the switching of token-value relationships;

♦ they make the Narrator's role difficult to define and grasp.

Such Beats are foregrounded against the background patterns of the Narrator's roles as observer and commentator and are too inconsistent to form a clear pattern of their own, so they create a sense of disturbance. In the reviews of the Sydney Theatre Company and Melbourne Theatre Company productions there was disagreement as to whether the Narrator character was effective. His shifting roles seemed to frustrate particular reviewers. However, in the light of the emerging semantic patterns of the performance - the recurrence of choices that create tension, dysfunction and frustration - the chameleon role of the Narrator seems motivated, teasing the audience with its unpredictable shifts, and most effective in contributing to the 'semantic drift' (Butt 1983) of the performance.

Transactive ambiguity: a failure of the system network?

The issue of transactive ambiguity - Beats that fall between [transactive] and [non-transactive] - presents a challenge to the network for Beat Happening, which at this point allows only for the either/or option (see Figure 5.1a in chapter 5). In examining the ambiguous cases it has become apparent that they make an important contribution to semantic patterns in the play, so the recognition of the repetition of transactive ambiguity has proved fruitful. Even though the network did not offer this semantic choice, the network was crucial in bringing the consistency of selection of this feature of transactive ambiguity to the surface. This is because the networks and rank scale make available a systematicity that can reveal not just patterns in the selection of network features, but also congruence between cases that challenge the way in which the network divides up the semantic space for particular systems. There is a two-way interaction here: the explicitness and systematicity of the networks providing a tool for the recognition and exploration of a covert pattern of interactive tension (transactive ambiguity), and the ambiguous cases indicate a need to better model the semantic space and processes for the Transactive system.

Throughout the analysis there has been dialogue between the theory (proposed networks) and the data (actual cases), with the networks providing a tool for exploring the semantic construction of the performance, and the findings in the performance suggesting ways to elaborate and enhance the networks of the semantic potential of theatrical performance. In terms of the Transactive system, the performance data forces us to ask: can the network capture the choices represented by ambiguous cases, perhaps by re-conceptualising the way that the semantic space is divided up? Perhaps, as discussed above, a dynamic model is needed to complement the synoptic model (as discussed above). Although there is obviously room for modification and development of the networks and model for theatre performance, the important points emerging from the application of the systemic model are: 1) that the explicit mapping of performance meanings through semantic networks is possible, and; 2) that these 'maps' offer a powerful tool for the exploration of semantic patterning in actual performance examples, patterning that may otherwise go unnoticed, or be difficult to track systematically.

Beat Architecture: Transactive choices and the construction of irresolution
It is proposed in the above discussion that the performance choices from the Transactive system make their own contribution to the semantic thread of 'dysfunction' or disharmony through creating and maintaining a tension between characters acting co-operatively and acting alone in the performance. The repeated choice of [non-transactive] in an environment where there are others present emphasises social alienation: there is the potential for interaction, but it has been avoided. The ambiguous cases -those difficult to categorise as either [transactive] or [non-transactive] - again create interactive tension, as they are activities that create some form of connection between participants but cannot be said to be fully inter-active (such as Gaze). The metatheatrical Beats introduce another kind of tension, or

semantic disharmony in that they allow boundaries between the 'frames' or 'orders of reality' in the performance to dissolve or become intertwined, and at times allow the distinctions between actor/stage figure/character to break down as 'token' and 'value' relationships are reorganised. Because this happens only sporadically throughout the performance, these Beats create a disturbance or sense of dysfunction against the 'norm' established in the performance for the Narrator's observing and commentating role.

Having explored the semantic effects of the choices from the Transactive system, it is interesting to consider briefly how these choices are distributed in the performance. For example, even though the majority of Beats in the play are [transactive: inner] (as seen in Table B3 in Appendix B), very few Scenes begin with a Beat that is clearly a transaction between characters participants. There are only 5 scenes that seem to begin with [transactive:inner] Beats. Even in some of these, the transitional [transactive: outer] Beats between scenes makes it difficult to determine where the beginning of the scene is, so the preliminary Beats could be outer transactions. Therefore, most scenes begin with a character acting in isolation ([non-transactive] Beat), an activity that creates interactive tension (an ambiguous Beat), or an interaction between the Narrator and the audience, ([transactive; outer]) which breaks the 'frame' of the 'remembered world'. The repetition of the avoidance of transactions between participants other than the Narrator and the audience at the start of new large-scale units of action (Scenes) reinforces the sense of alienation and non-productivity between the characters of the remembered world.

It is interesting to consider the 'architecture' of transactive choices in Scenes and/or Episodes, to show how the action in the shifts between productivity and non-productivity; how the transactive structure of the Scene, or Episode, re-creates dysfunction. For example, in Scene 1, the first 18 Beats move towards a kind of transactive anti-climax. The interactive tension of

the first Beat has been discussed above and although the second Beat moves into interactive

harmony, the action is destined to become once again unproductive later in the Episode. The

diagram below shows the progress of the Beats in terms of their Transactive status and Focal

status.

SCENE 1

		TRANSACTIVE STATUS	FOCUS
BEAT 1	**D (gaze trans.)——→L (non-trans.)**	*Transactive ambiguity*	*Focal Tension*
BEATS 2-18	**D←——→L (verbal and nonverb. trans.)**	*Transactive*	*Shared Focus (shared secondary focus in Narrator's Beats)*
BEATS 19~20~21	**D (non-trans.)** **L (non-trans.)**	*Non-transactive*	*Focal Tension*

The performance choices in Beat 1 create both transactive and focal tension. Both kinds of

tension are resolved in the following Beats (2-18), which are all [transactive] and have

[shared focus]. However, this build-up of transactive Beats eventually amounts to nothing, as

the Episode abruptly terminates after Beat 18 and dissolves into total transactive disarray,

with Dulcie and Lewis each involved in their own non-transactive activity. Thus even though

the number of transactive Beats in this Episode seems high, the cycle of choices in the

Episode -returning to [non-transaction] - undermines the harmonious effect of the transactive

Beats. The architecture of the choices from the transactive system plays out its own drama of

dysfunction. If other performance choices are also taken into account, such as those from

systems of Blocking, Nonverbal and Focus, the dysfunction becomes even more inescapable.

Due to limitations of space it is not possible to discuss the architecture of other Scenes and

Episodes. However, this aspect of the performance design adds to the creation of dysfunction

and disharmony in the performance, and reinforces the value of the networks as a tool for understanding the crafting of the performance in its finest detail.

7.4.3.3 Other Illustrations: Beat Systems in the Representational Metafunction

The choices for the systems of Blocking and Transactivity have been explored in some depth, to demonstrate the detailed application of the network model to performance and illustrate the rewards of such application. It is also necessary to illustrate the breadth of the model's applicability by showing that the interpretive insights continue for other systems and metafunctions. However, due to limitations of space, the remaining systems selected to illustrate the use of the networks will be discussed more briefly, with the caveat that this does not suggest that the insights provided by the analysis are any less important than those discussed above. This is the dilemma of 'semantic overload' expressed by O'Toole in his framework for displayed art:

By now you are probably saying that the price is too high, that such a complex model for analysing a painting according to three functions and four ranks, with a large number of distinct systems operating ... can only produce another monologue ... or else a dialogue that has no end. (1994: 30)

A similar situation arises for the performance networks, illustrated by the fact that two systems for only one Metafunction (Blocking and Transactivity in the Representational Metafunction) at one rank (Beat) have provided a wealth of material for discussion and exploration. However, although the observations and different insights generated through use of the performance networks can be overwhelming, this should not detract from an appreciation of the richness of insight that an approach that can systematically explore semantic patterning provides. The amount of 'output' can be limited, and O'Toole provides at least two solutions to this dilemma. Firstly, he points out the 'escape clause' of the concept of Delicacy (1994: 30), and secondly, he offers a method for mapping meanings, using the

concept of 'dimensions of semiotic space', that can provide "...an intuitively satisfying way of solving the problem of semantic overload." (1994: 230)

In terms of the application of the performance framework, those wishing to use the networks to interpret and/or create performance could approach the task more selectively than has been done in this particular project. The Beat-by Beat analysis here attacks the performance at a delicate level, but this was necessary to show that this unit and its semantic systems offer a unique way of systematically exploring the delicate crafting of performance, and how semantic patterns are woven into every moment of performance. Others using the model could attack the performance at whatever point of delicacy seemed appropriate (for example, Scene, Episode, Beat) and, rather than analysing every unit exhaustively, as has been done here, could focus on particular units that are of interest (for example, because they are interpretively problematic for the performers, directors or audience/analyst , or because they represent crucial turning points). The networks can be approached in a similarly selective way. Rather than considering every systemic choice (which was necessary here, to generate and test the networks), the analysis could focus on particular systems that seem of most interest in the performance.

The discussion of the systems of Blocking and Transactivity above is designed to illustrate the fact that a detailed exploration of patterns using the performance networks is *possible* for each system and unit. Fascinating insights also arose in the analysis of other systems. However, as the central purpose of the chapter is to demonstrate the viability of the systemic approach as a model for understanding theatre performance, rather than to present a fully elaborated discussion of the performance of *Summer of the Aliens*, semantic patterns for selected other systems will be discussed in much less depth. A brief explanation of patterns of choices from the **Verbal** and **Non-verbal** systems will complete the discussion of the

Representational metafunction, then selected systems of **Focus** (Engaging system) and **Focussing Devices** will conclude this section of the chapter.

Verbal systems

This section will discuss briefly the performance choices from the Verbal systems in the Representational network for Beat, concentrating on [transactive: inner] Beats, and patterns associated with the central character of Lewis. The networks show how representational choices from the Verbal system for this character contribute to the construction of his 'passivity' in transactions with other characters.

Aspects of the 'semantic space' of the Verbal system for theatre were discussed in chapter 5, and the relevant networks are presented in the same chapter (Figures 5.4a, 5.4b and 5.4c). This discussion will focus on the system of Pragmatic choices (Figure 5.4b), that is, on the various ways in which language is used to influence and intrude on other participants in Beats in *Summer of the Aliens*.

Table 7.3 shows the totals for selections of features from the Verbal systems for the performance. It should be noted that the table includes in the count for each feature any recursive choices within Beats due to blocking. Thus the numbers represent the number of times a feature is chosen in the performance, and this may be more than the total number of Beats for the performance. (The issue of recursion in the performance systems is discussed in chapter 6).

Table 7.3: Selections from Verbal systems at Beat in *Summer of the Aliens*

PRAGMATIC							NON-PRAGMATIC			FORMULAIC
ACTION		INFORM-ATION	ASSIGNATION			TOTAL PRAGMATIC	Negotiated Information	Mathetic (including outer transactions)	TOTAL NON-PRAGMATIC (inner only)	
contractual	non-contractual	contractual	role	attribution						
				agency	valuing					
Action: contractual = 65 *Involving Lewis = 49*	Action: non-contractual = 124 *Involving Lewis = 93*	Information: contractual = 122 *Involving Lewis = 86* Information non-contractual = 2 *Involving Lewis = 2*	Assignation: role = 10 *Involving Lewis = 10*	Assignation: agency; non-contractual = 44 Assignation: agency; contractual = 10 *Total involving Lewis = 36*	Assignation: valuing; non-contractual = 65 Assignation: valuing; contractual = 4 *Total involving Lewis = 40*		Negotiated Information = 53	Mathetic: Outer = 71 Inner = 118		
TOTAL ACTION-ORIENTED = 189 *Involving Lewis = 142 (~ 75%)* *Total Action -oriented transactions initiated by Lewis = 33* **NOTE: initiation refers to the action-oriented feature; Lewis does not necessarily initiate the Beat (i.e. the action-oriented feature may be part of a block)*		TOTAL INFORM-ATION ORIENTED = 124 *Involving Lewis = 88* *Total info-oriented transactions initiated by Lewis = 29*	TOTAL ASSIGNATIONS = 133 *Involving Lewis = 86 (~ 65%)* *Lewis = Vr: 22 (5 contractual)* *Lewis = Vd: 64*			TOTAL PRAGMATIC = 446 *Total involving Lewis = 316 (~ 71%)* *Total action and info. transactions initiated by Lewis = 62 + assignations with L as Vr = 84*			TOTAL NON-PRAGMATIC (Inner only) = 171	TOTAL FORMULAIC = 45

The totals at the end of the table suggest that there are many more Verbal choices in the play involving language as intervention or intrusion (Pragmatic) than there are choices in which language is used for reflection or constructing ideas (Non-pragmatic). In the Beats that are [inner] transactions, the choice of [pragmatic] occurs 446 times and the choice of [non-pragmatic] occurs only 171 times. Thus, the networks show that language in Beat transactions in the play/performance Beats tends to be used to act on others and/or provoke response: to promote action (action-oriented), to elicit information (information-oriented) or to symbolically construe other participants (assignation). The action-oriented intrusions account for approximately 42% of the total pragmatic choices in the performance, the information-oriented for approximately 28% and the assignations for approximately 30%.

To see the significance of predominance of Pragmatic choices in terms of the broad semantic motifs of the performance discussed above one would need to delve more deeply into the intricacies of the patterning, and interactions between these choices and other semantic performance choices. (For example, one could check the interaction between [blocking] and [pragmatic] and ask: 'how many of these 'intrusions' involve the successful negotiation of action, information or imposition of values and how many are frustrated?') However, limitations of space and time dictate that this kind of delicate analysis be left for future projects. Here we will concentrate only on how the Pragmatic choices relate to the character of Lewis.

"The adolescent protagonist, Lewis, is ... passive, sketchily drawn and dramatically uninteresting..." (Neill in *The Australian* 1993: 14)

The above quote is taken from a review of the same production of *Summer of the Aliens* that is analysed in this project. The interpretation of the character Lewis as 'passive' is reflected in other reviews (for example, Evans, 1993), and it is interesting to consider how evidence from

the networks can be used to support (or debate) and deepen this interpretation, and to explore how this 'passivity' is constructed in the performance. The analysis of Verbal systems in Inner transactions gives us a window into one aspect of the construction of 'Lewis' and suggests in terms of pragmatic verbal transactions he is characterised by a kind of transactive 'inertia' , which is consistent with a notion of 'passivity'. However, there is more to the picture, and this is where the interpretation of 'passivity' does not reach far enough.

1. Action-oriented Pragmatic Beats involving Lewis

Lewis is involved in approximately 75% of the action-oriented pragmatic choices in the play (See Table 7.3), however, he initiates only about 23% of these Beats in which he is involved. In other words, Lewis tends to be the one who is 'intruded upon' in the verbal action-oriented choices rather than the one using language to intrude on others and provoke responses. Some of the 'intrusions' that demand action from him are quite extraordinary, for example, Brian's request that Lewis approach Dulcie on his behalf:

SCENE 4: BEAT 38

BRIAN:	**<Both stop; Brian DSAR, Lewis USAL>** Threepence should be enough.
LEWIS:	For what?
BRIAN:	To feel up Dulcie.
	I'll pay her.
	You ask her for me.
LEWIS:	I can't ask her.
	<Brian walks towards Lewis, with the cricket bat raised. He stops Centre>
---BEAT 39——	**<Lewis moves towards Brian>** You know that wog girl?---------------------------------

Although Lewis manages to block the linguistic negotiation of the pragmatic action here through [metamorphosis] ('You know that wog girl...'), he does later carry out the action that Brian requests of him (Scene 6: Beat 15). There are other pragmatic action-oriented Beats like this in which an odd or dysfunctional action is being negotiated, with Lewis construed as potential 'actor' for the action: for example, Dulcie asking Lewis to steal pillows from his family for her (Sc9:B6); Gran demanding that Lewis kill her when she's older (Sc29: B13); or

Dulcie wanting him to wrestle her (Sc1: B28). The bizarre actions that are negotiated seem consistent with the construction of a dysfunctional world, and yet these oddities are treated as unremarkable by most of the characters in the inner world, and are part of their everyday interactions. The patterns in [pragmatic: negotiated information] Beats show a similar tendency in the way that they treat what might be seen as 'strange' as ordinary conversational topics. In some of the pragmatic Beats, Lewis reacts to the strangeness - for example, by blocking - and it seems paradoxical, given some of the actions that he is asked to participate in, that he is the only one in the performance continually construed as 'weird' or abnormal (through assignations, to be further discussed below)

Having a central character whose action, at least linguistic action, does not tend to propel the 'dramatic action' forward, and much of whose 'agency' in relation to acting with or on other characters in the play is construed or negotiated linguistically by other participants creates a sense of frustration. The protagonist of the piece shows a strange unwillingness to take the responsibility of proposing or promoting action, at least in his use of language. He tends to respond to the linguistic intrusions of other participants (but often unhelpfully through blocking) rather than take on the active role himself. This creates a 'passive' character - a character who tends to be drawn into participation by others rather than initiating activities and interactions himself.

However, on occasion, Lewis does use language to 'intervene', through initiating a number of pragmatic action-oriented transactions, and these make the picture of his 'passivity' more complex. Many of these pragmatic choices are consistent with the policy of inhibition that characterises Lewis' blocking. Almost half of the pragmatic action-oriented choices that are initiated by Lewis in the performance have the function of inhibiting interaction or interactive potential. He uses language to try to stop interactions that he is involved in or to provoke

other participants to leave him alone (15 out of the 33 pragmatic action-oriented choices that he initiates). Thus where he does initiate the use of language 'intrusively', to influence others, he is often using it to extricate himself from interactions, typically with Dulcie or Beatrice, rather than to promote inter-action. For example, he repeatedly tries to make Beatrice leave, in Scene 4. In the Beat below he uses both verbal and non-verbal strategies:

SCENE 4: BEAT 30
─────────────<Lewis turns US (?). Pushes Beatrice outside the circle>─────────────
BEAT 30
LEWIS: Nick off. <Lewis moves to centre, picks up the stick and turns to Beatrice with the stick raised . (She exits)>

These linguistic interventions create discord between Lewis and the other participants, and contribute to the sense of Lewis' dysfunctional relationships with Dulcie and Beatrice. However, in the discussion of blocking choices it was suggested that Lewis' relationship with Dulcie is contradictory: that is, it is not totally dysfunctional, but is not truly harmonious either. The inhibiting pragmatic choices need to be considered in relation to other action-oriented pragmatic choices initiated by Lewis which also display contradictions in Lewis' relationships. Lewis' use of language to intervene and act on others creates a tension between acts of hostility and acts of heroism towards the female characters of his world. On the one hand, Lewis initiates pragmatic action-oriented Beats that involve strange and disturbing actions affecting Dulcie: for example, there is the Beat already discussed in Scene 6 (B15), where he demands that Dulcie 'show herself' to Brian to repay a favour. In Scene 7, he follows up this extraordinary 'intrusion' by offering Brian money to pay for the deed (Scene 7: B18). On the other hand, he then initiates repeated linguistic attempts to protect Dulcie, by trying to inhibit Brian's action of burning her arm (Scene 7: Beats 32, 35, and 39). In Scene 23, he comes to his sister Bev's rescue (although the 'rescue' is unwanted) , again initiating linguistic 'intrusions' to warn Brian away from her (Beats 35 and 38). The selectivity of these

action-oriented choices initiated by Lewis gives them prominence, and what is highlighted is the tension in Lewis' relationships, particularly his relationship with Dulcie.

Further insight into Lewis' character is added when the interaction between these pragmatic action-oriented choices initiated by Lewis and choices from the Blocking system are considered. 10 of the 33 action-oriented initiations are actually recursive choices in Beats where Lewis has blocked the action initiated by another participant. In other words, 10 of the cases counted as pragmatic action-oriented initiations by Lewis are only pseudo-initiations because they are activities initiated only to counter-act and hinder the activity set up by another participant. They are part of a reactive strategy for making co-operative activities dysfunctional by frustrating their development. In another 12 cases, Lewis' initiations of action-oriented pragmatic Beats are blocked by others, including 4 of the Beats in which he takes on a 'hero' role in relation to Dulcie or Bev. His infrequent attempts to intervene are rendered ineffectual by others in approximately 36% cases.

Thus we can elaborate the picture of Lewis's passivity: in terms of his verbal participation in pragmatic action-oriented Beats his passivity is not just verbal *inaction*, it is a combination of *reactance* and *frustrated action potential*, for even where his verbal action does act as an initiating or propelling force, over one third of such cases end in frustration. Even the breakthrough Beat in Scene 31: Beat 48, in which Lewis tries to influence Dulcie's action in a non-inhibitive way (asking her to repeat the 'angel message') ends in frustration. This Beat brings together the issues of action and information: Lewis wants Dulcie to perform the action again so that he can try to understand what she is telling him. The fact that this motivated exception to the pattern occurs in Scene 31 is not surprising, given the special significance of this scene noted in the discussion of Blocking above. However, the blocking

choice in this Beat ensures that the most promising verbal transaction initiated by Lewis in the entire performance has a non-productive end.

2. *Information-oriented Pragmatic Beats involving Lewis*

The statistics for information-seeking 'intrusions' initiated by Lewis are similar to those for action-oriented choices above (see Table B5 in Appendix B for a break-down of these instances). Although he is involved in approximately 71% of these throughout the performance, he initiates only about 33% of them. Thus he is more often solicited for information than he solicits it from others. Again, this shows a resistance to intervention that perhaps adds to the sense of his passivity: he rarely appeals to other participants for information, which means that he can remain in a certain state of unawareness about events and other people's behaviour and feelings, except for when this information is volunteered. It is interesting, though, that when he does seek information from others, he genuinely seems to be trying to understand their behaviour and motivations. For example, he asks Dulcie about her behaviour on repeated occasions (Sc1: B33; Sc6: B2; Sc6: B19; Sc12: B16; Sc12: B24) and in some of these Beats his questions have the potential to reveal Dulcie's shocking secret. However in many cases, the answer he is given is mystifying rather than revealing. For example, in Scene 12, Dulcie holds a knife against Lewis' throat (Beat 21). Shortly afterwards he asks, referring to the knife:

SCENE 12: BEAT 23
LEWIS: What are you doing with that thing?
DULCIE: An alien needs something in a hurry
                 when he's found out.

The answer that Dulcie gives is cryptic, playing on the shared fantasy of 'aliens' rather than revealing the truth about her situation. The repetition of such cryptic responses to Lewis' information-seeking initiations again creates a sense of frustration: he is asking the right questions but not receiving answers that he can interpret. This pattern also suggests that

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Lewis' passivity is not a state of total inertia, but a tension between non-intervention and intervention that is frustrated or turned awry.

3. Symbolic violence: the 'valuing' of Lewis through assignation

"How we choose to think of a person, introduce them and talk about them to others is a political act because we always classify them in one way or another." (Birch, 1991: 149)

...many other words and phrases are used with similar binding effect in everyday life, because their use releases overwhelming forces of public opinion, of social custom. 'Be a sport!', 'I know you won't let us down.' (Firth, 1969: 30)

These two quotes illustrate the power that language has to construct identities, locate people symbolically in the social 'order' and constrain roles. This symbolic power of language is what the feature of 'assignation' involves in the verbal system of the proposed network: assignation is a kind of linguistic intervention in which one participant attempts to construct or construe another participant through assigning them symbolic values. There are two semantic sub-systems for assignations: firstly, the kind of symbolic construction that involves construing someone else's experience, and particularly actions (for example, in Scene 2, Beat 12, Bev construes Lewis' behaviour with Dulcie in a particular way: "Brenda saw you and Dulcie cuddling on the ground..."). These are seen as intervening because they impose an interpretation on another participant's experience. Secondly, there are assignations that involve some kind of positioning in relation to broad sociological variables such as gender, age or ethnicity and also in relation to the construction of positions such as 'different' versus 'normal'. These, along with assignations that explicitly evaluate others belong to the sub-system of 'Valuing' assignations.

The assignations in the performance of *Summer of the Aliens* make selections from both the Agency system and the Valuing system, slightly favouring the Valuing system, according to

this particular analytical interpretation. The positioning assignations have been clustered into broad semantic groups (see Table B6 in Appendix B): *Normality versus Difference* (which includes valuing in terms of Ethnicity), *Gender and Sexuality, Age and Maturity* and *Transgression*. The boundaries between these are fluid, and some assignations belong to more than one semantic group. Nevertheless, this gives us a semantic picture of what is at issue when participants symbolically construe one another in this particular performance/play.

The assignations are distributed differently according to character, both numerically and semantically. Each character has their own pattern of 'identity' issues when others intervene in their symbolic construction - for example, Dulcie is explicitly positioned in terms of transgression more than any other character; both Norma and Brian are positioned negatively in terms of intelligence and in relation to someone else (Gran tells Norma her intelligence has shrivelled because she has married Eric in Scene 10: B5, and Pisano compares Brian to his father: "Got your father's intelligence." in Scene 7: B9)

The assignations in which Lewis is the 'valued' participant are quite striking. Again, he is more often the 'intruded upon' than the 'intruder' in the transactions involving symbolic construction, and he is the 'victim' of almost half of the total assignations of the play. Thus the issues of construing identity revolve firmly around the character of Lewis. The most persistent positionings of Lewis are in terms of *'normality versus difference'*, where he is invariably construed as not normal - 'weird', 'sick', 'a pervert' and in relation to *'gender and sexuality'*, where he is construed in terms of a sexual drive and maturity that is at odds with his behaviour in the play. Both kinds of positioning constitute a kind of symbolic violence in the way that they impose values on Lewis. The consistency with which both kinds of positioning are pursued in relation to Lewis contributes to the motif of dysfunction both overtly and more subtly. Lewis is constantly 'valued' in terms of dysfunction. The assignations by other

characters in the play repeat the message that he is not functioning in 'normal' ways. These values alien-ate Lewis; that is, they construct him as 'alien', 'different', as 'other' in relation to his peers and family. However, these assignations act as a blind for a more disturbing trend: the characters whose actions might well be seen as 'dysfunctional' or abnormal (such as Stan who is abusing Dulcie physically, her mother who abuses her emotionally; Brian, whose sexually exploitative attitude towards woman is evident throughout the play) are not confronted or intruded upon in this way- instead, they tend to be the ones imposing the 'values'. For example, Brian manages in the same Beat to both construe Lewis as abnormal and his own behaviour as part of the 'natural order':

EXCERPT FROM SCENE 4: BEAT 39

BRIAN: **<Lewis stops DAL, facing Brian US>** You felt her stump. **<Lewis nods>**
                      You're sick,
                      you know that?
                      All I want to do is feel Dulcie's tits.
                      It's a natural thing.
                      I don't go around feeling stumps.
                      <Brian moves DS diagonally to Lewis> Look, don't even talk to wogs.
                      They lead you into unnatural things.
                      Like their food.
                      Or feeling their stumps.
                      Just be normal Lewis.

Of course, identities and values are construed through other means as well as [assignations] in the performance, but what is striking is the consistent imposition of values upon Lewis that construct him as abnormal ('weird'), while other participants, whose behaviour seems perhaps more truly 'strange', are not 'intruded' upon or confronted in the same way. The play manages to create a world in which there is pervasive dysfunction, but where much of the dysfunction is passed over - or normalised - by its participants. The assignations of Lewis contribute to the sense of his passivity because others are taking responsibility for construing his identity and imposing values upon him, while he does not construe others to the same extent. They also foreground the issues that Lewis is grappling with in the performance: issues of what

counts as 'normal' behaviour and what is 'alien'; social alienation versus social interaction; relationships, sexuality, and gender roles.

Summary:

Language is not a consistent tool for intervention for Lewis. He tends not to use it to try to promote action in others, nor to offer or suggest action. He seeks information from others rarely, and rarely assumes an active role in the construction of others through assignation. When he does use language to intervene, his efforts are often frustrated. Together, these give a window into how the character of Lewis is constructed: he is typically a reactant rather than an actant in the negotiation of action through language, but he is not totally inactive. He occasionally uses language intrusively in a paradoxical way: to re-create interactive dysfunction and yet to intervene as a 'protector' on other occasions. The inefficacy of a number of these actions reinforces a sense of futility. 'Passivity', in Lewis' case, seems more like a syndrome involving a number of different semantic choices that create frustration rather than being a straightforward matter of non-action.

Non-verbal systems

This section discusses the patterns of non-verbal interaction between characters in the performance. In terms of the network (Figure 5.3 in chapter 5), the focus will be on **goal-directed transactions** that have a **co-participant** as goal, that is, on interactions in which the physical actions of one participant affect the other (**non-mutual**) , or where the participants act on each other (**mutual**). These actions are prominent in the performance for at least two reasons: firstly because there are relatively few cases of physical contact between participants in the performance (only approximately 104 instances over the entire performance), so that when they do occur they tend to stand out; secondly because a significant number (44 out of 104 - approximately 42%) of these goal-directed transactions are actions with a degree of

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force and added intensity (actions such as pushing roughly, hitting, throwing stones at other participants). Thus, not only is the physical contact between characters relatively limited, a considerable amount of it involves rough treatment.

In Table 7.4 goal-directed actions (those with co-participant as goal that are non-mutual) are categorised as either *aggressive* (generally signalled physically by the force and/or intensity of the action) or *non-aggressive* (less force and intensity). However, the semantic categories of aggressive versus non-aggressive break down when considered more closely, and this fact reveals even more interesting issues. In the aggressive category, we find a number of actions that could be interpreted as dysfunctional or indirect ways of expressing affection. Dulcie's aggression when she pushes Lewis and tries to wrestle him is often playful (for example, in Scene 1, Beats 27 and 28) and as noted above in the Blocking discussion, seems to be a strategy for promoting interaction. A number of goal-directed physical transactions initiated by Lewis seem similarly to reveal his positive bond with Dulcie, but through aggression rather than conventional physical tokens of affection (for example, pushing her down to protect her from the 'shooters' in Scene 1, Beat 23; pushing Dulcie and Brian apart to stop Brian from burning Dulcie in Scene 7: Beat 38). A number of the 'aggressive' transactions, then, seem to be revealing a more positive side of the relationships in the play.

In contrast, some of the transactions categorised as 'non-aggressive' display quite the opposite. For example, Eric's repeated attempts to hold and kiss Norma (for example, Scene 14; Scene 22) are obviously unwanted gestures of affection (as she pushes him away) and his

Table 7.4: Selections from Non-verbal systems at Beat in *Summer of the Aliens*

ACTION INVOLVING OTHER CHARACTER AS GOAL							ACTION INVOLVING NON-HUMAN PARTICIPANT AS GOAL
NON-MUTUAL						MUTUAL	
AGGRESSIVE			NON-AGGRESSIVE				
Lewis = Goal	Lewis = Actor	Other	Lewis = Goal	Lewis = Actor	Other		(L) = Lewis as Actor (ex) = exchanging
TOTAL: 24	TOTAL: 9 + (pot.) 1	TOTAL: 9 + (pot.) 2	TOTAL: 10 (excluding. interp. + ritual) (interpersonal): 5 (ritual): 2	TOTAL: 13 (excluding. interp. + ritual) (interpersonal): 1 (ritual): 1	TOTAL: 10 (excluding. interp. + ritual) (interpersonal): 4 (ritual) : 3	TOTAL: 11 (excluding ritual) aggressive: 2 non-aggressive: 9 ritual: 2	TOTALS: (L)(ex) 14 (L)(nonex) : 7 other (ex): 6 (ex. pot.): 2 other (nonex): 0

persistence in making physical contact despite her protests is disturbing. This is reinforced through the non-verbal choices of [target-oriented] and [complementary] so that Norma withdraws as Eric advances towards her (Beats 2 and 3; Beat 6; Beat 9), creating almost a 'stalking' feel. Brian's sexual physical contact with Dulcie in Scene 7 is likewise non-forceful, (although this time it is complicit), but is violent and disturbing in its own way. Therefore, in the reality created by the play, the overt use of physical force on other participants (aggression) is not always an indication of hostility - it is an equivocal signal, overtly discordant and yet revealing the positive potential of relationships. On the other hand, some of the most disturbing non-verbal choices are those that appear to signal intimacy, but which are exploitative and, at times, abusive.

The selective patterning of Non-verbal gestures of affection

It is interesting to consider, given the number of actions that are ambiguous signals of affection, how many instances of non-verbal goal-directed actions signal genuine affection unambiguously in the performance. Most of the 'non-aggressive' non-verbal actions in the performance (for non-mutual goal-directed) that are not 'violent' in other ways (as discussed above) fall loosely into three categories:

1. Harmonious goal-directed transactions

These are goal-directed transactions that create a sense of interactive harmony through physical contact, such as the 'angel talk' Beats in which Dulcie lifts Lewis' hand to her lips so he can 'hear' the message; or Lewis brushing Gran's hair in Scene 2, Beat 2. These create brief moments of relief from interactive tension, and also establish bonds between particular characters, such as Lewis and Gran.

Between Lewis and Dulcie, there are at least 10 such harmonious non-verbal interactions that are non-mutual, where one participant initiates action physically affecting the other. 7 of these occur in Scene 31 and contribute to the 'dissolution of dysfunction'. There are also 7 harmonious mutual goal-directed transactions, where they act mutually on each other. Again, the majority of these (5 out of 7) occur in Scene 31. The harmonious non-verbal transactions between Dulcie and Lewis prior to Scene 31 are few, and in some cases end aggressively (for example, the frustrated 'angel talk' Beat in Scene 6: Beat 11 leads into Dulcie smacking Lewis in Beat 12). This fact, combined with the persistence of their non-verbal struggles in other Beats (such as pushing and slapping) maintain the tension in the relationship. The consistent negotiation of their intimacy through apparent aggression foreshadows the outburst of physical violence in Scene 31: Beat 17 that precedes the eventual resolution of their feelings for one another. In this Scene the frustration and tension of the relationship erupt firstly into aggression, and then, finally, into the physical mutuality of sexual union.

For non-verbal choices, Scene 31 again has special significance: not only does it contain the highest number of non-aggressive non-verbal interactions between Dulcie and Lewis, but also Lewis initiates non-verbal actions that are 'out-of-character' with his other non-verbal goal-directed actions (such as kissing Dulcie in Beat 20). It is interesting to note that, as with the Blocking, the Narrator has to intervene in order for physical resolution to be achieved and the destructive pattern to be broken (by giving Lewis instructions for his non-verbal transactions with Dulcie as goal in Beats 34-38). This scene also has the highest number of goal-directed actions that are [mutual] rather than [non-mutual], that is, where Dulcie and Lewis physically act on each other as mutual goals. This seems to indicate a significant shift in the relationship, and in the play overall. Here there is a mutuality of non-verbal contact that is all but absent in other scenes, and this mutuality expresses, with one exception, not conflict but mutual intimacy. Unlike the blocking choices which ensured a bitter-sweet ending to the final 'angel-

talk' Beat, the consistency of non-aggressive mutual non-verbal choices in this scene creates a more satisfying resolution, although the final image we are left with for Lewis and Dulcie (as discussed above for Transactive choices) is one of separation: the only point of contact being gaze, with Dulcie as the [target] for Lewis' gaze. For the non-verbal choices, again, the rigour of analysis using the networks is valuable: the shifts in this Scene can only be seen as significant in relation to the tendencies established earlier in the performance.

2. Interpersonal gestures of affection

These are non-verbal choices that are perhaps not so much goal-directed actions as interpersonal gestures suggesting affection and sometimes solidarity (for example Eric putting his arm around Lewis in Scene 14: Beat 11; Norma placing a hand on Gran's shoulder in Scene 22, Beat 13). The interesting thing about such gestures is that, despite the fact that the transcript may not have captured every instance, they are surprisingly infrequent in the performance, amounting to only about 10 over the whole performance. Most of these occur amongst characters in Lewis' family, with Lewis as the 'goal' in half of them (the one who is shown affection or solidarity through these gestures), and Gran as the 'goal' in the majority of the remainder. Lewis initiates only one such interpersonal gesture, touching Brian on the shoulder as he suggests that Brian's father has been taken over by aliens (Scene 15, Beat 18). Brian's response to this (as assignation of Lewis as 'weird') has the effect of rejecting both Lewis' suggestion and the intimacy or solidarity implied by the gesture.

3. Non-verbal Rituals: affectionate greetings and expressions of appreciation

Non-verbal rituals in the play which express affection and gratitude (such as kissing as a greeting or as ritual thanks) are again selected sparsely in the performance (approximately 8 instances), and the selectivity with which these habitual rituals are applied is intriguing. The most frequent 'goal' of these rituals is Gran (who is kissed by Bev in Scene 2; Richard in

Scene 8 and Norma in Scene 10). Lewis and Eric are each recipients of this kind of ritual affection in one quarter of the rituals (2/8), and there is one instance of a mutual ritual of affection in Scene 26 between Norma and Bev.

The expressions of genuine affection in the performance are not only sparse, but are also selectively allocated so as to make some characters consistently the recipients of affection while others miss out. This is particularly interesting in relation to Lewis' family. In the family Gran is the most frequent goal in non-verbal Beats indicating affection, and her relationship with Lewis is constructed as particularly harmonious in terms of non-verbal interaction. Lewis initiates more affectionate or gentle non-verbal transactions with Gran as goal than for any other member of his family. On the other hand, he never initiates this kind of affectionate gesture or non-verbal interaction with his mother. Their relationship does have physical affection, but it is initiated by Norma in each case (for example, in Scene 30 she kisses him). He does initiate affectionate physical contact with his father - infrequently, but his non-verbal initiations are infrequent in any case. This slight imbalance heightens the effect of Norma's alienation when Eric returns home after years. It seems natural for Lewis to greet his long-lost father by running into his arms, but why is it also not natural for him to reciprocate or initiate affection with his mother?

It is interesting to note occasions when greeting rituals occur: in both Scene 2 and Scene 8, entering characters greet Gran, but not Norma with a kiss. In the first case the entering character is Bev (Norma's daughter) and in the second it is Richard (Norma's brother). It is not until Scene 26, where the dysfunctional relationship between Norma and Eric has reached its peak (with each of them onstage but almost totally disengaged from each other), that there is real affection initiated towards Norma non-verbally (Bev stands close to her with a hand on her shoulder and reciprocates her parting kiss). These Beats between Bev and Norma are

some of the most harmonious in the performance (Beats 11-22), but the staging creates a simultaneous reminder of the alienation between Eric and the family through Eric's co-presence. The subtle neglect of Norma in the choices of non-verbal affection, combined with the unwanted intimacy of a number of Eric's physical interactions with Norma, adds to the sense of interpersonal dysfunction in the performance. Other choices relating to the construction Norma's subtle alienation within the family will be considered in the discussion of 'Focussing Devices' below.

When we are talking of such choices as non-verbal rituals we are considering the minutiae of stage action, nonverbal choices that are so habitual to daily life that their patterning in performance is almost below the threshold of notice. It is interesting therefore, from contemplating the analysis, that even the choices of such habitual gestures seem to have a kind of motivation - either conscious or instinctive. In this performance, true gestures of affection and non-verbal contact are rare, which adds to the stark landscape of social relations. They also appear to be selectively allocated to the participants, perhaps to reinforce the alienation of particular characters. The rigour of the approach offered by the networks allows such covert patterning to emerge.

The contribution of non-verbal choices to the construction of Passivity

The non-verbal goal-directed choices in relation to Lewis open another window into the construction of his character. He is involved in 65 instances of non-mutual non-verbal transactions in which the Goal is a character, and in these he is more often the Goal than he is the Actor (he is Goal in approximately 63% of these Beats, and thus Actor in approximately 37%). If his involvement in mutual goal-directed non-verbal transactions is counted these statistics change slightly, but he is still more often Goal than Actor (counting both mutual and non-mutual transactions, he is Goal in about 55% of cases; Actor in 32% of cases, and

simultaneously Actor and Goal in approximately 13% of cases). He is thus more likely to be acted upon than he is to act upon others. Even the Narrator physically acts upon Lewis, and the Narrator does not make physical contact with any other character in the play. He acts on Lewis aggressively in Scene 28 Beats 19 and 22. This contributes to a sense of Lewis' repression: he is physically 'imposed upon' more frequently than he 'imposes upon' other characters, and this seems congruent with the tendency of his verbal transactions, in which he is more often 'intruded upon' linguistically than he initiates verbal 'intrusions'.

However, although he plays the 'victim' role in a number of these non-verbal transactions, Lewis himself is not totally intransitive in his physical relations with others. This is evidenced by the fact that he takes an Actor role in a number of non-verbal goal-directed (non-mutual) transactions. Lewis is the Actor in the 'aggressive' (non-mutual) category in 9 Beats, and just over half of these have Dulcie as the Goal. These add to the construction of Lewis' paradoxical relation with Dulcie: on the one hand he intervenes to protect Dulcie from harm (Scene 1; Scene 7); on the other he pushes her away (Scene 20;Scene 23). His aggressive physical actions towards Beatrice and Bev create similar tensions: some express gruff concern and others are hostile. He is the Actor in the 'non-aggressive' category (non-mutual) for 15 Beats, and again, Dulcie is more frequently the Goal than any other character (5 instances). However, most of these non-verbal interactions with Dulcie as Goal do not occur until Scene 31, in which their physical relationship is finally consummated. For most of the play, the non-verbal actions initiated by Lewis that affect Dulcie are ambivalent, so the explicitly intimate non-verbal actions that he initiates towards Dulcie in Scene 31 have prominence.

Thus again, Lewis cannot be described as totally 'inactive' or intransitive, but rather there is a tension between his tendency to be acted-upon and his less frequent role as non-verbal actor with other characters as Goals. The goal-directed actions that he does initiate are paradoxical,

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by turns betraying his concern for other characters (mainly Dulcie, Bev and Gran) and rejecting or inhibiting interaction.

7.4.4 Choices from the Compositional and Engaging (Interpersonal) Metafunctions

7.4.4.1 Focussing Devices (Compositional Metafunction)

The networks of options for Focussing Devices allow the smallest compositional shifts to be tracked throughout the performance so that the ways in which the Representational transactions and Engaging selections of Beats are organised into spatial configurations and linear dimensions can be seen.

Compositional Alienation: Choices for Individuation versus Solidarity

As discussed in chapter 5, the system of choice between individuation and solidarity is concerned with the compositional opposition between *grouping* and *separation* (or *division*) of actors on stage. Using this semantic system to analyse performance offers a way of exploring the degree to which a performance creates compositional 'alienation', and/or compositional solidarity, and whether there are any actor/characters that are more consistently individuated than others. Shifts between choices of individuation and solidarity in the composition of Beats play out their own compositional drama in the performance. The relevant network is presented in chapter 5, Figure 5.7d.

The responsibility for choices between individuation and solidarity, as with many Compositional choices, tends to lie most heavily with the performance participants (directors, actors, and designers), although the choices may be influenced to a greater or lesser degree by the choices in the scripted drama. The totals for this system from the analysis of *Summer of the Aliens* are presented in Table 7.5.

Table 7.5: Patterns of Compositional individuation and solidarity in *Summer of the Aliens*

	INDIVIDUATION		SOLIDARITY		SHIFTING/ OTHER
	Non-selective	**Selective** (character in brackets is individuated from others)	**Non-selective**	**Selective** (character in brackets is excluded from solidarity)	
Ttl:	**INDIVIDUAL:** 287 + 19(T) +13(?) **GROUP:** 18 + 2(T)	91 + 7(T) + 4(?)	149 + 7(T) + 9 (?)	62 + 15(T) + 7(?)	**SHIFTING: 29** **TENSION: 13**

(T)   indicates that there is some tension in the composition between individuation and solidarity, although there is a tendency towards one rather than the other

(?)   indicates cases in which the decision is uncertain

This table shows that in at least 287 Beats, *each* actor/character is individuated from the others (that is, there is little or no cohesive solidarity) and in at least 18 Beats there are groups established that are set up in opposition to each other ([individuation: group]). There is total solidarity established in at least 149 Beats ([solidarity: non-selective]. In these Beats the figures on stage form a cohesive group through proximity, conformity and/or mutuality. In a further 153 Beats there is *opposition* created between grouping and separating, that is, some figures are grouped together, while others are 'alienated' or individuated from the group/s (this total encompasses both [individuation: selective] and [solidarity: selective] because they work on the same principles).

In 42 Beats there is tension created between individuation and solidarity, either because there is a shift during the Beat from one to the other or because there are elements of both solidarity and individuation that create ambiguity. These choices are [tension: shifting] and [tension: ambiguous] respectively.

It should be noted, that the Narrator is not coded in configurations once he becomes an unmarked metatheatrical observer. In these Beats where he is an unmarked observer he is

almost always isolated and tends to be positioned at the peripheral extreme, occupying a liminal position between audience and performer space. It was decided not to code his presence continuously in terms of individuation and solidarity, because his position tends to be unchanging when he is an unmarked observer, and it was more interesting to observe the compositional shifts affecting the characters of the 'remembered world'. The table thus reflects the Narrator's compositional status in terms of individuation and solidarity only when his positioning changes, and any analysis involving Beats where the Narrator watches without any other kind of participation reflects only the individuation and solidarity choices relevant to the other characters in the scene.

The statistics presented in the Table suggest that the performance of *Summer of the Aliens* establishes complete (non-selective) individuation of individuals as the most persistent policy in the composition of Beats. The frequency of choice of non-selective individuation is almost twice that of the other major choices. The effect is to emphasise the *distinctness* of individuals in Beats rather than to establish links between them by forming compositional groupings. These compositional arrangements of actor figures on stage contribute to the semantic motif of alienation by highlighting difference, distance and division between the represented characters more frequently than unity and cohesion.

The repetition of Beats that create tension between individuation and solidarity in the performance is interesting (42 examples). Like the examples of transactive ambiguity, in some cases the tension seems consistent with semantic patterns of the performance. For example, some of these Beats create tension by staging a mini-struggle between the choices of individuation and solidarity:

SCENE 14: BEAT 6
NORMA: <Norma backing off, away from Eric towards diagonal DSAR, to front, then facing audience> You must hate me to do what you did.

ERIC:	<Moves down to Norma, puts his arms around her waist> There's just there's so many of you.
	You, the kids,
	now your mother's here.
NORMA:	Because she pays board.

Norma's move creates individuation (through adding distance and contrastive orientation) while Eric's re-instates solidarity (through re-creating proximity). This tension between individuation and solidarity is consistent with the non-verbal goal-oriented choices in this scene discussed above, where Norma is the unwilling 'goal' of Eric's initiations of intimate non-verbal transactions (such as hugging or kissing).

However, these examples of shifting composition also pose problems for the analysis and model, and the status of [tension] as a choice is perhaps less convincing than other options. Examples of shifting composition are often related to choices of [blocked] , and together they create an analytical dilemma about the Beat 'boundaries': does the new compositional choice suggest a new Beat, and thus, should the blocking be seen as beginning a new Beat rather than part of the previous Beat? It is these kinds of challenges that need to be taken up in further work on the networks and the application of the model.

Compositional Alienation ....

The choices of [solidarity: selective] and [individuation: selective] can be used to alienate particular characters compositionally. The semantic difference between these choices is subtle. In essence, in Beats with selective solidarity the compositional issue seems to be the creation of solidarity, with certain excluded figures. In selective individuation the issue seems to be creating emphasis on or distinguishing particular figures from a compositional group. Both have the effect of distinguishing single figures from a group, so the distinction needs further development to be fully useful.

Altogether, the performance chooses this compositional contrast between grouping and individuals in 153 Beats, and this can be a strategy for foregrounding the social isolation or alienation of characters in the play. For example, Norma (Lewis' mother) is often isolated in contrast to groupings of other character figures, and the interesting point is that this occurs in scenes with her own family (for example, Scene 2, Scene 14). In Scene 14, the scene in which Eric (Lewis' father) returns to the family after leaving them years ago, the total of [selective] options chosen (for both individuation and solidarity) is greater than that for either complete individuation (non-selective) or complete solidarity. In other words, it is the contrastive potential of *compositional grouping against separation (exclusion)* that is exploited in this scene rather than the alienating potential of non-selective individuation. In each case of selective grouping, it is Norma who is the compositionally excluded participant against the solidarity grouping of the children and Eric. For example, Beats 11 and 12 set up this exclusion:

SCENE 14

-------------------- [<Warm spot where Lewis is DSAL. Spot splashes into the ————————————
BEAT 11　　　　centre of the circle, but not at the edges. In the next Beats, Eric, Bev and Lewis
　　　　　　　　are warmly lit; Norma is in a dimmer light at the edge of the circle.>
NORMA:　　　　<To Lewis> What are you doing up at this hour, love?
LEWIS:　　　　<moves into circle and over to Eric who puts his arm around Lewis> Couldn't sleep.
NORMA:　　　　How long have you been standing there?
LEWIS:　　　　Not long.
ERIC:　　　　　Why can't you sleep?
LEWIS:　　　　Asthma.
NORMA:　　　　How's your spray?

BEAT 12
　　　　　　　　<Bev appears DSAL, outside circle - see diagram>
ERIC:　　　　　Can't you sleep either, darl?
　　　　　　　　<Bev shakes her head, runs into circle to the other side of Eric>

Other compositional choices in these Beats reinforce Norma's exclusion: she is spatially marginalised ([peripheral]) in relation to the other characters, and she is de-emphasised through lighting choices. The grouping of Bev, Lewis and Eric is lit more warmly and with more intensity than Norma, who stands in dimmer light. The compositional choices effectively

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alienate Norma - the mother who has held the family together during Eric's absence - from her family. This is in contrast to Eric, who is given instant compositional 'rapport' with the children despite his long absence.

In this scene, there is also a relatively high proportion of Beats with tension between individuation and solidarity (for example, see Beat 6 of this scene, discussed above). The combination of these compositional choices, in this critical scene of Eric's homecoming, add to the construction of dysfunction. The dysfunction of the relationship between Eric and Norma is staged through the tension between moves creating cohesion and compositional solidarity and moves creating independence and separation. The dysfunction of the family is further staged in the exclusion of Norma from the composition of a family 'group', and it is this compositional contrast between Eric's inclusion in the family group and Norma's exclusion that creates the ironic force of the final Beat in this scene:

BEAT 19 (excerpt)

       \<Bev runs to Eric (AR), Lewis also moves to him (AL), they hug him\>

BEAT 20
ERIC: Right, so it's best I'm off, huh? **\<Looking at Norma,**
                gesturing, indicating Bev and Lewis\>

Identity games: ambiguous solidarity between 'the Narrator' and 'Lewis'

As noted in other sections above, there is a special relationship created between the stage-figures representing the characters 'Narrator' and 'Lewis', and at times, the boundaries between the characters and their respective 'worlds' seems to be deliberately confused. The re-organisation of token and value relationships for these stage-figures and characters has been discussed in the section on the Transactive system above, and here we consider how the compositional choices contribute to these 'identity games'.

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The possibility of establishing compositional solidarity between the Narrator and other characters is taken up only rarely in the performance, but most frequently between the 'Narrator' and 'Lewis' figures. In particular Beats (for example, Scene 9, Beat 1; Beat 13 and 14) the degree of conformity between them (for example, simultaneity and similarity of action, identical posture and gaze orientation) works like the cohesive strategy of reference: establishing a tie between the two figures and suggesting either similarity or sameness of identity. In Scene 26, the proximal solidarity between the Narrator-figure and Eric in Lewis' absence creates a different kind of link between the Narrator and Lewis, this time suggesting a kind of 'substitution'. The repetition through the performance of proximity between Eric and the teenage Lewis creates a kind of spatial 'collocation', and it is this, together with the fact that this kind of solidarity is marked for the Narrator, that constructs the identity game in this scene. The inconsistency of these moments of compositional solidarity between the Narrator and other characters makes it difficult to grasp a pattern. Also, when these choices occur there is a Brechtian alienation effect; the frame of the psychological drama is broken. It is as if the performance is putting the process of 'making sense' on display and creating moments of disruption or frustration to this process with these choices.

7.4.4.2 Engaging the audience: The Challenges of Fragmented Focus and Denied Gaze

It is not only that 'I can look' in theatre; rather, it is that I *must look* for performance to be what it is. (Melrose, 1994: 162)

As Melrose notes above the solicitation of the gaze of the audience is imperative in the creation of performance, as is the captivation of their aural and psychological attention. The system of meanings concerned with the establishment of contact between the performance (and performers) and the audience is therefore of the utmost importance. The system of Focus at the rank of Beat is one such system of the Engaging metafunction, and its meanings

involve choices that solicit the gaze and attention of the audience and draw them towards

engagement with particular elements and figures. These choices can create singular focus, or

they can present a challenge to gaze and attention through creating focal tension, through

dividing the focus. The first part of this discussion will concentrate on the choices of

challenged focus in the performance, and the effects of this focal fragmentation. The second

part of the discussion moves to another part of the Focus network: the system of Address

which concerns the ways in which the gaze and somatic presence of the performers interact

with the audience. Specifically, the significance of choices of **denied gaze** in the performance

will be considered. Figures 5.6a, 5.6b and 5.6c in chapter 5 display the relevant choices for

this system.

1. Challenged Focus

Challenged Focus is not the most frequent focal choice in the performance (the most common

type of Focus being [categorical: shared]), however it is the most interesting, and is chosen

with enough frequency to be significant. Table 7.6 presents a summary of totals for Focus

choices in the play

Table 7.6: Selections for Focus in *Summer of the Aliens*

TOTAL CATEGORICAL FOCUS = 558		TOTAL CHALLENGED FOCUS = 201		
Total categorical: singular = 80	Total categorical: shared = 478	Total challenged: unequal = 154	Total challenged: competing = 47	TOTAL DENIED GAZE = 31
DISPERSED FOCUS = 1				

There are at least 200 Beats in the play which create focal tension. Melrose speaks of the 'fragmenting of the spectator gaze' (1994: 163) which is an effective description of the effect of challenged focus. In contrast to categorical focus, which uses focal resources to draw the audience gaze and attention towards a clear focal point, challenged focus establishes more than one element or group of elements as candidates for gaze and attention, creating the potential for fragmentation of gaze and attention. It should be noted that the discussion of Focus choices does not suggest that the audience can or will *only* attend to particular elements that are made Focal, but rather that the performance uses a range of resources to highlight elements and attempt to draw the gaze and attention of the audience, that is to create Focus, that makes engagement with these resources more accessible and probable.)

The majority of the Beats with challenged focus in the performance of *Summer of the Aliens* (154 out of 201) involve the establishment of a dominant focal point, with a secondary focal point competing for some attention but not equally dominant. In these Beats, rather than the fragmentation of having to give attention to more than one equally dominating point, gaze and attention may be teased away from a major focal point by a minor yet intriguing focal event, participant or icon that does not fully compete with the major focus. This is the choice of [challenged: unequal]. There are 47 Beats in which the different focal points are relatively equal in dominance ([challenged: competing]).

The use of challenged focus in the performance often creates an awareness of the 'disengagement' or alienation of particular characters in relation to another focal group, and thus interacts with Representational and Compositional choices. The repetition of challenged focus, with its effect of 'fragmentation' contributes to the construction of the alienation and dysfunction in the performance, as it maintains awareness of separation and transactive tension by drawing attention to them. For example, in Scene 13: Beat 24, Norma is visible at

the periphery of the stage in the act of observing Eric. Eric is clearly the major Focus as he is centred and engaged in activity and song. However, Norma's entrance has the potential to tease some attention away from Eric. This creates a potential fragmentation of focus that is split between Eric's ebullient action and Norma's silent observation. It must be emphasised that the challenged focus does represent a significant choice here, rather than being automatic. For example, Norma's entrance could be delayed until the next Beat, where she could walk straight in to Eric and become part of shared categorical focus with him. In fact, the published script does not indicate Norma's involvement until the next scene, so her pre-emptive appearance, however subtle, is significant and creates awareness of alienation between the characters from their first appearance together.

It should also be noted that where there are two groups onstage that are disengaged from one another, the choice of [challenged] focus is not automatic. In Scene 8, Beats 28-33, there are two clear groups that could compete for focus (the group around the Japanese woman, and the group of Richard and Lewis). Any possibility of competing attention between the groups, however slight, is cut off through the use of lighting, which only highlights Lewis and Richard (a spotlight that removes the participants from the context) and fades to black on the other characters. Thus the only engagement possible is with the Focal group of Richard and Lewis. The fact that the performance chooses *not* to create challenged focus in what seems to be a likely situation reinforces the significance of the choices which do take up the option of challenged focus.

Shifting degrees of focal fragmentation

Figure 7.1 displays the shifting frequency of choice for the feature of [challenged] focus. The highest frequencies for the feature of [challenged] focus occur at Scene 5, Scene 21, and Scene 32 with relatively high frequencies for Scene 26 and 28. In each of these Scenes the
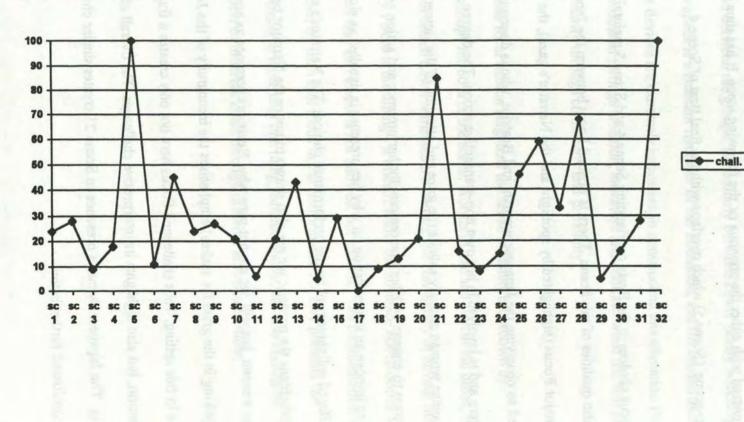
Figure 7.1: Scene by Scene Graph of Challenged Focus (equal and unequal) for *Summer of the Aliens*

maintenance of the Focal tension creates or highlights a kind of disturbance. Two Scenes involve the mysterious presence of the Japanese woman. However, the indication of a 100% frequency for Scene 5 needs to be qualified. This 'Scene' consists of only one Beat, and is treated in the published Script as part of the previous scene. However, in the performance this Beat creates an interesting problem. It is difficult to place in terms of the reality frames of the performance, and this is heightened by the fact that the brief 'action' of this Beat is disconnected with either the previous or the following scene. It has thus been treated as a 'pseudo-scene' (Scene 5) which overlaps with the final Beat of Scene 4.

The Focus choices in the Beats overlapping Scene 4 and Scene 5 maintain and reinforce the enigmatic qualities of this Scene. There is divided Focus between the Japanese Woman, who is the major Focus (highlighted by spotlight and the Narrator's gaze), the Narrator who is signalled as observing the Japanese woman, and Beatrice, who is disengaged from the other characters and is involved in her own non-transactive action. The degree of Focus created for the Japanese woman strongly solicits the gaze and attention of the viewer and yet, having been drawn to engage with her, the reasons for her presence and action remain obscure. We are left to impose an interpretation on why her presence is signalled as significant rather than being offered enlightenment by the performance choices. The Narrator's secondary focal status heightens the mystery: we are also drawn to notice the Narrator being intrigued by the Japanese woman, but still, we are not sure why. Beatrice's presence as another secondary focus (poking in the grass for snakes) emphasises the incongruity of the Japanese woman's presence in this setting. Thus challenged Focus here not only creates a fragmentation of gaze and attention, but also highlights its interpretive challenges. The overall effect of the Beat is unsettling. The Japanese woman's presence in Scene 21 creates similar challenges, but this will be considered further below.

The other Scene with an extremely high frequency of challenged focus (100%) is the final scene of the play, where not only do disparate groups of characters create focal tension, but increasingly the event of the fire starts to compete for attention (so much so that at the end of the Scene the Narrator has to shout to be heard over its roar). The Focal tension is fairly carefully controlled through lighting and sound effects, but at no point in the Scene is there a clear case of categorical Focus. One is always aware of the simultaneous presence of all of the participants. The tension between the groups, particularly between Lewis' family watching the fire and Dulcie on the trapeze is a constant reminder of her alienation, and the compositional choices from Focussing devices are extremely important in constructing this alienation (for example, Dulcie is individuated through isolation, elevation and contrast, while the 'fire group' have compositional solidarity through conformity and proximity).

In Scene 26 the continued focal tension heightens the sense of family breakdown by maintaining two focal groups for 60% of the scene, Norma in one and Eric in the other, and in Scene 28 (the scene in which Lewis witnesses the abuse), the consistency of having Stan and Dulcie as secondary Focus is disturbing - it doesn't allow the audience not to notice what is happening, in the same way that Lewis is not allowed 'not to look'. The fragmentation of gaze and attention created by such split focus in the performance not only presents the challenge of trying to attend to more than one thing simultaneously, but also highlights dysfunction and alienation of different kinds through drawing attention to them.

"What a fine persecution - to be kept intrigued without ever quite being enlightened...."
(Stoppard 1967: 30)

The Enigma of the Japanese Woman in Summer of the Aliens

The above quote from Stoppard's *Rosencrantz and Guildenstern Are Dead* encapsulates beautifully the position of the audience in relation to the character of the Japanese woman in the performance of *Summer of the Aliens*. The Japanese woman, who is not even given a name other than this generic appellation, has the most marginal of roles in relation to the action of the performance. The paradox is that every time she appears on stage she is strongly Focal. She is highlighted by a spotlight, positioned centrally in two out of the three scenes in which she appears, and her prominence is enhanced by her bright red costume (which contrasts with the dull colours of the other costumes) and her painted white face. Her focal status strongly attracts interest and engagement, yet in two of the scenes in which she appears (Scene 5 and Scene 21), her presence creates a certain 'loss of bearings' for the audience, as discussed above for Scene 5. The reasons for her presence, the 'level of reality' to which she belongs and her relationship to Lewis are never clarified by the performance, instead remaining ambiguous. The possibilities of meaning for this character are multiple: a symbol of Japan's defeat in the war, an exotic 'alien' who captures the imagination of Lewis, an 'other' constructed as an 'object' of Gaze...

The relationship constructed between the audience and the Japanese woman is truly one of being kept intrigued without ever truly being enlightened. We are encouraged to 'look', but are simultaneously denied access, alienated from her. The fact that she is denied a 'voice' in the performance contributes to the enigma. We cannot learn about her through her own words, only through the dialogue of others, who in Scene 8 tend to talk *about* her rather than *to* her. The white mask of her face also contributes to the paradox: it draws attention, but also obscures her facial expressions, so that her face is difficult to 'read'. The interaction of these choices sets up the character of the Japanese woman as an 'object' to be watched, admired,

and marvelled at rather than a complex character. The staging of Episode 7 Scene 8, the only Episode in which she is shown in interaction with others, reinforces this. Lewis' family crowd around the centred figure of the Japanese woman, observing and commenting on her every move. The solicitation of the gaze of the spectator towards the Japanese woman yet denial of other kinds of 'connection' with or knowledge of her character seems to be another strategy through which the performance creates frustration and alienation.

2. Denied Gaze

O'Toole (1994) and Kress and van Leeuwen (1996), whose work was reviewed in chapter 2 , stress the importance of Gaze in creating interpersonal relationships between visual images and their viewers. In performance, the gaze of the performers in relation to the audience is similarly significant in establishing contact and allowing the audience to engage (or not engage) with particular characters. In chapter 5 the system of Address (a sub-system of Focus) was introduced for theatre, with options for Gaze being: **emphatic** or **non-emphatic**. Emphatic gaze can be either **direct** (this is slightly different to direct gaze in visual images) or **denied**. The performance space of the thrust stage for *Summer of the Aliens* creates a problem for the analysis of these features. With audience on three sides, the orientation of actors can be addressing some members of the audience directly and simultaneously denying gaze to another side of the audience. However, on a thrust stage, there are positions that are universally accessible, and so the options of denying gaze to all of the audience or directly addressing the entire audience are possible. The fact that it is more difficult to create universal address means that when it is chosen it becomes more significant and deliberate.

From the analysis, choices of denied gaze that blocked access to all of the audience appeared to have special significance in the performance. In the first Beat of the performance, for example, Lewis is positioned so that his gaze is denied. He is also positioned so that he is focally strong (centred), which means that he draws the gaze of the spectator, but then blocks

any further access through the denial of his gaze. This is unlikely to be random. It is the first Beat of the performance, and Lewis is the central character, who engages with us throughout the performance. Yet our first glimpse of Lewis frustrates any attempt to establish familiarity with him or understand his actions. This seems consistent with other choices that construct Lewis' character such as his use of blocking and verbal and non-verbal actions that inhibit social relations. In this Beat the audience is also kept at a distance from Lewis, and this creates a powerful first impression. In the production of the play at Macquarie University, the opening Beat established quite the opposite effect. Lewis directly addressed the audience with his gaze, and this made his character more accessible from the start, but lacked the tension of the Sydney Theatre Company production.

In the STC performance the only other character who is introduced to the audience through denied gaze is Stan, Dulcie's step-father. We hear Stan's dialogue with the radio, but are unable to see his face until he moves in Beat 3. Again, interaction through gaze is prevented in the initial encounter with this character - he is 'alien' to the audience at this point. This use of denied gaze to introduce both Lewis and Stan creates a link between them that may be deliberate or unconscious. Is it coincidence that these are the two males most closely involved with Dulcie in the performance?

The other intriguing use of denied gaze occurs in the final Scene - Scene 32. In this scene the audience is denied the gaze of every character but the Narrator. This has a strongly alienating effect, and is unsettling after engaging regularly with the characters through their gaze and somatic presence throughout the performance. Lewis' family are grouped together and face upstage, away from the audience. Dulcie's face is obscured by darkness, which contributes to the sense of her isolation and anonymity. We (the audience) can know nothing more of her through dialogue (she blocks the Narrator's question) and no longer have access to her gaze and facial expression. Lewis' family not only are inaccessible through gaze, through lighting

they are reduced to one-dimensional silhouettes, which adds to the surreal and alienating effect of this scene. Again the choices of a different production created quite a different effect. The Macquarie University performance placed the group watching the fire downstage close to the audience and directly addressing them through gaze. The effect was of animation and involvement in contrast to Dulcie's isolation, so the audience was not alienated from all of the characters. The choices of the Sydney Theatre Company production offer almost no point of human contact between the audience and the performance in the final scene.

The value of the networks can be seen in relation to Gaze in particular. Gaze has become an important contemporary theoretical issue, finding its way into a diverse range of theories and models (for example, Melrose uses Barthes' ideas on gaze in her model of performance semiotics (1994: 162, 163); Grosz talks of the 'vision-centredness' of Lacan's theory (1990: 39). The networks suggest a way to systematically examine the uses and effects of gaze, particularly in performance which involves complex gaze issues. In relation to *Summer of the Aliens* the networks and units have been useful in showing how the performance attempts by turns to woo, challenge and baffle the audience, and how these choices feed into the patterns of tension and dysfunction in the performance.

7.4.5 Synthesis: interacting choices in the design of dysfunction

It is the synergistic explosion of these choices from different metafunctions and systems at Beat rank that creates the cacophonous effect of the performance. Together the choices contribute to the semantic consistencies of interactive breakdown and non-productivity, tension and alienation between characters and frustration of any lyrical potential. For the audience, the fragmentation of focus, the 'identity games' of token and value, and the enigmatic characters contribute to the sense of tension and irresolution. The performance displays an intensity of ordering that permeates even the smallest units. No token, even of

gaze or gesture is random, for every token enters into a carefully balanced system of values in the performance.

The overt tokens from the culture that Nowra uses to signal dysfunction, such as the dry and barren landscape, the scorching heat, racist attitudes, are interwoven with the relentless crafting of dysfunction into every moment of the performance. It seems that no opportunity for creating tension and dysfunction has been passed up in the play and performance. The social landscape is as barren as the physical landscape; there is not one human relationship in the play that is flourishing. The intricacy of the patterning even extends to the repression of human contact, with non-verbal gestures of affection distributed sparsely and unevenly among the characters. This kind of patterning reinforces the semantic consistencies at a covert level, and it is at this level that the networks can be most illuminating. The degree of crafting revealed by the analysis caused a significant re-appraisal of the play's artistic value and success as a piece of theatre. It was a revelation to see how consistently the performance maintained the pressure on the spectator, so that the level of disturbance could be attributed not just to the subject matter or the more squeamish events, but to the consistency of choices that re-created the disturbance even at the micro-levels of the performance. Choices that are treated as structural flaws by some critics, such as the chameleon character of the Narrator, instead appear totally consistent with the semantic patterns of the performance.

The understanding of the intricacy of the semantic weaving, the 'patterns within patterns' allows for us to see the significance of particular moments and scenes in the performance, for example, the culmination of patterns associated with Dulcie and Lewis in Scene 31. It also allows another interpretation of the final scene, with its sense of 'irresolution'. This scene can be viewed as having multiple value, in that it signals the possibility for structural continuance (the play is written as part of a trilogy); it is consistent with the subtle sense of incompletion in the relationship between Dulcie and Lewis; and it is consistent with the pattern of Dulcie's

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poetic escape through the imaginative realm of angels. While Lewis abandons his aliens in an attempt to come to terms with human behaviour (Scene 28), Dulcie never relinquishes her symbol of hope, and in the final scene she is metaphorically and literally lifted out of the bleak landscape. In this way, the final scene can be viewed as a kind of resolution to the issues of the play.

The performance brings a message of discomfort. Although the time setting is over twenty years ago, cultural icons, such as the climate and the characters, are still recognisable. If it is true, as Nowra states, that "The past makes our present" (1992: vi), then there is the uncomfortable question of whether Australia is still the way Nowra presents it. The autobiographical elements and cultural resonances of the play make it difficult to dismiss the play as 'alien' to the experience of Australian culture. Our dilemma as members of the culture mirrors Lewis' struggle in the play: how can we reconcile the disturbing aspects of human behaviour and the culture represented in the play with our own experience of the culture? The heightened awareness of covert patterning in the play that emerges from the analysis makes it harder to be unaware of the subtle patterns that construct the everyday reality of the culture.

Chapter 8

Concluding thoughts

Out of a philosophical quest to understand the paradox of theatre a model has emerged that includes semantic networks and units for theatrical performance. The networks and units have a two-fold purpose. Firstly, they are offered as valuable 'tools' for use by a range of participants in the theatrical process. More specifically, they are a strategy for tackling the philosophical dilemma posed in chapter one: if we assume that, on the one hand, theatre shares the same semiotic resources as other social contexts, and on the other that all of social reality is semiotically constructed, then what kind of criteria can be used to argue about what counts as 'theatre' and what does not? The systemic-functional model has been used to lead an inquisition into the theatrical context. The networks act as a 'probe' into this context, displaying some of its meaning potential, and offering a tool for investigating its ordering principles. In developing the semantic networks, it has become clear that theatre, although drawing from the same pool of semiotic systems as other social contexts (e.g. linguistic systems, gestural systems, proximity codes, visual design, music and so on) has its own 'meaning potential', and its own semantic expressive resources for Representing the world, Engaging the audience and Composing the performance text are not exactly the same as for any other semiotic system or any other social context, although there can be overlaps.

To conclude this part of the journey the model will be briefly considered in terms of its future applications and development, and limitations. We then return for a final word on the paradox that motivated the investigation, and discussion on how insights emerging through development of the model have clarified issues in relation to theatre.

8.1 The systemic-functional model for theatre: applications and limitations

8.1.1 Applications

Throughout the discussion, possible applications of the networks for interpretation, analysis and creation of theatrical performance have been suggested. It has been noted that the units and networks can sharpen perceptions about the kinds of choices that are at issue at any moment of a performance, and can be used to debate and discuss different readings of theatrical performances. The networks could also be used in pedagogical settings, perhaps for the study of different historical and generic styles of theatre as well as for enhancing the appreciation of how theatre is made and offering a systematic tool for approaching the craft. Analytically, the networks could be applied as tools for stylistic studies and for the elaboration of concepts such as 'foregrounding', 'deautomatisation' and the 'dominant' in the theatrical context. It would also be interesting to develop networks for theatre in other cultures and investigate the issue of the relationship between theatre and other aspects of social life within different cultures. It would also be fascinating to use and elaborate the networks and units in the investigation of process of performance production (such as rehearsal contexts), and also in the rarely researched area of audience responses to and evaluations of theatre.

8.1.2 Evaluations of the model

The use of the linguistic metaphor in this project has tested the strength of Halliday's theory in relation to yet another semiotic domain, and it is argued that the metafunctional hypothesis holds for theatre. More importantly, the application of the systemic-functional metaphor has illuminated aspects of theatre and offered insights into the theatrical context that would not have been available without such a powerful and systematic model.

A number of issues have arisen in the use of the linguistic analogy that have indicated the need for further work in this area. As has been discussed in chapters 5 and 6, there appears to be considerable interaction between the metafunctions in theatre, in some cases so much so that it is difficult to know where particular systems belong (such as the overlap between Engaging systems and Compositional systems at the rank of Beat). Further research is needed to clarify the metafunctions and their interrelationships for theatre.

The rank scale of units needs elaboration, particularly the relationship between the Action and the Beat units. Although this constituency relationship was proposed to overcome a theoretical and methodological problem in the acting literature, there may be better ways to solve the problem. The need for alternative views on structure in theatre has been noted in chapter 6, and this would be another way of elaborating and enhancing the model.

It has also been noted that the synoptic model has limitations. The 'process' aspects of theatre are not well captured by the synoptic network approach, although this is suited to the theatre in other ways. It is also difficult to capture intangible features of performance and theatre's complexity in the networks, even though an attempt has been made to incorporate features such as 'energy' and the sensory impact of the live performance. Whether the networks and framework can explain why some theatre performances 'work' and others do not remains to be tested. The complex 'patterning of patterns' is one important ingredient, and the masterly handling of elements such as rhythm, timing and energy is another; but whether we have captured what creates the overall 'electricity' of a strong theatrical production is a question that will have to be explored at another time.

Finally, a note on the complexity of the model is pertinent. The terminology and concepts of the model require some cognitive effort before they can be used confidently. The networks are complicated and, in some cases, extensive. The problem is perhaps similar to that of making systemic-functional grammar more accessible for pedagogical applications. A suggested solution is that the model should be applied and utilised selectively rather than exhaustively. In order to develop the theory and test the viability of the model it was necessary to elaborate it to the degree of complexity presented here. However, it could be simplified without losing its usefulness. The networks and units have been explained in simplified form to a range of people who are active in theatre and the response has been overwhelmingly positive. The strength of the approach is that,rather than introducing concepts that are entirely foreign to the craft, the networks and units articulate and clarify instinctive knowledge by being explicit about the resources of the craft. Unlike the field of music which has elaborate and explicit systems for notating and articulating technical knowledge, there does not appear to be any such explicit system for theatre that is made available to all participants. The emphasis on intuitive knowledge seems stronger for theatre, but there are times when it is valuable to be able to articulate and reflect consciously upon this knowledge.

8.2 Return to the paradox

8.2.1 Ordering and semiotic intensity in theatre

We started with the paradox that theatre seems to be both the same as every other social context and yet also different. Another paradox emerges in the investigation of the problem: one of the important ways in which theatre *differs* from other contexts is related to the most important way it *mirrors* social life. To phrase this in less cryptic terms, theatre mirrors the very ordering principles that construct social reality, but the ordering in theatre is of a unique kind. It was noted in chapter one that to make the proposal that "theatre is ordered" does not

distinguish it from other social contexts. However, the elaboration of a systemic-functional model for theatre and systematic analysis of a theatrical performance reveals more about the special nature of the ordering in theatre.

The networks model theatre as something like Mukarovsky's 'matrix of immaterial relations'. Theatre lies not in any material substance but in the potential of these oppositions. Because the networks are proposed at the semantic level, they can explore and model the *interaction* between different semiotic systems such as language, movement, music and design rather than concentrating on each component separately. The semiotic systems of social life are re-semiotised to become semantic resources for theatre. This is like the higher order semiosis involved in the creation of verbal art, but theatre re-orders not just language but any other possible semiotic material of the culture in its creative processes.

The analysis of *Summer of the Aliens* suggests that there is another layer of ordering in theatre. The values of the theatrical systems represented in the networks are reorganised and re-patterned so that they take on another level of meaning. There is an organisational intensity in theatre that involves motivated semantic consistencies at a number of levels of the performance. The networks and units together can be used to display and probe this semantic organisation. The semantic organisation can be seen to include the contributions of non-verbal as well as verbal selections. In the performance of *Summer of Aliens*, Nowra and the performance makers take recognisable tokens of the culture and order and re-order them into finely balanced relationships so as to create a disturbing 'possible world'. The fact that the material is taken from the experience of the culture creates a sense of familiarity, but the intensity of the ordering creates a sense of strangeness, so that what is produced is a world that is at the same time 'alien' but also disturbingly familiar.

A significant point about the semiosis in theatre made in the introductory chapter is that everything - every gesture, every item of clothing, every sound - seems to take on a 'value' in theatre, no matter how insignificant it may seem. Everything becomes token to the semiotic value. The unit of Beat and the networks show how it is that everything becomes a token. A turn of the head may seem insignificant, but tokens can work as an ensemble to constitute theatrical values. The metafunctional theory means that we are not forced to provide a Representational meaning for such a movement; it may instead be contributing to the expression of some Interpersonal or Compositional choice.

8.2.2 Is a courtroom a kind of theatre?

One test of the theory lies in whether we can provide an answer to this question using clear criteria. Are such 'ordered' and multiply-coded contexts as court cases theatre? An answer could be given in two ways: firstly by referring to the meaning potential represented in the networks, and secondly by considering whether the court case involves the kind of ordering that theatre does. In both cases, the framework can suggest both why it is that court cases can be *theatre-like* but also why they are not *theatre*.

If we take the meaning potential for Beat, various options can be seen to overlap with the meaning potential of a courtroom. For example, it would be expected that focus would be established at each point in the courtroom interaction through such choices as positioning, movement, speech and gaze. Choices in compositional arrangements can individuate participants or create groupings within the courtroom space. In certain types of courtroom interaction, direct gaze toward the 'audience' can be used at particular points to engage their interest and sympathy. However, the possibilities are far more constrained and conventionalised in the courtroom context. For example, it is difficult to imagine a witness

giving evidence with their back turned to the courtroom audience. This may be stating the obvious, but the point is that this option of **denied gaze** <u>would</u> be available in theatre to achieve a particular impact. Similarly, the expressive choices for options in the courtroom context are more limited than theatre. For example, when, in a courtroom, the magistrate is elevated above other participants this is generally achieved through a raised platform. In *Summer of the Aliens* the choice of elevation was realised through Dulcie's positioning on the trapeze. Suspending the magistrate on a trapeze in the courtroom is not a likely option to achieve the function of elevation, to say the least. These examples somewhat overstate the point, but they do demonstrate why the courtroom context, for all its apparent theatricality is ultimately not confused with a theatrical context.

Turning to the ordering principles, it would be expected that the higher order semiosis involving the intricate re-organisation and re-patterning of choices created in theatrical performance would not be likely in the courtroom context. Although the tokens of costume, positioning, and language certainly may create a 'syndrome' of features conspiring to reinforce the authority of the court, these relationships are fixed, and are not likely to be re-negotiated on another occasion. There is certainly nothing like the complex semantic consistencies and finely balanced relationships created in *Summer of the Aliens* .

Again, it must be re-emphasised that simply proposing 'ordering' as the criterion for distinguishing between theatre and other social contexts does not go far enough. Theatre *is* ordered, selected and arranged, but so is social life if we accept the hypothesis that all of reality is socially constructed. The ordering in theatre is higher-order semiosis, not first-order semiosis. It is not that social life is unordered, but rather that the ordering in social life does not encompass *everything* whereas theatre does. In addition, the constructive processes in theatre draws attention to itself, whereas these processes in 'everyday life' do not.

8.2.3 Staging the reality principle

The solution proposed here may not be the only way of distinguishing between theatre and other social contexts, but issues of 'ordering' are of particular interest from a systemic-functional perspective. Theatre seems to offer a particularly useful context for investigating the hypothesis of reality construction. Brockett has suggested that art differs from life in its stripping away of detail and organising events into a connected pattern (1980: 9). It is suggested here that this view needs to be turned around. The organisation of aspects of experience into a coherent pattern in theatre in fact mirrors the process by which our reality is created. Theatre gives us a window into these processes, and also allows covert patterning to be explored in relation to non-verbal phenomena. In *Summer of the Aliens* tokens of physical affection were subtly selected and patterned to reinforce the construction of a disturbingly bleak picture of human relations. A range of non-verbal choices entered into a semantic 'conspiracy' with verbal choices to skew the meanings of the performance overwhelmingly towards dysfunction and dissonance. The analysis suggested that this disturbing reality was systematically constructed through the intricate patterning of choices in the performance.

Theatre puts on display the very processes of semiosis that are at the centre of social life. To emphasise the importance of this fact we return to Hasan's quote on the 'suspension of disbelief':

The physical universe in which people live may be independent of its inhabitants, but the picture of it that communities operate with is as much an artefact as a work of fiction. To maintain effect, fiction demands a suspension of disbelief. My hypothesis is that to say that language is a shaper of reality is to say that language is instrumental in sustaining this suspension of disbelief.
(Hasan 1996: 16)

Later in the same discussion, Hasan suggests the greatest justification for expert disciplines such as linguistics, poetics and physics is that "they can disturb the suspension of disbelief

which the everyday linguistic practices of a community perpetuate." (1996: 34). Butt

emphasises the role of literature in heightening awareness of the "constructed nature of what

you take to be natural experience" (1996: 94). The symbolic construction of theatre, like

literature, draws attention to its own processes of construction, so here also we have the

opportunity for understanding how social realities are created. The difference is that theatre

constructs realities not just through language, but also through patterns of physical interaction

and visual elements. Having a framework for analysing the 'invisible' patterning of such

choices could offer greater insight into how this patterning operates outside the theatre, for

example, in processes of social control and alien-ation. As Martin notes:

...it is by making the invisible visible that humans take the first step towards restructuring their world.
(1988a: 245)

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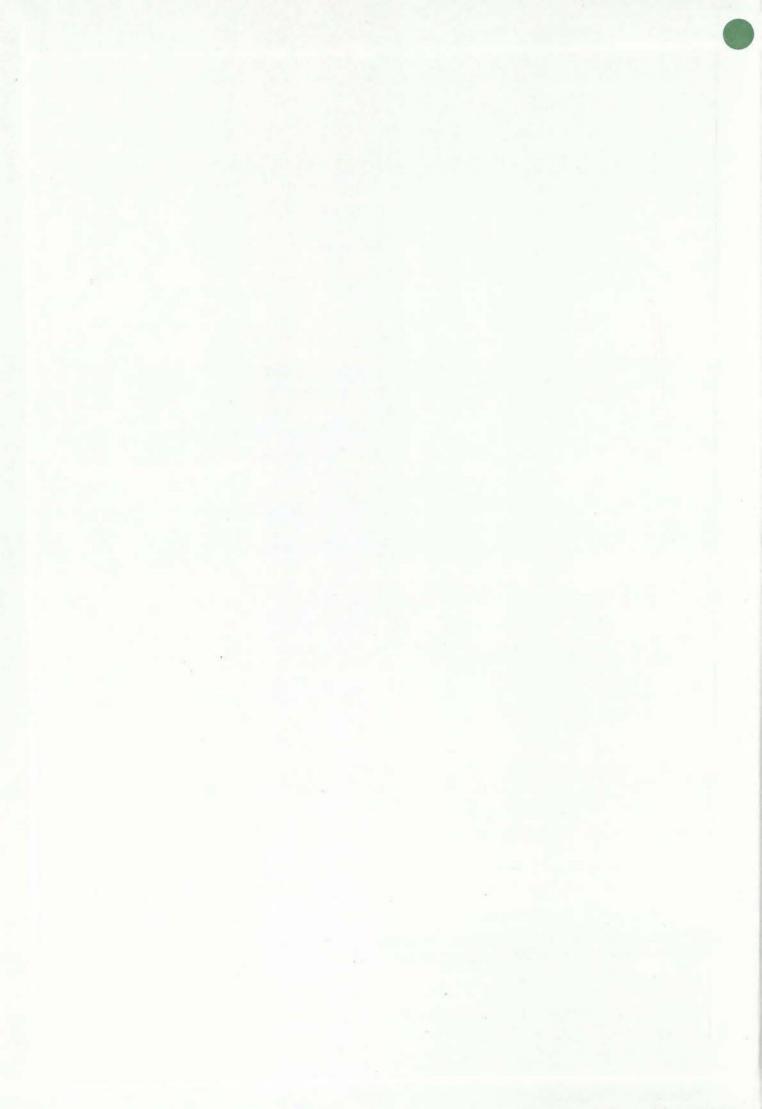
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APPENDICES TO

STAGING THE REALITY PRINCIPLE:

Systemic-Functional Linguistics and the context of Theatre

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Appendix A

Performance transcript for

Summer of the Aliens

Pages 3-116 (Appendix A) of this thesis have been removed as they contain published material under copyright.

Appendix B:

Summary tables of analysis

Appendix B: summary tables of analysis

Table B1: Summary of Blocking choices in Beats for *Summer of the Aliens*

SC.	% TRANSACTIONS BLOCKED (out of all transactions eligible for blocking selection , i.e. clear cases of [inner: transactive] beats)	LEWIS BLOCKING (% of blocked beats accounted for by blocks initiated by Lewis) i.e.: <u>no. of blocked beats for Lewis</u> total no. of blocked beats for scene (column 1)	OTHER PARTICIPANTS BLOCKING (% of blocked beats accounted for by blocks initiated by characters other than Lewis) i.e.: <u>no. of blocked beats for character</u> total no. of blocked beats for scene (column 1)
		Participant/s involved	Participant/s involved
1	27% (8/30 ie.8 beats blocked out of 30 eligible beats)	L blocks in ~ 50% (4/8) of blocked beats, all blocking Dulcie	*Dulcie blocks in ~ 25% blocked beats (2/8): Dulcie blocks Lewis = ~ 12.5% (1/8) Dulcie blocks Pisano = ~ 12.5% (1/8) * + 2 contingency blocks
2	~ 71% (12/17)	L blocks ~ 33% (4/12) of blocked beats: blocking Norma (his mum) = ~ 17% (2/12) blocking Bev (his sister) = ~ 8% (1/12) blocking Norma & Gran = ~ 8% (1/12)	*Norma initiates blocks in ~ 42 % of blocked beats (5/12): blocks variously Gran; Bv and Bv & L *Gran initiates blocks in 25% of blocked beats (3/12): all 3 blocks with Norma.
3	~ 28% (5/18) *+ 1 ambiguous case (ambiguous cases are not counted in the percentages of blocks)	L blocks 20% of blocked beats (1/5) with Stan	*Mrs Irvin blocks 40% of blocked beats in the scene (2/5): blocks 1 beat with Lewis and 1 beat with Dulcie & Lewis *Stan blocks 20% of blocked beats (1/5): blocks 1 beat with Lewis *Dulcie blocks 20% of blocked beats (1/5): blocks 1 beat with Mrs Irvin
4	~ 41% (13/34) *+ 2 ambiguous cases	Lewis initiating blocks ~ 69% (9/13): blocking Dulcie = ~ 31% (4/13) blocking Brian = ~ 23% (3/13) blocking Beatrice = ~ 8% (1/13) Br & L blocking Bc (by not acknowledging her) = ~ 8% (1/13) + pragmatic failure: Lewis and Bc = ~ 23% (3/13) NOTE: Lewis is involved in some way in all 13 blocked beats in this scene	Brian initiates ~ 8% (1/13) of blocked beats: blocks 1 beat with Lewis (Brian also re-blocks in one beat where Lewis initiates a block)
5	-	-	-
6	~ 39% (7/18)	L blocking Dulcie = ~ 71% (5/7)	Dulcie initiates blocks with Lewis in ~ 29% of blocked beats (2/7) (and re-blocks in one initiated by Lewis)
7	~ 33% (12/36) *+ 3 ambiguous cases * the exact number of blocks is difficult to determine in this scene as they tend to occur in complicated sequences	L initiates 33% of blocks (5/12). One of these is at the end of the scene where he and Brian block Dulcie's attempts at transaction. blocking Dulcie = ~ 25% (3/12) (including block at end with Brian) blocking Brian = ~ 8% (1/12) blocking Dulcie and Brian (intervention) = ~ 8% (1/12) *Lewis also makes a series of pseudo-block attempts during beats 27-37 which culminate in his physical intervention in the Dulcie-Brian transaction at Beat 38. These attempts are not counted as blocks.	Brian blocks Lewis = 25% (3/12)and blocks potential D & L transaction ~ 8% (1/12) Dulcie blocks Brian = ~ 17% (2/12) Pisano blocks Brian = ~ 8% (1/12)
8	~ 17% (5/29) (Blocking pattern shifts after JW and R enter)	L initiates 60% of blocks (3/5) blocking Norma = 40% (2/5) blocking Richard = 20% (1/5)	Norma blocks Lewis 20% (1/5) Bev blocks Lewis 20% (1/5)
9	~ 38% (3/8)	L blocks Dulcie = ~ 33% (1/3) (+ 1 weak block attempt)	Dulcie blocks Lewis = ~ 67 % (2/3)
10	50% (6/12) *+ 1 ambiguous case	Lewis blocks Gran = ~ 33% (2/6) (one case involves the Narrator answering as Lewis while the younger Lewis does not acknowledge Gran's question - B11)	Gran blocks Lewis = ~ 33% (2/6) Norma blocks Lewis = ~ 17% (1/6); and blocks Gran ~ 17% (1/6) Narrator blocks Lewis = ~ 17% (1/6)
11	~ 47% (8/17)	Lewis blocks Brian = ~ 63% (5/8)	Brian blocks Lewis = 25% (2/8) Brian's dad blocks Brian = ~ 13% (1/8)

12	~33% (7/21)	Lewis blocks Dulcie = ~ 71% (5/7)	**Dulcie** blocks Lewis = ~ 29% (2/7)
13	13% (2/15)	Lewis blocks Bev = 100% (2/2)	-
14	~48% (10/21) *+ 1 ambiguous case	-	**Eric** blocks Norma = 60% (6/10) **Norma** blocks Eric = 40% (4/10)
15	~35% (8/23) *+2 ambiguous cases	Lewis blocks ~ 50% (4/8) (in one case Lewis and Brian block Beatrice) blocking Brian = 25% (2/8) blocking Beatrice = 25% (2/8) (1 e.g. with Brian)	**Brian** blocks Beatrice = 25% (2/8) (one with Lewis) **Beatrice** initiates blocks in 25% (2/8) of blocked beats; ~ 13% (1/8) blocking Lewis; ~ 13% (1/8) blocking Brian and Lewis *undecided - 2 cases of pragmatic failure between Brian and Beatrice? (not counted)
16	NO TRANSCRIPT		
17	~59% (13/22) *+ 2 ambiguous cases	-	**Dulcie** blocks ~ 92% (12/13) of blocked beats: ~ 63% (8/11) with Mrs Irvin; ~ 23% (3/13) intervening in transactions between Mrs Irvin and Lewis; ~ 8% (1/13) blocking Lewis **Mrs Irvin** blocks ~ 8% (1/13), blocking 1 beat between Dulcie and Lewis
18	~13% (4/30) *+ 3 ambiguous cases	L blocking = 50% (2/4) (one case where Eric and he block Pisano) L blocks Eric = 25% (1/4) L (with Eric) blocking Pisano = 25% (1/4)	**Eric** blocks in 75% (3/4) of blocked beats: 50% (2/4) with Lewis; 25% with Pisano (1/4)
19	~31% (4/13)	Lewis blocks Eric = 25% (1/4)	**Eric** blocks in 75% (3/4) of blocked beats: with Gran = 50% (2/4); intervening between Gran and Lewis = 25% (1/4)
20	~34% (14/41) *+ 2 ambiguous cases	Lewis blocks Dulcie = 50% (7/14)	**Dulcie** blocks Lewis = 50% (7/14)
21	~17% (1/6)	-	**Pisano** blocks Lewis = 100% (1/1)
22	~37% (11/30) *+ 1 ambiguous case	-	**Gran** blocks in ~ 55% (6/11) of blocked beats: ~ 18% with Norma (2/11); ~ 18% (2/11) blocking interactions between Norma and Lewis; ~ 18% blocking Lewis **Eric** blocks Norma = ~ 27% (3/11) **Norma** blocks in ~ 18% (2/11) of blocked beats: with Lewis = ~ 9% (1/11); with Gran = ~ 9% (1/11)
23	~46% (18/39) *+ 1 ambiguous case	Lewis blocks Dulcie = ~ 44% (8/18)	**Dulcie** blocks in ~ 22% of beats (4/18): ~ 11% (2/18) with Pisano; ~ 11% (2/18) with Lewis **Brian** blocks in ~ 17% (3/18) of blocked beats, all with Lewis **Bev** blocks in ~ 17% (3/18) of blocked beats, all intervening between Lewis and Brian
24	30% (3/10) *+ 1 ambiguous case)	Lewis blocks Eric = ~ 33% (1/3)	**Pisano** blocks Eric = ~ 33% (1/3) **Eric** blocks Lewis = ~ 33% (1/3)
25	~21% (5/24) *+ 1 ambiguous case	-	**Eric** blocks in 60% (3/5) of blocked beats: 40% (2/5) with Norma; 20% intervening between Lewis and Norma **Norma** blocks in 40% (2/5) of blocked beats: 20% (1/5) with Bev; 20% (1/5) with Gran
26	~33% (5/15) *+ 1 ambiguous case	-	**Norma** blocks in 60% (3/5) of blocked beats: 40% (2/5) with Gran; 20% (1/5) with Bev **Bev** blocks Norma in 20% (1/5) of blocked beats **Gran** blocks Norma in 20% (1/5) of blocked beats
27	no blocking	-	-
28	40% (4/10)	Lewis blocks Narrator = 50% (2/4)	**Beatrice** blocks Narrator = 25% (1/4) **Narrator** blocks Lewis = 25% (1/4)
29	~8% (1/12) *+ 1 ambiguous case	-	**Gran** blocks Lewis = 100% (1/1)
30	25% (6/24) *+ 1 ambiguous case	Lewis blocks in ~ 83% (5/6) of blocked beats: blocking Mrs Irvin = 50% (3/6) blocking Norma = ~ 33% (2/6)	**Mrs Irvin** blocks potential interaction between Norma and Lewis = ~ 17% (1/6)
31	~29% (13/45) *+ 2 ambiguous cases	Lewis blocks Dulcie = ~ 85% (11/13)	**Dulcie** blocks Lewis = ~ 15% (2/11)
32	30%	-	**Dulcie** blocks Nr = ~ 33% (1/3)

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	(3/10) *+ 2 ambiguous cases *the surreal style of this final scene complicates the issue of blocking: snatches of dialogue and 'replayed' excerpts from previous beats in the play where the identity of interacting parties (the receptors) are ambiguous give a strange effect somewhere between transaction and non-transaction		*Dulcie is blocked by ??? (unacknowledged; she has no dialogic partner) in ~ 67% of blocked beats (2/3).
Tot als	**Total blocks: 211** **Ambiguous Cases: 28** **Total no. of beats eligible for blocking selection: 630** **Overall Blocking Percentage: ~ 33%**	**Total blocks initiated by Lewis: 90 (~ 43%** of total blocks)	**Total blocks initiated by:** **Dulcie:** 37 (~ 18% of total blocks) **Norma:** 19 (~ 9% of total blocks) **Eric:** 19 (~ 9% of total blocks) **Gran:** 13 (~ 6% of total blocks) **Brian:** 11 (~ 5% of total blocks) **Bev:** 5 (~ 2% of total blocks) **Beatrice:** 5 (~ 2% of total blocks) **Mrs Irvin:** 4 (~ 2% of total blocks) **Pisano:** 3 (~ 1% of total blocks) **Narrator:** 2 (~ 0.9% of total blocks) **Stan:** 1 (~ 0.5% total blocks)

Table B2: Semantic consistencies in choices of blocking for Lewis

NOTE: These categories should not be seen as discrete - beats in the second two columns especially tend to overlap in their issues

Sexuality and intimate/romantic relationships			Refusing or withdrawing participation		Other blocking
Relationship with Dulcie (intimacy) *indicates the block is also refusing or withdrawing participation		Other	With Dulcie	With other participant	
Negotiated with Dulcie	Construed by other participant				
Sc1:B28*; B29 Sc6: B2; B11; B12; B14 Sc7: B24*; B31* Sc20: B8; B10; B25; B28*; Sc23: B23*; B25*; B26* Sc31: B10*; B13*; B16*; B29*; B30*; B31*; B47 Sc9: B5	Sc2: B12; B13; B19 Sc4: B38* (refusing to interact with Dulcie on Brian's behalf) Sc8: B8 Sc11: 15* (as for Sc4: B38) Sc30: B16; B33*	Sc8: B32 Sc11: B13; B17 Sc12: B19 Sc18: B24 Sc23: B20; B22; B24 congruent: Sc1: B39 Sc2: B15 Sc8: B12 Sc11: B5	Sc1: B18 Sc4: B9; B10 Sc6: B8 Sc7: B40 Sc12: B13; B15 Sc20: B3; B6; B31 Sc23: B10	Sc4: B25 (Bc) Sc4: B29 (Br) Sc4: B40 (Bc) Sc7: B14 (Br) Sc10: B11 (Gran) Sc13: B11; B12 (Bv) Sc15: B14 (Br) (not quite refusal) Sc15: B29; B31 (Bc) Sc18: B34 (Pisano) Sc19: B31 (Eric) Sc30: B10; B12; B14 (Mrs Irvin) congruent: Sc28: B18 (Lewis intervenes in his own experience)	**'Alien world' vs. 'real world'** Sc3: B7 Sc10: B5 Sc28: B23** Sc31: B7**; B15** ** indicates shift in attitude towards aliens **Related to Beatrice:** Sc4: B16; B31 (rejecting opportunities to align with peers against Beatrice) Sc4: B26; B27; B28 (pragmatic failure) **Other:** Sc4: B8 Sc11: B6 Sc12: B5 Sc15: B23 Sc23: B8 Sc24: B14 Sc31: B12 **Motivated exceptions to patterns:** Sc7: B39 Sc12: B23 Sc31: B20
TOTAL: 23 refusing: 14	**TOTAL: 8** refusing: 3	**TOTAL: 8** congruent: 4	**TOTAL: 11** + refusing from Column 1 = 25	**TOTAL: 15** congruent: 1	**Aliens: 5** **Related to Beatrice: 5** **Other: 7** **Motivated exceptions to patterns: 3**
TOTAL blocked beats where					

relationship with Dulcie is at issue: 30				
TOTAL blocked beats pertaining to sexuality/gender/relationships: 38 + 4 congruent		**TOTAL blocked beats refusing/withdrawing participation: 43 + 1 congruent**		

Table B3: Choices of Transactive, Non-transactive and Transactive Ambiguity in *Summer of the Aliens*

SC.	TRANSACTIVE		NON-TRANSACTIVE	AMBIGUOUS CASES	
	Inner	Outer		One-way perceptual transaction (Gaze or Auditory)	Other (e.g. metatheatrical transactions)
1	29	5	6: Lewis (4) ; Dulcie (2)	1: Dulcie looks at Lewis (B1 'anacrusis')	
2	17 *B13 has 'double value' - both inner (between Gran and Norma) and metatheatrical (Narrator's interaction with Gran)	1	2: Lewis (2)		1: (metatheatrical) (Nr) (see notes in column 1)
3	18	1	2: Stan (1); Mrs Irvin (1)		1: (Stan's 'dialogue' with the radio B1)
4	31	3	4: Beatrice (2); Lewis (1); Narr. (1 metatheatrical)	1: Beatrice watches Lewis	2: Bc &L: final blocked beat (1); D & L imitating monsters (1)
5				1: Narr. watches the Japanese Woman (meta.)	
6	18		1: Dulcie (1)		1: metatheatrical reaction (Nr)(B15)
7	34		5: Brian (3); Beatrice (1); Dulcie (1)	1: Beatrice watching Brian	2: both related to blocking between a) Lewis and Brian; b) Lewis and Brian blocking Dulcie
8	27	3	2: Gran (1meta?); JW, Richard and Narrator entrance (1)	2: Lewis looks at Norma (brief) (1); Norma, Bev & Lewis watch JW & R enter (1)	1: Norma talking before Bev enters (clearly transactive once Bev enters, but initially some ambiguity)
9	4	3			7: Narrator & Lewis (5): a) nonverbal affinity (3); b) dialogue (1); simultaneous speech (1); Lewis and Dulcie (interactions with Dulcie offstage as disembodied sound) (2)

10	8	1			6: Gran (2: B13-14: is she supposed to be talking to Lewis?); Lewis (2: B1-2 'show-and-tell'); Lewis and Narr. (1); Gran and Narr. (1 meta.)
11	16		1: Brian (1)		1: Brian and his dad (offstage, unacknowledged)
12	20		4: Stan (2 offstage); Lewis (1); Narrator (1)	3: Dulcie listening to radio & Stan off (2); Dulcie and Lewis listening to Stan off (1); Dulcie and Narr. listening to and looking towards Stan off (1)	2: Dulcie talking to herself (1); Stan's 'dialogue' with the radio (1);
13	14	7	6: Lewis (5); Eric (1)	1: Norma watches Eric	
14	21				
15	22		8: Brian (4); Beatrice (4)		2: Beatrice & Brian and Lewis (2)
16	NO	TRANSCRIPT			
17	21				1: Mrs Irvin & Dulcie (B 20: Dulcie's block transforms the beat from transactive to non-transactive)
18	27	2	3: Pisano (2); Eric (1)	2: Eric watches Lewis work (1); Lewis reacts to seeing Pisano offstage (1)	2: Lewis and Eric parallel action (1); Pisano interacting with Eric and Lewis (who are offstage) (1)
19	14		1: Gran (1)		
20	38		8: Dulcie (4); independent circumstances (2); Lewis (2)		2: Dulcie (non-trans. response cry or mathetic?) (1); Dulcie & Lewis parallel action (throwing plates etc.) (1)
21	7	3	3: Lewis (2); Japanese woman (1 **meta?**)	1: Narr. watching Japanese woman	1: radio report
22	27	1	2: Gran (2)		3: Eric speaking to Norma (who has exited) (1); Lewis's beat with Gran

					who is unconscious (1); Gran speaking to the budgie (1)
23	37	6	5: Dulcie (4); Lewis (1)		3: Narrator and Lewis dialogue (2 **meta.**); Dulcie's exit (1)
24	10		4: Eric (3); Eric and Lewis entrance (1)		
25	23		3: Lewis (2); Eric (1)		1: Eric transaction with Bev (who is offstage) (1)
26	11	6	13*: Eric (6* + 1 **meta.**); Norma: (3 + 1 **meta.**); Gran (1); Narrator (1) *Eric's Beats could perhaps also be interpreted as one sustained Beat, which would change the total count to 8.	5: Norma watching Eric (2); Narrator watching Norma and Eric enter (1meta.); Bev watching Norma (1); Bev watching Eric (1)	2: Eric - is he talking to 'Lewis' (represented by the Narrator) in B7?(1); Simultaneous singing of Eric and Narrator (1)
27		2	1: Eric (1)	1: Narrator watching Eric (1meta.)	1: dialogue between Eric and Narrator (1 **meta.**)
28	1	9	5: Beatrice (3); Lewis (2)		9: Lewis and Narrator dialogue (6 **meta.**); Beatrice and Narrator dialogue (3 **meta.**)
29	12		4: Gran (4)		3: Gran's 'dialogue' with radio (2); radio (1)
30	24	4	6: Lewis (3); Mrs Irvin (3 **silent beats**)		
31	40	7	7: Lewis (4); Dulcie (2); independent circumstance (1)	1: Lewis watching Dulcie	7: Narrator and Lewis dialogue (7 **meta.**)
32	6 *NOTE: even the transactive beats in this scene have a sense of ambiguity	7	2: Pisano (1); Dulcie (1)	1: Narrator watching Dulcie (1 **meta.**)	7: Dulcie's dialogue without clear dialogic partner (4); Narrator and Dulcie dialogue (1 **meta.**); Narrator and Lewis dialogue (1 **meta.**); group watching fire together (1)
TL:	577	71	108 (including 3 independent circumstantial events)	21	68 **Total ambiguous cases:** 89

Table B4: Summary of Verbal transactions in *Summer of the Aliens*

*includes recursive choices in blocked beats where appropriate
*assignation: noncontractual unless otherwise indicated (contractual much less frequent)

SC.	PRAGMATIC								NON-PRAGMATIC			FORMULAIC (transactive and non-transactive)
	ACTION		INFOR-MATION	ASSIGNATION				TOTAL PRAGMATIC	Negotiated Information	Mathetic (including outer transactions)	TOTAL NON-PRAG. (inner only)	
	action-oriented: contractual	action-oriented: non-contractual	information-oriented: contractual	role	attribution							
					agency	valuing						
1	TOTAL: 3 involving L: 3 (D&L = 3)	TOTAL: 8 involving L: 7 (D&L = 6)	TOTAL: 4 involving L: 4 (D&L = 4)	-	TOTAL: 1 involving L: 1 (D&L = 1)	TOTAL: 3 (1 contractual) involving L: 3 (D&L = 3)		TOTAL: 19 involving L: 18 initiated by L: action: 4; info: 4 assignation: L = vr: 2 (1 contr.) L = vd: 2	TOTAL: 6 involving L: 6 (D&L = 6)	Narrator: 5 Other: 4	10	3
2	-	TOTAL: 5 involving L: O	TOTAL: 4 involving L: 1	TOTAL: 2 involving L: 2	TOTAL: 2 involving L: 2	TOTAL: 5 involving L: 2		TOTAL: 18 involving L: 7 initiated by L: 0 assignation: L = vr: 1 L = vd: 5	(perhaps egs of contest: at this stage the distinction between [blocking] and [neg: contest] requires further refinement)	Narrator: 1 Other: 1	1	-
3	TOTAL: 2 involving L: 0	TOTAL: 1 involving L: O	TOTAL: 6 involving L: 5	-	-	TOTAL: 3 involving L: 3		TOTAL: 12 involving L: 8 initiated by L: 0 assignation: L = vr: 1 L = vd: 2	TOTAL: 3 involving L: 3 (not counted is the case of Stan's 'dialogue' with the radio which is strictly speaking non-trans. but which also has conversation-like qualities)	Narrator: 1 Media voice (nontrans): 1 Other: 3	6	2

SC.	PRAGMATIC							NON-PRAGMATIC			FORMULAIC (transactive and non-transactive)
	ACTION		INFOR-MATION	ASSIGNATION			TOTAL PRAGMATIC	Negotiated Information	Mathetic (including outer transactions)	TOTAL NON-PRAG. (inner only)	
	action-oriented: contractual	action-oriented: non-contractual	information-oriented: contractual	role	attribution						
					agency	valuing					
4	TOTAL: 3 involving L: 3 (D&L = 3)	TOTAL: 9 involving L: 9 (D&L = 4)	TOTAL: 7 involving L: 7 (D&L = 3)	-	TOTAL: 1 involving L: 1 (D&L = 1)	TOTAL: 3 involving L: 3	TOTAL: 23 involving L: 23 initiated by L: action: 4 (with Beatrice); info: 2 assignation: L = vr: 2 L = vd: 2	TOTAL: 5 involving L: 5 (D&L = 2)	Narrator: 3 Other: 8	13	3
5	-	-	-	-	-	-	-	-	-	-	-
6	TOTAL: 4 involving L: 4 (D&L = 4)	TOTAL: 4 involving L: 4 (D&L = 4)	TOTAL: 6 involving L: 6 (D&L = 6)	TOTAL: 1 involving L: 1 (D&L = 1)	TOTAL: 2 involving L: 2 (D&L = 2)	TOTAL: 1 involving L: 1 (D&L = 1)	TOTAL: 18 involving L: 18 initiated by L: action: 2 (1 on behalf of Br); info: 3 assignation: L = vr: 0 L = vd: 4	-	Other: 3	3	1
7	TOTAL: 13 involving L: 6 (D&L = 5)	TOTAL: 8 involving L: 3 (D &L = 2)	TOTAL: 6 involving L: 3	-	TOTAL: 2 involving L: 0	TOTAL: 9 involving L: 6 (D&L = 6)	TOTAL: 38 involving L: 18 initiated by L: action: 5; info: 2 assignation: L = vr = 1 L = vd = 5	TOTAL: 1 involving L: 0	Other: 2	3	-
8	-	TOTAL: 4 involving L: 4	TOTAL: 6 involving L: 2	-	TOTAL: 1 involving L: 1	TOTAL: 4 involving L: 4	TOTAL: 15 involving L: 11 initiated by L: 0 assignation: L = vr: 1 L = vd: 4	TOTAL: 2 involving L: 2	Narrator: 3 Other: 3	5	1
9	TOTAL: 1 involving L: 1 (D&L = 1)	TOTAL: 2 involving L: 2 (D&L = 2)	TOTAL: 3 involving L: 3 (D&L = 3)	-	-	-	TOTAL: 6 involving L: 6 initiated by L: action: 1; info: 1	*D&L's exchange in B3 is a little like a non-linguistic conversation (not	Narrator: 3	0	1

SC.	PRAGMATIC							NON-PRAGMATIC			FORMULAIC (transactive and non-transactive)
	ACTION		INFOR-MATION	ASSIGNATION			TOTAL PRAGMATIC	Negotiated Information	Mathetic (including outer transactions)	TOTAL NON-PRAG. (inner only)	
	action-oriented: contractual	action-oriented: non-contractual	information-oriented: contractual	role	attribution						
					agency	valuing		(counted here)			
10	TOTAL: 1 involving L: O	-	TOTAL: 2 involving L: 2	TOTAL: 1 involving L:1* (*Nr accepts the role on L's behalf)	TOTAL: 1 involving L: 1	TOTAL: 2 involving L: 1	TOTAL: 7 involving L: 5 initiated by L: 0 assignation: L = vr: 1 L = vd: 2	TOTAL: 3 involving L: 3	Narrator: 1 Other: 4	7	-
11	TOTAL: 3 involving L: 3	TOTAL: 5 involving L: 5	TOTAL: 1 involving L: 1	-	-	TOTAL: 4 involving L: 4	TOTAL: 13 involving L: 13 initiated by L: 0 assignation: L = vr: 2 L = vd: 2	TOTAL: 1 involving L: 1	Other: 3	4	2
12	TOTAL: 4 involving L: 4 (D&L = 4)	TOTAL: 1 involving L: 1 (D&L = 1)	TOTAL: 8 involving L: 8 (D&L = 8)		TOTAL: 3 involving L: 3 (D&L = 3)	TOTAL: 1* *contractual involving L: 1 (D&L = 1)	TOTAL: 17 involving L: 17 initiated by L: action: 2; info: 4 assignation: L = vr: 2 (1 contr.) L = vd: 2	TOTAL: 1 involving L: 1 (D&L = 1) ('dialogue' between Stan and radio not counted)	Other: 4	5	-
13	-	TOTAL: 1 involving L: 1	TOTAL: 1 involving L: 0	-	TOTAL: 1 involving L: 1	TOTAL: 1 involving L: 1	TOTAL: 4 involving L: 3 initiated by L: 0 assignation: L = vr: 0 L = vd: 2	-	Narrator: 7 Other: 2	2	1
14	TOTAL: 1 involving L: 0	TOTAL: 2 involving L: 0	TOTAL: 5 involving L: 2	-	TOTAL: 5 involving L: 0	TOTAL: 2 involving L: 0	TOTAL: 15 involving L: 2 initiated by L: info: 1	-	Other: 1	1	1 + 2 aesthetic performance
15	TOTAL: 2 involving L: 2	TOTAL: 5 involving L: 3	TOTAL: 3 involving L: 2	-	TOTAL: 1 involving L: 0	TOTAL: 1 involving L: 1	TOTAL: 12 involving L: 8 initiated by L: action: 2; info: 1 assignation:	TOTAL: 4 involving L: 3	Other: 6	10	7

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SC.	PRAGMATIC ACTION action-oriented: contractual	action-oriented: non-contractual	INFORMATION information-oriented: contractual	ASSIGNATION role	attribution agency	valuing	TOTAL PRAGMATIC	NON-PRAGMATIC Negotiated Information	Mathetic (including outer transactions)	TOTAL NON-PRAG. (inner only)	FORMULAIC (transactive and non-transactive)
							L = vr: 0 L = vd: 1				
16	NO	TRANSCRIPT									
17	TOTAL: 2 involving L: 1 (D&L = 1)	TOTAL: 13 involving L: 3	TOTAL: 2 involving L: 2	-	TOTAL: 3 (1 contractual) involving L: 3	TOTAL: 5 involving L: 1	TOTAL: 25 involving L: 10 initiated by L: 0 assignation: L = vr: 1 (contr) L = vd: 3	TOTAL: 1 involving L: 1 (D & L = 1)	Other: 6	7	1
18	TOTAL: 3 involving L: 3	TOTAL: 8 involving L: 8	TOTAL: 4 involving L: 3	TOTAL: 2 involving L: 2	-	TOTAL: 2 involving L: 2	TOTAL: 19 involving L: 18 initiated by L: info: 2 assignation: L = vr: 0 L = vd: 4	TOTAL: 4 involving L: 4	Narrator: 2 Other: 6	10	1
19	-	TOTAL: 2 involving L: 2	TOTAL: 4 involving L: 1	-	-	TOTAL: 4 involving L: 1	TOTAL: 10 involving L: 4 initiated by L: 0 assignation: L = vr: 0 L = vd: 1	-	Other: 3	3	-
20	TOTAL: 6 involving L: 6 (D&L = 6)	TOTAL: 6 involving L: 6 (D&L = 6)	TOTAL: 5 involving L: 5 (D&L = 5)	TOTAL: 2 involving L: 2 (D&L = 2)	TOTAL: 5 involving L: 5 (D&L = 5)	-	TOTAL: 24 involving L: 24 initiated by L: action: 2; info: 1 assignation: L = vr: 4 L = vd: 3	TOTAL: 2 involving L: 2 (D&L = 2)	Other: 15	17	-
21	-	TOTAL: 1 involving L: 1	TOTAL: 4 involving L: 4	-	-	-	TOTAL: 5 involving L: 5 initiated by L: info: 1	-	Narrator: 3 Other: 3	3	-
22	TOTAL: 2 involving L: 0	TOTAL: 5 involving L: 4	TOTAL: 4 involving L: 2	-	TOTAL: 7 (1 contractual) involving L: 4	TOTAL: 4 involving L: 0	TOTAL: 22 involving L: 10 initiated by L:	TOTAL: 3 involving L: 0	Narrator: 1 Other: 4	7	3

SC.	PRAGMATIC						TOTAL PRAGMATIC	NON-PRAGMATIC			FORMULAIC (transactive and non-transactive)
	ACTION		INFOR-MATION	ASSIGNATION				Negotiated Information	Mathetic (including outer transactions)	TOTAL NON-PRAG. (inner only)	
	action-oriented: contractual	action-oriented: non-contractual	information-oriented: contractual	role	attribution						
					agency	valuing					
							action: 1 assignation: L = vr: 2 (1 contr.) L = vd: 2				
23	TOTAL: 4 involving L: 4 (D&L = 2)	TOTAL: 11 involving L: 11 (D&L = 5)	TOTAL: 11 involving L: 9 (D&L = 7)	-	TOTAL: 7 (2 contractual) involving L: 4 (D&L = 3)	TOTAL: 5 (1 contract.) involving L: 5 (D&L = 2)	TOTAL: 38 involving L: 33 initiated by L: action: 6 info: 4 assignation: L = vr: 2 (1 contr.) L = vd: 7	TOTAL: 4 involving L: 4 (D&L = 3)	Narrator: 6 Other: 7	11	5
24	TOTAL: 2 involving L: 2	TOTAL: 1 involving L: 1	TOTAL: 2 involving L: 1	-	TOTAL: 2 (1 contractual) involving L: 0	-	TOTAL: 7 involving L: 4 initiated by L: action: 1	TOTAL: 1 involving L: 0	Other: 1	2	2
25	TOTAL: 1 involving L: 0	TOTAL: 2 involving L: 1	TOTAL: 6 involving L: 2	-	-	TOTAL: 6 involving L: 0	TOTAL: 15 involving L: 3 initiated by L: 0	TOTAL: 2 involving L: 0	Other: 3	5	1
26	TOTAL: 1 involving L: 0	TOTAL: 2 involving L: 0	TOTAL: 3 involving L: 0	-	TOTAL: 1 involving L: 0	TOTAL: 3 (1 contract.) involving L: 0	TOTAL: 10 involving L: 0	TOTAL: 1 involving L: 0	Narrator: 6 Other: 2	3	1 (+ 7 beats of song)
27	-	-	TOTAL: 1 involving L: 0				TOTAL: 1 involving L: 0	-	Narrator: 2	0	-
28	-	TOTAL: 2 involving L: 2	TOTAL: 2 involving L: 1 + 1 non-contract info	-	TOTAL: 1 (contract) involving L: 0	-	TOTAL: 6 involving L: 4 initiated by L: 0	TOTAL: 1 involving L: 1	Narrator: 10 Other: 1	2	3
29	-	TOTAL: 2 involving L: 2	TOTAL: 2 involving L: 2	-	TOTAL: 1 (1 contractual) involving L: 1	-	TOTAL: 5 involving L: 5 initiated by L: 0 assignation: L = vr: 0 L = vd: 1	-	Other: 5	5	1

SC.	PRAGMATIC						TOTAL PRAGMATIC	NON-PRAGMATIC			FORMULAIC (transactive and non-transactive)
	ACTION		INFOR-MATION	ASSIGNATION				Negotiated Information	Mathetic (including outer transactions)	TOTAL NON-PRAG. (inner only)	
	action-oriented: contractual	action-oriented: non-contractual	information-oriented: contractual	role	attribution						
					agency	valuing					
30	TOTAL: 3 involving L: 3	TOTAL: 2 involving L: 2	TOTAL: 2 involving L: 1 + 1 non-contract info	-	TOTAL: 3 (2 contractual) involving L: 3	-	TOTAL: 11 involving L: 10 initiated by L: action: 1 assignation: L = vr: 0 L = vd: 3	TOTAL: 1 involving L: 0	Narrator: 4 Other: 6	7	3
31	TOTAL: 4 involving L: 4 (D&L = 4)	TOTAL: 10 involving L: 10 (D&L = 7)	TOTAL: 7 involving L: 7 (D&L = 7)	TOTAL: 1 involving L: 1 (D&L = 1)	TOTAL: 4 (2 contractual) involving L: 4 (D&L = 3)	TOTAL: 1 involving L: 1 (D&L = 1) *+ 1 e.g. of a kind of verbal attack (L on D) that is symbolic-ally violent like assignation, but is slightly different (not a network option at present, but could be explored)	TOTAL: 27 involving L: 27 initiated by L: action: 2; info: 3 assignation: L = vr: 0 L = vd: 6	TOTAL: 4 involving L: 4 (D&L = 3)	Narrator: 6 Other: 8	12	2
32	-	TOTAL: 2 involving L: 1* (*L disengaged)	TOTAL: 1 involving L: 0	TOTAL: 1 involving L: 1* (L dis-engaged)	-	-	TOTAL: 4 involving L: 2 (but L disengaged) initiated by L: 0	TOTAL: 3 involving L: 2	Narrator: 7 Other: 4	7	-
TL:	Action: contractual = 65 *Involving Lewis = 49*	Action: non-contractual = 124 *Involving Lewis = 93*	Information: contractual = 122 *Involving Lewis = 86* Information non-	Assignation: role = 10 *Involving Lewis = 10*	Assignation: agency; non-contractual = 44 Assignation: agency; contractual =	Assignation: valuing; non-contractual = 65 Assignation: valuing; contractual		Negotiated Information = 53	Mathetic: Outer = 71 Inner = 118		

SC.	PRAGMATIC							NON-PRAGMATIC			FORMULAIC (transactive and non-transactive)
	ACTION		INFOR-MATION	ASSIGNATION			TOTAL PRAGMATIC	Negotiated Information	Mathetic (including outer transactions)	TOTAL NON-PRAG. (inner only)	
	action-oriented: contractual	action-oriented: non-contractual	information-oriented: contractual	role	attribution						
					agency	valuing					
			contractual = 2 Involving Lewis = 2		10 Total involving Lewis = 36	= 4 Total involving Lewis = 40					
	TOTAL ACTION-ORIENTED = 189 Involving Lewis = 142 (~ 75%)	Total Action-oriented transactions *initiated* by Lewis = 33 *NOTE: initiation refers to the action-oriented feature; Lewis does not necessarily initiate the Beat (i.e. the action-oriented feature may be part of a block)	TOTAL INFORM-ATION ORIENTED = 124 Involving Lewis = 88 Total info-oriented transactions *initiated* by Lewis = 29	TOTAL ASSIGNATIONS = 133 Involving Lewis = 86 (~ 65%)	Lewis = Vr: 22 (5 contractual) Lewis = Vd: 64		TOTAL PRAGMATIC = 446 Total involving Lewis = 316 (~ 71%) Total action and info. transactions *initiated* by Lewis = 62 + assignations with L as Vr = 84		TOTAL NON-PRAGMATIC (Inner only) = 171	TOTAL FORMULAIC = 45	

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Table B5: Summary of Pragmatic verbal transactions initiated by Lewis

Scene/Beat	Dialogic partner/s	Action		Information	
		Gloss on action verbally negotiated (initiated by Lewis)	Blocked/ Blocking?	Gloss on information sought by Lewis	Inquiry Blocked/ Blocking?
1: 13	Dulcie			*the mark on Dulcie's back ("What's that mark")*	-
1: 16	Dulcie			*whether Dulcie believes in life on other planets ("Do you think there's life on other planets?")*	Blocked (contingency)
1: B23	Dulcie	*making Dulcie duck down to protect her from the shooters ("get down; they'll blow your head off")*			
1: B27	Dulcie	*inciting action of collecting gun cartridges*	Blocked by Dulcie		
1: 28	Dulcie	*making Dulcie get off him so they can get to the scrap merchants in time*	Blocking Dulcie; (eventual compliance by Dulcie)		
1: 33	Dulcie			*why Dulcie threw a gun cartridge at him ("What's that for?")*	
1: 35	Pisano			*whether Mr Pisano is coming to shoot*	
1: 40	Dulcie	*inciting action of leaving to go to the scrap merchants*			
4: 25	Beatrice	*making Beatrice go away/leave him alone ("Nick off..." etc.)*	L blocking Beatrice		
4: 26	Beatrice	*making Beatrice go away ("Go and play with your mates...etc.")*	L blocking Beatrice (and blocked: pragmatic failure)		
4: 27	Beatrice	*making Beatrice take off her jumper*	Blocked: pragmatic failure		
4: 28	Beatrice			*where Beatrice's other arm is (inquiry or mathetic response??)*	Blocked: pragmatic failure
4: 30	Beatrice	*making Beatrice leave ("Nick off")*			
4: 36	Brian			*inquiry about Brian's behaviour on the bus ("you touch the women's tits?" etc.)*	
6: 2	Dulcie			*what Dulcie is doing on the trapeze (why is she there?)*	Blocking Dulcie; inquiry Re-blocked by Dulcie
6: 5	Dulcie	*looking for UFOs: making choice between going to power station or waiting in Dulcie's*	Blocked by Dulcie		

		garden *(NOTE: Dulcie demands in Sc 4 that Lewis come and get her when he looks for UFOs)*			
6: 6	**Dulcie**			*why Dulcie wants to come with him to look for UFOs (given that she thinks his explanation about UFOs and power stations is "stupid")?*	
6:15	**Dulcie**	*requesting that Dulcie "shows her chest to Brian"* *(NOTE: Brian asks Lewis in Sc 4 to do this for him)*			
6: 19	**Dulcie**			*why Dulcie hit him ("What's that for?")*	**Blocked by Dulcie**
7: 12	**Brian**			*re: the shirtless Pisano - whether postmen are allowed to take off their uniforms*	
7: 14	**Beatrice**	*making Beatrice leave ("Get back to the hostel")*	**Blocking Brian**		
7: 18	**Brian**	*giving Brian money to pay Dulcie* *(NOTE: the nonverbal transaction is dominant here; the verbal is elliptical)*			
7:28	**Brian and Dulcie**			*"What are you two idiots doing?"* *(NOTE: This is difficult to analyse. Is it an inquiry? An assignation? A covert realisation of an action-oriented initiation: inciting Brian and Dulcie to stop? The ambivalence of Lewis's Action here is interesting)*	(Is this an attempt to block the transaction between Dulcie and Brian??) **Blocked by Brian**
7: 32	**Dulcie and Brian**	*making Brian stop burning Dulcie ("Stop it, her skin is burning)*	**Blocked by Brian**		
7: 35	**Dulcie and Brian**	*making Brian stop burning Dulcie ("Stop it")*	**Blocked by Brian**		
7: 39	**Brian**	*suggesting Brian and he play cricket (preventing the 'burning' challenge between Dulcie and Brian from being renewed)*			
9: 4	**Dulcie (unseen)**			*who is making the noise ("Who is it?"*	**Blocked by Dulcie**
9: 5	**Dulcie**	*making Dulcie get off him ("Get off, we're not allowed to see each other" etc.)*	**Blocked by Dulcie**		
12: 2	**Dulcie**	*asking whether he can enter her room ("Can I come in?")*			
12: 7	**Dulcie**	*taking Dulcie UFO spotting* *(NOTE: this is still motivated by Dulcie's previous demand (Sc 4))*	**Blocked by Dulcie**		
12 :14	**Dulcie**			*what the feathers are for (from Bev's pillow stolen by Lewis)*	

Time	Character				
12: 16	Dulcie			*what Dulcie has done to the doll*	
12: 22	Dulcie			*what Dulcie is doing (she is holding a knife to his throat)* *(Dulcie*	Dulcie does answer, but the answer is metaphorical, involving a change of symbolic address: she explains her behaviour by 'revealing' that she is an 'alien' - change of symbolic address)
12: 24	Dulcie			*why Dulcie has the knife*	Dulcie again explains metaphorically "an alien needs something in a hurry when he's found out"
14: 13	Eric			*whether his dad is staying at home*	
15: 14	Brian			*whether Brian's dad will be at the rifle range*	blocking Brian
15: 28	Beatrice	*preventing Beatrice from following himself and Brian ("Stay here. You can't come")*			
15: 29	Beatrice	*preventing Beatrice from taking off her jumper ("Keep it on. I don't want to see your stump")*	Blocking Beatrice		
18: 3	Eric			*what will happen if they are caught stealing soil*	
18: 33	Eric			*what will they do (Pisano has possibly seen them)*	
20: 16	Dulcie	*incite Dulcie to leave with him("Let's get going")*	Blocked by Dulcie		
20: 26	Dulcie			*what Dulcie is saying in angel talk*	Blocked by Dulcie
20: 27	Dulcie	*make Dulcie stop hitting him*	Blocked by Dulcie (change of symbolic address: it wasn't her, it was the angel)		
21: 11	Pisano			*whether Pisano believes in UFOs*	Blocked by joke answer ("My wife used to throw them at me")
22: 26	Gran	*make Gran regain consciousness*			
23: 9	Dulcie			*why Dulcie is dressed as a boy*	Blocked by Dulcie
23: 17	Dulcie	*make Dulcie duck down (because there are people nearby)*			
23: 20	Dulcie			*why Dulcie is laughing*	
23: 23	Dulcie	*make Dulcie leave him alone so he can look for UFOs*	Blocking Dulcie		
23: 25	Dulcie	*make Dulcie leave him alone*	Blocking Dulcie		
23: 26	Dulcie	*make Dulcie leave him alone*	Blocking Dulcie		
23: 34	Brian			*what Brian was doing with Lewis's sister, Bev*	Blocked by Brian

23:35	Brian	*make Brian stop seeing Bev*	**Blocked by Bev**		
23:38	Brian	*make Brian stop seeing Bev ("Don't ever touch her..".etc)*	**Blocked by Brian**		
23:45	Bev			*why Bev hit Brian on the head with a cricket bat*	
24:24	Eric	*stop the action of stealing soil (?) ("Perhaps we've got enough soil")*	**Blocked by Eric**		
30:14	Mrs Irvin and Norma	*vowing to tell the truth but not to kiss the bone*	**Blocking Norma (and continuing from previous block of Mrs Irvin)**		
31:8	Dulcie			*what Dulcie is holding (the bone)*	
31:12	Dulcie			*where Dulcie would like to run away to (NOTE: this seems to be an attempt by Lewis to 'undo' block from the previous beat - this is an unusual choice for Lewis's character)*	
31:16	Dulcie	*make Dulcie get off him*	**Blocked by Dulcie**		
31:18	Dulcie			*why Dulcie 'makes him hit her' (NOTE: this Action may not be 'intended' to initiate an inquiry transaction, Dulcie's Re-Action picks up on this as an inquiry. Her answer: "I want you to react" is revealing)*	
31:48	Dulcie	*make Dulcie repeat the phrase in 'angel talk' so he can try to understand ("Say it again")*	**Blocked by Dulcie**		

Table B6a: Summary of assignations in *Summer of the Aliens*

Assignations:	Agency	Normality/Difference (including Ethnicity)	Gender & Sexuality	Age & Maturity	Transgression/ Sinfulness	Evaluation	Other
CHARACTER (vd)							
Lewis	*Sc1: B18 'you broke it' *Sc2: B12 'Brenda saw you and Dulcie cuddling on the ground at the rife range' *Sc6: B12 'The angel is hurt, you aren't listening.' *Sc6: B13 'You're taking me to the fancy dress party.' *Sc8: B4 'Boy, are you going to get it.'. (*Sc8: B10 'Why do you make me hit you?') *Sc12: B5 'You were spying on me.' *Sc13: B12 'You took my pillows, didn't you? *Sc17: B14 'He wants to go. Even he doesn't like you.'; 'He likes me.' *Sc17:B15 'You like me [Dulcie], don't you?' *SC19: B8 'He's not going to be a labourer.' *Sc20: B26 'You should know [what Dulcie is saying in 'angel talk'].' *Sc20: B33 'You hate me.' *Sc23: B7 'You're late.' *Sc29: B6 'Out UFO spotting?' *Sc30: B15 'He [Lewis] will not lie to you, Mrs Irvin.' *Sc30: B32 (contractual) 'You did tell the truth, didn't you?' *Sc30: B33 (contractual)	*Sc2: B15 'Why don't you bring your school mates home?' *Sc3: B8 '...although you're weird, Lewis, you're safe. A-grade poofter safe' (also gender/ sexuality) *Sc4: B29 'You playing with wogs now, Lewis?' *Sc4: B39 'You felt her stump. You're sick, you know that? All I want to do is feel Dulcie's tits. It's a natural thing. I don't go around feeling stumps. Look, don't even talk to wogs. They lead you into unnatural things...Just be normal Lewis' *Sc7: B14 'Aren't you going to feel her stump?' *Sc8: B7 'What kind of pervert am I bringing up?' (also sexuality and transgression: sexual deviance) *Sc8: B28 'I have a great fear that you'll be average. Don't be. Be different. Head and shoulders above the crowd.' *Sc10: B10 'You have an overactive imagination' *Sc11: B3 'Boy, what a dickhead. Flying saucers...The whole class thinks you're a prize dickhead. Everyone's	*Sc1: B39 'How do you explain the fact that every family in the street has had girls and you're the only boy? You have to be careful not to grow up to be a sissy, so Stan says' Sc2: B13 'You're not getting Dulcie into any trouble, are you?'; 'You don't wrestle girls.' *Sc3: B9 'Always trust a nancy boy' *Sc6: B13 'Dad said you're the only boy he trusts me with' *Sc6: B19 'God males are thick.' *Sc 7: B19 'Hoon' *Sc7: B31 'How does it feel to be a hoon?' *Sc7: B34 'Hoon. Pimp.' *Sc7:B37 hoon *Sc8: B10 'You're supposed to be the man of the household and all you're interested in is flying saucers and sex.' *Sc 11: B7 (after Lewis bowls spin ball at Brian) 'Bowl fast, spin is for sissies...Spin is for women, Lewis. It's devious, full of betrayal.' (also normality/difference) *Sc12: B19 'Have you shagged the Dutch girl yet?' *Sc23: B23 'You really prefer boys, don't you?'	*Sc2: B13 'Why are you so immature?' *Sc2: B19 'At your age, Lewis, you don't wrestle girls' (also gender/ sexuality) *Sc18: B25 'You're hearing things. You're at a difficult age.' *Sc23: B27 'You're a child.'	*Sc22: B10 'He taught the Dutch girl those filthy words .' (or agency) *Sc22: B12 'Then coming home roaring drunk from the break-up party.' (or agency)	*Sc18: B6 '...weak as piss, like all Commies.' *Sc23: B44 'You're alright for a brother .' *Sc31: B11 'You're a coward'	*role: Sc2: B2 *role: Sc 2: B6 reciting etiquette lesson *role: Sc 6: B11 angel talk *role: Sc11: B10 being taught Scottish history (accepted by Narrator on L's behalf) *role: Sc 18: B4 joke ritual 'How do you greet a...' *role: Sc18: B7 "And what's the first lesson?..." *role: Sc20: B25 angel talk *Sc23: B22 Bev and Brian 'in the creek doing it' (used to taunt Lewis) *role: Sc31: B28 angel fantasy *role: Sc32: B13 angel talk (Lewis disengaged)

	'But you are keen on Dulcie?' *Sc31: B3 'Why aren't you down near the power station?' *Sc31: B7 'You don't care about me. You only care about your flying saucers.' *Sc31: B13 'You don't care a fig for me.' *Sc31: B19 (contractual) 'So you do hate me then?'	laughing at you...My mate the looney.' *Sc13: B11 'You're mad doing it]practising bowling] in this heat.' *Sc15: B18 'Don't go weird on me too, Lewis.' *Sc23: B33 'You're getting weird, Lewis.' *Sc23: B41 'You think other people are looney, but wake up to yourself, Lewis. All you know and care about are flying saucers and they're not real.'	*Sc23: B36 'What about you and Dulcie?' (implying sexual relationship) (or agency) *Sc23: B36 'From what I hear you're the only one who doesn't [have sex with Dulcie].' (also difference)				
Dulcie	*Sc4: B8 'You were spying on me?' *Sc7: B28 'She'll give up.' *Sc7: B32 'She's enjoying this, aren't you?' (having her skin burned)? *Sc20: B4 'You broke the window' (or positioning as transgressive) *Sc 20: B10 'You forced me to wear them [the angel's wings].' *Sc20: B20 'I thought you wanted to steal them.' *Sc23: B4 'You running away?'	*Sc1: B39 'You laugh at me about UFOs but this things with water is just as strange' *Sc7: B38 (D & Brian) 'You're both crazy.'	*Sc17: B5 'Why can't you behave like a lady?' (*Sc23: B23 (contractual assignation?)'You like me dressed as a boy? (also evaluation)) *Sc23: B25 (contractual assignation) 'Pretend I'm a boy.' *Sc23: B27 'Go and fuck Brian.'	Sc 20: B31 'It's a child's game.'	*Sc12: B8 'The truant inspector'll get you (or agency) *Sc17: B7 'You little vixen. Take after your father. Dirty mind.' (sexual deviance?) *Sc17: B9 'Tramp, Foul-mouthed tramp. You're showing your true colours now.' *Sc17: B12 'The way you two [D&L] behave you should have no friends.' *Sc 17:B 17 'Your foul black mouth. You deserve the strap you're going to get.'	*Sc1: B29 'you're heavy' (in response to Dulcie's question: does it feel good... me sitting on you?) *Sc 12: B1 (assignation of self) 'Ugly. Beautiful?... The ugliest girl in the whole world.' *Sc12: B17 'Do you think I look ugly?' (*Sc23: B23 (contractual assignation?)'You like my hair up?')	*Sc17: B14 'Even he [Lewis] doesn't like you.'
Norma	*Sc10: B2-3 '...she (Norma) said: "Come on, Lewis, I'm trying to sleep".' *Sc26: B31 'You did it.' (murdered the budgie)		*Sc14: B16 'Now this ain't a bad view.' (Eric looking up from under Norma's dress) *Sc22: B 18 'More Greek tragedy.' *Sc22: B22 'What would happen if a man rushed out all the time?' (also evaluation) *Sc25: B18 '...women always find it difficult to accept			*Sc 2: B5 'same as your father'; 'bad language and hating budgies go together'; '..no hoper husband'; 'You run off with Irish scum'; 'Living in a housing commission estate' *Sc14: B17 '...your mum's been a wiz	*Sc10: B5 'Ignorance. I told you what would happen when you married Eric. Your intelligence would shrivel.'

			presents.'			*looking after you while I've been working.'* **Sc25: B24 'You couldn't even marry a real criminal.'*	
Eric	**Sc14: B1 'I didn't hear a word from you. You sent no money.'* **Sc14: B3 'You say one day that you're going out to get a screw for the shower and don't come back... The police came...They were quite certain. "He's run off." they said, " probably didn't like being a husband."'* **Sc14: B4 'You ran away because of the children and me.'* **Sc14: B6 'You must hate me to do what you did.'* **Sc14: B7 'You left because you hate me, you hate your children.'* **Sc22: B16 'He didn't get the job.'* **Sc22: B17 'You've been to the pub.'* **Sc25: B11 (You've levelled the lawn. You did it..' (or positive evaluation)* **Sc25: B17 'Where did you keep it.... The stolen soil?'* (or transgressive) **Sc23: B19 'It was you. You stole the soil from people's gardens.' (or transgressive)*		**Sc22: B19 'Man only brings chaos into the home.'*			**Sc22: B16 'My bludging son-in-law.'* **Sc22: B19 'We were better off when you were not here... You could get a job if you really wanted to.'* (or agency) **Sc25: B13 'First decent thing you've ever done, Eric.'*	**Sc19: B12 'You know nothing about Greek tragedy'*
Gran	**Sc22: B27 'You fainted..'* **Sc22: B29 (contractual assignation)'I did not faint, did I?'*	**Sc19: B14 'You must be going mad.'*					*Sc2: B7 'There are no carriages here. In case you hadn't noticed, we have cars.'* **Sc2: B9 'It's a bloody budgie' (in response to Gran: "Thank goodness I have Sam")*

	ball] fooled you... You thought it was going to spin the other way'	wog'	thinks about girls. I know what he wants.' (or agency)			pretty good.' (referring to Brian using the chest expander)	intelligence.' (derogatory) *Sc7: B11 'He [Brian's father] couldn't hit the side of a barn.' *Sc7: B22 'Uggh, your palms are sweaty.'
Bev	*Sc2: B15 '...she hits him [Brian] over the head with my cricket bat.' *Sc8: B13 'Beverley keeps on hitting them [boys Lewis brings home] over the head with cricket bats'					*Sc26: B13 (contractual) 'But does it look good?; Very pretty... Like me when I was young.'	*Sc26: B11 'Too much makeup, darling.' *Sc26: B 20 '...You've got a wonderful one [future].'
Pisano	*Sc24: B6 'Late delivering your mail. Bit behind are you?' *Sc24: B7 'We don't seem to be getting as much mail as we used to.' (or positioning as transgressive)						
Beatrice:	*Sc 15: B5 'What are you doing wog?... A bloody snake angry as hell will come out and bite you.' (or positioning as 'other') *Sc28: B10 'You knew what you were saying, didn't you?'	*Sc4: B14 (complicit assignation) 'There's that wog girl you have to sit next to, isn't it?' (*Sc4: B15 'Bloody wogs! Get back to the migrant hospital') *Sc4: B16 (complicit assignation)' Eye-ties'; 'She's Dutch'; 'Same difference' *Sc4: B31 (complicit assignation) 'Wogs aren't like us'	*Sc15: B30 'She's strange'; 'It's like females are not human, isn't it?' (also positioning as 'different')				
Mrs Irvin:						*Sc3: B14 re. her bone of St Thomas:' It's a bit small'	

Table B6b: Summary of Non-Pragmatic Beats in *Summer of the Aliens*

SC.	NEGOTIATED INFORMATION		MATHETIC	
	Participants	**Topic**	**Speaker**	**Topic**
1	D & L	why the gully would make a good trench when the communists come	Dulcie	her back
	D & L	sunburn remedies	Lewis	his action (peeling her skin) (almost finished)
	D & L	**gossip:** Brian's dad and Stan	Lewis	**commentary:** Brian's dad's shooting
	D & L	aliens (the man who was abducted)	Lewis	Brian's dad's shooting ability
	D & L	flying saucers (how they might be similar to the clay pigeons)		
	D & L	**gossip:** Pisano (his wife problems)		
2			Gran	her relationship with Sam (the budgie) ("Thank goodness I have Sam") Blocked by Norma.
3	(S & radio)	the Cuban missile crisis	Stan	general observation: this world is a pig-sty
	S & L	1) the threat of war; how the Yanks will protect Australia. 2) Lewis changes the topic (block: metamorphosis) to aliens (the pig-farmer who was abducted)	Stan	his action: going to the pub
	Mrs I & L	her bone of St Thomas	Mrs I	how the bone will connect her to God so she can have her prayer answered (having a child with Stan) *(this seems an odd thing to be telling Lewis!)*
	D & L	**Gossip:** Mrs Irvin & Stan; Mrs I wanting a child to Stan; Stan beating up Mrs I		
4	D & L	the film about aliens (aliens disguised as humans)	Dulcie	Brian: he always thinks of sex, like all men (except Lewis!)
	D & L	**complicit assignation:** of Beatrice as "that wog girl"	Dulcie	herself: she's going to leave school and become a prostitute
	D & L	**complicit assignation:** of Beatrice as "eye-ties" (blocked by Lewis)	Dulcie	immigrants taking over
	Br & L	**complicit assignation:** of Beatrice ("wogs aren't like us") (blocked by Lewis)	Beatrice	**(in Dutch)** Dulcie not liking her (pragmatic failure)
	Br & L	**gossip:** Brian's dad, and Stan	Beatrice	**(in Dutch)** seeing a snake; her jumper (pragmatic failure)
			Brian	his obsession with women
			Brian	how he molests women on the bus
			Lewis	Beatrice: she has no arm, just a stump (blocked by Brian)
6			Dulcie	why God likes her: because she has the only tree in the street in her backyard and she wants to be an acrobat
			Dulcie	**invocation:** an angel passing
			Lewis	"my bum's sore" (blocking Dulcie)
7	P & Br	Brian's dad at the rifle range	Brian	comment on Beatrice being outside the hostel on a weekend
			Dulcie	her determination: that she wouldn't have given in when Brian was burning her
8	Nm, G, Bv, L, & R	discuss the Japanese woman ("she makes great sushi") (while she is present)	Norma	the yard; the soil being like rock; nothing growing
			Norma	the yard: how Eric promised he'd level it
	Nm, G, Bv, L & R	the Japanese woman ("she drinks like an animal") (while she is present)	Norma	Eric: that he should be here to tell Lewis about sex
10	G, L & Nm	**contest:** whether the 'flying saucer' was real or if Lewis imagined it	Lewis	**recount** (like show-and-tell): telling the story of seeing the flying saucer
	G & L	**contest:** whether the flying saucer was an American plane	Lewis	**recount:** about telling his family of the flying saucer
	Bv & Nm	the missing pillow	Lewis	reassertion that the flying saucer was real (blocked by Gran)
			Lewis	the flying saucer didn't look like the American plane pictured in the newspaper (blocked by Gran)

11	Br & L	**gossip**: Brian's dad; how he's been depressed, can't get work	Brian	the crooked cop coming around to their place to see Brian's dad
			Brian	Brian's dad: spending time at the rifle range; the story of him pointing the gun at Brian
			Brian	his obsession with sex
12	(S & radio)	the Cuban missile crisis		
	D & L	there's no such thing as UFOs (blocked by Lewis)	Lewis	prediction that the truant inspector'll get Dulcie (*assignation?*)
			Dulcie	**recount**: how she prayed to Allah when Mrs Irvin threatened to send her to a Home
			Dulcie	Stan being drunk because he made some money from Pisano's bike
			Dulcie	her real father: Basque, handsome
13			Pisano	the letter is a bill
			Bev	why Pisano is acting strangely: his wife leaving him
14			Eric	how a "dago" he was working with tried to copy Eric's trick and burned his mouth
15	Beatrice and Brian	Beatrice tries to start a conversation with her "formula" (of vulgar words); blocked by pragmatic failure	Brian	comment on what Beatrice said to him
	Brian and Lewis	Lewis teaching Beatrice the swear words	Brian	**recount**: story of Brian's dad threatening to kill himself
	Brian and Lewis	Lewis's dad returning	Lewis	suggestion that Brian's dad has been taken over by aliens (blocked by Brian)
	Brian and Lewis	**complicit assignation**: of Beatrice as "strange"	Brian	comment on Beatrice's repeated recitation of the formula ("How do you shut her up?")
			Brian	comment on Beatrice's action: if there's a snake it'll be "angry as hell"
			Brian	**recount**: the story of Brian's dad setting fire to the paddocks
16	NO	TRANSCRIPT		
17	D & L	**aliens**: worms that take over humans	Dulcie	speculation that her real father hated Mrs Irvin
			Dulcie	unfinished comment about Stan strapping her and coming into her room
			Mrs Irvin	comment that Stan can control Dulcie, unlike Mrs Irvin
			Dulcie	Lewis is the only friend she has
			Lewis	intended action: "I might go now"
			Dulcie	re: her action of praying; "every Moslem has to pray five times a day"
18	L & E	discussion of Lewis's fears about being seen or caught stealing soil	Eric	calculating number of days until Norma's birthday
	L & E	father and son being together	Eric	**mimed recount** of stories from his travels and work
	L & E	the talk that Richard had with Lewis (Eric rejects Richard's advice)	Eric	"wogs" working through "smokos"; how one tried to "brain: him with a "dinosaur bone"
			Eric	observing that Pisano is "a bit of a nutter"
	L & E	the soil: hard as rock	Eric	"facts of life"
	L & E	someone at the window	Lewis	assertion that Pisano has seen them stealing the soil
19			Gran	that she thinks she's going mad
			Gran	the story of Mary Queen of Scots
			Gran	that she hears things under the house
20	D & L	**imaginative game**: alien game (transformed identities)	Dulcie	identifying whisky
	D & L	**imaginative game**: being aliens	Dulcie	winning first prize
			Dulcie	identifying sound as dog barking
			Dulcie	her desire to "steal some stuff"
			Lewis	comment on thunderstorm
			Lewis	comment on finding cards
			Dulcie	metaphorical reference to whisky: "nectar of the angels"
			Dulcie	comment on the angel's wings on Lewis's costume
			Dulcie	**invoking**: angels (Dulcie

				transforming her own symbolic address - she is an angel)
			Dulcie	**invoking**: angels (see above)
			Lewis	comment on lightning
			Dulcie	comment on the storm
			Lewis	comment on finding radio
			Dulcie	**invoking**: symbolic transformation : "I am an alien"
			Lewis	metaphorical identification of plates as "flying saucers"
21			Pisano	the soil stealing
			Pisano	his wife throwing "flying saucers" at him
			Pisano	his wife working in a Thai brothel
22	G & Nm	Bev's behaviour ("What's getting into her?")	Gran	comment on Sam (the budgie) flying
	G & Nm	where Lewis had learned swear words	Eric	digging tunnels (*establishing solidarity with Lewis*)
	G & Nm	memory	Gran	Sam pooping in Lewis's hair
			Norma	"Why did I marry you?"
23	D & L	life as the dream of angels or aliens	Pisano	Stan stealing soil
	D & L	**gossip**: Pisano - whether he's been taken over by aliens	Lewis	pointing out direction of East
	D & L	**contest**: whether Bev is with Brian ('in the creek')	Dulcie	Stan talking about the RSL desecration and threatening retribution
	L & Nr	things not making sense	Dulcie	no males or females on Venus; so men don't hurt women, "don't put their cocks up women"
			Lewis	another world where everything makes sense; Mars
			Lewis	life on Mars: a mirror reflection of earth
			Lewis	comment on having prickles in his shoes
24	E & P	**complicit assignation (?)**: Brian's dad behaving strangely because: "that's what happens when you marry a dago"	Pisano	his action: not delivering mail to Brian's dad (because he threatened Pisano with a gun)
25	Nm & Bv	Nm being blindfolded	Eric	the lawn: "like a billiard table"
	Nm & E	the virtues of the soil (Merri creek)	Eric	the soil: can grow anything
			Eric	prediction that Norma will change her mind about the soil when she's calmed down
26	Nm & Bv	**gossip/commentary(?)**: Eric singing in the garden	Bev	her action: "I'm off"
			Gran	Sam being murdered
28	Nr & L	**complicit assignation(?)**: of Stan - whether he is an alien (Lewis rejects this explanation for Stan's behaviour)	Lewis	not wanting to think about what he has seen (Dulcie and Stan) any more
29			Gran	Lewis's asthma
			Gran	the backyard: "so uneven you could break an ankle"
			Gran	looking after Lewis's grandfather; graphic description of his body "out of control"
			Gran	that she can't sleep
			Gran	old age: shouldn't believe anyone who says they're enjoying their old age
30	Mrs I & Nm	Dulcie telling "lies"; police arresting Stan	Mrs Irvin	Dulcie's real father (an Aboriginal)
			Mrs Irvin	general observation: "Never trust a tropical night. Blood tells"
			Mrs Irvin	prediction that Stan will be in jail for years; they wont have any money (blames Dulcie)
			Mrs Irvin	**recount**: Dulcie praying to Allah in church
			Mrs Irvin	intended action: visiting Stan; they can't afford bail
			Mrs Irvin:	"Stan is not an animal"
31	Nr & L	it's hard to breathe		
	D & L	**imaginative game**: Dulcie as Lewis's guardian angel	Dulcie	that she knew Lewis would be there

	D & L	agreement that this is the happiest day of their lives	Dulcie	intended action: not to go to sleep that night (so she'll be awake when they come for her)
	D & L	**imaginative game:** angel talk (non-strategic block by Lewis)	Dulcie	Mrs Irvin will pray to a rabbit's bone (because Dulcie has swapped it for the bone of St Thomas)
			Dulcie	aliens are here; Stan and Lewis's father possessed by aliens (Lewis blocks - "there are no aliens")
			Lewis	human behaviour: that he doesn't know why he does anything; perhaps we don't see UFOs because "they took one look at humans and fled back to their own planet"
			Dulcie	**invoking:** angels
			Dulcie	**invoking:** angels
			Dulcie	Brian's dad practising shooting himself "so he wouldn't miss"
32	Group watching fire (all except D, P and Nr)	**gossip/commentary:** Pisano's actions (taking off clothes; throwing mail-bags into the fire)	Dulcie	**invoking:** angels
	Bv & L	commentary on the fire	Gran(?)	prediction that the fire won't stop
	Nr & L	merging identity of "Lewis"	Dulcie	**invoking:** angels
			Bv	speculation that Pisano might be celebrating the Russians giving in.

Table B7: Summary of non-verbal choices for goal-directed transactions

NOTE: In the table, repeated actions and continuous actions that may extend through several beats are counted as one semantic choice. That is, each number represents a new choice: 2 tokens of an action in one beat are considered to be iterations of the one choice; however, if the same action occurs in the next or another Beat it is counted as a new choice.

SC.	Action involving other character as Goal						Mutual (A) = aggressive	Action involving non-human participant as Goal
	Non-Mutual							
	AGGRESSIVE			NON-AGGRESSIVE (rit) = ritual				
	Lewis = Goal	Lewis = Actor	Other	Lewis = Goal	Lewis = Actor	Other		(L) = Lewis as Actor (ex) = exchanging
1	3: D slaps L on leg; pushes L over and sits on top of him; throws stone(?) at Lewis	1: L pushes D down (to protect her from being shot at)			1: L peels D's skin (request by D)			(L) 1: (parallel; iterative) D & L collect cartridges
2					1: L brushes Gran's hair	(rit) 1: Bv kisses Gran	(A) 1: Bv and L fight	(L)(ex) 1: L places hairbrush on Gran's lap
3	1: Br stumbles onto L as he re-enacts molesting women on the bus	2: L tries to take Bc's jumper off; pushes Bc away	1: D throws stone at Bc					(ex) 2: Mrs I and D exchange tissue (to wipe off makeup) and money
4								(L)(ex) 1: Br throws cricket ball to L (ex. pot.) 1: Bc holds out stick to L (action fails) (L) (non-ex) 1?: (parallel) Lewis bowling; Br batting
5	-	-	-	-	-	-	-	-
6	2: D smacks L on the leg; D hits L with pillow			1: 'angel talk' - D presses L's hand to her lips			1: D & L push against each other as they swing on the trapezes	(L)(ex) 1: D takes pillow from L
7		2: L throws stone at Bc; pushes D & Br apart (protective)	2: D pushes Br away; Br burns Dulcie with magnifying glass (cont. 11 Beats)		1: Br touches D's breasts			(L)(ex) 1: L gives Brian money (so he can pay Dulcie) (ex) 1: Br gives D money (ex pot.) 1:D holds up

SC.	Action involving other character as Goal — Non-Mutual — AGGRESSIVE			NON-AGGRESSIVE (rit) = ritual			Mutual (A) = aggressive	Action involving non-human participant as Goal
	Lewis = Goal	Lewis = Actor	Other	Lewis = Goal	Lewis = Actor	Other		(L) = Lewis as Actor (ex) = exchanging money to return to Br and L (action fails)
8	3: Nm slaps L with the gloves			(interpersonal) 3: gestures of affection		1: Nm & G help JW stand (rit) 1: R kisses Gran		(ex) 1: Bv gives JW a cup of tea
9	2: D jumps on Lewis and pins him down; D grabs L's face							
10	1: Nr pushes L's head down to make him continue reading the newspaper (nonaggr?)					(rit) 1: Nm kisses Gran		
11					2: L bowls towards Br (aggressive?)			(L) (ex) 2: Br gives L the chest expander; Br snatches the chest expander from L
12	1: D holds knife to L's throat							(L) (ex) 2: D takes the bag from L; D takes the doll from L
13		(pot.) 1: L tries to hit Bv, but the action fails			(rit) 1: L & Bv kiss Eric (ritual appreciation)		1: L & Bv hug Eric and he swings them around (init. by L)	(L)(ex) 1: : E gives Bv and L gifts (ex)1: Pisano gives Bv a letter; (A) (ex) 1: Nm snatches & throws away flowers from E
14			2: Nm pushes E away (pot.) 1: Nm seems about to hit E but he blocks the action	(interpers: affection) 1: Eric puts his arm around L	1: L & Bv hug Eric	2: E puts arms around Nm; E lifts Nm, lifts her dress		
15			1: Bc hits Br with the stick (pot.) 1: Br moves towards Bc with the gun		1: L pushes Bc away gently (interpers) 1: L touches Br		(rit) 1: Br and Bc shake hands	

	Action involving other character as Goal							Action involving non-human participant as Goal
	Non-Mutual						Mutual (A) = aggressive	
SC.	AGGRESSIVE			NON-AGGRESSIVE (rit) = ritual				
	Lewis = Goal	Lewis = Actor	Other	Lewis = Goal	Lewis = Actor	Other		(L) = Lewis as Actor (ex) = exchanging
16	NO	TRANSCRIPT						
17			2: Mrs I slaps D on the legs; Mrs I hits D, grabs her face and pushes her					
18	2: E swings L to the ground; puts his foot on L's chest			1: E pulls L to his feet			(ritual hand-shaking part of buildup to the action in the first column)	(L) (ex) 1: E throws the shovel to L (L) (non-ex) 2: (co-op) E & L dig in the soil (L)(non-ex) 2: (goal release; goal aquis.) E & L put away their shovels; pick up shovels (L)(non-ex) 2?: (nontrans?) L gets the hose and the wheelbarrow in response to orders from E (not counted in totals)
19						(interpers?) 1: E playfully jostles G		
20	3: D slaps L (2); D pushes L over and pins him down	1: L pushes D off		2: 'angel talk': D puts L's hand to her lips; D touches the wings on L's angel costume			1: D & L dance together (continuous during beat) (init. by D; she also is the one to break away)	(L) (ex) 4: : D gives L the whisky bottle (2); D takes plates from L; D takes cards from L (L) (non-ex) 1 (parallel; iterative) D & L throw plates
21	-	-	-	-	-	-	-	-
22					2: after G faints: L places his hands on her face; helps her sit up	1: E cuddles and kisses Nm; (interpers: affection) 2: Nm puts hand on Gran's shoulder; G touches Nm		
23	2: Bv pushes L away from Br; Bv smacks	2: L pushes D away; L punches Br (defending	(?2 - see column 7)	(rit) 1: Bv kisses L (appreciation)		3: Bv holds Br back as they enter; Bv		

SC.	Action involving other character as Goal — Non-Mutual — AGGRESSIVE — Lewis = Goal	Lewis = Actor	Other	NON-AGGRESSIVE (rit) = ritual — Lewis = Goal	Lewis = Actor	Other	Mutual (A) = aggressive	Action involving non-human participant as Goal (L) = Lewis as Actor (ex) = exchanging
	L	Bv)				grabs Br's arms (preventing attack on L) (2)		
24	-	-	-	-	-	-	-	-
25	1: Bv punches L			2: E pushes L into place for the surprise; E gives L a playful punch; (rit) 1: Nm hugs L & E in appreciation		2: Bv pushes Nm, leads her blindfolded; Bv removes blindfold		
26						(interpers: affection) 1: Bv puts hand on Nm's shoulder	(rit) 1: Bv and Nm kiss each other (goodbye)	
27	-	-	-	-	-	-	-	-
28	2: Nr pushes L's head around to watch D & S		1: Stan grabs Dulcie and makes her sit on his lap				1: D & S (continuous)	
29					1: L hugs Gran			
30				1: Nm kisses L				(L)(pot.) 1: Mrs I holds out bone (potential goal rejected by Lewis)
31	1: D pushes L over	1 (iterative): L hits D violently		3: 'angel's breath': D blows on L's face; D kisses L passionately; 'angel talk': D presses her lips against L's hand	4: L kisses D (2 times; second time init. by D); L grabs D and kisses her (instructed by Nr); L helps D up		(A) 1 : D & L wrestle together 5: D & L kiss; D & L lie together; D & L hold hands; D & L kiss; D & L hold hands	
32				(interpers) 1: Nr places hand on L's shoulder				
	TOTAL: 24	TOTAL: 9 + (pot.) 1	TOTAL: 9 + (pot.) 2	TOTAL: 10 (excluding. interp. + ritual) (interpersonal): 5 (ritual): 2	TOTAL: 13 (excluding. interp. + ritual) (interpersonal): 1 (ritual): 1	TOTAL: 10 (excluding. interp. + ritual) (interpersonal): 4 (ritual) : 3	TOTAL: 11 (excluding ritual) aggressive: 2 non-aggressive: 9 ritual: 2	TOTALS: (L)(ex) 14 (L)(non-ex) : 7 other (ex): 6 (ex. pot.): 2 other (non-ex): 0

Table B8: Choices of Focus and Denied Gaze in *Summer of the Aliens*

SC.	CATEGORICAL		CHALLENGED		DENIED GAZE
	Singular	**Shared**	**Unequal**	**Equal**	
1	1 (*Pisano*)	27	7 (4: *Nr vs. D & L*; 2: *D vs. L*; 1: *gunshot vs. D &L*)	2 (1: *Nr vs. D &L*; 1: *D vs. L*)	3 (*Lewis*)
2	2 (1: *Narrator*; 1: *Lewis*)	11	4 (1:*G &L vs. Nm*; 1: *G & Nm vs. L*; 1: *G & Nm vs. Bv*; 1: *Nm & L vs. Bv*)	1 (*G, Bv & L vs. G & Nm - disjoint co-actant and dialogic groups*)	1 (*Bev*)
3	3 (2: *Stan*; 1: *Mrs Irvin*)	17		2 (1: *Stan vs. happ.*; 1: *Nr vs. Mrs I*)	2 (*Stan*)
4	2 (2: *Narrator*) (+ 1?: *Bc*)	29	2 (2:*D & L vs. Bc*)	5 (1: *Nr vs. D &L*; 1: *Nr vs. Bc vs. L*; 1: *L vs. Bc*; 2: *L & Br (duet) vs. happening (cricket actions)*)	(3?: *Lewis*)
4/5			1 (*JW (maj.) vs. Bc vs. Nr*)		
6	1 (*Dulcie/ happening*)	15	1: (*D&L vs. Nr*)	1 (*L vs. D*)	*D's face obscured by darkness for 1 beat; she is also upside down for 6 beats.
7		21	13: (1: *Br vs. Bc*; 1: *Bc & P vs. Br*;1: *L & Bc vs. Br*; 1: *Br & L vs. D*; + 9 egs of focal tension mainly due to shifting disjoint groupings of co-actants and dialogic partnerships between Dulcie, Lewis and Brian from beats 28 to 39)*	4: (1: *Bc vs. Br*; 1: *D & Br vs. D & L*; 1: *Br & D vs. L*; 1: *D & Br vs. Br & L*)	
8	1 (*Norma*) (+ 1?: *Nr*)	21	7 (1: *Nm vs. Bv*; 1: *JW & R vs. L, Bv, Nm & G*;1: *Nr vs. R & JW vs. (L, Bv, Nm & G)*; 1: *JW vs. R & G*; 1: *Nm, R & JW vs. Bv & G*; 1: *JW (maj) vs. L vs. Nr*; 1: *Nr vs. L*)		1 (*L, Bv, Nm & G) (competing - minor focus*)
9		8		3 (2: *L vs. D*; 1: *Nr vs. L & Nr vs. happening*)	
10	4 (2: *Lewis*; 2: *Gran*)	7	2 (1: *Nm & L vs. Nr & L*; 1: *G & Nr vs. L*)	1 (*Nr vs. G*)	
11	1 (*Brian*)	17	1 (*Br vs. L*)		
12	2 (2: *Dulcie*)	17	3 (1: *icon vs. D & L*; 1: *S (maj.; offstage) vs. D vs. L*; 1: *S (maj.; offstage) vs. D vs. Nr*)	3 (1: *S & radio (offstage) vs. D vs. L*; 1: *L vs. D & L vs. S (min.)*; 1: *S (off) vs. D & L*)	

13	3 (1:*Lewis/happening*; 1: *Pisano*; 1: *Eric*)	9	6 (3: *L vs. Nr*; 1: *Bv & L vs. Nr*, 1: *E vs. Nr*, 1: *E vs. Nm*)	3 (2: *Nr vs. E & Nm*; 1: *E (offstage) vs. Bv & L*)	
14		19	1 (*L vs. Nm & E*)		
15	3 (3: *Brian*)	17	6 (1: *Br & Bc vs. L*; 3: *Br & L vs. Bc*; 1: *Bc vs. Br & L*; 1:*Br vs. Bc vs. Br & L*))	2 (2: *Bc vs. Br & L*)	
16	NO	TRANSCRIPT			
17		21			*Dulcie upside down until B5
18	5 (2: *Eric*; 2: *Pisano*; 1: *Lewis*)	27	3 (3: *E & L vs. Nr*)		
19	2 (2: *Gran*)	11	1 (*G vs. L*)	1 (*E vs. G & L*)	
20	4 (2: *Dulcie*; 1: *Lewis*; 1: *happening*)	29	6 (2:*happening vs. D & L*; 1: *D/happ. vs. D & L (L off)*; 1: *happening vs. D vs. L*; 1: *happ. vs. L*; 1: *D vs. L vs. happ.*)	3 (3: *D vs. L*) **DISPERSED:** 1	2 (*Lewis*)
21	2 (1: *happening (radio)*; 1: *Narrator*)		11 (1: *Nr vs. L vs. JW*; 1: *happ. vs. L vs. JW*; 7: *P & L vs. JW*; 1: *Nr vs. JW*; 1: *JW vs. Nr*)		
22		26	5 (1: *Nr vs. G*; 1: *G & Nm vs. happ.*; 1: *G vs. Nm & E*; 1: *Nm & E vs. G*; 1: *E vs. G*		
23	9 (5: *Narrator*; 3: *Dulcie*; 1: *Lewis*)	38	4 (2: *L vs. Bv & Br*; 1: *L & Br vs. Nr*; 1: *Nr vs. L &E*)		1 **obscured** (*Dulcie*)
24	2 (*Eric*)	9	1 (*E vs. L vs. offstage location*)	1 (*happ. vs. E & L*)	
25	1 (*Lewis/happ.*)	12	6 (1: *Nm & Bv vs. E & L vs. G*; 1: *E & G vs. Nm*; 1: *Nm & E vs. L*; 1: *Nm & E vs. L vs. location*; 2: *E & L vs. Nm*)	5 (1: *L/happ. vs. E vs. Nm & Bv*; 1: *L/happ. vs. E & L vs. Nm & Bv*; 1: *L vs. E &offstage partic*; 1: *Nm vs. Nm & Bv vs. location*; 1: *Nm & L vs. E & L*)	
26	7 (5: *Nr*; 1: *happ.*; 1: *Nm*)	4	16 (1: *E (maj.)vs. Nm (maj.) vs. Nr*; 1: *Nr vs. Nm vs. E*; 2: *E vs. Nm*; 8: *Nm & Bv vs. E*; 2: *E vs. Nm vs. Bv*; 1: *E (maj.) vs. Nr (maj.) vs. Nm*; 1: *Nr vs. E*)		
27	3 (2: *Eric*; 1: *Narrator*)	1	1 (*Nr vs. E*)	1 (*Nr vs. E*)	
28	3 (2: *Narrator*; 1: *Beatrice*)	3	11 (3: *Nr vs. Bc*; 2: *Bc vs. Nr*; 4: *Nr & L vs. D & S/happ.*; 1: *L vs. Nr & L; vs. S & D /happ.*; 1: *L vs. S & D/happ.*)	2* (1: *Nr vs. S & D/happ.*; 1: *Nr vs. L vs. S & D/happ.*) * + 1?	
29	6 (4: *Gran*;	13	1 (*G vs. happ.*)		

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	2: *happening*)				
30	**9** (9: *Mrs I*)	**17**	**4** (3: *Nr vs. L*; 1: *L vs. Nr*)	**1** (*Nr vs. L*)	
31	**4** (2: *Dulcie*; 1: *Narrator*; 1: *happening*)	**32**	**10** (1: *L vs. D*; 2: *D & L vs. Nr*; 1: *D & L vs. Nr & L*; 2: *D & L/happ. vs. Nr*; 1: *D & L vs. happ.*; 1: *Nr vs. D & L vs. happ.*; 1: *L vs. D vs. Nr*; 1: *Nr vs. L vs. happ.*)	**4** (2: *D vs. Nr & L*; 2: *L vs. D*)	**2** (1: *Lewis*; 1: *Dulcie and Lewis*)
32			**18*** (5: *gp watching fire vs. Nr*; *vs. happ.*; 1: *D vs. Nr vs. happ.*; 2: *Nr vs. gp watching fire*; 1: *D & Nr vs. group watching fire*; 1: *P vs. Bv & G vs. Nm, Bv, G, L & JW vs. happ. (vs. Nr/D?)*; 1: *D vs. gp watching fire*; 2: *Nr vs. gp watching fire vs. happ.*; 2: *Nr & D vs. gp watching fire vs. happ.*; 1: *Nr & L vs. gp watching fire vs. happ.*; 1: *D vs. Nr vs. gp watching fire vs. happ.*); 1: *happ. vs. D*) ***counting 4(?)**	**2** (2: *Nr vs. L vs. happ.*)	***20 beats of denied gaze** (*Bv, Nm, L, G & JW*) **(final beat = total denied gaze)** ***20 beats of obscured gaze** (*Dulcie*)
Tot:	**TOTAL CATEGORICAL = 558**	**TOTAL CHALLENGED = 201**			
	TOTAL CAT. SINGULAR: 80	**TOTAL CAT. SHARED: 478**	**TOTAL CHALLENGED: UNEQUAL = 154**	**TOTAL CHALLENGED: EQUAL = 47**	**TOTAL DENIED GAZE = 31**
	DISPERSED = 1				

Table B9: Summary of choices of Individuation and Solidarity in *Summer of the Aliens*

*(T) means there is some tension between Individuation and Solidarity in the staging although either Solidarity or Individuation. is chosen. In the Shifting/Other column, cases of more marked tension are noted - i.e. where the mixture of solidarity and individuation prevents a decision being made either way
*(?) means there is some uncertainty about the analytical decision
*Individuation: assume individual except where otherwise indicated as GROUP (e.g. Sc 8)

SC.	INDIVIDUATION		SOLIDARITY		SHIFTING/ OTHER
	Non-selective	Selective (character in brackets is individuated from others)	Non-selective	Selective (character in brackets is excluded from solidarity)	
1	8	5 (4: *Nr*; 1: *P*)	23 (solidarity mainly established by Dulcie's moves)		1 (*individ. to solidarity; between D & L*)
2	5 + 5(T) + 1(?)	4 (4: *Nm*) + 1 (T) (1: *Nm*)	1	2 (2: *Nm*)	
3	9		5	2 (1: *L*; 1:*Mrs I*) + 1(?) (*D*)	3 (1: *individ. to sol.*; 1: *individ. to sol. and back to individ.*; 1: *sel. sol. change of solidarity partic.: Mrs I & D vs. L to D & L vs. Mrs I*)
4	19 + 5(?)	3 (1: *Nr*; 1: *Bc*; 1: *Br*)	3 + 2(T) + 1(?)		2 (1: *sol. to ind.*; 1: *sol. to ind. to sol*)
5	1 (T)				
6	13 + 1(?)		5	1 (*Nr*)	
7	13 + 1(?)	3 (2: *Bc*; 1: *Br*)	4	3 (1: *Bc*; 1: *L*; 1:*D*) + 13 (T) (13: *L*)	2 (1: *sol. to ind.*; 1: *repeated shift*)
8	INDIVIDUAL: 8 GROUP: 7	9 (1: *Nr individ.*; 1: *Nr, JW, Bv individ*; 1: *JW individ.*; 4: *JW, (Bv) individ.*; 1: *L, R individ.*; 1: *L, Nr, JW individ.*)		5 (5: *Bv*)	
9	2	2 (2: *D*)	4 + 2(T)	2(T) (2: *Nr*)	
10	INDIVIDUAL: 4 GROUP: 1 + 1(T)	6 (2: *L*; 2: *Bv*; 2: *G*)			1 (*ind. to sol.*)
11	9 + 1(T)		7 + 1(T)		
12	15		7 + 3(?)		1 (*ind. to sol. to ind.*)
13	12	1(?) (*P*)	3	4 (2: *Nr*; 1: *E*; 1: *Bv*)	
14	1 + 1(T)	2 (2: *Nm*)	3	5 (5: *Nm*) + 1(?)	7 (3: *ind. to sol*; 1: *ind. to sol. to ind.*; 3: *tension between ind. and sol. maintained*)
15	9 + 1(T) + 1(?)	2 (1: *Bc*; 1: *Br*) + 1 (?)	2	10 (8: *Bc*; 2: *Br*)	
16	NO				

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	TRANSCRIPT				
17	**11**	4 (4: *D*)		**6** (4: *D*; 2: *L*)	**1** (*ind. to sol.*)
18	**11 + 1(?)**	2 (2: *Nr*)	**11 + 2(?)**		**7** (4: *mixture of sol. and ind.*; 2: *sol to ind.*; 1: *ind. to sol.*)
19	**12**		**1(?)**	**1** (*L*)	
20	**23 + 2(T)**		**13**		**2** (2: *sol. to ind*)
21	**5**		**2**		**2** (1: *ind. to sol*; 1: *elements of both ind. and sol.*)
22	**14 + 4(T) + 3(?)**		**6**	**3** (1: *L*; 1: *G, L*; 1: *G*) + **1(T)**	**1** (*ind. to sol.*)
23	**20 + 3(T)**	**3** (1: *Nr, L*; 1: *Nr*; 1: *Br*) + **1(T)**	**12**	**2** (2: *Bv*)	**3** (1: *sol. to ind.*; 2: *struggle between ind. & sol.*)
24	**5**	**1** (*Nr*)	**3**		**5** (5: *tension between ind. and sol.*)
25	**5**	**4** (1: *Bv, G, L*; 1: *Nm*; 1: *Bv*; 1: *G*) + **1(?)**	**2 + 1(?)**	**6** (3: *Bv, G, L*; 2: *Bv, G, Nm*; 1: *Bv, G*) + **2(?)** (1: *Bv, G, L*; 1: *Bv, G, Nm*)	**1** (*sol. to ind.*)
26	**INDIVIDUAL: 8 GROUP: 6 + 1(T)**	**4** (3: *Nm, Bv*; 1: *G, Nm*) + **5(T)** (4: *Nm*; 1: *Nm, Bv*)		**1** (*E*)	
27	**5**				
28	**INDIVIDUAL: 11 GROUP: 3**	**6** (4: *Nr, L*; 2: *Nr*)			
29	**11**		**2 + 2(T) + 1(?)**		**1** (*ind. to sol.*)
30	**5**	**11** (11: *Mrs I*)	**12**	**1** (*Nm*) + **2(?)** (1: *L*; 1: *Nm*)	
31	**14 + 1(T)**	**1** (*Nr*) + **1(T)** (*D*)	**19**	**10** (1: *D*; 9: *Nr*)	**2** (1: *ind. to sol.* 1: *sol. to ind.*)
32	**INDIVIDUAL: O GROUP: 1**	**19** (14: *Nr, D*; 3: *Nr, D, L*; 1: *Nr, D, P*; 1: *Nr &L, D*)			
Tot	**INDIVIDUAL: 287 + 19(T) +13(?) GROUP: 18 + 2(T)**	**91 + 7(T) + 4(?)**	**149 + 7(T) + 9 (?)**	**62 + 15(T) + 7(?)**	**SHIFTING: 29 TENSION: 13**

Table B10: Summary table of Beats for each character

Participant	No. of Beats as Direct Transactant	Simultaneous	No. of Non-transactive Beats	Simultaneous	No. of Beats as Co-present Other
SCENE 1	**TOTAL NUMBERED BEATS FOR SCENE: 40**				
Lewis	26	Rep: 3 Foc: 7		Rep: 3 Foc: 3	1
Dulcie	26	Rep: 3 Foc: 7		Rep: 3 Foc: 3	1
Pisano	4				
SCENE 2	**TOTAL NUMBERED BEATS FOR SCENE: 19**				
Lewis	8	Rep: 1 Foc: 2	1	Rep: 1 Foc: 4	2
Gran	10				2
Norma	13				3
Bev	6				3
SCENE 3	**TOTAL NUMBERED BEATS FOR SCENE: 22**				
Lewis	12				5
Dulcie	4				1
Stan	11				
Mrs Irvin	10 + 1offstage			Rep: 1 Foc: 2	1
SCENE 4	**TOTAL NUMBERED BEATS FOR SCENE: 41**				
Lewis	29	Rep: 1 Foc: 1		Rep: 1 Foc: 2	2
Brian	10				1
Beatrice	7 + 1 offstage			Rep: 3 Foc: 3 (1 sim. with Sc5 B1)	6
Dulcie	16	Rep: 1 Foc: 1			
SCENE 5	**TOTAL NUMBERED BEATS FOR SCENE: 1**				
Japanese Woman				Rep: 1 Foc: 1	
SCENE 6	**TOTAL NUMBERED BEATS FOR SCENE: 19**				
Lewis	18				1
Dulcie	19				
SCENE 7	**TOTAL NUMBERED BEATS FOR SCENE: 41**				
Beatrice	3			Rep: 2 Foc: 3	1
Brian	27	Rep: 1 Foc: 3		Rep: 4 Foc: 4	2
Lewis	18				10
Dulcie	24				2
Pisano	6				1 offstage
SCENE 8	**TOTAL NUMBERED BEATS FOR SCENE: 35**				
Norma	16	Rep: 1 Foc: 1			4
Lewis	18	Rep: 1 Foc: 1			7
Bev	9	Rep: 1 Foc: 1			12
Gran	4	Rep: 1 Foc: 1			5

Richard	11	Rep: 1 Foc: 2			1
Japanese Woman	4	Rep: 1 Foc: 2			4
SCENE 9	**TOTAL NUMBERED BEATS FOR SCENE: 14**				
Lewis	6		2	Rep: 3 Foc: 3	
Dulcie	4 + 2 offstage				
SCENE 10	**TOTAL NUMBERED BEATS FOR SCENE: 14**				
Lewis	8				4
Gran	7				5
Norma	6				1
Bev	2				1
SCENE 11	**TOTAL NUMBERED BEATS FOR SCENE: 18**				
Lewis	16				1
Brian	17		1		
Brian's dad	1 offstage				
SCENE 12	**TOTAL NUMBERED BEATS FOR SCENE: 27**				
Dulcie	21		2	Rep: 2 Foc: 2	
Lewis	21			Rep: 1 Foc: 3	
Stan			offstage presence: 5	Rep: 1 Foc: 1	
SCENE 13	**TOTAL NUMBERED BEATS FOR SCENE: 28**				
Lewis	10			Rep: 5 Foc: 6	2
Bev	11				2
Eric	4	Rep: 1 Foc: 1	1 + 1 offstage	Rep: 1 Foc: 2	1
Norma	3				
SCENE 14	**TOTAL NUMBERED BEATS FOR SCENE: 20**				
Eric	20				
Norma	15				5
Lewis	6				5
Bev	5				4
SCENE 15	**TOTAL NUMBERED BEATS FOR SCENE: 31**				
Brian	14	Rep: 5 Foc: 5	3 + 1 offstage		5
Beatrice	11		1	Rep: 3 Foc: 9	4
Lewis	12	Rep: 5 Foc: 5			3
SCENE 16	**NO TRANSCRIPT**				
SCENE 17	**TOTAL NUMBERED BEATS FOR SCENE: 22**				
Lewis	10				9
Dulcie	21				1
Mrs Irvin	17				3
SCENE 18	**TOTAL NUMBERED BEATS FOR SCENE: 36**				
Eric	26	Rep: 3 Foc: 3	1		1
Lewis	27	Rep: 3 Foc: 3			
Pisano	1		2		
SCENE 19	**TOTAL NUMBERED BEATS FOR SCENE: 14**				
Gran	10		1		3
Lewis	8				2

Eric	9				
SCENE 20	**TOTAL NUMBERED BEATS FOR SCENE: 47**				
Dulcie	40 (includes some interplay between offstage and onstage)		2	Rep: 2 Foc: 2	
Lewis	40 (includes some interplay between offstage and onstage)			Rep: 2 Foc: 2	1
SCENE 21	**TOTAL NUMBERED BEATS FOR SCENE: 15**				
Lewis	8			Rep: 1 Foc: 1	
Pisano	7 + 1 offstage				
Japanese Woman			1	Rep: 1 Foc: 10	
SCENE 22	**TOTAL NUMBERED BEATS FOR SCENE: 32**				
Norma	17 + 1 offstage				3
Gran	19	Rep: 1 Foc: 2		Rep: 1 Foc: 1	8
Bev	1				
Lewis	12				13
Eric	10				1
SCENE 23	**TOTAL NUMBERED BEATS FOR SCENE: 51**				
Dulcie	24		4		
Pisano	4				
Lewis	35		2		2
Brian	9	Rep: 1 Foc: 2			
Bev	8	Rep: 1 Foc: 2			5
SCENE 24	**TOTAL NUMBERED BEATS FOR SCENE: 14**				
Lewis	3	Rep: 1 Foc: 2		Rep: 1 Foc: 1	
Eric	10	Rep: 1 Foc: 1	2	Rep: 1 Foc: 1	
Pisano	6				2 offstage
SCENE 25	**TOTAL NUMBERED BEATS FOR SCENE: 27**				
Lewis	8	Rep: 2 Foc: 2		Rep: 2 Foc: 3	12
Eric	16	Rep: 3 Foc: 3		Rep: 1 Foc: 1	3
Norma	13	Rep: 2 Foc: 4 (3 offstage)			3
Gran	3				16
Bev	2	Rep: 3 Foc: 4 (3 offstage)			15
SCENE 26	**TOTAL NUMBERED BEATS FOR SCENE: 37**				
Lewis					1 (exit)
Eric			1	Rep: 8 Foc: 18	
Norma		Rep: 12 Foc: 12		Rep: 5 Foc: 6	1
Bev		Rep: 8 Foc: 8		Rep: 1 Foc: 1	Rep: 1 Foc: 1
Gran		Rep: 4		Rep: 1 (off)	

				Foc: 1 (off)	
		Foc: 4			
SCENE 27	**TOTAL NUMBERED BEATS FOR SCENE: 5**				
Eric	1			Rep: 1 Foc: 3	
SCENE 28	**TOTAL NUMBERED BEATS FOR SCENE: 24**				
Beatrice	3		2	Rep: 1 Foc: 3	1
Lewis		Rep: 6 Foc: 6	1		
Stan		Rep: 1 Foc: 9			
Dulcie		Rep: 1 Foc: 9			
SCENE 29	**TOTAL NUMBERED BEATS FOR SCENE: 19**				
Gran	14		2	Rep: 2 Foc: 2	
Lewis	14				1
SCENE 30	**TOTAL NUMBERED BEATS FOR SCENE: 34**				
Lewis	20 (may be less: the co-transactants of Mrs Irvin's mathetic beats are ambiguous)		1	Rep: 2 Foc: 4	7
Norma	18				9
Mrs Irvin	17		3		4
SCENE 31	**TOTAL NUMBERED BEATS FOR SCENE: 60**				
Lewis	36	Rep: 8 Foc: 8	1	Rep: 3 Foc: 3	
Dulcie	34	Rep: 6 Foc: 6		Rep: 3 Foc: 4	1
SCENE 32	**TOTAL NUMBERED BEATS FOR SCENE: 21**				
Group watching Fire (Lewis; Bev; Gran; Norma; Japanese woman)	**RepDialogue:** 6 beats Speakers: Lewis: 1 Norma: 2 Bev: 4 Gran: 2 Japanese woman: 0				**Focus: 19 in total (13 in addition to 6 Rep. transactions)**
Lewis	1 (+ 1 with family group)				
Pisano	1				
Dulcie	Rep: 1 beat with Narrator + 4 beats 'replayed' from previous scenes with no attending addressee				**Focus: 19 in total (12 in addition to Rep. transactions)**
TOTALS					
Lewis	436	Rep: 31 Foc: 37	8	Rep: 25 Foc: 35	103
	Total Rep. transactions as direct transactant: 467		Total Rep. non-transactive Beats: 33		Total Beats for Focus and Focussing Dev.: 619
Dulcie	240 (2 offstage)	Rep: 11 Foc: 23	8	Rep: 10 Foc: 11	18

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	Total Rep. transactions as direct transactant: 251		Total Rep. non-transactive Beats: 18		Total Beats for Focus and Focussing Dev.: 292
Norma	108 (1 offstage)	Rep: 15 Foc: 17 (3 offstage)	0	Rep: 5 Foc: 6	42
	Total Rep. transactions as direct transactant: 123		Total Rep. non-transactive Beats: 5		Total Beats for Focus and Focussing Dev.: 173
Eric	96	Rep: 8 Foc: 8	6 (1 offstage)	Rep: 12 Foc: 25	6
	Total Rep. transactions as direct transactant: 104		Total Rep. non-transactive Beats: 18		Total Beats for Focus and Focussing Dev.: 141
Mrs Irvin	91	0	3	Rep: 1 Foc: 2	8
	Total Rep. transactions as direct transactant: 91		Total Rep. non-transactive Beats: 4		Total Beats for Focus and Focussing Dev.: 104
Gran	73	Rep: 6 Foc: 7	3	Rep: 4 (1 offstage) Foc: 4 (1 off)	52
	Total Rep. transactions as direct transactant: 79		Total Rep. non-transactive Beats: 7		Total Beats for Focus and Focussing Dev.: 139
Brian	77	Rep: 7 Foc: 10	5 (1 offstage)	Rep: 4 Foc: 4	8
	Total Rep. transactions as direct transactant: 84		Total Rep. non-transactive Beats: 9		Total Beats for Focus and Focussing Dev.: 104
Bev	50	Rep: 13 Foc: 15 (3 offstage)	0	Rep: 1 Foc: 1	43
	Total Rep. transactions as direct transactant: 63		Total Rep. non-transactive Beats: 1		Total Beats for Focus and Focussing Dev.: 109
Pisano	30 (1 offstage)	0	2	0	3 offstage
	Total Rep. transactions as direct transactant: 30		Total Rep. nontransactive Beats: 2		Total Beats for Focus and Focussing Dev.: 35
Beatrice	25 (1 offstage)	0	3	Rep: 9 Foc: 18	12
	Total Rep. transactions as direct transactant: 25		Total Rep. non-transactive Beats: 12		Total Beats for Focus and Focussing Dev.: 58
Stan	11	Rep: 1 Foc: 9	5 (offstage presence)	Rep: 1 Foc: 1	0
	Total Rep. transactions as direct transactant: 12		Total Rep. non-transactive Beats: 6		Total Beats for Focus and Focussing

					Dev.: 26
The Japanese Woman	10	Rep: 1 Foc: 2	1	Rep: 1 Foc: 10	17
	Total Rep. transactions as direct transactant: 11		Total Rep. non-transactive Beats: 2		Total Beats for Focus and Focussing Dev.: 40
Richard	11	Rep: 1 Foc: 2	0	0	1
	Total Rep. transactions as direct transactant: 12		Total Rep. non-transactive Beats: 0		Total Beats for Focus and Focussing Dev.: 14
Brian's dad	1 offstage	0	0	0	0
	Total Rep. transactions as direct transactant: 1		Total Rep. non-transactive Beats: 0		Total Beats for Focus and Focussing Dev.: 1

Table B11: Summary of Narrator's Beats for *Summer of the Aliens*

*note that some interventions are as Narrator-as-other (not Lewis) and some are Narrator-as-Lewis (e.g. answering Gran in Scene 10)
*Note how Narrator's observation becomes more marked towards the end of the play - especially due to his increased proximity to the other characters and less marginal (liminal) positioning

SCENE	Outer Transactions	Observer		Nontransactive (Metatheatrical)	Participation in inner world		Salient Gaze
		Unmarked	Marked reaction		Doubling	Intervening/ Dialogic	
1	5	28					
2	1	16			2		
3	1	(??)					
4	3	16 (+??)		1			
5							1
6		18	1				
7							
8	3	12		1			1
9	3	6			4	1	
10	1	7			2	2	
11		(??)					
12							2
13	7	12					
14		20					
15							
16	NO	TRANSCRIPT					
17		22					
18	2	6			1		
19							
20							
21	3	8					1
22	1						
23	6	14	1			2	

24							
25							
26	6	16* there is ambiguity as to whether Narrator represents Lewis in this scene - i.e. his observer status is ambiguous		1	1		1
27	2	1				1	1
28	9	2				7	1
29		19 (?)					
30	4	28					
31	7	34 (observation becomes slightly more marked)			2	5	
32	8	Nr looks at Dulcie or to front - 10 beats				2 + Nr becomes part of the gp watching the fire in the last beat, with a hand on Lewis's shoulder	
TOTAL:	72	at least 285 beats prior to Sc32	2	3	12	20	8

Appendix C:

Samples of raw output from the networks

Appendix C: Samples of raw output from the networks

Sample C1: Action rank
Analysis of Action transitivity

SCENE 3

BEAT	LEWIS	DULCIE	OTHER
1			RADIO: [reflect: verbal; + rec; **inanimate; init; med: accomp]
4	A1: [(i)action: verbal (greeting): eff: target; incite: attention; init; nonmed; confl: (ii) reflect: verbal: + rec; reactive: explicit; nonmed(?)] ROLES: (i)**Sayer/Agent:** Lewis; **Target/Med:** Stan; (ii) **Sayer/Med:** Lewis; **Rec:** Stan; **Motivating** **Agent:** (ii) Stan's question		STAN: A2: [action: ver: eff: target; incite; react: explicit; nonmed; simple] ROLES: **Sayer/Agent:** Stan; **target/Med:** Lewis; **Mot Agent:** Lewis's entrance
5	A1: [reflection: verbal: + rec; react: explicit; nonmed; simple] **can Lewis's action of shaking his head to answer Stan be seen as a verbal process realised non- linguistically?? ROLES: **Sayer/Med:** Lewis; **Rec:** Stan; **Motivating** **Agent:** Stan's verbal activities		STAN: A1: [(i)(min- interpers)action: mat: middle: directed: actual; init; nonmed; confl: (ii)reflect: ver: + rec; init; med: accomp; confl: (iii)action: verb: eff: target; incite; init; nonmed] ROLES: (i)**Actor/Med:** Stan; **Range (Motion):** prox to Lewis (ii)**Sayer/Med:** Stan; **Rec:** Lewis; (iii)**Sayer/Agent:** Stan; **Target/Med:** Lewis
7	A2: [(i)reflection: mental: affect; middle; nondirected; animate; reactive: explicit; nonmed;		STAN: A1: [(i)action: mat: middle: directed: actual; init;

	confl: (ii) (?min)action: mat: middle: nondirected; init (react?); nonmed; confl: (iii)reflection: verbal: + rec; init*; nonmed] *this shift into the anecdote about the 'Brazilian farmer' is amusing because it is seemingly unmotivated ... ROLES: (i)Senser/Med: Lewis; (ii)Actor/Med: Lewis; (iii)Sayer/Med: Lewis; Rec: Stan; Motivating Agent: (i&ii(?)) Stan's movement towards Lewis & close proximity		nonmed; confl: (ii) action: verbal: eff: target; incite; init; med: accomp; confl: (iii) reflection: verb: + rec; react: explicit; med: accomp] *this is a combination of verbal action and reflection, but Lewis is very clearly targeted - Stan's moves, questions, and vocal tone are quite aggressive/gruff ROLES: (i)Actor/Med: Stan; Range (Motion): prox to Lewis; (ii)Sayer/Agent: Stan Target/Med: Lewis; (iii)Sayer/Med:Stan; Rec: Lewis; Med circ: temporal/historical
8	No salient activity recorded		STAN: A1: [(i)action: verbal (insult): eff: target; inflict; react: explicit; med: accomp;(ii) classifying: attrib: eff: target; reactive; nonmed] ROLES: (i)Sayer/Agent: Stan; Target/Med: Lewis; (ii)Attributor/Agent: Stan; Carrier/Medium: Lewis; Mot Agent: Lewis's anecdote
9A	A2: [reflect: verbal: + Rec; react: explicit; nonmed; simple] *Lewis's involvement here is very marginal - his Action is hardly noticed ROLES: Sayer/Med: Lewis; Rec: Stan; Mot Agent: Stan's question		BEATS 9 & 9A STAN: A1: [as for B8A1 above]
11	A2: [(i)action: material: middle: nondirected; animate; init; nonmed; confl: (ii)reflect: verbal: +		MRS I: A1: [(i)action: material: eff: goal; init; nonmed; confl:

	rec; react: explicit; nonmed] *it's not clear why Lewis moves here *it seems likes Lewis's motivational goals in this first part of the scene are to be an inconspicuous as possible, to avoid too much engagement with Mrs Irvin and Stan ROLES: (i)**Actor/Med**: Lewis; (ii)**Sayer/Med**: Lewis; **Rec**: Mrs I; **Mot Agent**: Mrs I's question		(ii) action: verbal: eff: target; incite; init; nonmed] ROLES: (i)**Actor/Agent**: Mrs I; **Goal**: newspaper & bottle; (ii) **Sayer/Agent**: Mrs I; **Target/Med**: Lewis
12	A2: [(i)(minor - interpers)action: mat: middle: directed: actual; animate; reactive: explicit; non-med; conflated: (ii) reflect: mental: phenom;middle: directed: actual; animate; reactive: explicit; nonmed; confl: (iii) classifying: id: encoding; middle; reactive: explicit; nonmed; (iv) action: verbal: eff: target; incite; reactive: explicit; nonmed] mental: per (phen: bone) *Lewis uses language to elicit an identification... is this classifying then? Does it also count as an [action: verbal] (with Mrs I as Target)? ROLES: (i)**Actor/Med**: Lewis; **Range (Motion)**: prox to Mrs I; (ii) **Senser/Med**: Lewis; **Phen**: The bone; (iii)**Token**: the bone; (iv) **Sayer/Agent**: Lewis; **Target/Med**: Mrs I; **Motiv Agent**: Mrs I's Action (B12A1)		MRS I: A1: [(i)(minor - interpers) action: mat: middle: directed: actual; init; nonmed; conf: (ii) action: mat: effect: goal; init; nonmed; confl: (iii) reflect: verbal: + rec; init; nonmed; confl: (iv) classifying: attrib: eff: target; init; nonmed] *(ii) holding the bone - the bone in linguistic terms is more like Range, perhaps but because it is physically contacted (though not so much 'affected') here it is a Goal. **Does she hold it out towards Lewis? This would need a new option in the [effective] system - perhaps [client]?? ROLES: (i)**Actor/Med**: Mrs I; **Range (Motion)**: prox to Lewis; (ii) **Actor/Agent**: Mrs I; **Goal**: the bone; (**Client?**): Lewis; (iii) **Sayer/Med**: Mrs I; **Rec**: Lewis; (iv) **Attributor/Agent**: Mrs I; **Carrier/Med**: the bone
13	A1: [(i)classifying: attribution: eff: target; react: explicit; nonmed; (confl): (ii) (minor - see notes		

	below) reflect: verbal: + rec; react: explicit; nonmed] attribution: it's a bit small *the possible verbal process of reflection seems less important than the classification functionally. See Beat 14 above, where the verbal process seemed to demand coding as well as the classifying process. Perhaps in this beat the classifying is the salient process while the verbal is minor. This whole issue is very complicated! Does there have to be a verbal process realised when there is language used? (seems a paradoxical question, but the language can realise other processes - particularly the classifying...) ROLES: (i)**Attributor/Agent**: Lewis; **Carrier/Med**: the bone; (ii) **Sayer/Med**: Lewis; **Rec**: Mrs I; **Motiv Agent**: the bone		
15	A2: [reflect: verbal: + rec; react: explicit; nonmed] ROLES: **Sayer/Med**: Lewis; **Rec**: Mrs I; **Motiv Agent**: Mrs I's question	Dulcie's entrance has not been coded	MRS I: A1: [(i)action: verbal: eff: target; incite; init; nonmed; confl: (ii)(min-interpers)reflect: ment: perc; middle: directed: animate; init; nonmed] ROLES: (i)**Sayer/Agent**: Mrs I; **Target/Med**: Lewis; (ii)**Senser/Med**: Mrs L; **Phen**: Lewis
16	No salient activities recorded. (NOTE: this doesn't mean there is no Action for Lewis!)	A1: [(i)action: verbal: eff: target; incite; init; nonmed; confl: (ii) action: verbal: eff: target; incite/inflict; react: explicit; nonmed; confl: (iii) action: mat: middle: directed: actual; animate; react: explicit; nonmed; confl: (iv) action: mat: eff: goal; react: explicit; nonmed; confl;(v)action: mat: eff: Patient; react: explicit; med: instrument] *OR iii& iv interp as one process: (with modification of [effective] system) (ii)action: mat: eff: goal; **range:motion**; etc. *the first question is initiative, but is blocked ; the second question is more of a challenge than an	MRS I: A2: [(i)action: verbal: eff: target; incite; react/init*; nonmed; confl: (ii) (see notes below) action: mat: eff*(holding something): goal; **range: client(??); OR AS TWO SEPARATE PROCESSES - SEE A1, THIS BEAT** init/react*; nonmed] *are these initiative or reactive? Motivated by her own response to Dulcie's appearance...

		attempt to incite an answer *the action of walking to Mrs I and taking the handkerchief has had to be analysed as two phases of material actions - the first a directed middle action (walking towards); the second, goal-oriented (taking the hanky). Perhaps this could be coded as one action having a Range:Motion and a Goal.. (the system would need to be modified). **Is it better as one action or two? **(cf transitivity analysis of complex verbal groups)** ROLES: (i)**Sayer/Agent**: Dulcie; **Target/Med**: Lewis; (ii)**Sayer/Agent**: Dulcie; **Target/Med**: Mrs I; (iii)**Actor/Med**: Dulcie; **Range (Motion)**: to Mrs Irvin; (iv)**Actor/Agent**: Dulcie; **Goal/Med**: handkerchief; (v)**Actor/Agent**: Dulcie; **Patient/Med**: Dulcie body part (mouth); **Instrument**: handkerchief; **Motiv Agent (ii - v)** Mrs I's Action (this beat)	*(ii) similar interp issues here (see A1, this beat) - Mrs I holds the hanky towards Dulcie - as the system is at present would need to be interp as two processes (except here they occur simultaneously - the sequentiality of the actions (iii & iv) in A1 makes an interp of separate processes a little more convincing). BUT REMEMBER: the influence the wording of the transcription has.. there could easily be a sequence here, e.g.: "she takes a hanky from her pocket and hands it to Dulcie..." * And similar to the bone, the action of holding something doesn't seem very [effective].. but for the moment it will be coded as such. Fine-tuning of these actions involving objects (non-instrument) can arise from the findings of the analysis. e.g. **holding something/picking something up vs. smashing something could be counted as different kinds of goals..?** ROLES: (i)**Sayer/Agent**: Mrs I;**Target/Med**:Dulcie (ii)**Actor/Agent**: Mrs I; **Goal/Med**: Hanky; **Client***: Dulcie
17	No salient activity recorded	A1: [action: verbal: eff: target; incite; init; nonmed; simple] ROLES: **Sayer/Agent**: Dulcie; **Target/Med**: Mrs I	

| 18 | A1: [(i)reflect: verbal: + rec; init; nonmed; confl: (ii)(??interpretive)reflect: mental: percep; middle; directed: implied; animate; med: accomp(?)]
ROLES: (i)**Sayer/Med**: Lewis; **Rec**: Dulcie; (ii)**Senser/Med**: Lewis; **Phen**: (impl) Loc - the house; **Med circ**: loc - the house | A2: [(i)reflect: verbal: + rec; react: explicit; nonmed; confl: (ii)(??interp)reflect: mental: percept; middle: directed: implied; animate; init(?); med: accomp(?); confl: (iii) action: verbal (insult): eff: target; react: agency obscure*; nonmed(?); confl: (iv)classifying: attrib; eff: target; init; nonmed]
*Dulcie seems to be aiming an insult at Stan (or perhaps also Mrs I)- she leans forward, and raises her voice as if directed at the house.. (however, the 'targets' are absent)
*this seems to be a reaction to something, but the agency is obscure (there are a series of veiled ref and clues to Dulcie's dislike of Stan and the reasons, but often the motivation is unclear by design)
ROLES: (i)**Sayer/Med**: Dulcie; **Rec**: Lewis; (ii)**Senser/Med**: Dulcie; **Phen**: (impl) loc- the house; **Med Circ**: loc - the house; (iii)**Sayer/Agent**: Dulcie; **Target/Med**: (Absent) Stan (and/or Mrs I); (iv) **Attributor/Agent**: Dulcie; **Carrier/Med**: Stan | |
| | A3: [action: mat: middle: directed: implied; animate; react: explicit; nonmed]
ROLES: **Actor/Med**: Lewis; **Range (Dest)**: (impl) Loc (the cinema); **Motivating Agent**: Dulcie leaving. | A2:[(i)reflect: verbal: + rec; react: explicit; nonmed; confl: (ii)action: mat: eff: goal; react: explicit; nonmed; (iii) (minor - exit) action: mat: middle: directed: implied; animate; init; med: accomp(??)]
*is some of this verbal activity [action] rather than [reflection]? (like a challenge...?) Perhaps not a strong enough case.
**the limitations of the transcription are significant, and one must be careful not to place too much importance on all of the actions recorded, only the most salient.
ROLES: (i)**Sayer/Med**: Dulcie; **Rec**: Mrs I; (ii)**Actor/Agent**: Dulcie; **Goal/Med**: the money; (ii)**Actor/Med**: Dulcie; **Range(Destination)**: (impl)location; **Med circ**: loc - going to the cinema?? | MRS I: A1: [(i)action: verbal: eff: target; incite; init; nonmed; confl(ii)(see notes for above)action: mat:eff: goal; **range:client* OR recip***; init; nonmed]
*can't tell from transcript whether (ii) involves client or recip (or one then the other)
ROLES: (i)**Sayer/Agent**: Mrs I; (ii)**Actor/Agent**: Mrs I; **Goal**: the money; **Client/Recip**: Dulcie |

Sample C2: Beat rank
Sample analysis for Verbal transactions

*This table contains recursive choices, indicated by 1); 2) etc
*analysis in brackets is possible alternative interpretation

FEATURES		Pragmatic					Nonprag: Negotiated	Mathetic
		Info/Action	Contract/ Noncontract	Ben/Non (Init/ Resp)	Hostile/ Benev.	Assignation		
BEAT	PARTIC							
SC 1								
1	D	-	-	-	-	-	-	-
	L	-	-	-	-	-	-	-
2	D & L	action	contract: impl	ben: init (D)	-	-	-	-
3	D & L	-	-	-	-	-	-	mathetic: inform: describe; character: self; sensation (D)
4	D & L	action	noncontract	ben (D)	-	-	-	-
5	D & L	-	-	-	-	-	-	-
6	Nr	-	-	-	-	-	-	mathetic: inform: identify; character: dualised self, other; relational: identity; circ: spatial; + social ref
7	Nr	-	-	-	-	-	-	mathetic: inform; character: dualised self (impl); external action; suggest motivation; icon
8	D & L	action	noncontract	ben (D)	-	-	-	-
9	D & L	-	-	-	-	-	co-op: conv	-
10	D & L	action	noncontract	ben (D)	-	-	-	-
11	Nr	-	-	-	-	-	-	inform: describe; circ: spatial landscape; + social ref
12	D & L	-	-	-	-	-	co-op: conv	-
13	D & L	info	contract (inquiry)	-	-	-	-	-
14	D & L	-	-	-	-	-	-	mathetic: inform; event/process (L)
15	Nr	-	-	-	-	-	-	mathetic: invoke: predictive: primary knower; character: dualised self (implicit); inner: cognitive; event
16	D & L	info	contract (inquiry-blocked)	-	-	-	-	-

FEATURES		Pragmatic					Nonprag: Negotiated	Mathetic
		Info/Action	Contract/ Noncontract	Ben/Non (Init/ Resp)	Hostile/ Benev.	Assignation		
BEAT	PARTIC							
17	L	- or not info; formulaic	-	-	-	-	-	-
18	D & L	-	noncontract	-	-	assignation: attribution: construing agency: re-constructive (D = vr)	-	-
19	Nr	-	-	-	-	-	-	mathetic: inform: identify; circ: temp; character: dualised self (impl); inner: cognitive; +socio-hist ref)
20	L	-	-	-	-	-	-	
21	D	-	-	-	-	-	-	-
22	D & L	-	-	-	-	-	-	mathetic: inform: identify; report: commentary; character; other; relat: identify; event (L)
23	D & L	action	noncontract	nonben	-	-	-	-
24	D & L	-	-	-	-	-	-	-
25	D & L	(info)	(contract)	-	-	-	neg: co-op: gossip neg: co-op: conv	-
<<26>>	D & L	-	-	-	-	-	-	mathetic: observe; character: other; relat: attribute (L)
27	D & L	1) (blocked) action ; 2) - formulaic	1) contractual	1) ben: plural	-	-	-	-
28	D & L	1) (blocked) action; 2) action; future consequence undesirable	1) noncontract 2) contractual	1) nonben 2) ben (future): plural	-	-	-	-
29	D & L	-	contract	-	-	assignation: attrib: nonagency: eval; positive L = vr	-	-
30	L	-	-	-	-	-	-	-
31	D	-	-	-	-	-	-	-
32	D & L	-	-	-	-	(contractual assignation?)	neg: co-op: conv	(mathetic?)
33	D & L	info	contract (inquiry)	-	-	-	-	-
34	D, L & P	- formulaic: salutary	-	-	-	-	-	-
35	D, L & P	info (inquiry)	contractual	-	-	-	-	-
36	P & L	action	noncontract	nonben	-	-	-	-
37	P & D	action	noncontract	nonben	-	-	-	-

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FEATURES		Pragmatic					Nonprag: Negotiated	Mathetic
		Info/Action	Contract/ Noncontract	Ben/Non (Init/ Resp)	Hostile/ Benev.	Assignation		
BEAT	PARTIC							
38	D & L	-	-	-	-		neg: co-op: gossip	-
39	D & L	-	noncontract	-	-	1) assignation: attr: projected; nonagency: positioning (D = vr) (blocked) 2) assignation: attr: own; nonagency; positioning (L = vr)	-	-
40	D & L	action	noncontract	nonben	-	-	-	-
SC2								
1	Nr	-	-	-	-	-	-	mathetic: inform: identify(?); character: dualised self (implicit); other; relational: identity/(attribute)
2	G & L	-	noncontract	-	-	assignation: role (G = vr)	-	-
	Nr	- metatheatr	-	-	-	-	-	-
3	Nm & G (& L?)	action	noncontract (blocked)	nonben	-	-	-	-
4	Nm & G	action	noncontract (blocked)	nonben	-	-	-	-
5	Nm & G	-	noncontract	-	-	assignation: attrib: owned; nonagency: evaluation: neg (G = vr) Blocked	-	-
6	G & L	-	-	-	-	assignation: role (G = vr)	-	-
7	G & Nm	-	noncontract	-	-	assignation: attribution: positioning (Nm & G = vrs) Blocked	-	-
8	L	-	-	-	-	-	-	-
9	G & Nm	-	2)noncontract	-	-	2) assignation (?): attrib: other (eval?) (N = vr)	-	1) mathetic(?): observe; character-oriented: self; other (the budgie?); relational: relationship Blocked
10	G & Nm	action	noncontract	nonben	-	-	-	-
11	Bv & Nm (Bv & G nonverb)	1)info (blocked); 2)info	1)contractual; 2) contractual	-	-	-	-	-
12	Bv & L	-	noncontract	-	-	assignation: projected; construing agency: re-constructive (Bv/"Brenda" = vr) Blocked	-	-

Sample C3: Beat rank
Analysis for Non-verbal options

CONVENTIONS: *target (interpers - unmarked) - expected gaze choice for the transaction -interpersonal rather than strictly representational function; gaze not consistently coded, so not taken into significant consideration; where the target of directed gaze is conflated with the Goal/addressee is not always indicated (e.g. Lewis's focus on Dulcie's back during the peeling action). Shifts of gaze help to mark new Beats, but it is virtually impossible to code every shift, and not every shift realises a specific representational function. Gaze thus realises several functions, often simultaneously: interpersonal (who is interacting with who, attitude to fellow interactants - e.g. averted gaze); representational (establishing a Target of an Action such as a Location or Cotransactant). In this table the term 'target' is used for both the representational and the interpersonal functions, however in future work the distinction should be refined and reflected in the terminology. Another function of gaze is to indicate transactive (i.e. Beat) shifts and to reinforce the kind of activity going on (Representational). For example, a 'conversation' would be realised not only verbally, but usually also (in unmarked cases) by mutual gaze. It's not always clear which function (or functions) is/are being realised in each Beat because gaze is such a complex, dynamic and integral phenomenon. Distinguishing between target: co-trans (representational) and target: interpers, particularly for gaze is difficult.

*adj pair = (constit) indicates that the adj pair constitutes the main activity of the Beat - or gives the activity its character (e.g. inquiry etc.). This is often a matter of degree rather than absolute, and does not necessarily always mean in the discourse there is an Exchange consisting of two Moves only. The concept of adjacency PAIR is problematic, because often there will be more than two parts to the exchange - e.g. there may be a follow-up move, or requests for clarification etc.

FEATURES		Trans/ Non	Ritual	Goal-directed		Target-oriented (Mutual/Non)	Converging/Diverg	Adjacency pair
				Mutual (Conflictual/Non)	Non-mutual (Co-trans/Object/ Location)			
BEAT	PARTIC.							
SC1								
1	D	trans/non	-	-	goal: reflexive (nontrans)	target: cotrans; percep	-	-
	L	non	-	-	-	target: environment/location: perc	-	-
2	D & L	trans	-	-	-	target: mutual (gaze - establishes transaction)	converg: reinforcing (interpers)	adj pair: (constitutive) complete (next beat); co-constructed
3	D & L	trans	-	-	goal: nonmutual: cotrans (D = goal)	(?target): nonmutual: cotrans; motion (D = target) (perhaps the target is implicated in the goal behaviour?)	converg: cohesive	(completion of A.P. from previous beat)
4	D & L	trans	-	-	goal: nonmutual: cotrans (continuous - interrupted) (D = goal)	target: mutual (gaze - interpers - unmarked)	converg: cohesive	adj pair: (nonconstitutive); complete
5	D & L	trans	-	-	goal: nonmutual: cotrans	-	-	-

FEATURES		Trans/ Non	Ritual	Goal-directed		Target-oriented (Mutual/Non)	Converging/Diverg	Adjacency pair
				Mutual (Conflictual/Non)	Non-mutual (Co-trans/Object/ Location)			
BEAT	PARTIC.							
					(continuous: resumptive) (D = goal)			
6	Nr	trans: out	-	-	-	-	converg: illustrative: deictic	-
7	Nr	trans: out	-	-	-	-	converg: illustrative; deictic	-
8	D & L	trans	-	-	goal: nonmutual: cotrans (continuous) (D = goal)	target*: nonmutual (gaze - interpers - unmarked) (L = target)	converg: cohesive	adj pair: (constitutive); complete (?); verbal
9	D & L	trans	-	-	goal: nonmutual: cotrans (continuous) (D = goal)	target*: mutual (gaze - interpers - unmarked)	diverging: random	adj pair: (nonconstitutive); complete
10	D & L	trans	-	-	goal: nonmutual: cotrans (continuous)(D = goal)	-	converging: cohesive	adj pair: (constit); complete; co-constructed
11	Nr	trans: out	-	-	-	-	converg: illustrative: combined	-
12	D & L	trans	-	-	goal: nonmutual: cotrans (continuous)(D = goal)	*target: mutual (gaze - interpers - unmarked)	converging: cohesive	-
13	D & L	trans	-	-	goal: nonmutual: cotrans (continuous - interrupted) (D = goal)	target: nonmutual: cotrans (D's back = target) (+ interpers mutual gaze)	converging: causal/motivational	adj pair (constit): complete; verbal
14	D & L	trans	-	-	goal: nonmutual: cotrans (continuous) (D = goal)	-	converg: cohesive	-
15	Nr	trans: out	-	-	-	-	-	-
16	D & L	trans	-	-	goal: nonmutual: cotrans (continuous) (D = goal)	-	diverging: random	adj pair (constit): incomplete (blocked); verbal
17	L	nontrans	-	-	-	(target?: D's back?)	-	-
18	D & L	trans	-	-	goal: nonmutual: cotrans (L = goal)	(target?: the broken skin?)	converging: reinforcing (isomorphic)	-
19	Nr	trans: out	-	-	-	-	-	-
20	L	nontrans	-	-	-	target: environment/location (rifle range = target)	-	-
21	D	nontrans	-	-	goal: reflexive (D's back = goal)	-	-	-
22	D & L	trans	-	-	-	target: nonmutual: location; perceptual: parallel; (+ possibly L as interpersonal target of movement for Dulcie)	converging: cohesive	-
23	D & L	trans	-	-	goal: nonmutual: cotrans (D = goal)	-	diverging: dissonance	adj pair (constit): complete; co-constructed
24	D & L	trans	-	-	-	*target: mutual (gaze -interpers - unmarked) establishment of mutual gaze marks shift into new beat	converging: facilitating (interpers)	-

FEATURES		Trans/Non	Ritual	Goal-directed		Target-oriented (Mutual/Non)	Converging/Diverg	Adjacency pair
				Mutual (Conflictual/Non)	Non-mutual (Co-trans/Object/Location)			
BEAT	PARTIC.							
25	D & L	trans	-	-	-	-	-	adj pair (nonconstit): complete; verbal
<<26>	D & L	trans	-	-	nongoal: parallel (reacting to gunshot)	target: nonmutual: location; perceptual: parallel (direction of gunshot = target)	converging: reinforcing	-
27	D & L	trans (blocked)	-	-	2) goal: nonmutual: cotrans (L = goal)	1) target: nonmutual; cotrans: retreat (interpers) (L moves away form D) Blocked	1) converging: causal(?) 2) converging: reinforcing (?)	-
28	D & L	trans	-	-	goal: nonmutual: cotrans (L = goal)	-	converging: reinforcing (isomorphic?)	adj pair: (constit?); incomplete (blocked); co-constructed
29	D & L	trans	-	-	goal: nonmutual: cotrans (continuous) (L = goal)	*target: nonmutual: cotrans; motion (interpers) (L = target)	converging: cohesive	adj pair (constit): complete; verbal
30	D	trans/non (transitional)	-	-	goal: nonmutual: cotrans; release (L = goal)	-	-	-
31	L	nontrans	-	-	-	target: location/object (cartridges = logical target)	-	-
32	D & L	trans	-	-	-	target: nonmutual: object; parallel; perceptual	converging: cohesive	adj pair (nonconstit); complete; verbal
33	D & L	trans	-	-	goal: nonmutual: cotrans (+ instrument - stone/cartridges) (Lewis = goal)	(L = target?)	converging: causal	adj pair (constit): complete; verbal (multiple? co-constructed..)
34	P, D & L	trans	-	-	-	*target: nonmutual: cotransactants (interpers - motion - unmarked) (D & L = target	converging: facilitating (interpers)	adj pair? greeting predicts reciprocal greeting, but is not necessarily an incomplete A.P. if not returned
35	P, D & L	trans	-	-	-	-	-	adj pair (constit): complete; verbal
36	P & L	trans	-	-	-	target: nonmutual: cotransactant; motion (+gaze) (interpers?) (L = target)	converging: reinforcing	adj pair (?deferred/assumptive completion)
37	P & D	trans	-	-	-	target: nonmutual: cotrans; motion (+gaze) (interpers?) (D = target)	converging: reinforcing	adj pair (?deferred/assumptive completion)
38	D & L	trans	-	-	goal: nonmutual: object; parallel; iterative (cartridges = goal)	*target: nonmutual: cotrans (interpers - motion - unmarked) (L = target)	diverging: random	-
39	D & L	trans	-	-	-	*target: mutual (interpers) establishment of mutual gaze	converging: reinforcing (interpers)	-

FEATURES		Trans/ Non	Ritual	Goal-directed		Target-oriented (Mutual/Non)	Converging/Diverg	Adjacency pair
				Mutual (Conflictual/Non)	Non-mutual (Co-trans/Object/ Location)			
BEAT	PARTIC.							
						reinforces the change of transaction - Lewis enters into a new transactive activity in response to Dulcie's assignation (challenge?)		
40	D & L	trans	-	-	-	target: nonmutual: location; parallel:; motion (scrap merchants = assumptive/logical target)	converging: causal	adj pair (constit): complete; co-constructed
SC 2								
1	Nr	trans: out	-	-	-	-	-	-
2	L & G	trans	-	-	goal: nonmutual: cotrans (G's hair = goal) (+ instrument - hairbrush)	-	diverging: random	adj pair (nonconstit)
3	Nm & G (verbal); Nm & L (nonverb)	trans	-	-		target: nonmutual(?): cotrans; perceptual (Nm = target of Lewis); Lewis notices Norma - this makes him cease the goal activity momentarily	-	adj pair: (nonconstit - blocked; incomplete(?)
	G & L (nonverb)	trans			goal: nonmutual: cotrans (continuous; interrupted) (G's hair = target) (+ instrument - hairbrush)	-	-/ (diverging: random?)	-
4	Nm & G (verbal)	trans	-	-	-	-	-	adj pair; (blocked): incomplete (deferred)
	G & L (nonverb)	trans			goal: nonmutual: cotrans (continuous) (G's hair = goal) (+ instrument)	-	-/(diverging: random?)	
5	G & Nm	trans	-	-	-	*target: mutual (interpers - gaze- unmarked)	converg: interpers	-
6	G & L	trans	-	-	-	*target: mutual(?) (interpers - gaze- unmarked)	converg: interpers	adj pair (constit): iterative; complete; verbal
7	Nm & G (verbal)	trans	-	-	-	-	-	-
8	Lewis (nonverb)	trans/non	-	-	goal: nonmutual: object; exchanging goods; (goal = hairbrush)	target: location (sky)	-	-
9	Nm & G	trans	-	-	-	-	-	-

FEATURES		Trans/Non	Ritual	Goal-directed		Target-oriented (Mutual/Non)	Converging/Diverg	Adjacency pair
				Mutual (Conflictual/Non)	Non-mutual (Co-trans/Object/ Location)			
BEAT	PARTIC.							
10	Nm & G	trans	-	-		-	-	-
11	Bv & Gran (blocked) Bv & Nm	trans	ritual	-	(goal: nonmutual: cotrans (Gran = goal for Bev)	-	diverging: dissonance	adj pair(?)(nonconstit)
12	Bv & L	trans	-	-	-	-	-	-
13	Nm, G & L	trans	-	-	-	*target: nonmutual; cotrans; motion (interpers - unmarked)	converg: interpers	adj pair (nonconstit - blocked); iterative; incomplete(?); verbal
14	G, L & Bv (blocked) Nm & G	trans	-	-	-	1) target: nonmutual: location/phenom; perceptual; parallel (target = 'the sky/a star') 2) target: nonmutual: location; motion (inside the house = target for Gran) response to Norma's order	1) converg: cohesive 2) converg: causal	adj pair (constit) iterative; complete; co-constructed
15	Nm & L (& Bv)	trans	-	-	-	(?target: nonmutual: cotrans; motion/percept; Bev = target for Lewis))	(?converging: cohesive)	adj pair (constit) (multiple?); complete; verbal
16	Nm & Bv	trans	-	-	-	-	-	-
17	Bv & L	trans	-	-	goal: mutual; conflictual	-	-	adj pair (constit); reciprocation; iterative
18	Bv & Nm	trans	-	-	-	target: nonmutual: cotrans; motion (Bev = target for Norma)	-	adj pair(?)(constit): complete; nonverbal
19	Nm & L	trans	-	-	-	*target: nonmutual: cotrans; motion (interpers - unmarked)	converg: interpers	-

Sample C4: Beat rank
Analysis of Focussing Devices

*Centred: use of any of the universally central positions: Centre in the DS circle; mid-Centre (US in the circle) at the top of the circle; and USC - upstage of the circle in the grassed area (sometimes approximate rather than exact)

*Peripheral: note use of extreme periphery: (US AL & AR), and outside the circle (AL & AR); and periphery in the circle - anywhere periphery in circle = strong periph- (these codings are less reliable, and often the coding centred/periph is used to show that a position in the circle is being used, but its precise co-ordinate is not known)

*1), 2) etc. code configurative shifts - show how features such as [fronting] etc. change in the Beat. If there is only one shift, the config coded is the one that holds for most of the beat - e.g. if there is an exit at the end of the beat, the config coded is what pertains before the exit.

*SIMULTANEOUS BEATS treated as one perceptual unit - therefore coded for Focussing Devices together (as for Focus)

Nr is not coded for F.D in Beats where he is watching (e.g. Beats 8-10 etc.). There is a fairly consistent staging policy for the Narrator: his position and compositional status tend not to change until the Beats where he speaks, and therefore he is only coded for those Beats (to simplify analysis and concentrate on compositional shifts amongst other characters). Beats where he is present but not coded are indicated as: *Nr not coded. For these beats his position can be established by looking at the final codings for Nr in the previous beat.

**Kinesis: head movements, minor postural shifts, orientational changes and minor gestures not generally coded... Kinesis only coded where reconfiguring, contrastive or otherwise significant.

**Deixis not coded - need more information to be sure of choices (but noted for clear use of focussing deixis)

BEAT	COMPOSITIONAL SOLIDARITY		KINESIS		CONFIGURATIVE DESIGN				
	Solidarity	Individuation	Reconfig	Other	Loc/Diff	Centred	Peripheral (extreme?)	Front/ Rear	Vertical
SC 1									
1 (D&L)		I: NS; contrast; isolating		act: sel (D)	diffuse	cent (L)		front (D) neutral (L)	diff: post. (L slightly elevated)
2 (D&L)		I: NS; contrast; isolating		post: sel (D)	diffuse	cent (L)		as above	
3 (D&L)	creating sol: increased conform & prox		single fig (L); dim pos		localised		(periph OR cen/periph)	front (D&L)	

BEAT	COMPOSITIONAL SOLIDARITY		KINESIS		CONFIGURATIVE DESIGN				
	Solidarity	Individuation	Reconfig	Other	Loc/Diff	Centred	Peripheral (extreme?)	Front/ Rear	Vertical
4 (D&L)	solidarity:nonsel; conform; mutuality; prox				local		as above (B3)	front (D &L)	
5 (D &L)	as above (B4)				local		as above (B3)	as above (B4)	
6 (Nr) ~ 5 (cont)		I: sel; individual (Nr); contrast: highlight; isolating (marked): contrastive aggreg. (D&L)	single fig (Nr) (recurring) initial move enhanced dim pos by end of Beat	gest: sel (Nr)	diffuse	1) cent (Nr)	*D & L: (as for B3) *2) periph (Nr)(extreme - edge of stage close to audience)	front (D & L) 2) liminal (Nr)	vert diff (postural; N higher than D & L) - degree of contrast shifts (less by the end of the beat)
7 (Nr) ~ 5 (cont)		as above (B6)		gest: sel (Nr)	diffuse		*D & L (as for B3) *periph (Nr) (extreme)	as above (B6)	vert diff (postural) (Nr slightly elevated)
8 (D&L) *Nr not coded	solidarity: nonsel*; conform; prox (*if Nr is coded = nonsel solidarity)				localised		(periph OR periph/cent)	front	
9 (D &L) *Nr not coded	solidarity: nonsel*; conform; prox; mutuality		(metath: N moves into position for next beat - stronger position)		localised		as above (B8)	as above (B8)	
10 (D&L) *Nr not coded	solidarity: nonsel*; conform; prox				localised		as above (B8)	as above (B8)	
11 (Nr) ~ 10 (cont)		I: sel; individ (Nr); contrast; highlight; isolating (marked): contrastive aggreg. (D&L)	single fig (Nr) diminished strength (end of Beat)	gest: sel (Nr)	diffuse	1) cent (Nr - for most of beat)	*(periph OR periph/cent) (D&L) *2) periph (Nr -end of beat) (extreme)	*front (D& L) *1)rear(Nr) 2) liminal (Nr)	vertical diff (as for B6 above)
12 (D&L) *Nr not coded	solidarity: nonsel*; conform; mutuality;				localised		(periph OR periph/cent)		

BEAT	COMPOSITIONAL SOLIDARITY		KINESIS		CONFIGURATIVE DESIGN				
	Solidarity	Individuation	Reconfig	Other	Loc/Diff	Centred	Peripheral (extreme?)	Front/ Rear	Vertical
	prox;								
13 (D & L) *Nr not coded	solidarity: nonsel*; conform; mutuality; prox *some minor individuation, but not strong enough to break the solidarity			gest: sel (D)	localised		(periph OR periph/cent)	front	
14 (D & L) *Nr not coded	solidarity: sel*; conformity; prox				as above (B13)		as above (B13)	as above (B13)	
15 (Nr) ~ 14 (cont)	(NOTE that the config hasn't changed here, but the change of speaker highlights the individuation of Nr rather than the solidarity of D & L)	I; sel; individ (Nr); highlight; isolating: contrastive aggreg. (D&L)			diffuse		*(periph OR periph/cent) (D &L) *periph (Nr) (extreme)	*front (D & L) *liminal (Nr)	vert diff: Nr slightly elevated)
16 (D & L) *Nr not coded	solidarity: sel*; conform; prox				localised		(periph OR periph/cent)	front	
17 (D & L) *Nr not coded	as above (B16)				as above (B16)		as above (B16)	as above (B16)	
18 (D & L) *Nr not coded	(solidarity?) *perhaps this is a precursor to individ rather than actual individuation	creating individ: nonsel; add contrast		actional:sel (D)	localised		(periph OR periph/cent)	front	
19 (Nr) ~ 20 (L) ~ 21 (D)		I; nonsel; individ; contrast; highlight; isolating (marked) *note the complete individuation of D & L from each other here	single fig (L) enhanced pos	gest: sel (Nr) actional sel (D)	diffuse	cent (L)	*(periph/cen) (D) *periph (Nr) (extreme)	*front (D) *neutral (L) *liminal (Nr)	vert diff: Nr slightly elevated
22 (D & L) *Nr not coded	creating solidarity: nonsel*; increased		single fig (D), enhanced pos (?)		diffuse (see above) to	cent (D & L)		neutral (D & L)	

BEAT	COMPOSITIONAL SOLIDARITY		KINESIS		CONFIGURATIVE DESIGN				
	Solidarity	Individuation	Reconfig	Other	Loc/Diff	Centred	Peripheral (extreme?)	Front/ Rear	Vertical
	conform; prox		(end of beat)		localised (with D's move)	(end of beat)			
23 (D & L) *Nr not coded		creating individ: I; ns; add contrast		actional (L) *marked intensity/force	(localised?)	(cent) (D & L)		neutral (D & L)	vert diff: post (L slightly higher)
24 (D & L) *Nr not coded	creating solidarity: nonsel*; increased conform; mutuality			(post: L)	(localised?)	(cent?) (D & L)		neutral (D & L)	
25 (D & L) *Nr not coded	solidarity: nonsel*; conform; mutuality; prox				(localised?)	(cent?) (D&L)		neutral (D & L)	
<<26>> (D & L) *Nr not coded NOTE: + FX	solidarity: nonsel; conform; prox			actional:nonsel (D &L)	(localised?)	(cent?) (D&L)		neutral (D&L)	
27 (D & L) *Nr not coded	2) creating solidarity: nonsel*; increased prox (marked); conform(?)	1) creating individ: I; NS; add contrast *L is clearly going to try to add distance too, but is thwarted by D	multi fig (D&L): appositional; dim pos(?)	actional (D mainly)	localised	1) (cent) (D & L)	2) (periph OR cent/periph) (D & L)	(front/ neutral) (D&L)	diff: postural (D higher - more salient)
28 (D & L) *Nr not coded	solidarity: nonsel*; prox (marked)			actional (minor) (D)	as above (B27)		(periph OR cent/periph) (D&L)	as above (B27)	as above (B27)
29 (D & L) *Nr not coded	as above (B28)				as above (B27)		as above (B28)	as above (B27)	as above (B27)
30 (L) ~31 (D) *Nr not coded		creating individ: I; NS; add contrast; isolating (marked)	single fig: enhanced pos		diffuse	cent (L)	(periph OR cent/periph) (D)	*(front/ neutral: D) *rear (L)	diff: postural (L higher than D)
32 (D & L) *Nr not coded		individ: I; NS; contrast; isolating (marked) *contrast is somewhat reduced by D standing	(nonconfig: D)	actional/gest sel (L)	diffuse	(cent) (L)	(periph OR cent/periph) (D)	*(front/ neutral: D) *rear (L)	
33 (D & L) *Nr not coded		individ: I; NS; contrast; isolating		actional sel (D) *marked force/	as above (B32)	as above (B32)	as above (B32)	as above (B32)	

BEAT	COMPOSITIONAL SOLIDARITY		KINESIS		CONFIGURATIVE DESIGN				
	Solidarity	Individuation	Reconfig	Other	Loc/Diff	Centred	Peripheral (extreme?)	Front/ Rear	Vertical
				intensity					
34 (D, L & P) *Nr not coded NOTE: + FX		(?)I; sel (P against D&L?); contrast; isolating *P is individuated during his entry	single fig (P) entrance progressive		(end of beat) (diffuse?)	cent (L & P; (&D?) *P is centred at end of Beat	(cent/periph?: D)	*(neutral?) (D) *rear (P & L)	
35 (D, L & P) *Nr not coded	solidarity: nonsel*; conform; mutuality; prox		(nonconfig: P - 'dummy' move)	gestural sel (P)	(diffuse?)	(approx. centre) *P no longer exactly Centre I think	as above (B34)	as above (B34)	
36 (D, L & P) *Nr not coded	solidarity: nonsel*; conform; mutuality; prox		(nonconfig: P; + dummy exit move)	gestural sel (P)	(diffuse?)	as above (B35)	as above (B35)	as above (B34)	
37 (D, L & P) *Nr not coded	solidarity: nonsel*; conform; mutuality; prox		single fig (P) exit (end beat)	gest: sel (P)	(diffuse?)	as above (B35)	as above (B35)	as above (B34)	
38 (D & L) *Nr not coded	creating solidarity: nonsel*; add prox; conformity		single fig (D) (nonconfig - both)	actional nonsel (D &L)	localised		cent/periph	rear	
39 (D & L) *Nr not coded	2) creating sol: nonsel*; + mutuality; + conformity	1) creating individ: I; NS; add contrast	(nonconfig: L)	actional sel (repeat-ed motion) gest: sel (L)	(diffuse?)		(cen/periph?) (D & L)	rear (D & L)	
40 (D&L) *Nr not coded	solidarity: nonsel*: mutuality; prox(?)		multi fig: appositional (D & L) exit	\	(?diffuse)			rear (D & L)	
SC 2									
1 (Nr)		individ: NS: I; highlight			localised		periph (Nr) (extreme)	liminal (Nr)	
2 (G & L) *Nr not coded	solidarity: mutuality; prox			(gest: sel: G) actional:sel (L)	localised		periph (strong)	(front) (relative to	diff: postural (L is higher

BEAT	COMPOSITIONAL SOLIDARITY		KINESIS		CONFIGURATIVE DESIGN				
	Solidarity	Individuation	Reconfig	Other	Loc/Diff	Centred	Peripheral (extreme?)	Front/ Rear	Vertical
							(G & L)	one side) (G&L)	than G)
3 (G, L&Nm) *Nr not coded		individ: I (Nm); selective; contrast; isolating: contrastive aggreg. (G&L);		actional sel (L)	diffuse		*periph (strong) (G&L) *periph (strong - but more extreme than G&L) (Nm)	*front (G&L) *liminal/ front (Nm)	diff: post (L & Nm higher than G)
4 (G, L & Nm) *Nr not coded		individ: I (Nm); sel; contrast;isolating: contrastive aggreg (G&L);	single fig (Nm) enhanced(?)	post (Nm) actional sel (L)	diffuse		*periph (strong) (G&L) *periph (strong)(Nm)	front (Nm, G & L)	diff: post: graded (by end of beat L highest, & G higher than Nm)

Sample C5: Beat rank
Analysis for Focus

ABBREVIATIONS: (spk) = Speaker (Receptive Beat)

major: = where Focus is uneven (either Categorical: shared: heightened or Challenged: Unequal) "major" indicates the element that has the stronger Focus (e.g. major: (D) - indicates that Dulcie has the stronger Focus in the Beat)

BEAT	FOCUS TYPE					FOCAL ELEMENT						ADDRESS
	Categorical		Challenged		Dispersed	Participants					Icon/Loc/ Hap.	
	Shared	Singular	Competing	Unequal		Individual			Group			
						Dialogic	Actional	Other	Immediate Participants	Other		

										Dialogic	Co-act. disjoint?			
SC 1														
1 (D&L)				indirect (major: L)				actional (L) actional (D)						emphatic gaze: denied (Lewis)
2 (D&L)	heightened pulled (major: D)									receptive (spk: D)				
3 (D&L)	matched										co-act			
4 (D&L)	heightened pulled (major: D)									duet	co-act			
5 (D&L)	matched										co-act			
6 (Nr) ~ 5 (cont) (D&L)				secondary (major: Nr)		speaker (Nr)					co-act (D & L)			emphatic gaze: direct (intermittent?) (N) (from here on, assumed for N's Beats unless otherwise indicated)
7 (Nr) ~ 5 (cont)				secondary (major: Nr)		speaker (Nr)					co-act (D&L)		(icon?: the brass shells)	
8 (D&L)	matched									receptive (spk: D)	co-act			
9 (D&L)	heightened pulled (major: L)									duet	co-act			
10 (D&L)	matched									receptive (spk: D)	co-act			
11 (Nr) ~ 10 (cont) (D & L)				secondary (major: Nr)		speaker (Nr)					co-act (D&L)			
12 (D&L)	matched			*N possibly has some Focus as he watches - but his gaze returns the Focus strongly to D & L (indirect focus)						duet	co-act			
13 (D&L)	heightened given									duet	co-act			

BEAT	FOCUS TYPE					FOCAL ELEMENT					Icon/Loc/Hap.	ADDRESS
	Categorical		Challenged		Dispersed	Participants						
	Shared	Singular	Competing	Unequal		Individual			Group			
						Dialogic	Actional	Other	Immediate Participants	Other		
									Dialogic	Co-act.		
	(major: D)											
14 (D&L)	matched								receptive (spk: L)	co-act		
15 (Nr) ~ 14 (cont) (D&L)			competing			speaker (Nr)				co-act (D&L)		nonemphatic gaze (N's gaze stays towards D & L)
16 (D&L)	heightened pulled (major: L)								receptive (spk: L)	co-act		
17 (D&L)	heightened pulled (major: L) *very brief								receptive (spk: L)	co-act		
18 (D&L)	heightened pulled (major: D)								receptive (spk: D)	co-act		
19 (Nr) ~ 20 (L) ~ 21 (D)				secondary		speaker (Nr)	actional (D) actional (L)					emphatic gaze: denied (L) (+ intermittent direct: N)
22 (D&L)				indirect (major: L)		speaker (L) receptive part. (D)	actional (D)				(location: the shooting range)	emphatic gaze: denied (competing?) (D&L)
23 (D&L)	heightened pulled (major: L)								duet	co-act		
24 (D&L)	matched								duet			
25 (D&L)	heightened pulled/ given (major: L)								duet			
<<26>> (D &L) & event:				indirect (major: gunshot)					reacters (D & L)		happening (gunshot) absent	happening takes place offstage, thus audience has no

BEAT	Categorical Shared	Categorical Singular	Challenged Competing	Challenged Unequal	Dispersed	Individual Dialogic	Individual Actional	Individual Other	Group Immediate Participants Dialogic	Group Other Co-act.		Icon/Loc/Hap.	ADDRESS
shooting												(offstage)	access to it, only the reaction of D & L
27 (D&L)	matched								duet (polyphonic)	co-act		(happening - attack?)	
28 (D&L)	heightened pulled (major: D)								duet	co-act			
29 (D&L)	heightened pulled (major: D)								duet	(co-act)			
30 (L) ~ 31 (D)			competing				actional (L)	other - reacter? (D)					
32 (D&L)	heightened pulled (major: L)								duet* (L as major speaker)			icon (the brass shells)	
33 (D&L)	heightened pulled (major: D)								duet	co-act			
34 (D, L &P)		singular				speaker (P)	actional (P)						(happening whistle blast) - serves to suddenly shift Focus for P's entry
35 (D, L &P)	heightened given (major: P)								ensemble				
36 (L & P)	heightened pulled (major: P)	(sing?)				speaker (P)							
37 (D & P)	heightened pulled (major:P)								duet (D & P)	co-act			

BEAT	FOCUS TYPE					FOCAL ELEMENT						Icon/Loc/ Hap.	ADDRESS
	Categorical		Challenged		Dispersed	Participants							
	Shared	Singular	Competing	Unequal		Individual			Group				
						Dialogic	Actional	Other	Immediate Participants	Other			
									Dialogic	Co-act.			
38 (D & L)	matched								duet	co-act			
39 (D & L)	matched (slight shift from stronger on D to matched)										duet (+ actor: L)		
40 (D &L) SC 2	matched								receptive (spk: L)	co-act			
1 (Nr)		singular				speaker (Nr)							
2 (L & G)	heightened pulled (major: G)								duet	co-act			
3 (Nm, G & L)	heightened pulled (major: G (&Nm?))								duet (G & Nm) (+audience: L)	co-act (G & L) *disjoint			
4 (Nm &G - & L?)	heightened pulled (major: Nm &G)								duet (G & Nm)	co-act (G & L) *disjoint			
5 (Nm & G)	matched/ (?height. pulled (major Nm & G))								duet (G & Nm)	(?co-act - G&L) (disjnt)			
6 (G & L - & Nm)				secondary (major: G & L)				reacter (Nm)	duet (G & L)				emphatic: direct: selective (Nm)
7 (verbal:				secondary (major: G			actional (L)		duet (Nm & G)	(co-act?: G & L)			emphatic: direct: selective (L)

BEAT	FOCUS TYPE					FOCAL ELEMENT							ADDRESS
	Categorical		Challenged		Dispersed	Participants						Icon/Loc/ Hap.	
	Shared	Singular	Competing	Unequal		Individual			Group				
						Dialogic	Actional	Other	Immediate Participants	Other			
									Dialogic	Co-act.			
G & Nm; nonverb : L)			.	& Nm)									
8 (verbal: G & Nm) (?nonvb : L)	(?matched (G& Nm)			secondary (major: G & Nm)			actional(?) (L)		duet (Nm & G)				emphatic: direct: selective (L)

Appendix C: samples of raw output from the networks

Sample C6: Beat Rank
Systems of Blocking and Transactive status

Conventions:
- D = Dulcie
- L = Lewis
- Nr = Narrator
- P = Pisano
- G = Gran
- Nm = Norma
- Bv = Bev
- Bc = Beatrice
- Br = Brian
- E = Eric
- J.W. = the Japanese Woman
- Mrs I = Mrs Irvin
- S = Stan

trans* = indicates some transactive ambiguity exists
/(?) indicates alternative analysis (not preferred version)

BEAT	PARTICIPANTS	Transactive (Inner/Outer)	Nontransactive (Circ/Non)	Blocked/ Unchallenged
SC1				
1	D	trans: inner* (gaze only)		unchallenged
	L	-	nontrans	-
2	D & L	trans: inner	-	unchallenged
3	D & L	trans: inner	-	unchallenged
4	D & L	trans: inner	-	unchallenged
5	D & L	trans: inner	-	unchallenged
6	Nr	trans: outer	-	-
7	Nr	trans: outer	-	-
8	D & L	trans: inner	-	unchallenged
9	D & L	trans: inner	-	unchallenged
10	D & L	trans: inner	-	unchallenged
11	Nr	trans: outer	-	-
12	D & L	trans: inner	-	unchallenged/ (blocked?)
13	D & L	trans: inner	-	unchallenged
14	D & L	trans: inner	-	unchallenged
15	Nr	trans: outer	-	-
16	D & L	trans: inner	-	blocked: contingency
17	L	-	nontrans	-
18	D & L	trans: inner	-	blocked: reject: withdraw (by Lewis)
19	Nr	trans: outer	-	-
20	L	-	nontrans	-
21	D	-	nontrans	-
22	D & L	trans: inner	-	unchallenged
23	D & L	trans: inner	-	unchallenged
24	D & L	trans: inner	-	unchallenged
25	D & L	trans: inner (+ circ: eventive)	-	blocked (interrupted): contingency (next Beat)/ (unchallenged?)
<<26>>	D & L (+circ:	trans: inner	-	unchallenged

BEAT	PARTICIPANTS	Transactive (Inner/Outer)	Nontransactive (Circ/Non)	Blocked/ Unchallenged
SC1				
	event)			
27	D & L	trans: inner	-	blocked: metamorphosis (by Dulcie)
28	D & L	trans: inner	-	blocked: resist: object and metamorphosis (by Lewis)
29	D & L	trans: inner	-	blocked: resist: rhetorical game (by Lewis) /(unchallenged?)
30	L	-	nontrans	-
31	D	-	nontrans	-
32	D & L	trans: inner	-	unchallenged
33	D & L	trans: inner	-	unchallenged
34	D, L & P	trans: inner	-	unchallenged
35	D, L & P	trans: inner	-	unchallenged
36	P & L	trans: inner	-	unchallenged
37	P & D	trans: inner	-	blocked: resist: object (by Dulcie)
38	D & L	trans: inner	-	blocked: resist: object (by Lewis)/ (unchallenged?)
39	D & L	trans: inner	-	blocked: resist: object; + contest (by Lewis)/ (unchallenged?)
40	D & L	trans: inner	-	unchallenged
SC 2				
1	Nr	trans: outer	-	-
2	G & L	trans: inner	-	unchallenged (interrupted/blocked at end by Norma)
3	Nm & G	trans: inner	-	blocked: resist: rhetorical game; + contest (block init by Gran)
4	Nm & G	trans: inner	-	blocked: resist: object (by Gran)
5	Nm & G	trans: inner	-	blocked: resist: object; + contest (block init by Norma)
6	G & L	trans: inner	-	unchallenged
7	Nm & G	trans: inner	-	blocked: resist: object and rhetorical game; + contest (block init by Gran)
8	L	nontrans	-	
9	Nm & G	trans: inner	-	blocked: resist: object; + contest (block init by Norma)
10	Nm & G	trans: inner	-	unchallenged
11	Nm & Bv -verbal (also Bv & G - nonverbal)	trans: inner	-	blocked: reject: unacknowledged and metamorphosis (by Norma)
12	Bv & L	trans: inner	-	blocked: resist: object (by Lewis)
13	Nm, G & L	trans: inner	-	blocked: resist: object (by Lewis); (?and metamorphosis - by Gran)
14	Nm & G (L & Bv - nonverbal)	trans: inner	-	blocked: metamorphosis (by Norma)
	Nr	-	nontrans*: metatheatrical	-
15	Nm & L (and Bv brought in at end of Beat)	trans: inner	-	blocked: metamorphosis (by Lewis) + contest (Lewis and Bev) (re-blocked by Norma - metamorphosis?)
16 (15 cont?)	Bv and Nm	trans: inner	-	unchallenged

		Transactive (Inner/Outer)	Nontransactive (Circ/Non)	Blocked/ Unchallenged
BEAT	**PARTICIPANTS**			
SC1				
17	Bv & L	trans: inner	-	unchallenged/ (blocked: metamorphosis by Norma - next Beat?)
18	Bv & N	trans: inner	-	unchallenged
19	Nm & L	trans: inner	-	blocked: object; + contest (init by Lewis)
20	L	-	nontrans	-

Sample C7: Episode rank
Analysis of choices for Centrality

*Note that the analysis is based on an earlier version of the network than presented in chapter 6.

*each time a new character joins an Episode (i.e. comes onstage) there is a kind of 'newness' that gives them, for a short time some prominence in the Episode, but this has not been coded: news is coded when a character is first 'introduced'

SCENE 1

EPISODE 1
(a) if seen as ending when Episode 2 begins:
Dulcie: [involving: identification; news; implicit viewpoint; nuclear; actantial strategy: Patient; Sayer]
Lewis: [involving: identification; news; implicit viewpoint; nuclear; actantial strategy: Actor; Sayer]
(b) *PREFERRED INTERPRETATION: seen as continuing through Narrator's Episodes until Beat 16:
Dulcie: [involving: id; news; character viewpoint: imposed* (see notes above); nuclear; actantial strategy: Patient; Sayer]
Lewis: [as for Dulcie, this Episode]

EPISODE 2
*Dulcie and Lewis continue the action while Narrator speaks, but this action is not Focal.
*Do two separate but simultaneous Episodes need to be recognised here, or is there one Episode structure involving all of the participants. I've chosen to treat it as two different Episodes because the 'action lines' (see Benedetti) seem so distinct.
The Narrator's Episode is dependent on that of Dulcie and Lewis in a way ... is this like a hypotactic structure?? The Narrator's Episode gives identifying and circumstantial information about the Dulcie/Lewis Episode -like an Enhancing clause. Perhaps like Parataxis but with a modifying relationship of Enhancement?? (or Elaboration?)
Structures: Interpolated (inserted between other things) vs. Interposed (interrupting/disrupting). This structure is more like interpolated...

2A: Narrator: [alienating; news; character viewpoint: imposing: owned; total; nuclear; actantial strategy: Sayer]
*why is this not disclosure??

2B: Dulcie: [involving: id; character viewpoint: imposed; nuclear; actantial: Patient]
*the coding is difficult here with the simultaneous Episodes.. - e.g. the imposed viewpoint comes from the Narrator's Episode, but it directly interacts with the Episode that Dulcie and Lewis are involved in.
Lewis: [involving: id; character viewpoint: imposed; nuclear; actantial: Actor]

*should Narrator be coded here as an observer/interpreter?? IS he actually also 'involved' in a sense in this Episode, or is this covered by the proposal of a logico-semantic relationship between the two Episodes??

*ratification issues (see also notes later in the analysis): N is an 'outsider' in a metatheatrical sense, rather than in the way that Beatrice is - she exists on the 'outer' (a 'lame' - see Labov in Coates 1986) of the social network for the 'young Lewis' (the 'remembered world'), whereas the figure of 'the Narrator' does not exist in this social network - his 'involvement' is of a different order)

**is this a continuation of the above Episode (Episode 1) (like watching a film/TV with the sound muted) or a 'new' Episode?

EPISODE 3

Dulcie: [involving: id; implicit viewpoint; nuclear; actantial: Patient; Sayer]

Lewis: [involving: id; implicit; nuclear; actantial: Actor; Sayer]

Narrator: [alienating:character (role) as construct; implicit viewpoint; satellite; observational strategy:
        watcher: as character; unratified]

* the Narrator's watching foregrounds the Theatricality - i.e. Alienation....Are we tempted to 'identify' with the Narrator in the same way as Dulcie and Lewis? The Narrator is removed from the realism of this world, having a more salient theatrical role... How does this come through, though? What is the difference between the Narrator's Observational strategy of [watcher: as character] and, say, Beatrice's? How does the metatheatricality come through for the Narrator? (reinforced by marginalised positioning physically; costume differentiation; his presence for most of the action in the play; the fact he is consistently 'ignored' by the other characters- he doesn't have the same 'status' as other characters in the stage world- he can only interact directly with Lewis...)

*the reason for Narrator being unratified are quite different to the reasons for Beatrice being unratified. Beatrice is often deliberately being excluded - she is an outsider (marginalised) in the world of the stage characters. Narrator is unratified (by all but Lewis) as a theatrical convention to establish that he is of a different order of 'abstraction' to the other characters. Literally, he is not actually present in their world. Should this be an option for [unratified ...]?

EPISODE 4

**this Episode of Narration is more distinct from Dulcie and Lewis's actions than that of Episode 2
**another way to treat these would be to have Dulcie and Lewis as [satellite], but they are more clearly inhabiting their own Episode. The characteristics of the Scene Setting [frame shift] create this particular difficulty..

4A Narrator: [alienating; character viewpoint: imposing: own; total; nuclear; actantial: Sayer]

4B   Dulcie: [involving: id; character viewpoint: imposed; nuclear*; actantial: Patient]

        Lewis : [involving: id; character viewpoint: imposed; nuclear; actantial: Actor]

EPISODE 5

Dulcie: [involving: id; disclosure: explicit; (subject positioning?): current; implicit viewpoint; nuclear; actantial: Target*/Patient;   Sayer]

*I think I prefer Target here ... because this Episode reveals information about Mrs I and Dulcie's relationship through the 'mark' on her back... Dulcie is both Patient and Target in this Beat (at different times) but it is her as Target that is more significant for the Episode.

The seeds for a 'victim' positioning of Dulcie are planted here - but her strategy is to resist this positioning - here she turns the cruel punishment into a kind of 'joke' and associates her suffering with an exotic image: "the girls of Fatima". Thus Lewis laughs, rather than being concerned about Dulcie's [reported] treatment at Mrs Irvin's hands.. (see Leahy article in Social Semiotics Vol 4 No 1-2 p71 *The Subject as Strategist*)

*should [disclosure] and [subject positioning] be available as simultaneous choices? Here, the positioning is implied through the disclosure - but in the first instance it is the disclosure that creates the empathic centrality of Dulcie

Lewis: [involving: id; implicit viewpoint; nuclear; actantial: Actor (Reactor(??); Sayer]

Narrator: [as for Episode 3]

EPISODE 6

*the Narrator's episodes are becoming less focal, more brief, less disruptive to the Episode between Dulcie and Lewis

6A Narrator: [involving: participatory; character viewpoint(?): imposing: interpreting 'other'*; cognitive; nuclear; actantial: Sayer]

viewpoint is complicated: Narrator is telling us what he as the younger Lewis thought .... interesting that the viewpoint is seemingly both [own] ("I thought"..) and [other] (the earlier identification of "me" - Narrator; and the stage figure realising the character 'Lewis' through deixis- "that's me, Lewis"): the 'othering' of the self

6B   Dulcie: [as for Episode 4 above]
         Lewis: [as for Episode 4 above]

EPISODE 7

Dulcie: [involving: id; implicit viewpoint; nuclear; actantial: Actor, Sayer]
Lewis: [involving: id; implicit viewpoint; nuclear; actantial: Patient; Sayer]
Narrator: [alienating: character as construct (see Episode 3 above); implicit viewpoint; satellite; observational strategy: watcher: as character; unratified]
*Dulcie and Lewis both fill roles of Actor and Patient/Goal in activities within this Beat. But at Episode rank, I think the most important shift is of Dulcie to Actor and Lewis to Patient. Dulcie is the dominant Actor here ...; Lewis is the dominant Patient..

EPISODE 8***

*there is more clearly a new Episode here involving Lewis and Dulcie - they are in their own Episodes in a sense... (thus what is the relationship between nontransactive Beats and simultaneous Episodes??) The Narrator returns to prominence here, making the action of Dulcie and Lewis less focal...

8A Narrator: [involving: participatory; implicit viewpoint*(?); nuclear; actantial: Sayer]
*the viewpoint here is less individual: something like that of the "culture" of the time - "a time when people feared..."(moving into a more individual perspective at the end of the Episode)
-should there be a new category of [viewpoint] to cover this i.e.: [other: collective...?] because it does give a point of view flavour ....
8B Dulcie: [involving: id; + viewpoint: imposed; nuclear*; actantial: Actor]
*nuclear/satellite is difficult for this Episode... are Dulcie and Lewis both [satellite] .. or both [nuclear]?
8C Lewis [involving: id; + viewpoint: imposed; nuclear*; observational: reactor (OR actantial: reactor..)]
*observational - does this mean watching the main action of the Episode?? Lewis is watching some action offstage; is an [observational] strategy always [satellite]? Observational seems to imply somehow removed from the main action ... But what about a judge in a courtroom scene? Take away the judge and the Episode loses its 'character' i.e. it changes the nature of the interaction and the semantic possibilities ..

EPISODE 9

* a long Episode, during which Dulcie and Lewis each dominate at various stages - Focus shifts should reveal this.
Dulcie: [involving: id; implicit viewpoint; nuclear; actantial strategy: Actor; Sayer]
Lewis: [involving: id; implicit viewpoint; nuclear; actantial strategy: Actor; Sayer]
*Both Lewis and Dulcie have strong Centrality in this Episode - take either away, and there is no Episode!!
Neither attract any particular empathy through disclosure (although perhaps a subtle disclosure from Dulcie: "I'd pay him if he did..")or construction of subject positions. Both are involved Actantially We are really just "getting to know" these characters at this stage of the play, so both attract interest....
Narrator: [alienating: character as construct; implicit viewpoint; satellite; observational strategy: watcher: as character; unratified]

EPISODE 10

Pisano: [involving: id; subject position: construing*; news; (recognition: token; stereotype: social/cultural); implicit viewpoint; nuclear; actantial: Sayer]
*Pisano is most Central here -mainly because of his 'newness' but also because he really controls the action... taking a position of power ... he positions Dulcie and Lewis as less powerful. The choice of [construing] others is a reciprocal process that construes a positioning of the self also (so in positioning Dulcie and Lewis by giving orders, he also positions himself as an authority) - i.e. he is both construing and construed by the process. Because he takes the initiative and powerful role this is coded as about [construing] - i.e. imposing positionings rather than being construed - resisting/accepting positionings.
Of course, every Episode in a way is about construing subject positions, but only the ones that seem significant for creating Centrality in the Episode will be coded..
*Pisano could perhaps also be seen as stereotype (of an ethnic grouping; of a 'postman') ..?
Dulcie: [involving: id; subject positioning: construed: oppose; implicit viewpoint; nuclear; actantial: Sayer]
Lewis: [involving: id; subject pos: construed: accept; implicit viewpoint nuclear; actantial: Sayer]

Narrator: [as for Episode 9 above]

EPISODE 11

Dulcie: [involving: id; subject position: construing:self; implicit; nuclear; actantial: Actor; Sayer]
Lewis: [involving: id; subject positioning: (re)construing: other; implicit; nuclear; actantial: Actor; Sayer]
*here, Dulcie can be seen as construing herself as "authoritative/knowledgeable" - a positioning which Lewis resists (so he is challenges her positioning of herself). Is this getting carried away with the idea of 'subject positions' ?- does it have any impact on the Centrality ..? Yes, because the creation and resistance of positionings locks the two characters into a dramatic conflict that ensures the Centrality of both...
It does help to explain the 'tussle' going on here - and is related to choices of [blocking] at Beat rank... i.e. the choices of opposing subject positionings seem to contribute to the same higher order pattern as the choices of [blocking] at Beat rank
Narrator: [as for Episode 9 above]

Sample C8: Scene rank
Choices for scene setting

*WORK RANK: Overall setting - the identification of the geographical, historical, social and temporal 'terrain' represented by the stage space and the fictional world of the play. (cf Mukarovsky's ideas on the meanings of the dramatic space).

*SCENE: specific locations, times and happenings within the fictional world. Particular locations in the performance space (and beyond it!) become deictically (also through other expressive strategies) identified as particular locations in the fictional world and a set of semantic contrasts is built up (linked with physical/spatial realisations in the performance space) which constitutes the 'system' for the temporal and in any particular performance/production. (e.g. what does the US, grassed area in this play come to represent in contrast to the DS area in the earth circle..?)

NOTE: these decisions are made, in the first instance, based on choices in the performance (from the performance data) rather than from the script. Additional material may provide audience with further specification of settings - although note that the programme doesn't have a breakdown of scenes.. (notes are made of any apparent contradictions or inconsistencies with the script)

SCENE 1

<u>Setting:</u> In the gully behind the rifle range (near the housing estate); summer; around midday

Analysis:
[temporal specification: diurnal: imprecise; day: morning/midday; seasonal cycle: summer; location definite: specific: exterior: natural*; (projected*: memory; persp id); complex: frame fracture: commentator: outsider]

Realisations:

SCENE 1:

	lighting & FX	activity	staging design, props & costume	language	deixis	OTHER e.g. cultural knowledge
Time	intens: bright; colour: orange/ white	peeling skin (summer)	costume: light, summer clothes (shorts, t-shirts..) N's costume suggests he is not in this seasonal time frame	WORK RANK: "Nazi lamp"; "a good trench"; "communists"		Post-man doing rounds
				WORK RANK: "the next few weeks"; "the time: 1962"; "summer"; "a time when people feared		

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	lighting & FX	activity	staging design, props & costume	language	deixis	OTHER e.g. cultural knowledge
				there'd be a nuclear war between Russia and America"; "a time when we had beaten the West Indian Cricket team"; "it was the year that I developed an obsession..."		
				SCENE RANK: "the scrap merchants close at noon"; "we don't have much time"		
Loca-tion	FX: gun-shots	pushing Dulcie down (rifle range)	WORK RANK: stage setting dry grass, earth circle, stones	WORK RANK: Accent: Australian	LING: "this", "there", "here" etc	
		physical reaction to gunshot FX	Props: brass casings	WORK RANK: "the end of the road"; "where Melbourne suburbs stop"; "housing commission estate"; "North of Melbourne"; "end of the estate on Singapore Street"	VEC-TORS: gesture gaze orient-ation posture	
		collecting brass shells from grass		SCENE RANK: "behind the estate is the rifle range"; "we were waiting in the gully"; "this gully"		
				WORK RANK: it's all just paddocks"; "there are no trees or flowers, just dry grass and scotch thistles" (NOTE: use of present tense reinforces the temporal ambiguity of the Narrator); "in summer the earth cracks, in winter it turns to black clag"; "paddocks that stretch all the way to Sydney"; "here...we've got a drought"; "this neighbourhood"; "Singapore Street"		
				SCENE RANK: "the shooters"; "he got one"; "they'll blow your head off"; "clay pigeons"; "the shells"; "coming to shoot"		

SCENE TRANSITION 1 - 2 : NARRATOR*- makes transition into setting for Scene 2. Marked by lighting shift...

*the Narrator is a kind of "gatekeeper" between the world of the present and the world of the past ...

SCENE 2

Setting: in the backyard of Lewis's house on the housing commission estate; early evening, before dinner
**same day as Scene 1 - implied by Bev's comment: "Brenda saw you and Dulcie cuddling on the ground at the rifle range" (how can I code this??)

Analysis:
[temporal specification: diurnal: imprecise; liminal: twilight(?); seasonal: summer; location definite: specific: exterior (liminal?); combined (natural and artificial): institution: single: part; private; (projected: memory; persp id); complex: frame-fracture: comment: outsider]

•backyard is treated as both 'natural' and 'artificial' - because of the human influence; domesticated nature.

	lighting & FX	activity	staging: design, props & costumes	language	deixis	other e.g. cultural knowledge
Time	colour: blue intensity: dim; some areas in darkness & shadow		costume: summer wear (short sleeves etc)	"First Star" (early evening) "wash for tea" (before dinner/ early evening)		
	FX: crickets (evening?)					
Location			props: add deck chair (?) (outdoors?)	WORK RANK: "living in a housing commission "scum of Australia"	vectors: gaze (Lewis watching "the sky - outdoors?) Gaze & gesture: pointing to 'star'	characters: Lewis's family - "my mother. My sister. My grandmother" (family network)
			Bev enters through grass (?)	"at home" "a housing commission house...here" "just here in the paddocks"	"here"	
			Bev and Gran exit DSAL when asked to "go inside" (establishing location of house/doorway). Norma exits DSAL 'into house'	"First star" "go inside" (outdoors) "go Inside"		

* less specific info here about setting; more open to interpretation. Subtle cues - e.g. Lewis watching sky - perhaps are not so obvious on the first viewing ...?

Sample C9: Analysis at Work rank
Rhythm and Compositional Gestalt

SUMMER OF THE ALIENS: notes for WORK (Rhythm & Compositional Gestalt)

Scene by Scene observations : (commentary generally in sequential order)
SCENE 1
Lighting   colour: warm tone   intensity: bright   focus: whole stage
*lights up slowly; subtle dimming and intensifying to shift focus and intensity
PACE/RHYTHM: quite slow, leisurely pace; shifts quite slow - movement subtle; small bursts of physical action/energy; FX whistle breaks the rhythm sharply and increases energy; Pisano brings more energy to the scene; leads into intermittent repeated action (picking up shells); Lewis and Dulcie run offstage
Summary: action and energy build during the scene, but only to 'moderate'
TRANSITION: continuous speaking; no break; lighting shift: blackout with spot (dim, soft and cool tone) on Narrator
SCENE 2:
Lighting: colour: cool   intensity: dim   focus: circle (rest of stage dark); shadows
PACE/RHYTHM: FX continuous under dialogue for the whole scene
return to stillness, little movement; fairly static; regular language rhythm set up in Beat 2 with use of repetition; shifts fairly regular, but not marked in quality; Norma's entrance, Bev's entrance - pace increases slightly; fairly slow, low energy scene ending with near stillness (L's solo beat)
TRANSITION: Fade to black as Lewis exits; Radio starts in darkness
SCENE 3
Lighting: colour: white (?); intensity: moderate(?)   Focus: whole stage visible , but diagonal strip of light is more intense than other areas

PACE/RHYTHM: static start, but regular Episode shifts until Lewis's entrance; Stan's energy is quite strong, but the pace is moderate; the pace of this scene is moderate and the rhythm fairly regular. No real energy/intensity/action peaks; ends with Mrs I solo Beat, then Narrator in dimmer lighting

TRANSITION: sudden lighting change -Narrator clicks his fingers and lights change
SCENE 4
Lighting: colour: orange intensity: fairly dim focus: circle and grass; shadowy (shadows
in grass)
PACE/RHYTHM: starts with Narrator monologue; moderate pace established; slight intensity increase B11-13; Dulcie runs offstage; quickens & intensifies again at B18-21, and the psychological intensity builds too as Lewis tries to remove Beatrice's jumper; Brian brings new energy; repeated movement/activity - cricket actions
TRANSITION: lights to black DS,
SCENE 5
Lighting: colour: orange tone on grass; focus: spot on Japanese woman;
PACE/RHYTHM: quite slow, but the scene is very short; brief synchronised movement;
TRANSITION: cricket FX after Japanese woman exits, and spot and light on grass fade
SCENE 6
Lighting: colour: blue (cool) intens: low/dim (D's face in darkness); Focus: inside circle
*note use of vertical space
PACE/RHYTHM: doesn't start with monologue; trapeze creates flowing movement; break in flowing rhythm B11-12 with the slap, and again (another burst of energy/intensity) at B16-17 and B19
TRANSITION: lighting cross-fade (no blackout)
SCENE 7
Lighting: colour: orange on grass, white in circle intens: bright focus: brightest at centre
of grass and in circle;
darker at edges
PACE/RHYTHM: Brian runs on, creating energy, then the whistle blast creates energy (therefore, there are energy bursts at the beginning of the scene here); another burst of energy/force aimed at Beatrice occurs in B10-11; this scene is more 'pacy' - more frequent action, and is quite psychologically (and energetically) intense at the end; intensity and pace build (delivery of lines, beats etc quickens, dialogue is 'snappy' - e.g. use of ellipsis); energy and intensity peak at B34 where Lewis pushes Dulcie and Brian (note the places where Lewis's energy is directed forcefully outwards - his energy is generally more passive); ends with Dulcie alone; she runs off
TRANSITION: lights fade, but not to black; lights fade up slowly during first beat of scene
SCENE 8
Lighting colour: ? intens: fairly bright; focus: grass and circle
PACE/RHYTHM: starts with brief solo beat; Bev and Lewis sit, which creates a slower rhythm (the rhythm is created by Norma and the dialogue); Beats 7-9 are more fast and intense; sudden shift (marked) at B14; Oriental music creates a new rhythm
Lighting shift: lights fade to very dim/dark in the circle; orange tone on the grass as other characters enter then slow fade up on circle (grass still lit)
*Note: this is the biggest group of characters onstage so far (they are grouped)
The change and increased numbers of actors onstage create new energy, even though the action is still moderately paced; there is energy in the reactions to the Japanese woman - quite a high-energy episode
*WITHIN SCENE TRANSITION: lighting cross-fade -lights dim to dark on other actors; spot on Lewis and Richard
This section is more 'still' or static, although the dialogue is lively
TRANSITION: oriental music; lights in circle fade to black; spot on Narrator and Japanese woman; Narrator monologue..
SCENE 9
Lighting tone: blue intensity: dim focus: circle (lights fade on grass)
PACE/RHYTHM: moves back to more quiet, stillness briefly; simultaneous movement for B1; action quickly picks up when Dulcie jumps on Lewis (b4) and an energetic episode ensues; beats 8-9 are quite and still; B10-11 crescendo to a climax (movement, speech, FX and lighting)
TRANSITION: quick fade to black
SCENE 10
lighting: colour: white intens: dark, but intensifying during the speech focus: spot on
Lewis
PACE/RHYTHM: starts with monologue, fairly static; energy picks up at B3; moderate pace, although the argument gives energy (b3-6). Fairly consistent (regular) beat changes; ends with Narrator monologue then Gran solo beat
Lighting change: lights dim; spot on Narrator; then lights intensify slightly on circle (for Gran's beat)
TRANSITION: fade to black; **moment of silence; then lights intensify

SCENE 11
Lighting   Colour: warm (orange on grass)   intens: fairly bright   focus: centre of grass
                                                                             bright; outer edges in
                                                                             dimmer light

PACE/RHYTHM: pace for this scene is faster(?), with more energy and activity; scene starts with activity and some energy; repeated action - pushups; chest expander; fairly consistent physical action, sense of movement but not frenetic; becomes more static B9-14 (longer beats and less turn-taking); then shifts back to action which is disrupted (b17); L walks out slowly

TRANSITION: lights fade on grass; spot on Dulcie in circle

SCENE 12
Lighting   colour: blue; pink/red (unsaturated) on chair/face   intens: dim, shadowy
                focus: spot on Dulcie; circle

PACE/RHYTHM: starts with monologue (Dulcie), but language is intense; sudden action - knocking and response; quick changes and action; sudden shift- radio report; this scene has a 'jerky', syncopated rhythm and has an 'edgy' feel to it with moments of intense stillness and focus; psychologically intense; quick changes of mood

TRANSITION: Narrator runs into circle (reinforcing the energy of the scene); then picks up the doll; pauses, looking DSAL; lights dim; blue tone; no blackout; intensity and light colours increase..

SCENE 13
Lighting   colour: white/orange (warm)   intens: bright   focus: grass and circle

PACE AND RHYTHM: *fairly 'upbeat' scene; Lewis; runs on and bowls; starts with energetic and fast movement then starts to slow, moving to slow motion action accompanying monologue by Narrator; B4-6 Bev and Lewis continuous motion; Pisano brings on new energy - running backwards, doing exercises; this is a quick, pacy episode; Eric's entrance is fairly 'laid-back' - the singing sets a leisurely pace - with bursts of energy from Lewis and Bev and when he swings them around

TRANSITION: lights fade out on grass and dim in circle

SCENE 14
Lighting   colour: blue (saturation decreases) intens: very dim (spot on Eric and Norma)
                focus: circle; wide spot on Norma and Eric

PACE/RHYTHM: moderate pace; continuous movement (intermittent); circling motions (trajectory of movement); energy picks up B15 when Eric entertains the kids; energy drops B17 then picks up again B18; still moment in final beat

TRANSITION: lights fade to black; in the dark - FX (garbage cans being knocked over) + Brian's reaction

SCENE 15
Lighting: *lights up as Brian runs on   colour: warm   intens: bright   focus: grass and
                                                                                  circle

PACE/RHYTHM: starts with energy and pace - Brian runs on, jumps on seat rail, jumps off (high energy and tension in body); quite a lot of energy and some "sharper" actions B1-10 with rising intensity; becomes more still, with longer beats B14-15; quicker shifts B16-19; then slower at B21-22; Beatrice runs off; yells after the other actors (thus a burst of energy at the end of the scene)

TRANSITION: lights fade to black

SCENE 16
lighting colour: neutral(?) intens: very dim, with lights from pith helmets
PACE/RHYTHM: measured? moderate?

SCENE 17
lighting   colour: warm;   intens: very bright (dims slightly) focus: whole stage
*the trapeze again creates a vertical dimension of the stage
PACE/RHYTHM: Mrs Irvin brings intensity (anger - energy and force); this scene is intense and fairly fast-paced after Mrs Irvin's entrance; climax B16 where Mrs D slaps Dulcie; Lewis runs off; Dulcie repeated action (bowing in prayer); ends with near stillness of a very intense kind (Dulcie's reaction to Mrs Irvin's threat)

TRANSITION: lights fade to dim; + sound of wheelbarrow; Eric enters straight away

SCENE 18
lighting   colour: white/blue in circle(?)   intens: dim   focus: strip of white light across the
                                                                                  grass

PACE/RHYTHM: starts fairly slow and relaxed; fairly even (moderate) pace with the occasional quick action shift; sudden shift B30 - overlapping speech and action - frenzied, fast and intense; Pisano runs on

TRANSITION: blue tone fades; lights dim but not to black; Gran enters

SCENE 19
lighting   colour: blue intensifies (saturated) intens: dim overall

PACE/RHYTHM: fairly slow pace and even rhythm (no real activity - mostly verbal; measured delivery and beat change)

TRANSITION: lights fade to black; sudden FX - glass breaking + shaft of light illuminating seat rail in a strip

SCENE 20

lighting   colour: white   intens: varied (overall dim)   focus: streak of light down
seat rail

                                                        circle - US is slightly brighter than
                                                        DS

PACE/RHYTHM: the changes in this scene are more frequent and abrupt; marked shifts (e.g. slow to very fast and vice versa; sudden shifts...); starts with lots of energy and continuous movement; some sudden shifts, e.g. the slap, the dog barking, the thunder and lightning; then moves into more slow, lyrical phase (B21-22) with long beats; this phase increases in intensity, energy and pace then suddenly stops; first music is slow, romantic; with the dancing and the music a gently swaying rhythm is created; shift into 'alien' movement which is stiffer, more stylised/mechanical; builds into a frenzy of action and energy - + flying objects, intensifying music, thunder and lightning

INTERVAL

SCENE 21

lighting   colour: orange on grass   intens: bright/fairly bright focus: circle grass

PACE/RHYTHM: once Japanese woman and Lewis are in place, their stillness contrasts with the psychological/historical intensity of the radio's message; scene starts with stillness, or little movement; Pisano brings new energy and movement but no intense action, mainly talk

TRANS: back to stillness with Narrator's monologue; lights dim to dark in circle and on grass, except for a strip of saturated orange light on the grass; spot on Narrator; Norma and Gran walk on as Narrator speaks creating a transition into the next scene

SCENE 22

lighting   colour: warm, slight orange tone; orange on grass   intens: fairly bright; strongest in
                      focus: grass and circle   centre of circle; less strong at edges

PACE/RHYTHM: Gran - fanning motion; FX of radio in background; lower energy (e.g. Norma's slumped posture; Gran seated); fairly leisurely pace which picks up a bit after Eric's entrance; psychological intensity peaks B26 when Gran faints

TRANSITION: quick fade to black then instantly lights up

SCENE 23

lighting   colour: blue   intens: very dim focus: centre of circle

PACE/RHYTHM: slightly quicker pace (?) but no real activity; becomes more intense B27- 29 (quite forceful - Dulcie almost hysterical); B30-33 quiet, reflective; intensifies again B35-44 (quite intense and energetic)

TRANSITION: light dims and narrows to spot on Narrator

SCENE 24

lighting: colour: white(?) intens: dim (except spot) focus: spot on Narrator

PACE/RHYTHM: Narrator monologue; more energy at end as Lewis comes on; Narrator runs off (also creates transition + FX - whistle into the next Episode)

TRANSITION WITHIN SCENE:

lighting   colour: blue   intens: bright on upper half of actor's body;

new section: sharp whistle blast punctuates the episode; action and speech are brisk and frenzied (first couple of Beats) then pace slows

TRANSITION: action transforms into the next scene without punctuation; smooth lighting change: blue out in circle (white light takes over); light intensifies as the actions continue - yellow/orange tint

SCENE 25

lighting: colour: white, warming to yellow/orange   intens: ?fairly bright   focus: whole
                                                                                              stage?

PACE/RHYTHM: scene starts with energy and pace; hurried action with offstage dialogue creating a sense of anticipation; some overlapping dialogue; pace and energy continue to Beat 10, mood and energy are upbeat; B21 - use of pause as contrast; solo beat at end (Eric)

TRANSITION: lights dim on grass and circle, leaving a spot on Narrator; Narrator monologue; characters enter as Narrator speaks, creating transition

SCENE 26

lighting   colour: orange on grass   intens: fairly dim in circle, except spotlights
                      focus: spot on Narrator and Eric; grass and circle illuminated

PACE/RHYTHM: starts slowly, almost static (all characters seated); fairly slow pace; Gran's scream is a sudden disruption (B16); ends calmly with the song; use of silence/pause to create intensity and stillness

TRANSITION: lights fade to black in circle, leaving spot on Narrator

SCENE 27

lighting: *lights intensify in circle colour: slightly pink/red intens: dim focus: circle; grass is just visible

PACE/RHYTHM: a still scene; quite slow and regular rhythm (generally a snatch of 'song' followed by a comment from the Narrator)

TRANSITION: Beatrice enters as Narrator speaks; spot fades on Narrator

SCENE 28

lighting colour: blue intens: dim focus: circle and grass

PACE/RHYTHM: quite measured; only energy comes from Beatrice's exit

*WITHIN SCENE TRANSITION: fade on grass and circle; spot on Narrator; pause - stillness; Stan and Dulcie enter as Narrator speaks

lighting colour: ?? intens: very dim focus: dim spot in circle centre on Dulcie and Stan
                                                              dim spot on Lewis

intensity builds and energy becomes very forceful; ends with still moment then quick blackout

TRANSITION: quick blackout; silence*; then radio begins in darkness

SCENE 29

lighting colour: blue intens:? focus: circle

PACE/RHYTHM: mainly moderate pace and regular rhythm (mostly talking) with the gunshot as a sudden shift, then return to regular pace

TRANSITION: action transformation - Lewis takes a ball out of his pocket; Narrator speaks and light intensifies

SCENE 30

lighting colour: saturated orange/red on grass; slight blue in circle(?) intens: fairly bright;
                focus: whole of circle and grass   strongest on grass

PACE/RHYTHM: starts with solo beats - Narrator and Lewis

WITHIN SCENE TRANSITION: lighting shift: lights dim slightly; spot on Narrator

Lewis's repetitive bowling action contrasts with the reflective tone of Narrator's speech

WITHIN SCENE TRANS: lights intensify in circle; blue tone fades slightly

After Mrs Irvin enters, the pace picks up; psychological intensity builds during the 'interrogation; there are moments of stillness and solo speech contrasted with the intensity of the information and interrogation; rapid mood changes - e.g. sorrow to anger to helplessness; scene ends with stillness (focussed on Mrs Irvin); perhaps the most significant and extended pauses/stillness in the play; these pauses slow the scene down markedly at the end; Mrs Irvin moves off slowly

TRANSITION: lights fade on whole stage; dim spot on Narrator

SCENE 31

lighting colour: blue intens: dim

PACE/RHYTHM: *note the use of the word "agitated" against the stillness and slowness of Lewis's movement; this scene has a slow, gentle rhythm at the start; burst of energy and change of mood at B7 when Dulcie runs to show Lewis the bone; the energy picks up here, becomes a little faster and more intense building to the fight where Lewis's energy 'explodes' directed physically at Dulcie; this intensity is maintained for several beats, then is physically transformed (re-channelled) as Lewis kisses Dulcie; the intensity drops, although the psychological intensity is still high, and a gentler rhythm and tone resume; the scene builds again from B24 to Lewis's rejection of Dulcie and the intensity is maintained until they lie down together;

**perhaps this kind of building intensity - psychological and physical could be described in terms of 'pressure' that builds up and is released, diverted or repressed. Relates to the traditional concept of 'rising tension' except can be a cyclical phenomenon (rather than linear) handled episode by episode...

**there are several sudden forceful actions (sforzando) in this scene.

WITHIN SCENE TRANSITION: **lighting** colour: increase of red/gold intens: increasing
                                        focus: from US, splashes over circle

B39 - 44 slow and quiet; then sudden change of energy and mood and intensity and pace build again; then sudden change back to gentle, slower rhythm as the Episode finishes; Dulcie's swinging creates a gentle, flowing rhythm which, with her lyrical speech, works against the short bursts of energy and excitement from the other characters and the building intensity of the 'fire' (FX and lighting); this creates both rhythmic and pace contrasts between the alternating section and episodes.

*The pattern for this final scene (the regular marked contrast in rhythm and pace) stands out against other scenes. The scene ends with a build - intensifying FX and lighting - against Dulcie's repeated action in the darkness, emphasising the contrast even more at the end of the performance.

General notes/Patterns:

*line/shape - circular? (earthen circle, with shape reinforced by the ring of stones); the use of exits and entrances reinforces a kind of circularity.

Vertical line: the only use of vertical space is the trapeze and the seat rail when Lewis and Dulcie slide down in scene; the set design otherwise avoids obvious vertical line (actors' bodies introduce vertical line too - siting vs. standing are really the only vertical variations apart from the trapeze) ....."flat all the way to the horizon"

*texture - rough, earthy: brick wall; grass; earthen circle

*Motif - the use of FX as transition device??

*pace and energy: intensity and pace build for each act, with the use of music, FX, lighting effects to help build and create the intensity.

Hypothesised Patterns: (CHECK NOTES ABOVE)

*starting and ending scenes with a single 'voice', fairly static - scenes tend to 'build' then return to simple/single focus (point of 'rest')

*fairly subtle entrances and exits contribute to the regular, flowing rhythm. Also entrances and exits tend to follow straight on covered by Narrator's speech or the radio etc. This creates a 'seamless' fell.

*there is a sense of continuity and fairly regular beats/rhythm (changes) which contrast with occasionally sudden/staccato shifts.

*the use of the Narrator and FX to bridge transitions (contributing to the sense of 'flow' and continuity)

*in each scene a fairly regular rhythm is set up and then broken by bursts of energy (especially created by Dulcie) of varying length, then generally the pace returns to moderate and the rhythm becomes more regular...

*the use of repeated motion to create a flowing, repetitive rhythm: e.g. bowling action, looking for shells in the grass; swinging on the trapeze, using weights... These repeated motions contrast with moments of stillness, and with sharp, forceful inceptive movements

*sound effects used to underline scenes (subtle shifts), and also to provide sharp/sudden breaks (or shifts) between and within scenes.

*do pace and rhythm both change?? (the energetic and intensity cycle can be seen to differ for each scene, but is the underlying BEAT or rate of change the same?? I think probably, although there is an overall 'moderate' tempo (SPEED?), individual scenes are slightly slower or faster (PACING)- but the changes are quite subtle??)

*Central rhythm?: measured, moderate pace with bursts of energy and intensity; overall sense of flow and continuity

*typical pattern?: isolated sharp sudden shifts but returning to measured pace

*punctuation: FX used as a kind of 'punctuation' to begin and end scenes, but there is also a sense of continuity - thus I think these are different systems:

```
                    punctuated
                    0
continuity          intermittent
                    continuous      overlapping
                                    relay
                                            transitional
                                            nontransitional
```

[punctuated] - the marking/indication of beginnings and endings
[intermittent] - slight break between sections (sense of closure before the next section begins)
[relay/transition] - when one scene/section ends immediately the other begins
[overlap] - the end of one scene/section overlaps with the beginning of the next

*in this play transitions between scenes are generally punctuated, whereas between Episodes there is less punctuation (exceptions in Scene 1 - lighting transitions; Scene 8...etc)

*prevalence of 'linking' or 'transitional' scenes which can consist of several episodes - makes the scene boundaries problematic (are they 'scenes' in themselves, or part of other more substantial scenes?? - treated as part of other scenes). See the WITHIN SCENE TRANSITIONS. This 'design feature' of the play scenes/sections probably contributes to the sense of 'seamlessness' or continual flow in the performance (cyclical- day to night etc..?).

Thoughts on realisations/expressions:

Line: vectors created by exits and entrances
Colour: combination of colour used for costume, set design, lighting
Visual Texture: combination of materials used for set, costume, props

Rhythm/Pace: Language: turn-taking, length of turns; pauses; monologues; length and complexity of clauses; topic shifts, repetition; rate of delivery

Other: rate of change (frequency of shifts) - shifts in Beats, Episodes, Mood, lighting, movement; length of Beats; timing of exits and entrances; timing and force of physical action; quality of shifts - subtle vs. sudden; regularity of action/Beats vs. syncopation; rate of movement, trajectory created by movement - circular, etc; rhythm of movement - flowing (dancing, swinging) vs. staccato (hitting, hammering); directedness of movement (strong direction vs. 'aimless')

CODINGS USING THE NETWORK:

Rhythm (Engaging system at Work rank): [moderate; accelerating: recursive; punctuated; continuous: relay: transitional*; varied tempi: moderate/subtle shift; combination (legato & staccato - legato dominates); + colour rhythm; linear: curvi-linear; natural; varied energetic cycle; central rhythm*]
*see revised system above for punctuation etc
*the distinction between central rhythm and polyrhythm is difficult - I feel that this play has a recurring rhythmic pattern or motif, so it has been coded as [central rhythm]

Compositional Gestalt (Compositional system at Work rank): [motif*; sparse; no distortion; varied order vs. randomness; imbalance(?); linear: curved; no dominant direction; + contrasting line: vertical (?); geometrical: circular and organic; mixed colour: alternating; mixed value*; mixed saturation; semiotic uniformity*; (texture) rough; soft; complex; dominant texture; (stage design): (static?)shifting: modify; combined compressed and expansive space; uni-plane; feature icon (?the trapeze): fixed symbolic identity; shifting positive/negative space ratio; oppositional grouping strategy; level variation; geographical variety; complex lighting texture: + foregrounding: decontext AND context retained; unmarked shadow; unmarked angle; balanced intensity (alternating); balanced colour (alternating); shifting lighting: distinct*; (acoustic) homophonic: accompanied: sporadic; verbal dominant: linguistic; marked vocal contrast: pitch; timbre]

**NOTE: these choices represent the patterns that the play establishes as a whole, against which particular individual contrasting choices are foregrounded. (e.g. against the background of lack of [distortion], the Japanese woman's 'distorted' or unnatural facial makeup is made more significant)
*linear - the 'line' in this play is not overt - the circle of stones subscribes form in the most apparent use of line; other egs of line are formed by lighting (but spotlights reinforce circular form); hard-edged horizontal form in lighting in the play is marked...
*is the contrasting line part of the 'habitual' gestalt strategy or foregrounded against the habitual choices? (perhaps because of its recursion it has to be built into the habitual choices)
*form - both organic and geometric form exist in the play; the earthen circle approaches geometric (and perhaps 'artificial', whereas the form of the grass and most of the groupings is non-geometric or organic (perhaps more 'natural')
*colour: costumes closer to high value (white?) while lighting is mixed...?

Appendix D:

Summer of the Aliens

**Program for Performance
Sydney Theatre Company
1993**