

A Comparative Study of Turn-Taking in Selected Plays of Shakespeare and Oscar Wilde

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Abstract: Drama is a genre in which dialogue is at the heart. It comes closest to real life as far as human interactions are concerned. It is worth analysing dramatic dialogue to get a better understanding of its conformity to natural interactions. One striking feature of natural speech is turn-taking. This study is an analysis of representative dialogue chunks from selected plays of Shakespeare and Oscar Wilde, who belong to different literary eras. The researcher concludes that dialogue in drama becomes more natural with the passage of time. In the plays of both playwrights, the mental state of a speaker allows or disallows turns to others. Situations influence turn-taking and vice versa.

Key words: turn-taking, dialogue, conversation, drama, utterances, speech acts

1. Introduction

1.1 Background of the study

A speaker or writer expresses in his own way a message to convey, for which he chooses the diction , style or tone that he finds fit. However, the meaning conveyed may not match the meaning received by the reader or hearer depending on the medium of communication. The meaning conveyed as well as the meaning interpreted are affected by factors like the participant's knowledge of the language, the setting, the context, and even the mood of the participant. In spite of development of each language, language capacities differ. Each language has its own rules. It is impossible to follow them all due to the nature of the oral mode.

In conversations, there may be two or more participants. When the speaker finishes what he has to say, he becomes the listener and the previous listener takes his turn. In this way, they keep changing turns as speakers and listeners. This is called turn-taking. Failure to follow this would lead to a confusing exchange.

This paper aims at analysing dialogue in selected plays of William Shakespeare and Oscar Wilde and to compare their turn taking strategies. An analysis of the dialogue based on turn taking principles helps the researcher understand the extent to which the characters follow these principles, whether they fail to do it at times and the impact of employing turn-taking.

1.2 Significance of the study

In drama, the most important element is dialogue which is the actual conversation or interaction among characters. Hence, it is worth examining how different conversational strategies are employed. Hess-Lüttich (1996) argues that literary dialogue may be unrealistic but it is not artificial, because it contains features of natural dialogue. The facilities as existed in the times of Shakespeare were limited. Hence, the details included in dialogue have changed accordingly. Effects can be added to a great extent by music and light effects in modern times. Plays had to follow certain restrictions in the time of Shakespeare because plays were performed in open theatres.

This study will lead to an understanding of what the changes are and how dialogue is affected by other conditions of drama in different ages. A comparative study of turn taking in the dialogues of Shakespeare and Oscar Wilde plays will show the changes that occur because of the passage of time.

2. Theoretical Background and Literature Review

1.1 Discourse Analysis

Discourse is a sentence or an utterance which cannot be fully understood and analysed without reference to the context, the social and psychological background (Cook, 1989). Grammatical form and functions work harmoniously with discourse. However, the depth of speech or written text can be comprehended only when they

are viewed as a discourse. Conversation is interactive and inter-personal .The time factor is an additional aspect that has to be taken into account (Brown, 1994).

Potters and Edwards (1990) believe that language shapes the world and our views about it. Discourse analysis is about studying and analysing language uses. It enables an understanding of the speaker motives , the relationship among the people involved and how it affects communication.

1.2 The Concept of Turn-taking

In organizing conversation, there have to be certain rules and principles. One principle of conversation is that one person speaks at a time. The transition from one speaker to another has to be smooth. The strategy to make the transition smooth is called turn taking. Crystal (2008, 498) defines turn-taking as a conversational strategy in which one speaker speaks while the other listens and then takes his turn of speaking after the first one has finished. According to Yule (2010, 146), turn-taking is a knowledge of indications that indicate when you should talk, ask a question or answer. Hirsch (1989, 10) posits that turn-taking is a mutually understood system of managing conversation and it is not previously planned. It is on rare occasions that speakers break the rule and talk out of turn or before the other has finished speaking. Although this turn-taking strategy is universal to a great extent, there are slight variations from culture to culture. The rules are not completely overthrown in any community; however, overlapping is acceptable in some societies and unacceptable in others (Cook, 1989, 52-53). Paralinguistic signals like eye-contact, pauses, change of tone etc. are used as signals especially in British culture. Rules govern the turn-taking system irrespective of social contexts (Sacks, Schegloff and Jefferson 1974, 704). We often see participants designing their turns to make them compatible with rules (Orestrom, 1983, 29). There is a difference in a back-channel utterance and a turn (Henne cited in Orestrom, 1983, 23). The former ensures a listener's attention or agreement and has low content level while the latter takes the conversation forward (Watzlawick et al cited in Orestrom, 1983, 23-24).

Turn-taking mechanisms depend upon who is talking to whom, the situation , the social status and power of participants.

Non-verbal signals succeed in a face-to-face conversation, but not in a telephonic conversation . Yet, overlapping is rare because turn-constructural units are employed as a strategy when participants do not confront each other. (Levinson 1983, 302). Levinson (2006) points out that communication is a social behaviour, hence turn-taking is a behavioural aspect.

The ‘‘interaction engine’’ may occur even in children’s heart, (Holler et al, 2016:6).

Participants reflect their personality traits in the turn-taking strategies they employ. For example, some participants remain silent although they are given time to react. This may be owing to shyness. Reaction to an utterance is expected within a certain time limit. Lack of prompt responses will not only stretch the conversation endlessly, but the objectives will not be fulfilled. Interrupting a speaker indicates rudeness on the part of the speaker (Yule, 2010, 146).

1.2.1 Turn Taking Signals

In a conversation, the transfer of turns takes place at a Transition Relevance Place (TRP). It may be the end of a word, a phrase, or a sentence. However, in natural conversation, the participants do not always follow the rule of structure completion unit. There are six specific turn-eliciting signals (Duncan, 1972): body motion, syntax, pitch or loudness, intonations drawl and sociocentric sequences such as uh., you know..., I mean... etc. There are also Adjacency pairs (Schegloff and Sacks cited in Orestrom 1983, 33) in which a question demands an answer, the first utterance demands a response from the other and together, it forms a pair or a silent pause that marks the end of a grammatical structure. In British culture, eye contact is a turn eliciting signal. A speaker looks elsewhere while speaking and makes an eye contact with the listener when he finishes speaking and expects a response (Cook, 1989, 53). Phatic questions are also turn eliciting strategies. There is also what is called as ‘Back channel signals’ (the role of the listener); while the speaker speaks, the listener does not listen passively.

1.2.2 Turn-taking Types

There are different ways of indicating a turn. There are formal methods like calling out the name of the speaker or raising a hand. Change in the intonation is an indicator for the next speaker to be ready. Some kind of change in the posture, or a gesture also indicates a turn.

Interrupting a conversation in progress is considered to be violation of turn –taking rules. Sometimes, interruptions occur due to problems in speech, hearing or understanding, or other initiations of repair (OIR) (Sacks et al, 1974).

Cook (1989, 54-56) has described many types of turn-taking :

- Adjacency pairs: An adjacency pair consists of two utterances by two different speakers (Schegloff and Sacks in Orestrom, 1983, p 33) .The first part is uttered by the speaker and it demands that the second part be uttered by the listener so that the two utterances form a pair. A good example is a greeting that is followed by another greeting. Adjacency pair is considered to be the smallest unit of conversational exchange.

- Insertion sequence: In this type, a question is interrupted by inserting another question instead of an answer.

- Example-

A: Do you believe him?

B: Do you?

A: No, I don't.

B: Well, to some extent I do.

This is the (Q (Q-A) A) pattern in which B does not answer A's question but reverts the

question back to A who answers it first followed by B's answer (B may or may not choose to answer it).

- Side switching: Here, the speaker switches to another topic then comes back to the main topic later.

- Repair: A speaker makes a mistake while speaking but cannot repair it. It has already been heard by the listener.. The listener is confused and looks for an explanation.

Example-

A: I was about to clean the bress.. er..

B: Bress..?

A: I mean the dress. I was about to clean the dress to wear it in the party tomorrow.

Phatic questions: These questions initiate a conversation and have a social function of maintaining social contact.

Examples:

How are you?

Nice day, isn't it?

Sometimes, two speakers find themselves talking at the same time, so one of them stops before he completes what he wants to say. This is also a kind of repair. In most cases we observe self-repair ,that is the speaker repairs the error.

- Summary / Gist: This is common in formal style. The speaker or addresser repeats in brief the gist of what has been said, focussing on the locutionary meaning of the utterance.

- Upshot: Upshot deals with the illocutionary or perlocutionary speech acts.

1.3 Dramatic Dialogue

Shakespearean plays contain an immense variety of dialogue. It was an age when dialogue had priority over other elements of drama. The study of dramatic dialogues has gained focus since the development of linguistic approaches. Terms like 'discourse analysis' (DA) and 'conversational analysis' (CA) have led to 'dialogue analysis'. Kennedy points out that although many studies have been conducted on the verbal style of Shakespeare, dialogue is neglected which is surprising. (Kennedy, 1983). Herman (1977) states that there is a need to investigate dialogue as interaction. Dialogue in Shakespeare's plays abounds in functions; it provides information about the plot, reflections of characters, comments on each other and many other things. Naturally, there are exchanges of conversation which follow / fail to follow discourse norms. One important norm is most natural and common and is called turn-taking strategy. This study intends to examine representative pieces of dialogue from 'Midsummer Night's Dream'.

3. Literature Review

Prof. Dr. Wolfgang G. Müller along with Prof. Dr. Uwe Baumann conducted a study titled "Persuasive Dialogues in Shakespeare's Work". They began with the assumption that Shakespeare's plays represent a 'universe of dialogue'. According to them, persuasion is the most authentic province of rhetoric. They discovered persuasion within dialogue and analysed some passages which contain turn taking and those which do not contain turn taking. They identified dialogic qualities. They analysed the utterances in terms of their functions as initiatives or responses. Also, they studied patterns of dialogue as persuader and persuadee. They also studied the shared responsibility between the participants in a dialogue. They arrived at instances of delay, pause, acceptance and refusal of persuasion.

In her book "Dramatic Discourse: Dialogue as Interaction in Plays", Vimala Herman (1998) argues that drama should be of special interest to linguists because of its form, dialogue and their translation into performance. She states that the interaction that takes place on stage is worth analysing. The same methods can be used for analysis of dramatic dialogue which is used for analysing real-life interactions.

Faizal Risdianto (1916) conducted a conversational implicature analysis in Oscar Wilde's short story, "The Happy Prince". The writer identified the implicature utterances of the characters in the story. The study was based on the Gricean theory. He came across cooperative and politeness principles.

Stefanie Gill (2001) studied the 'Comic Effects in *The Importance of being Ernest* by Oscar Wilde'. The play is full of puns and play on words. The style and dialogues render the play a farcical comedy.

Eman Adil Jaafar (2016) in his paper titled 'Examining the Language of Drama Texts with a Reference to Two Plays: A Stylistic Study' states that stylistic analysis of drama texts can be challenging. He has selected the first act of G. B. Shaw's play 'Major Barbara' and 'Knuckle' by David Hare. He compares the writing styles of the two writers and the linguistic variations in the plays. He demonstrates how to analyse plays stylistically by using Thornborrow and Wareing's (1998) model, helping researchers gain certain tools for pragmatic and discourse analysis.

Shoaib Ekram (2006) in his paper, "Dramatic Dialogues: The Art of Theatre" states that dialogue is fundamental to the understanding of drama because it includes extra-linguistic coordinates like setting, the roles and status of participants, and the multi-layered speech. Managing turn taking is essential for the smooth flow of interaction.

Dialogue gives an insight into plot, theme, and characters. The writer has analysed the dramatic discourse in Mahesh Dattani's play, "Bravely Fought the Queen". He has used the turn-taking model given by Emanuel A. Schegloff and Harvey Sacks (1978). It includes turn grabs, allocation, order, size and texture.

4. Methodology

3.1 Sample

A corpus of representative chunks of dialogue exchanges from the two selected plays will be examined in this study and the turn-taking instances will be isolated. Four chunks are randomly selected from each play ,then a brief description of the situation will be followed by an analysis.

3.2 Procedure:

Linnel and Luckmann (1991) point out that dialogue analysis gives an insight into the relationship between characters and into "less transparent phenomena of their interaction, such as deeper asymmetries, silent misunderstandings, etc."

Dialogue analysis is qualitative in nature. It traces the interaction. The result is more prominent than the sum total of utterances. Both the speaker and the listener jointly contribute to the communication that takes place between them. Farr and Rammstein (1995) state that "speaking and listening are, within a dialogical paradigm, complementary components of acts of communication." In a dialogue, an utterance obtains its meaning from the preceding and following utterances (Marková and Foppa, 1991). The dimension of non-verbal behaviour is not taken into account while analysing the dialogues for turn-taking although it is true that turn taking is essentially complemented by non-verbal signals .

Turn taking devices employed by speakers will be mentioned followed by remarks. The researcher will explain the impact of the devices used. This will be followed by a comparison and discussion about the devices in the plays of the two dramatists, leading to an understanding of the features of dialogue as they affect dialogic discourses as drama progresses through the ages. The paper aims to establish the type and extent of this change and its impact on drama.

5. Data Analysis

4.1 Lady Windermere's Fan

Extract 1

LORD DARLINGTON. [Still seated.] Do you think then of course I am only putting an imaginary instance do you think that in the case of a young married couple, say about two years married, if the husband suddenly becomes the intimate friend of a woman of well, more than doubtful character is always calling upon her, luncheon with her, and probably paying her bills do you think that the wife should not console herself?

LADY WINDERMERE. [Frowning] Console herself?

LORD DARLINGTON. Yes, I think she should I think she has the right.

LADY WINDERMERE. Because the husband is vile should the wife be vile also?

LORD DARLINGTON. Vileness is a terrible word, Lady Windermere.

LADY WINDERMERE. It is a terrible thing, Lord Darlington.

To Darlington's question 'Do you think that a wife should not console herself?' Lady Windermere responds by repeating the last two words of the question in a question form again. Then Darlington himself answers the question. In response, Lady Windermere asks another question. Darlington points out that the word 'vile' is harsh and Lady Windermere gives her opinion about the word. Darlington makes his opinion clear by answering his own question.

Analysis:

Lord Darlington initiates this speech. He seems to be flirting with Lady Windermere who is married and does not appreciate men who flirt although she admits that she values Lord Darlington's friendship but nothing beyond that. Darlington presents before her an imaginary situation. Suppose a husband of a woman married for around two years flirts with women, does the wife have a right to console herself? This is in fact Lady Windermere's situation but she has no idea about the engagements of her husband. Hence, this shocks her. That is why she responds to a question with a question. This is insertion sequence. However, she uses a harsh word and Darlington says so. Lady Windermere adds that it is a terrible thing for a wife to indulge in.

There does not appear a smooth flow of conversation between the two characters; yet, the responses are related and take the topic forward. Darlington tries to assess the character and investigate the opinions of Lady Windermere. Here, the diction works along with turns. Lady Windermere's opinion is clear from the words she uses and her sharp and quick reactions. Each response seems to be a continuation of the speaker's thought. The thought process of both characters is on similar lines and simultaneous. Hence the quick turns and continuity, the integrity in the dialogue.

Extract 2

LADY WINDERMERE. *I think that you spend your money strangely. That is all. Oh, don't imagine I mind about the money. As far as I am concerned, you may squander everything we have. But what I do mind is that you who have loved me, you who have taught me to love you, should pass from the love that is given to the love that is bought. Oh, it's horrible! [Sits on sofa.] And it is I who feel degraded! you don't feel anything. I feel stained, utterly stained. You can't realise how hideous the last six months seems to me now every kiss you have given me is tainted in my memory.*

LORD WINDERMERE. *[Crossing to her.] Don't say that, Margaret. I never loved anyone in the whole world but you.*

LADY WINDERMERE. *[Rises.] Who is this woman, then? Why do you take a house for her?*

LORD WINDERMERE. *I did not take a house for her.*

LADY WINDERMERE. *You gave her the money to do it, which is the same thing.*

LORD WINDERMERE. *Margaret, as far as I have known Mrs. Erlynne*

LADY WINDERMERE. *Is there a Mr. Erlynne or is he a myth?*

LORD WINDERMERE. *Her husband died many years ago. She is alone in the world. LADY WINDERMERE. No relations? [A pause.]*

LORD WINDERMERE. *None.*

LADY WINDERMERE. *Rather curious, isn't it? [L.]*

LORD WINDERMERE. *[L.C.] Margaret, I was saying to you and I beg you to listen to me that as far as I have known Mrs. Erlynne, she has conducted herself well. If years ago LADY WINDERMERE. Oh! [Crossing R.C.] I don't want details about her life!*

This is a typical kind of interaction between husband and wife. Just before the incidence, Mrs. Berwick has visited Lady Windermere to inform her that Lord Windermere has been heard of visiting Mrs. Erlynne who had a doubtful character. This was a shock for Lady Windermere who had always trusted her husband. A little while after Mrs. Berwick's departure, this incidence takes place in which Lord and Lady Windermere confront each other. Lady Windermere has even heard that her husband was spending a great deal of money on this woman. She opened his safe to check his bank books when her husband entered. The bank books contained evidence of the monetary transactions. This confirmed Lady Windermere that what the town was talking about, was true.

Analysis:

Lady Windermere starts by referring to the money. She continues that she could not believe that the man who had married her for love and who had taught her how to love him had cheated her. Then, she thinks that he had no right to say anything after behaving so badly with her. There is no question of giving him his turn to speak. However, Lord Windermere grabs a turn during the short pause she takes and assures her that she was the only woman he had ever loved.

The next two exchanges are adjacency pairs. She asks and he answer. Her anger allows him just enough time to answer the questions. Lord Windermere continues to defend Mrs. Erlynne further but when he refers to her as Mrs. Erlynne, Lady Windermere interrupts him. This is side switching. Lady Windermere interrupts her husband

who is talking about Mrs. Erlynne, asks if there is or was any Mr. Erlynne, he explains and again Mrs. Erlynne's topic is continued.

When Lady Windermere asks whether Mrs. Erlynne had no relations, her husband takes a pause, mentioned in the bracket by the playwright. Before answering in negative, the answer to the question is delayed. This is an adjacency pair of question followed by answer but the answer is a delayed response. A negative answer would not be true. Lord Windermere was going to speak a lie. He knew that Mrs. Erlynne was his wife's mother, but she had no idea about it. He could not reveal the truth to her. Hence, the answer was delayed. Delayed responses are common when one deliberately lies. She expresses her surprise about it that there were no relations. She comments and stops. Once again, she does not stop in order to give her husband his turn. So, he grabs the opportunity to talk about Mrs. Erlynne. This time, she interrupts him saying that she was not interested in Mrs. Erlynne's life.

It can be said here that a person who is upset does not make efforts to afford a turn. He listens only to what he wants to hear and nothing more. An angry and upset individual like Lady Windermere had no intention to hear Lord Windermere. In spite of involving two participants, it is more or less a one-sided conversation. Lord Windermere's desperate attempts to grab turns have no value for his wife. They are futile and badly timed. This shows how situation affects turn-taking.

Extract 3

LADY WINDERMERE. [Crossing to door R.] I am going to dress for dinner, and don't mention the subject again this evening. Arthur [going to him C.], you fancy because I have no father or mother that I'm alone in the world, and that you can treat me as you choose. You are wrong. I have friends, many friends.

LORD WINDERMERE. [L.C.] Margaret, you are talking foolishly, recklessly. I won't argue with you, but I insist upon your asking Mrs. Erlynne to-night.

LADY WINDERMERE. [R.C.] I shall do nothing of the kind. [Crossing L. C.]

LORD WINDERMERE. You refuse? [C.]

LADY WINDERMERE. Absolutely!

LORD WINDERMERE. Ah, Margaret, do this for my sake; it is her last chance.

LADY WINDERMERE. What has that to do with me?

LORD WINDERMERE. How hard good women are!

LADY WINDERMERE. How weak bad men are!

There was a party at Windermere's because it was Lady Windermere's birthday. Reputed guests were invited. Lord Windermere asks his wife to invite Mrs. Erlynne. She thinks that because she was an orphan, her husband was forcing her to do things she did not like. She informed him that he need not think that she was helpless because she had many friends.

Lord Windermere had his own reasons for inviting Mrs. Erlynne and when his wife refused to listen to him, he insisted. So, he wrote an invitation card and sent it to Mrs. Erlynne. Here, the exchanges are quick and small. Nobody offers a turn to another because nobody wants the other to argue. Each character takes a turn immediately after the other's single remark, giving rise to a series of remarks.

Analysis:

Lady Windermere tries to conclude this dialogue with her husband. In the first speech of Lady Windermere, her husband remarks that she is being foolish and that there was no point in arguing with her. It is a comment upon the utterance. Then he insists that he is going to invite Mrs. Erlynne. Naturally, he does not want to hear any opposition from her but she does it. This is turn grabbing on her part. She refuses to comply with his request. These monosyllabic responses form adjacency pairs. When he requests once again, and says that it is her last chance, her remark is harsh. The last two are disjointed, unconnected opinions expressed by the two. Both snatch their turns to establish their dominance.

When participants are in their own different frames of mind which do not match, the turns come quick and crisp, violating the cooperative principles.

Extract 4

LADY WINDERMERE. I am afraid of being myself. Let me think! Let me wait! My husband may return to me. [Sits down on sofa.]

LORD DARLINGTON. And you would take him back! You are not what I thought you were. You are just the same as every other woman. You would stand anything rather than face the censure of a world, whose praise you would despise. In a week you will be driving with this woman in the Park. She will be your constant guest - your dearest friend. You

would endure anything rather than break with one blow this monstrous tie.

You are right.

You have no courage; none!

LADY WINDERMERE. Ah, give me time to think. I cannot answer you now. [Passes her hand nervously over her brow.]

LORD DARLINGTON. It must be now or not at all.

LADY WINDERMERE. [Rising from the sofa.] Then, not at all! [A pause.]

LORD DARLINGTON. You break my heart!

LADY WINDERMERE. Mine is already broken. [A pause.]

LORD DARLINGTON. To-morrow I leave England. This is the last time I shall ever look on you. You will never see me again. For one moment our lives met -our souls touched. They must never meet or touch again. Good-bye, Margaret. [Exit.]

The gossip about Lord Windermere and Mrs. Erlynne is shocking for his wife. It is confirmed when he invites her for the party and she accepts the invitation. She openly dances with Windermere. Lady Windermere feels deceived and lonely. Until some time back, she was sure of love with her husband that she flatly refuses the advances made by Lord Darlington. Now she wants his friendship and some support. She had always looked upon Darlington as a friend and nothing more. The two find some time and privacy to discuss the matter during the party.

Analysis:

Lady Windermere feels lost. Under the pressure of the moment, she thinks that she must take a decision immediately. She is responding to Darlington's marriage proposal which he has made some time ago. It comes after a side switching and followed by some more convictions on his part. Her first utterance in this extract is more of loud thinking than an address to Lord Darlington. Desperately she sits on the sofa. Darlington tries to pursue her. His response is to her loud thinking. This turn taking is a direct address to the listener's mind and an appeal to emotions. He presents before her an unpleasant situation that she may have to face in the near future if she does not take the chance. He repeats her own words stating forcefully that indeed she has no courage. Then he patiently gives her a turn to speak. Perhaps, his lecture could have changed her mind. But he is wrong. She is not ready with an answer so she asks for time to think. Every turn he gets, is a golden chance for Darlington and he makes full use of it to his advantage. When she asks for time to think, he points out immediately that this is her only chance to escape from a faithless husband. Her bond with her husband is so strong that even when he says now or never, he fails. Surprisingly, there is no pause or delay in her turn taking because of confidence within her. Darlington is disappointed at his failure in convincing her to marry him. The last two utterances form an adjacency pair, because of the content.

4.2 Midsummer Night's Dream

Extract 1

HELENA

Call you me fair? that fair again unsay.

...

...O, teach me how you look, and with what art
You sway the motion of Demetrius' heart.

HERMIA

I frown upon him, yet he loves me still.

HELENA

O that your frowns would teach my smiles such skill!

HERMIA

I give him curses, yet he gives me love.

HELENA

O that my prayers could such affection move!

HERMIA

The more I hate, the more he follows me.

HELENA

The more I love, the more he hateth me.

HERMIA

His folly, Helena, is no fault of mine.

HELENA

None, but your beauty: would that fault were mine!

Hermia loves Lysander but her father Egeus wants her to marry Demetrius. Egeus takes the matter to Theseus. Hermia is very firm in her decision so Theseus suggests that they should put off the decision for some time. He also gives Hermia an idea about what could be the consequences of her wrong decision. She would be put to death; she may have to live the single life of a nun or agree to marry Demetrius. When all others leave and Lysander and Hermia are left alone, they plan to run away and get married the very next day. They fix a time and place to meet when Helena arrives. Helena is in love with Demetrius and wonders what charm or magic Hermia possesses in order to attract Demetrius. The dialogue between them does not form a pair but a series of adjuncts.

Analysis:

Helena initiates the conversation requesting Hermia to teach her the magic that influences Demetrius. Hermia does not like Demetrius so she honestly tells Helena how she behaves with him. She frowns upon him and curses him. Yet, he loves and follows her. To every statement, Helena responds with love and passion. There is a perfect set of turn taking. It is smooth and appealing. When Helena responds for the first time, Hermia gives her a turn every time after her statement.

Extract 2

DEMETRIUS

O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe.

HERMIA

Now I but chide; but I should use thee worse,
For thou, I fear, hast given me cause to curse,
If thou hast slain Lysander in his sleep,

.....
.....

It cannot be but thou hast murder'd him;
So should a murderer look, so dead, so grim.

DEMETRIUS

So should the murder'd look, and so should I,
Pierced through the heart with your stern cruelty:
Yet you, the murderer, look as bright, as clear,
As yonder Venus in her glimmering sphere.

HERMIA

What's this to my Lysander? where is he?
Ah, good Demetrius, wilt thou give him me?

DEMETRIUS

I had rather give his carcass to my hounds.

HERMIA

Out, dog! out, cur! thou drivest me past the bounds
Of maiden's patience. Hast thou slain him, then?
Henceforth be never number'd among men!
O, once tell true, tell true, even for my sake!
Durst thou have look'd upon him being awake,
And hast thou kill'd him sleeping? O brave touch!
Could not a worm, an adder, do so much?
An adder did it; for with doubler tongue
Than thine, thou serpent, never adder stung.

DEMETRIUS

You spend your passion on a misprised mood:
I am not guilty of Lysander's blood;
Nor is he dead, for aught that I can tell.

HERMIA

I pray thee, tell me then that he is well.

DEMETRIUS

An if I could, what should I get therefore?

HERMIA

A privilege never to see me more.
And from thy hated presence part I so:
See me no more, whether he be dead or no.
Exit

In this extract we find Demetrius wooing Hermia. She is again the angry woman because she loves Lysander who has disappeared while she was asleep. She knows that Demetrius loves her. Hence, she suspects that Demetrius must have done something wrong with Lysander. While he expresses his love to her, she shows her obsession with Lysander. She accuses him of killing her lover but he pleads his innocence. She is not in a mental state to listen to him. Her distrust of him is evident in the dialogue.

Analysis:

Demetrius praises Hermia but she uses her turn to express her concern about Lysander. She asks a question followed by a request or rather a command. He answers both together forming an adjacency pair. His short and cruel answer annoys her, so she uses this turn to vent back. Demetrius has to grab his turn to plead his innocence. Yet, he opines that Lysander could not be dead. This was comforting to hear, which led her to ask him further to say that he was well. He asks what he would gain by that. This is another adjacency pair. The last utterance is also an adjacency pair.

This dialogue shows that when a speaker is angry and particularly, angry with the listener, he / she is not in a frame of mind to listen so does not deliberately offer a turn. In such situations, the listener has to grab his / her turn.

Extract 3

BOTTOM

Nothing, good monsieur, but to help Cavalry Cobweb
to scratch. I must to the barber's, monsieur; for
methinks I am marvellous hairy about the face; and I
am such a tender ass, if my hair do but tickle me,
I must scratch.

TITANIA

What, wilt thou hear some music,
my sweet love?

BOTTOM

I have a reasonable good ear in music. Let's have
the tongs and the bones.

TITANIA

Or say, sweet love, what thou desirest to eat.

BOTTOM

Truly, a peck of provender: I could munch your good
dry oats. Methinks I have a great desire to a bottle
of hay: good hay, sweet hay, hath no fellow.

TITANIA

I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee new nuts.

BOTTOM

I had rather have a handful or two of dried peas.
But, I pray you, let none of your people stir me: I
have an exposition of sleep come upon me.

TITANIA

Sleep thou, and I will wind thee in my arms.
Fairies, begone, and be all ways away.

Exeunt fairies

So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barks fingers of the elm.
O, how I love thee! how I dote on thee!

They sleep

Titania is madly in love with Bottom on account of a magic juice poured into her eyes by Puck. The plan was to pour the juice in her eyes while she was asleep so that she would fall in love with the first creature she set her eyes upon. Bottom is overwhelmed at the attention he gets. All the fairies are ordered to wait on him. Titania asks him whether he would like to hear some music and what he would like to eat. All the questions and answers here form ideal adjacency pairs. He places demand after demand and Titania immediately arranges to provide the best of everything. Then he expresses his desire to sleep undisturbed so she sends all the fairies away. This is a

dialogue between one possessed by deep love and the other enjoying the privilege. The turn taking leads to a smooth conversation. Both participants willingly give turns and take them at appropriately.

Extract 4
OBERON

Then, my queen, in silence sad,
 Trip we after the night's shade:
 We the globe can compass soon,
 Swifter than the wandering moon.

TITANIA

Come, my lord, and in our flight
 Tell me how it came this night
 That I sleeping here was found
 With these mortals on the ground.

Here, Titania and Oberon meet after Titania's strange experience of falling in love with Bottom wearing an ass's head. She is now back to her normal state.

Analysis:

This example of turn taking is typical in Shakespeare's plays. There are many monologues interspersed between dialogues where one character speaks for a long time. The talk is often poetic and narrative or reflective. Hence, one does not know how long it would be. Here, any line could be a turn marker. The speakers do not deliberately give any indications that he/she has finished speaking. For example, in the above dialogue, Oberon could go on and on. Hence, Titania takes a turn only after she is convinced that he does not want to continue. This does not happen in real life conversation. There are plenty of such speeches not only in *Midsummer Night's Dream* but in all Shakespearean plays and his contemporaries.

Oberon's speech is a mere expression of his love in sweet terms and does not take the plot further. Titania however, asks an explanation about her strange experience and Oberon's next response would be an adjacency pair.

6. Conclusion

5.1 A Comparative analysis

Shakespeare and Wilde belong to different ages. Drama had advanced with times. Values, the idea of love and society texture had also changed. Conversation and dialogue are bound to be influenced by the changes. The scope of this paper limits the analysis of dialogues, hence, 4 chunks of dialogue from each play are selected for analysis. They are representative of their own different times and also allow for the purpose of comparison regarding the turn taking devices employed.

The first difference is that dialogue sounds more natural in Wilde's play compared to Shakespeare. The dialogue in Shakespeare's play are poetic and hence appear to be constructed for the stage. The parts of each character are rehearsed several times. Hence, each one knows where to stop and where to begin. Turn taking strategies do not really matter in this kind of artificial speech. In Wilde's play also there is thought planning and construction; yet, the exchanges are realistic. Perhaps, this may be done as deliberately by the playwright.

Consequently, there is a greater variety of turn-taking strategies in Wilde's play.

The dialogue in Wilde's play consists of quick turns and short utterances. There are comparatively few short utterances and turn-taking instances in Shakespeare. Shakespeare's play consists mostly of adjacency pairs. There are examples of side switching and insertion in Wilde's play. Phatic questions are there in both plays although the greetings differ due to the conventions of the different ages.

Initiation and responses abound in both plays echoing natural speech.

5.2 Major findings

- Not a single instance of repair is found in both plays. Repair is a human error. Since a play is thoughtful and planned writing, repair is not found in drama.
- Just as situations influence turn-taking, turn-taking also influences situations.
- Turn-taking is a feature of natural speech and to some extent it is inevitable in drama.
- When a speaker is disturbed, he/she is not in a mental state to listen. Hence, he/she does not offer turn-taking. Turn-taking is connected with the conversational power as one speaker tries to take control over the speech (Short, 1996).

- When the speakers differ in views, the one who is wronged dominates in dialogue and the other has to grab turns.
- When new characters appear on stage, phatic questions are common in drama.
- Dramatic dialogue also requires initiation and response by characters.
- With modernization in stage, drama has become more realistic. Dialogue patterns and turn-taking strategies are increasing in number and kind.

5.3 Suggestions and recommendations

Selections from plays by other playwrights of different ages and other pragmatic features besides turn-taking can be analysed. They may experiment with language on a larger scale in coming years. Students of literature will get a perspective of literary language as compared to natural language. The study has research and academic values. It will prove to be of interest to those whose domain of study is drama.

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