Power Relations and Fool-Master Discourse in Shakespeare:

A Discourse Stylistics Approach to Dramatic Dialogue

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Contents

Abstract

This study undertakes an examination of fool-master discourse in Shakespeare with the help of discourse stylistics, an approach to the study of literary texts which combines findings from the fields of discourse analysis, conversation analysis and pragmatics. The analysis aims to show how the relations of power which exist between dramatic characters are manifested by the linguistic organization of the dialogue as interactive process.

Fool-master discourse in Shakespeare is analysed from three different perspectives: the use of the pronouns of address (*you/thou*); the organization of the discourse as a whole; and the politeness strategies used by fools and their employers in face-to-face interaction. With regard to the pronouns of address, it is shown that neither a structural model nor a sociolinguistic one are sufficient *per se* to satisfactorily explain the constant shift of pronoun which occurs in Early Modern English dramatic texts. It is suggested that a model of analysis rooted in discourse analysis and pragmatics ought to be developed. Burton's framework is used to study the conversational structure of fool-master discourse, and to show how the power relations obtaining between dramatic characters are manifested by the internal organization of dramatic dialogue. Politeness phenomena in fool-master discourse are studied following Brown and Levinson's model and it is shown that both the fools and their employers orient to face in interaction.

Finally, this study of power relations in fool-master discourse shows that, contrary to much current critical opinion, the fools in Shakespeare are not licensed jesters who enjoy unlimited freedom of speech. Feste, Lavatch and Lear's Fool need to resort to complex linguistic strategies if they want to make their criticisms and, at the same time, avoid being punished.

Preface

The main purpose of this thesis is to undertake an exploration of the power structures which shape the relationship between fools and their employers in Shakespeare's plays. Power relations are both reflected and constructed by interactive language, particularly so in drama. For this reason, the object of this study will be the analysis of fool-master discourse. A discourse stylistics approach has been selected because as an eclectic method of analysis it brings together the benefits of several linguistic approaches to discourse: pragmatics, discourse analysis and conversational analysis.

A second purpose of this study is to dispel a misconception which surrounds the interpretation of Shakespeare's fools. It is hoped that it will be possible to prove, through a study of power relations in fool-master discourse, that Shakespearean jesters are not the all-licenced, allowed fools which they are often deemed to be. Interpretations based on a traditional literary criticism approach often assume that Shakespeare's jesters enjoy a considerable amount of freedom of speech. However, a linguistic analysis of fool-master discourse reveals that this is not the case. In Shakespeare's plays, fools need to employ very complex, highly sophisticated conversational strategies to make their criticisms. Fools are also frequently silenced by their masters or mistresses, another indication of their restricted conversational rights. The intention of this study is to suggest a new reading of Shakespeare's fools as ambivalent creatures whose licence is granted to them and taken away by their employers at their pleasure.

The main body of the work, constituted by chapters 2 to 9, is preceded by an introductory chapter in which theoretical preliminaries are discussed. Chapter 1 approaches the relation between language and power structures, the benefits of discourse stylistics as instrument of analysis, and the ambivalent nature of Shakespeare's fools.

Chapter 2 consists of a brief discussion of the pronouns of address in Early Modern English and their use for the study of power relations in dramatic texts. The existing structural and sociological models for the analysis of the pronouns of address are shown to be insufficient to deal with the complexities presented by the use of these pronouns in Early Modern English dramatic texts. Given the lack of a discourse stylistics framework, the results of this chapter are only tentative and are offered here as evidence of the need to develop an approach to the pronouns of address from a pragmatics/discourse analysis perspective.

Chapters 3, 4 and 5 are dedicated to an analysis of fool-master discourse using the categories of analysis of Burton's framework, a revised version of Sinclair and Coulthard's discourse analysis model (Sinclair and Coulthard 1975). Chapter 3 discusses some of the problems presented by the framework

itself, whose validity has been questioned. Chapter 4 offers an analysis of the two fool-master duologues in *King Lear*. It also suggests how discourse analysis can be of help in textual criticism: it can provide evidence of a linguistic nature to help clarify issues of textual corruption or authorial revision. Chapter 5 complements Chapter 4 with the analysis of fool-mistress duologues in *Twelfth Night* and *All's Well that Ends Well.* In both chapters 4 and 5, the recurrence of a fixed conversational pattern is shown to illuminate the power relations obtaining between fools and their employers: the fool has to ask for and be granted permission to jest before he can do so.

Chapters 6, 7, 8 and 9 explore the importance of politeness phenomena (including familiarity and deference) for the study of power relations in fool-master discourse. Chapter 6 shows how the notion of face explains the conversational behaviour of fools and their masters and it also offers a summary of the politeness strategies available to a speaker who orients to face in interaction. Chapter 7 is dedicated to an analysis of the politeness strategies present in fool-mistress discourse in *Twelfth Night* and Chapter 8 offers an analysis of politeness strategies in fool-mistress discourse in *All's Well that Ends Well.* In these two chapters, the study of politeness strategies shows how Olivia and the Countess of Rossillion can exert authority over their fools and how Feste and Lavatch can negotiate their social identities in face-to-face interaction with their employers. In Chapter 9, the politeness strategies employed by Lear's Fool are seen to be one of the reasons contributing to the uniqueness of this jester amongst Shakespearean fools.

Finally, in the Conclusions, it is shown how the results obtained in this study provide evidence to assert that power relations in fool-master discourse are ambivalent, that fools are intelligent entertainers whose freedom of speech is restricted, and that discourse stylistics, as a method of analysis, permits us to reach insights into literary texts which may not have been obtained otherwise.

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Like Cordelia, in order to draw a more opulent third, there is nothing I can say to show my gratitude to my parents, to whom I owe more than words can wield the matter.

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CHAPTER 1

Introduction

1.1 Language and Power: the study of power relations through the study of discourse

The present study of power relations in fool-master discourse arises from the convinction that 'language is essentially a social phemonenon' (Kress 1985a: 1) and that 'All social interactions involve displays of power' (*ibid.*). The confluence of these two beliefs is therefore central to this study: since power relations are present in most social encounters and language plays an important part in social interaction, an approach which combines the analysis of linguistic and social phenomena must be fruitful for the study of power relations.

A study of power relations requires first of all a definition of power and a clarification of the ways in which power, language and social interaction are related. In this respect, we have adopted the views of R. Fowler *et al.* (1979) and of C. Kramarae *et al.* (1984). Following Wrong (1979), Kramarae *et al.* understand power as a capacity some individuals have to influence the behaviour of others. This capacity can be exerted intentionally and consciously or unintentionally and unconsciously. Intentional power can take the shape of authority, manipulation, persuasion or force, and most of these manifestations of power frequently occur in a linguistic medium:

> Intentional influence may be achieved through authority (a contractual acceptance of another as competent to wield power), manipulation (concealed power), persuasion (argumentation), and force (physical or psychic). And we note that it is possible to realize most of these effects —except for physical force— through language.
>
> (Kramarae *et al.* 1984: 11)

When studying power relations, it is important to bear in mind this distinction, in order to understand how in asymmetrical relationships inferiors may be able to exert power over their superiors. If superiors can exert influence over their inferiors by means of authority and force, inferiors can manipulate or persuade their superiors. S. Ervin-Tripp *et al.* (1984) have shown how in an asymmetrical relationship like parent-child, the absolute power the parent has over the child does not prevent the child from exerting relative power over the parent. If we combine this distinction between absolute and relative power with the four ways in which power can be

manifested, we could say that in asymmetrical relationships superiors enjoy *absolute power* over their inferiors since they can control the goals and behaviour of inferiors by means of authority, force, persuasion and manipulation, whereas inferiors can enjoy *relative power* in so far as they are able to control the goals and behaviour of their superiors through persuasion and manipulation.

This distinction between absolute and relative power is based on the *nature* of power and must be supplemented with another distinction, attending to the *origin* of power. Foucault's work on the relationship between power and knowledge (1969) has led G. Kress and R. Hodge (1979) to distinguish between two sources of power: social power and intellectual power. Social power arises from the inequality created by social structures whereas intellectual power originates in inequality produced by the possession of knowledge. Kress and Hodge sustain that these two sources of power are not unrelated; they tend to merge because 'the socially powerful do not like to feel ignorant, and the intellectually powerful do not like to feel impotent' (1979: 99). Sometimes the two sources of power can become fused to the extent of being inseparable:

> In the world of education, for instance, intellectual power is the ostensible basis for the social power of teachers over the taught. In commerce or industry, intellectual power may be a commodity that has been bought and is under the control of those with social power.
>
> (Kress and Hodge 1979: 99)

If the different approaches to the definition of power discussed in the previous paragraphs are brought together, it becomes obvious that the way in which power, language and social structures are related is exceedingly complex. In the present study, we follow Fowler *et al.* (1979) in their critique of the limited stance of traditional sociolinguistics which simply assumes that language and society are related in so far as linguistic choices correlate with social structures. We believe not only that social structures determine language use but also that linguistic choices, when operating in discourse, influence social structures, either by enforcing the differences and inequality existing in a given society or, perhaps less frequently, by challenging them.

This recognition of the reciprocal influence of language and society, together with an awareness of the complex mechanism by which linguistic choices and social structures can preserve or question existing power relations, requires the adoption of a linguistic approach which acknowledges that linguistic choices and social structures influence each other. With Fowler and Kress (1979b: 187), we find that the functional model of language developed by M.A.K. Halliday offers such a linguistic approach. This is why, when confronted with the need to select a framework of analysis for the study of power relations, we have favoured a model for the analysis of discourse which is based on Halliday's approach to language study. Sinclair and Coulthard's model for the analysis of classroom discourse (1975) —and, in particular,

the revision of the model undertaken by Burton (1978; 1980) to render it applicable to dramatic dialogue and naturally occurring conversation— seems to offer such an approach.

Burton's framework of discourse analysis, despite its inadequacies and shortcomings, has proved successful in showing that the study of how power relations are maintained or threatened by linguistic choices benefits from an analysis of how verbal interaction is managed by participants. Dominant and dominated roles are present in most verbal transactions and the study of who opens and closes a conversation and of who supports or challenges a contribution by another participant often unveils hidden power relations.

It has been necessary, though, to import from conversation analysis the concept of turn-taking, originally developed by American ethnomethodologists (Sacks *et al.* 1974). As W.M. O'Barr (1984: 269) has shown, the locally managed rules of the turn-taking system operating in most verbal transactions can be *manipulated*, i.e. they can be used politically to exert power. A participant who self-selects or who nominates another participant as the next rightful speaker is constraining the options of his fellow participants and controlling their conversational behaviour, so he can be seen as exerting power.

Together with Burton's framework, the model for the analysis of politeness phenomena developed by Brown and Levinson (1987) has been selected for this study because it takes into account the mutual influence existing between linguistic choices and social structures. This model rests on the belief that the construction of communicative messages is constrained by social structures (1987: 281), but at the same time, their analysis of politeness strategies like deference and self-abasement suggests that linguistic choices are instrumental in asserting inequalities in social status.

Finally, Brown and Gilman's (1960) pioneering work on the pronouns of address has been selected to study how the choice between the two second person singular pronouns (*you* and *thou*, offered by Early Modern English to participants in a verbal transaction, can be constrained by power relations. Although immersed in the current of traditional sociolinguistics which aims only to correlate linguistic choices with social differences, Brown and Gilman's work stands out for setting out to explain a linguistic choice (*you/thou*) in terms of social meanings (power/solidarity). Taking Brown and Gilman's seminal article as a starting point, this study will try to show that linguistic choices can be used to assert, reject and negotiate social identities and, as a result, contribute to perpetuate or alter power relations.

1.2 Discourse stylistics: the benefits of an eclectic model of analysis

A study of power relations in dramatic dialogue which adopts linguistic models as instrument of analysis has to be aware of the challenge inherent in trying to work at the interface of language and literature. The difficulties surrounding the blending of linguistics and literary studies have been recently discussed by Van Peer (1988: 1–12) and were also openly manifested at the Strathclyde Conference 'The Linguistics of Writing' (4–6 July 1986). The published proceedings of this conference (Fabb *et al.* 1987)

clearly show that there exists a multiplicity of approaches —some of them irreconciliable— to the linguistic study of literary texts. Although eclecticism is to be welcomed (Carter 1986: 21), the conflict between formalist, functionalist and deconstructivist approaches may lead some to think that, as a discipline, the linguistic study of literature is suffering from indeterminacy in its aims and methods: literature may not be, after all, amenable to linguistic analysis. This claim could be easily made by literary critics who feel that their own discipline, itself a rag-bag of the most different approaches (psychoanalysis, marxism, feminism, historicism, structuralism, deconstruction, semiotics, hermeneutics, etc.), is under threat from a competing discipline which will deprive literary criticism of its object of study.

It seems then that there is a need for a unified approach which can accommodate different perspectives and which can reconcile literary studies and stylistics by bridging the distance which separates these two disciplines. As a linguistic approach to the study of literary texts, discourse stylistics comes close to achieving this *desideratum*. In the introduction to a collection of essays in discourse stylistics, Carter and Simpson (1989: 13–17) have shown that while able to accommodate a wide range of linguistic approaches to the study of language (speech-act theory, Grice's Cooperative Principle, pragmatic approaches to politeness phenomena, conversation analysis, discourse analysis, sociolinguistics), discourse stylistics can offer a unified, coherent set of aims.

These aims are varied and include: a commitment to the analysis of literary texts beyond the level of the sentence; a wish to render the analysis *retrievable* to other analysts; a view of the linguistic models employed as working hypotheses open to adaptation and modification as a result of the analysis itself; an awareness of the importance of the ideological stance of the analyst and the impossibility of value-free interpretations; and a concern with social and cultural issues (like gender and class, for instance) which may demand an integration with other non-linguistically based models.

Discourse stylistics then presents the benefits of an eclectic methodology and, at the same time, it provides the analysis with a sense of direction. Discourse stylistics can also build a bridge between linguistics and literary studies by meeting some of the requirements of both disciplines and avoiding some of their shortcomings. Because of its commitment to retrievable analyses, discourse stylistics can satisfy the needs of replicability and answerability demanded by linguistics (and often missing from literary studies). Because of its interest in suprasentential analysis and in the internal organization of texts, discourse stylistics can move beyond the mere descriptivism of traditional linguistic stylistics and into the interpretation and evaluation of literary texts. Van Peer has seen in the different importance attached to *form* and *context* one of the reasons for the existing gap between linguistics and literary studies:

> Linguistic analysis has an in-built tendency to *over*estimate the importance of linguistic form, and to *under*estimate the influence of context (except in some areas, such as pragmatics and discourse analysis). Literary studies, on the other hand, tend to the opposite, i.e. to *under*estimate the importance of form and to

> *over*estimate the contribution of contextual information (except in some areas, such as stylistics and poetics). It is not difficult to see how an overemphasis on either of the necessary ingredients may easily lead to one-sided or ill-founded interpretations.
>
> (1988: 8)

Discourse stylistics, in combining the benefits of a pragmatics/discourse analysis approach with those of a stylistics approach can provide the basis for a balanced understanding of form and context in literary texts.

1.3 The ambivalent nature of Shakespeare's fools

The domestic fools which appear in Shakespeare's plays (Touchstone, Feste, Lavatch and Lear's Fool) need to be approached bearing in mind their ambivalent nature. They are both portraits of a contemporary social type and a fictitious creation, a dramatic character. Literary critics sometimes fail to take this into account and often attribute to Shakespeare's fools features and characteristics taken from the considerable knowledge extant on historical fools (Billington, 1984; Welsford, 1935; Swain 1932; Doran 1858). Historical fools may have been privileged creatures, enjoying freedom of movement and speech and it is easy to assume without much analysis that dramatic fools are modelled on them. As dramatic characters, Shakespeare's fools may or may not be faithful portraits of real household jesters; however, what emerges from an analysis of the dramatic discourse between fools and their employers is that Shakespeare's fools, far from enjoying freedom of speech, as Welsford assumed (1935: 252; 254), have to resort to complex linguistic strategies to disguise their criticisms for fear of being punished.

Together with their ambivalent nature as both contemporary social types and dramatic characters, Shakespeare's fools have an ambivalent professional status: most of them are half jesters, half errand-boys. Touchstone, Feste and Lavatch serve as messengers and are treated like household manservants at some stage in their respective plays. In *As You Like It* I. iii., Touchstone is sent by the Duke to fetch Celia; in *Twelfth Night* I. v., Feste is told to go and wait upon Sir Toby; in *All's Well that Ends Well* I. iii., Lavatch is sent to fetch Helena and in II. ii. he is the courier sent to court by the Countess with letters for Helena and Bertram[1].

This ambivalent professional status bears some consequences for Shakespeare's fools, because if they are entitled to any privileges or licence as domestic jesters, they can loose those prerogatives at any time: they only need to be addressed as servants by their employers. This ambivalent social condition of Shakespeare's fools is one of the elements which render the fool-master relationship subject to change. Fools can switch —or be made to switch— from a servant's role to a jester's role and vice versa in the course of a brief verbal exchange. As jesters, they can, to a certain extent, challenge their employers' authority, but as servants they are required to show respect and obedience for their social superiors. This potential conflict of

[1] Lear's Fool is the only Shakespearean jester who is always addressed as court-fool and is never treated as a messenger.

social identities requires in certain situations a more or less explicit negotiation of the fool's role. This negotiation usually brings into the open the complex power relations which obtain between Shakespeare's fools and their employers, and it is often retrievable through an analysis of the linguistic organization of the dramatic dialogue.

The ambivalent social status of the fool as both servant and jester makes of him an ambivalent political figure. Shakespeare's fools, like the seasonal fools of *Mardi Gras* and *May Day*, function as a safety-valve (Welsford 1935) through which social tension is released by a temporary up-turning of hierarchies and order. In the end, however, this view of the fool as safety-valve makes of him an instrument in the maintenace of the status-quo, since once festivities are over, the hierarchical division of society and the established order are reinforced. Like medieval fools, Shakespeare's fools function sometimes as scape-goats, used by their masters and mistresses to display power and assert authority.

However, when they refuse to accept their servant's role and struggle to impose their jester's role instead, Shakespeare's fools become a subversive social institution: they defy the established order by pretending to serve it. They show how authority can be challenged with wit and humour under the appearance of providing entertainment for the very same authority that is being challenged. The ambivalent nature of the Shakespearean fool is rooted in the ambivalent nature of the laughter of carnival. Carnival laughter, in Bakhtin's words, 'is ambivalent: it is gay, triumphant, and at the same time mocking, deriding. It asserts and denies, it buries and revives. Such is the laughter of carnival' (1984: 11–12) Like the laughter of carnival, the fool's humour both asserts and denies authority.

To these three dichotomies which create the ambivalent nature of Shakespeare's fools —dramatic character versus contemporary social type; jester versus servant; subversive figure versus scape-goat— it is possible to add a fourth: dominated versus dominant. Shakespeare's fools can be both conversationally powerless and conversationally powerful. They can exert some power over their masters and mistresses through verbal face-to-face interaction. By virtue of their hierarchical superiority and their social rank as both employers and members of the nobility, Shakespeare's masters and mistresses enjoy absolute power over their fools. The fools, through their familiarity with their employers and the allowances made to their office of jesters, can exert relative power over their masters and mistresses. As we have seen in section 1.1, dominated parties can exert relative power over dominant ones if they can succeed in controlling the goals and behaviours of others. This is exactly what Shakespeare's fools strive to do, and occasionally achieve, in conversation. With the use of certain conversational strategies, the fools control or influence the conversational behaviour of their social superiors.

To a certain extent, the fool's conversational relative power originates in his condition of *primary knower* (Berry 1987: 49–53). When the fool asks his interlocutor a question, he rarely does so because he is sincerely interested in obtaining information. Like the teacher in the classroom, he knows the answer already. His elicitations, like those of the teacher, have an altogether different purpose; in the case of the fool, this purpose is to signal the

intention to joke and to obtain from his interlocutor permission to deliver the punch-line. As primary knowers, Shakespeare's fools can exert relative power over their employers: they can influence the conversational behaviour of their interlocutors from a position of social inferiority. Knowledge is one of the sources of power (Fowler and Kress 1979a: 26), and this is why in some institutions (education, the army, etc.) relations of dominance and submission are not based on social status but on the possession of information. The fool often exploits his condition of primary knower to constrain the conversational options available to his interlocutor. The control the fool exerts is however *relative* in more than one sense: it is based on persuasion and manipulation and it can be maintained or lost in every conversational turn.

1.4 Dialogue and duologue

The humour of Shakespeare's fools relies, primarily, on the exercise of verbal interaction. Unlike his comic predecessor, the boorish clown of the Launce and Costard type —whose stage-business was mainly based on a comic monologue full of malapropisms—, the Shakespearean fool entertains his audience with witticisms interactively exchanged with another character. His professional tools are puns, quibbles and riddles and all of these require an interactive context: dialogue.

A discourse stylistics analysis of dramatic dialogue has to face an *a priori* difficulty: the linguistic frameworks chosen as instruments of analysis have probably evolved out of a wish to account for everyday, non-literary discourse and have not been specifically designed for the study of literary dialogue. Fictional dialogue, in fact, differs from natural, everyday conversation in many respects. For Michael Toolan, literary dialogue is an 'artificial version of talk' (1988: 249) since it is related to something else, to 'real', non-fictional dialogue, whereas natural conversation is not related to anything but itself. Another fundamental difference is that there exists a 'single architect', a 'teller' (Toolan 1988: 250) behind fictional dialogue which is absent from natural conversation. For Keir Elam, dramatic dialogue offers a purified version of non-literary, 'real' social intercourse (1980: 178).

Both Toolan (1988: 250) and Elam (1980: 178–179) have noted that literary dialogue does not resemble a direct, accurate transcription of everyday conversation. Unlike everyday talk, literary dialogue normally presents no overlaps between conversational turns, no interruptions, no hesitations and false starts, no evidence of repairs and no incomplete, syntactically broken utterances —all of which frequently appear in natural conversation. Elam (1980: 180–181) has also observed that whereas in literary dialogue the informational and descriptive —or, the *ideational*, in Halliday's terminology (1978: 116–118)—, usually predominate over the social —or *interpersonal* (*ibid.*)—, in natural conversation, the social or phatic function is frequently foregrounded at the expense of the informational[2].

However, despite these differences, literary and non-literary dialogue share similar modes of organization. Kelam and Toolan, although work-

[2]This is perhaps why Pinter's plays are so idiosyncratic. Unlike most dramatic dialogue, Pinter's dialogue foregrounds the interpersonal at the expense of the ideational.

ing from disparate perspectives —Kelam is interested in dramatic dialogue, whereas Toolan is concerned with fictional dialogue in narrative— seem to agree in this respect. For Kelam, dramatic dialogue 'follows certain of the constitutive and regulative rules of extra-dramatic conversation' (1980: 178) and, in 'its pragmatic articulation as a mode of context-bound interaction' (*ibid.*), it resembles non-literary verbal exchanges. For Toolan, fictional and non-fictional dialogue are not only ruled and organised by the same structures but they are both amenable to systematic analysis:

> the evidence suggests that crucial structural and functional principles are at work in literary dialogue as they are in natural conversation. Both fictional and real speech are claimed to be inspectably systematic, ordered, and patterned, and claimed to conform to —or, with conscious creativity, depart from— a collectively, recognised and inspectable logic.
>
> (1988: 252)

With Toolan, this study rests on the assumption that both literary dialogue and natural conversation, despite their differences, are patterned and structured in similar ways and that both can, therefore, be subject to linguistic analysis.

In Shakespeare's plays, verbal interaction between a fool and his employer often takes the shape of a *duologue*, i.e. a dialogue between two participants. However, in the fool-master duologues of *King Lear*, *Twelfth Night* and *All's Well that Ends Well*, a third participant —usually a steward or a servant— is frequently present. In this study, the word duologue is nevertheless used to refer to all dialogues between Shakespearean fools and their employers for several reasons. First of all, it stresses the fact that although fools and their employers are not the *only* participants, they are the main conversationalists, other participants being granted a conversational turn occasionally. Secondly, the word duologue helps to bear in mind that fool-master interaction constitutes a ritualised discoursal practice, a controlled, institutionalised discourse with its own restrictive rules (Foucault 1971). Finally, the word duologue is also used in this study to refer to fool-master dialogues as a more or less autonomous stretch of talk, a unit of discourse, made up by transactions. *Duologue* then is the uppermost unit, the unit above *transaction* and the equivalent to *lesson* in the rank scale of units of discourse proposed by Sinclair and Coulthard (1975).

In this study, the analysis of fool-master interaction has been confined to three Shakespearean plays: *King Lear*, *Twelfth Night* and *All's Well that Ends Well*. *As You Like It* is a deliberate omission, since the fool Touchstone has no duologue with his master, Celia's father, for the entire play. When Touchstone leaves the court for Arden, it could be assumed that Celia and Rosalind take over the functions of the fool's employer. Touchstone, however, has hardly a chance to talk to either of his two mistresses: his comic business is mostly conducted in the realm of the comic sub-plot and in duologues with Corin, William and Audrey. Since Touchstone has no proper duologue with either Celia or Rosalind, it was not considered appropriate to include *As You Like It* in the analysis.

With regard to texts and editions consulted for this study, it must be noted that, at a very initial stage in the research, the textual controversy surrounding the play of *King Lear* made a comparison between textual sources and modern editions necessary. In the end, it was decided that the text of the Pied Bull Quarto (1608) would be followed for *King Lear* and the texts for *Twelfth Night* and *All's Well that Ends Well* would be taken from the First Folio (1623). One of the reasons for this course of action has been an awareness of the importance that punctuation can bear in matters of interpretation (see Warren 1977). The presence or absence of a question mark, for instance, can alter the nature of a speech act: a line followed by a question mark may be interpreted as a request, but the same line without that question mark can be interpreted as a command. In the first duologue between Lavatch and the Countess of Rossillion in *All's Well that Ends Well*, according to the Folio, the Countess *asks* her fool why he wants to marry ('Tell me thy reason why thou wilt marrie?', Folio Through Line Number 356) but, according to the editors of the New Arden and New Penguin, the Countess *orders* her fool to tell her why he wants to marry ('Tell me thy reason why thou wilt marry', I. iii. 25).

Instead of supressing the question mark or simply following the Folio reading, a modern editor is confronted with yet another choice: to introduce a comma after 'thy reason' in order to disambiguate this line even further (Tell me thy reason, why wilt thou marry?). The Countess's line would be then, not an order, but an elicitation, a request for information. The difference between these two speech acts is considerable for the study of power relations: to be a successful and felicitous speech act, an order requires as a preparatory condition that the speaker be in a position to perform the act (Searle 1969: 54 and ff), in other words, that a substantial power differential obtains between speaker and hearer, the speaker being the hearer's superior in power, rank, age, etc. A request, instead, does not require such a preparatory condition and can therefore be taken as an indication of a more symmetrical relationship or as a signal, on the part of a powerful speaker, that s/he wishes to minimize the power differential.

The first edition of a play is not necessarily the best nor the nearest to what Shakespeare wrote. Quarto and Folio texts have been selected here as data, not because they are more authoritative —compositors and editors are probably largely responsible for their punctuation— but because the scarcity of punctuation in early editions compels the analyst to consider and discuss several possible interpretations. For this reason, in this study, Quarto and Folio texts are quoted in their original spelling and in an unedited version. Folio quotations for *Twelfth Night* and *All's Well that Ends Well* are taken from the Norton facsimile edition of the First Folio (1623), prepared by Charlton Hinman, and will offer both the Folio Through Line Number (TLN) and the act-scene-line notation of the New Arden editions of *Twelfth Night* (Lothian and Craik 1975) and *All's Well that Ends Well* (Hunter 1959). Quotations for *King Lear* are taken from the facsimile of the Pied Bull Quarto (1608), edited by W.W. Greg, and will offer both the signature of the Quarto page and the act-scene-line notation of the New Arden edition of *King Lear* (Muir 1972).

CHAPTER 2

The Pronouns of Address in Fool-Master Discourse

2.1 The pronouns of address in Shakespeare's plays

Early Modern English offered a choice between two sets of pronominal forms for the second person singular pronoun: *you/ye(e)* and *thou/thee*. Modern standard English has lost the second set of forms, although thou-forms still survive in religious or poetic contexts and in some northern dialects. Since some European languages still preserve a similar morphological distinction, it has often been assumed by Shakespearean scholars that in Early Modern English, the pronouns of address *you* and *thou* must have operated in ways similar to *vous* and *tu* in French and *Sie* and *du* in German (Abbott 1871: 153; Byrne 1936: 167; Quirk 1959: 42; Hodge and Kress 1982: 144; Blake 1983: 6).

However, Angus McIntosh, in a now well-known article,' 'As You Like It': a grammatical clue to character' (1963) noticed that the principles regulating the choice of *you* and *thou* in 16th century English differed considerably from those regulating the choice of pronoun of address in modern European languages. In Shakespeare's English, 'the pronoun selected by a given speaker could in many circumstances vary from one moment to the next, even where that speaker is all the time addressing one and the same person' (McIntosh 1963: 68). It is precisely the frequent switches from *you* to *thou* and vice versa that makes Early Modern English's pronouns of address different from those in French or German. In Shakespeare's plays the shift from one pronoun to the other may occur in the course of the play: a character may address another character with *you* in one scene and with *thou* in a later scene, or vice versa. Shifts of pronoun also occur within the same dialogue and even within the same utterance.

2.1.1 The 'attitudinal' theory

These sudden shifts of pronominal form have long attracted the attention of commentators of Shakespeare's plays, including those who assume that a similarity exists between the pronouns of address in Early Modern English and in French or German. As early as 1871, Abbott set three basic guidelines for the use of *thou*: this pronoun was given to a friend to show affection; to a stranger to show anger or contempt; and to a social inferior to indicate 'good-humoured superiority' (1871: 154). If friends grew cold with each other, they could revert to *you*; if a superior found fault with their subordinates, they could also manifest displeasure with *you*. Abbott's remarks

on the use of *thou* explained the switch from *you* to *thou* or from *thou* to *you* as the outcome of a change of attitude, a fluctuation of feeling (1871: 154). St. Geraldine Byrne's monograph on the use of the pronouns of address in Shakespeare's plays established the 'attitudinal' theory as all-embracing explanation from any shift of pronoun: 'the basis of the distinction between *thou* and *you* being one of attitude partly, it is entirely proper to apply both pronouns to the same person, providing that the change go with a corresponding change in attitude' (1936: 168). For Byrne, *you* is the pronoun of dispassionate, conversational address amongst the upper and middle classes, the pronoun of respectful address from an inferior to a superior in age or social rank, and the pronoun of stern, cold address from a parent to a child. *Thou*, instead, is the pronoun of address amongst members of the lower classes, the pronoun of emotion and feeling (love, joy, anger, scorn, etc.) and the pronoun of familiar, condescending address from parent to child and from master to servant.

The main difficulty posed by the attitudinal theory is that it rules out or obscures the social values of the pronouns of address. When an obvious power differential exists between speaker and addressee, a change of feeling is almost always brought in to account for a shift in the choice of pronoun. A master who normally addresses a servant with *thou* and suddenly changes to *you* is seen as moving from 'good-humoured' address to annoyance or displeasure towards his servant, not as wanting to make the status differential explicit in order to assert his authority. Byrne seems to ignore that sometimes masters consistently address their servants with *you*, the pronoun of 'detached', 'calm' conversation (1936: 168) and that the same masters shift to *thou* when they want to remind their inferiors of their condition as subordinates. The pronouns of address, then, seem to operate in a much more complex, elusive way than Shakespearean scholars, bent on looking for aesthetic reasons for every choice of word in the Shakespearean canon, seem to have noticed.

Outside the domain of Shakespearean studies, the pronouns of address have also attracted interest, and attempts have been made to determine the social meanings of the pronouns of address from a sociolinguistic perspective. The next subsection will be devoted to a discussion the social 'semantics' of the pronouns of address.

2.1.2 Power and Solidarity

In a now much-quoted article, 'The Pronouns of Power and Solidarity', R. Brown and A. Gilman (1960) conducted a correlational analysis to determine the use of the pronouns of address in several European languages. Their concern was to study the 'semantics' of these pronouns, which they understood as 'covariation between the pronoun used and the objective relationship existing between speaker and addressee' (1960: 253). Brown and Gilman's study showed that there is a strong connection between social and ideological structures and the pronouns of address. Using V and T as superordinate categories (from the Latin pronouns *vos* and *tu*), they established that the differences between the two pronouns of address in most European languages originated in the *power semantic* (1960: 255–257), a tendency towards marking explicitly the power differential existing between speakers by

means of a non-reciprocal use of the second person pronoun: the V-pronoun (*vous, you, Sie*) began to be used as the pronoun of deferential, respectful address from an inferior to a superior, and the T-pronoun (*tu, thou, du*) became the pronoun of common address from a superior to an inferior.

Together with this non-reciprocal use of the pronouns of address a reciprocal use began to emerge as a result of a tendency towards marking class differences linguistically. The pronouns of address began to signal differences amongst social groups: powerful equals in the upper classes addressed each other with the V-pronoun, whereas members of the lower classes used the T-pronoun to address each other. Ideologically, the power semantic helps to enhance differences in society: powerful members of the community are *always* addressed with the V-pronoun, both by equals and inferiors; non-powerful people are *always* addressed with the T-pronoun, both by equals and superiors. Therefore, in a pronominal system shaped by the power semantic, the pronoun an individual is addressed with operates as a linguistic marker of social status.

The 'power semantic' according to Brown and Gilman, is a characteristic of the feudal society, 'a relatively static society in which power is distributed by birthright and is not subject to much redistribution' (1960: 264). With the appearance of a socially mobile population and equalitarian ideologies, a new social meaning for the pronouns of address began to spread: the 'solidarity semantic'. The pronouns of address became markers of intimacy or social distance, of familiarity or formality: the V-pronoun was exchanged by strangers, the T-pronoun was reciprocally used amongst friends, relatives, intimates.

So long as the solidarity semantic was to remain restricted to address amongst equals there was no tension in the pronominal system; but as the solidarity semantic became more widespread a conflict arose between the power and the solidarity semantics. Superiors addressing inferiors which were also strangers would have a choice between the T-pronoun of power semantic and the V-pronoun of solidarity semantic. Inferiors addressing superiors which were at the same time intimates could use either the V-pronoun of power semantic or the T-pronoun of solidarity semantic. In most modern European languages the conflict was resolved in favour of the solidarity semantic. In modern English, the tension died out in the end with the almost complete disappearance of the T-pronoun. However, in Early Modern English, the conflict between the power and solidarity dimensions of the pronouns of address seems to have been particularly alive.

Brown and Gilman's power and solidarity model has proved difficult to apply to Early Modern English and in particular to Shakespeare's plays. When trying to explain the semantic evolution of the English pronouns *you* and *thou*, Brown and Gilman conveniently jump from medieval English to 17th century English (1960: 265), assuming that *you* and *thou* followed the other European languages in their semantic evolution. Although they admit that 'the English seem always to have moved more freely from one form to another than did the continental Europeans' (1960: 265), they in fact suggest that the English pronouns of address evolved according to their model.

K. Wales finds that Brown and Gilman's model 'proves to be too vague

and inadequate as a description of English usage' (1983: 108). The usage of *you* and *thou* in medieval English cannot be explained by the power semantic, partly because *you* is not fully established as second person *singular* pronoun until the second half of the 14th century and partly because towards the end of this same century, *thou* is not only used as the pronoun of address for social inferiors but it is also used to connote emotion and familiarity (1983: 109). This suggests that amongst certain social dyads, the semantics of *thou* may be difficult to pin down: when a master addresses his servant with *thou*, his choice of pronoun may indicate his awareness of differences in rank, but it may also indicate affection (1983: 114). Wales is also dissatisfied with the strong correspondence which Brown and Gilman see between the power semantic and feudal structures, since medieval England cannot have been so different from other European feudal societies and yet there is no concluding evidence to sustain that the meaning of the English pronouns of address was at any given time clearly shaped by the power semantic.

However, Wales's main dissatisfaction with Brown and Gilman's model lies in the solidarity semantic. With the help of the progressive spread of the solidarity semantic to more and more spheres of human activity, Brown and Gilman may be able to explain why in modern European languages, T-forms have expanded and encroached on the uses of V-forms. Their model, however, cannot explain why this tendency has been reversed in the case of English, where the V-pronoun, *you*, has assumed all the functions of the second person singular pronoun, to the extent of forcing the T-pronoun, *thou*, to disappear from the pronominal system (1983: 108). The solidarity semantic is, besides, too vaguely defined in terms of 'intimacy' and 'familiarity', which can be both social and emotional phenomena. Wales proposes to substitute the solidarity semantic with a 'deeper, semiotic dyad' based on a sliding-scale of degrees of social 'nearness' or 'distance' (1983: 113).

If, as Wales has shown, Brown and Gilman's power and solidarity model is *per se* insufficient to explain the usage of the pronouns of address in Early Modern English, it is reasonable to expect that it will not prove sufficient to account for the use of *you* and *thou* in Shakespeare's plays either. Brown and Gilman's model, for instance, cannot account for occasions in which masters address their servants with *you*, the V-pronoun of deference or social estrangement, which in their model is usually reserved for superiors, powerful equals and socially distant addressees. However, the greatest shortcoming of Brown and Gilman's semantic model regarding its application to Shakespeare's plays is that it fails to provide a sociolinguistic explanation for the constant fluctuation between *you* and *thou*.

In order to explain the shift from pronoun to pronoun, so frequent in Shakespeare's plays, Brown and Gilman resort to a purely 'stylistic' explanation: whenever there is a sudden shift from *you* to *thou* or vice versa, we are in the presence of an individual breaking a norm. For Brown and Gilman these fluctuations of pronoun are to be considered 'as expressions of transient attitudes' (1960: 273) and the meaning of the pronominal shifts must be sought in a momentary emotional state of the speaker. Fluctuation between *you* and *thou*, according to Brown and Gilman, confers to the pronouns of address 'expressive meanings' whereas consistent use of *you* and

thou turns these pronouns into social markers: 'a man may vary his pronoun style from time to time so as to express transient moods and attitudes' (1960: 254) but 'a man's consistent pronoun style gives away his class status and his political views' (1960: 253).

As far as Shakespeare's plays are concerned, Brown and Gilman's model has little to offer, except for making us aware of the need to take into account social factors like differentials in power and social distance in order to understand the complex semantics of *you* and *thou*. Their proposal to regard pronominal shifts in Elizabethan and Jacobean drama as expressions of 'transient moods and attitudes' does not differ greatly from the attitudinal theory put forward by Shakespearean scholars like Abbott and Byrne, who regarded these shifts of pronoun as 'fluctuations of feeling' (Abbott 1871: 154). Brown and Gilman seem to rule out the possibility that there may be a social component in the sudden changes of pronoun of address in Early Modern English; but if fluctuations of pronoun correspond to fluctuations in the social or conversational roles which speakers and addressees adopt during face-to-face interaction, the shifts of pronoun could then be seen to have a social meaning: the negotiation of social identities. C.M. Scotton (1983: 118–119) has already shown that in a French Canadian family, the French pronouns of address *tu* and *vous* can be employed to negotiate identities in conversation.

However, the search for a sociolinguistic explanation for the shifts of pronoun in Early Modern English may prove an almost impossible task. The constant fluctuation between *you* and *thou* makes any attempt at discovering patterns of social and emotional meanings extremely difficult, because of the problems involved in establishing 'norms' and 'deviations' (Wales 1983: 114). After an analysis of the evolution of the pronouns of address in Early Modern English, Wales concludes that a structural opposition between an *unmarked* and a *marked* term may offer a more accurate explanation of the ways in which these pronouns function in Early Modern English; this proposal will be discussed in the following subsection.

2.1.3 Marked versus Unmarked

According to Wales (1983: 114), not all switches from *you* to *thou* and vice versa can be explained as a result of emotional change or social structures. Wales suggests that perhaps the semantic content of these pronouns did not differ very much: a semantic overlap would explain the constant fluctuation and also the redundancy of one of the two pronouns, eventually leading to its disappearance (1983: 115).

During the medieval period and as a result of being introduced into the system of the language from the French, *you* became associated with polite, public speech and learned, elegant register. *Thou*, instead, increasingly became relegated to informal, private speech, and this could explain why it acquired connotations of emotion and intimacy. By the end of the 16th century, *you* had already become the normal pronoun for second person singular, and there is evidence that contemporary grammarians thought so too (Wales 1983: 121).

Wales seems inclined to abandon the power/solidarity dichotomy and,

following Quirk (1959; 1971), proposes to regard *you* and *thou* as the terms of a structural opposition. Quirk suggested that in Early Modern English, '*You* was the neutral form, of wide application; *thou* was the particularised form used in special contexts and for special effect' (1959:41). *You* was, in other words, the *unmarked* term of the opposition; *thou* the *marked* term which achieved its special meanings by standing in contrast with *you*. In a later essay, Quirk expanded this suggestion:

> it is often said that in 1600 *you* was the polite, formal usage but *thou* was familiar or insulting. This is a gross oversimplification ... The modern linguistic concept of contrast operating through *marked* and *unmarked* members can give us a truer picture. *You* is usually the stylistically unmarked form: it is not so much 'polite' as 'not impolite'; it is not so much 'formal' as 'not informal'. It is for this reason that *thou* can operate in such a wide variety of contrasts with it
>
> (1971: 70)

Wales considers this distinction between an unmarked *you* and a marked *thou* particularly profitable in order to appreciate the use and manipulation of the pronouns of address in 16th and 17th century literary texts. In Renaissance plays, for instance, *thou* is semantically and grammatically marked: there is a higher frequency of *you* than *thou*; mutual *thou* rarely occurs; and shifts from *you* to *thou* are more frequent than from *thou* to *you* (Wales 1983: 121–122).

The unmarked/marked opposition can also operate according to what Quirk has called *active contrast* (1971: 71). *You* and *thou* do not carry the meanings of unmarked and marked independently within themselves, but in opposition or contrast to each other. It is rather by virtue of the switching between one pronoun and the other, by using one pronoun when the other is expected, that the unmarked/marked meanings operate. This accounts for the fact that, in certain cases, *you* may function as the 'marked' pronoun; because of the active contrast between the two pronominal forms, the unmarked *you* becomes marked in contexts where *thou* is expected:

> This is what is meant by saying the importance lies in *active contrast.* Although *you* is the general unmarked form beside which the use of *thou* is conspicuous, the position is that in a relationship where *thou* is expected, *you* can likewise be in contrast and conspicuous.
>
> (Quirk 1971: 71)

The unmarked/marked dichotomy is useful in solving the problem of having to assign specific, single meanings to *thou*, since the markedness of *thou* embraces all other possible meanings. The concept of active contrast is equally powerful in explaining certain pronominal switches which might be difficult to account for otherwise. However, as Leith has observed, this

structural opposition 'lacks a social dimension' (1984: 58). Sociolinguistic stratification in Tudor London —not to mention the regions and their dialects— suggests that there might have been different meaning and uses of *you* and *thou* amongst different social groups and therefore the 'concept of marking seems to require a class norm' (*ibid.*). *Thou* may have been the marked pronoun only for a sector of society —the Court and the upper classes— for which 'reciprocal *you* was the normal, unremarkable pronoun pattern' (*ibid.*).

In order to be a viable instrument of analysis, the distinction between an unmarked *you* and a marked *thou* needs then further refining. Future research on these pronouns of address, could take this distinction as a starting point but it will need to accommodate a social dimension. It will also need to explore whether the choice of pronoun of address is in any respect determined by grammatical factors. Mulholland (1967) has suggested that the choice between *you* and *thou* might depend on the kind of verb which accompanies the pronoun: closed class verbs like modals and auxiliaries may call for a different pronoun than lexical verbs. Her study, limited to only two plays, is not at all conclusive, but it has shown that research is lacking in this respect. Before attaching an affective meaning to a use of one of the pronouns of address it is first necessary to make sure that there are no morpho-syntactic reasons behind the choice of pronominal form.

2.1.4 Towards a discourse stylistics approach

Given the lack of a reliable model of analysis for the use of the pronouns of address in Early Modern English, none of the models discussed above has been systematically applied to fool-master discourse in this study. Instead, we have taken advantage of the chance our data provided to test the models against each other in order to show that in most cases the choice of pronoun of address can be found to have both a 'social' meaning and an 'emotional' connotation and that the choice itself may equally originate in demands of the pragmatic context or in the structural organization of the discourse.

If our analysis of the pronouns of address in fool-master discourse does not throw much light on the relations of power existing between Shakespearean fools and their employers, at least, it suggests that the use of the pronouns of address in Shakespeare's plays is far more complex than it seems and that further research on the pronouns of address, both in Early Modern English in general and in dramatic texts in particular, would prove rewarding.

The study of the pronominal switches between *you* and *thou* in Early Modern English is likely to benefit from an approach which combines the findings of pragmatics and discourse analysis. In our data, despite its limited nature, there is already evidence which suggests that there might be a connection between the choice of pronoun made by a speaker and the kind of speech act being performed. A pragmatic explanation perhaps exists for the fact that *thou* seems to collocate regularly with insults, apostrophes, promises and expressions of gratitude.

The shift between one pronoun and another also seems to perform at times certain functions in the organization of the discourse as a process.

Shifts from one pronoun to the other sometimes seem to correlate in our data with a change of topic, with the beginning and ending of different sections of a duologue. Unfortunately, the scope and purpose of this study prevents the undertaking of a systematic exploration of these suggestions; but it may not be too far-fetched to suppose that *you* and *thou* may have enjoyed in Early Modern English the capacity to function as *discourse markers*, i.e. 'elements which bracket units of talk' (Schiffrin 1987: 31). It has already been shown that certain morphological variants which were frequently interchanged in Early Modern English, like the third person singular endings *s/th*, could operate as markers in the global organization of a non-interactive text (Stein 1985). This is not to say that a shift of pronoun must take place whenever there is a change of content in discourse but rather, that switching from one pronoun to another is one of the textual markers available to a speaker wanting to indicate to the addressee that their interaction is taking a new direction.

A discourse stylistics approach to *you* and *thou* would be in a position to combine the social and discoursal functions of the pronouns of address with their stylistic or expressive connotations. A framework could perhaps be developed in order to show that the complexities in the use of the pronouns of address arise from the fact that they seem to operate simultaneously at the three Hallidayan levels: ideational, interpersonal and textual (Halliday 1978: 116–118).

2.2 The pronoun of privilege and the fool in Shakespeare

The court-fool of Shakespearean drama has frequently been supposed to enjoy a higher social status than other Elizabethan servants by virtue of his office. One of the indications of this raised rank of the fool has been sought in the choice of personal pronoun made by the fool and his master when addressing each other. St. Geraldine Byrne thought that a fool could use *thou* to address his master as part of his jester's licence: 'The clown, in privilege of his position, says "God bless *thee*, lady" to Olivia' (1936: 58). J.W. Draper assumed that since Feste sometimes addresses his mistress Lady Olivia with the egalitarian 'thou' and he frequently receives back the respectful 'you', he must enjoy a social status 'on the borderland of gentility' (1941: 224). I would like to question here this view of *thou* as the 'pronoun of privilege' to which Shakespearean fools are thought to be entitled. In the case of Draper, his interpretation is based on an erroneous analysis of the pronouns of address in *Twelfth Night*.

Draper based his interpretation of Feste as a servant raised in social status on a far too simplistic analysis of the meanings of *you* and *thou* and also on an inexact representation of the use of the pronouns of address made by the characters of *Twelfth Night*:

> [Feste] is permitted to call everyone *thou* —even the Duke and the Countess— except the touchy Malvolio and the drunken Sir Toby. Perhaps this is jester's license; but the others often call him by the *you* of polite equality, except Malvolio and the fool Sir Andrew. The Duke refers to him as "fellow" and "my good fellow"; and the Countess Olivia, except for one occasion (V. i. 39)

when she is startled and displeased, consistently calls him *you*.

(1941: 224)

It is certainly true that Feste addresses every character in the play with a thou-form at least once, except Malvolio, whom he always addresses with the pronoun *you*, and Sir Toby and Fabian, to whom Feste only addresses himself a few times and uses no personal pronoun at all. However, Feste only addresses Viola-Cesario with *thou* once: 'Now Ioue in his next commodity of hayre, send thee a beard' (TLN 1256–1257; III. i. 45–46). Feste has been addressing the disguised Viola with *you* and *sir* consistently throughout their talk; here, he momentarily shifts to *thou*, reverting to *you* immediately afterwards. With regard to the Duke Orsino, Feste only addresses him with thou-forms on one occasion:

> *Du.* There's for thy paines.
> *Clo.* No paines sir, I take pleasure in singing sir.
> *Du.* Ile pay thy pleasure then.
> *Clo.* Truely sir, and pleasure will be paide one time, or another.
> *Du.* Giue me now leaue to leaue thee.
> *Clo.* Now the melancholly God protect thee, and the Tailor make thy doublet of changeable Taffata, for thy mind is a very Opall.
>
> (TLN 953–961; II. iv. 67–75)

Feste has been addressing the Duke with *sir*, a term of address which collocates with *you* and he suddenly shifts to *thou*. It could perhaps be a mere coincidence, but when Feste addresses Viola-Cesario and the Duke with thou-forms, he is, on both occasions, performing the same kind of speech-act: thanking them for having rewarded his wit or his music with money.

It is not totally accurate to say, as Draper does (1941: 224), that Feste is 'often' addressed with *you* except by Malvolio and Sir Andrew Aguecheek. In the passage quoted above, Orsino only addresses Feste with thou-forms. Viola-Cesario also addresses Feste with *thou* throughout their long duologue at the beginning of Act III, except for one occasion in which she momentarily shifts to *you*: 'I vnderstand you sir, tis well begg'd' (TLN 1265; III. i. 54). The pronominal shift in this case could be functioning as a *discourse marker*: Viola-Cesario wants to signal a change of topic; she wants to convey to Feste that the jesting is over and that she is waiting to be announced to Olivia. However, the discourse marker could equally be the term of address 'sir' or the combination of shift of pronoun plus term of address. In any case, although Viola-Cesario does not make his request explicit, Feste seems to have made the appropriate inferences, as his answer shows: 'The matter I hope is not great sir; begging, but a begger: *Cressida* was a begger. My Lady is within sir. I will conster to them whence you come, who you are, and what you would are out of my welkin' (TLN 1266–1269; III. i. 55–59).

Lady Olivia usually addresses her fool with *you* but she addresses him with *thou* on three occasions, not just one as Draper says: 'Go thou and

seeke the Crowner, and let him sitte o'my Coz: for he's in the third degree of drinke' (TLN 427–428; I. v. 135–136); 'How now, art thou mad?' (TLN 2460; V. i. 292); and 'Prethee, reade i'thy right wits' (TLN 2464; V. i. 296). Feste addresses Olivia with *thou* on four occasions, and as we will see below, on two of those four, the illocutionary force of Feste's utterance is the same as on the occasions in which Feste employs *thou* to address the Duke and Viola-Cesario: to thank his lady, to show gratitude.

As far as this brief analysis shows, the use of *thou* by Feste does not seem to suggest that he enjoys a very high social rank; if anything, the momentary shifts to *thou* when addressing the Duke, Viola and Olivia could be taken as indication of his ambivalent status. Feste must keep his balance between familiarity and deference; for a jester who runs into his master's displeasure, being turned out of doors would be tantamount to a life of starvation or the gallows, a fate frequently met by masterless men (see A.L. Beier 1985).

2.3 *You/thou* and fool-mistress discourse in *Twelfth Night*

In the polite society of Illyria where *you* is the unmarked, unremarkable pronoun of address, it is not surprising that Feste the fool is generally addressed with you-forms. However, the fool addresses Lady Olivia with *thou* on four occasions and he is addressed by her with the same pronoun three times. It is these passages in which Feste and Lady Olivia address each other with thou-forms that may throw some light on the social status of the fool and on the power relations obtaining in the relationship fool-master.

One of the four occasions in which Feste addresses Lady Olivia with a *thou* pronoun, 'God blesse thee, Lady' (TLN 330; I. v. 35) can be easily explained, since the religious formula of the salutation itself demands the use of *thee* and Feste has no linguistic choice to make. The same occurs when Kent greets Lear from the stocks, 'Hail to thee, noble master!' (*King Lear*, II. iv. 4) or when Cassio welcomes Desdemona with 'Hail to thee, lady' (*Othello*, II. i. 85). Apostrophe, as well as direct address to God in the Bible and the liturgy (see Leith 1984: 58) required the pronoun *thou*. There is no 'expressive' meaning of emotion, nor 'social' meaning of disrespect here, but simple, formulaic, fixed expression.

Feste addresses Lady Olivia again with *thou* later in the same duologue: 'Good Madona, why mournst thou?' (TLN 358; I. v. 64). This happens at a very delicate point in the dialogue fool-mistress. Lady Olivia, displeased with the fool, orders that he be taken away and Feste strives to retrieve her lady's favour by amusing her with his false syllogisms. Lady Olivia is adamant and ignores the fool's efforts. Feste then requests permission to prove her a fool and 'catechise' her. Lady Olivia finally gives in and replies 'Well sir, for want of other idlenesse, Ile bide your proofe' (TLN 356–357; I. v. 62–63). It is precisely just after Lady Olivia has shown her disposition to listen to her jester's jokes that he addresses her with *thou*.

One could argue that this shift of pronoun conveys the fool's affection for Olivia, but as before, this impression could originate in the presence of a term of address such as 'Good Madona' or in the combination of term plus pronoun of address. This shift to *thou* could also be taken to be an 'in-group identity marker' (Brown and Levinson 1987: 107–110), directed

to remind Olivia that since she is no longer cross at Feste, the fool and his lady have always been on the best of close, familiar terms. The shift would then be Feste's way of asserting his social identity as jester, which he has just negotiated with Olivia. Finally, the shift could also be interpreted as a discourse marker: Feste is signalling the beginning of a new period in discourse. After negotiating permission to prove her lady a fool, Feste begins to do so by asking her why does she mourn, and the pronoun *thou* could be operating here as a marker of change of topic.

The other two occasions in which Lady Olivia is addressed by Feste with thou-forms also occurs in this duologue:

> *Clo.* Now Mercury indue thee with leasing, for thou speak'st well of fooles.
>
> (TLN 389–390; I. v. 97–98)

> *Clo.* Thou hast spoke for vs, (Madona), as if thy eldest sonne should be a foole: whose scull Ioue cramme with braines, for here he comes *Enter Sir Toby*
> One of thy kin has a most weake *Pia-mater.*
>
> (TLN 405–408; I. v. 113–116)

The personal pronouns here help to convey the fool's gratitude to his mistress for stepping in to defend him against Malvolio. In two out of the four occasions in which Feste swaps the *you* of unmarked address for the marked *thou* when addressing his mistress, the illocutionary force of the fool's utterances is to thank Lady Olivia and show that he is grateful. Curiously enough, this is too the illocutionary force enshrined in the only two occasions in which Feste addresses Viola-Cesario and the Duke with a thou-pronoun (see *supra*) after receiving a pecuniary reward from them. *Thou* could then be said to have here an 'attitudinal', emotional meaning; but it is also possible to argue, that the pronoun is called for by the illocutionary force of the speech act.

Lady Olivia addresses the fool with *thou* on three occasions. The first of them takes place when she asks the fool to go and look after the drunken Sir Toby: 'Go thou and seeke the Crowner, and let him sitte o' my Coz: for he's in the third degree of drinke' (TLN 427–428; I. v. 135–136). The use of *thou* here reinforces the entreating tone of the request and softens the command. Again, this momentary shift to *thou* could be either the unmarked, 'expressive' *thou* or the 'pragmatic' *thou*, the pronoun that collocates with certain speech acts. It seems likely, though, that *thou* is not used here in its social meaning of rank-pulling; Olivia is not preoccupied with asserting her authority but with the misdemeanours her cousin may originate when there is a messenger from Orsino waiting at the door. If this *thou* has any social meaning at all it is that of intimacy or familiarity; Lady Olivia permits herself a joke about Sir Toby when jesting privately with her fool, and uses *thou* as a polite strategy, an 'in-group identity marker', to minimise the imposition inherent in a directive.

Very different, however, is the meaning of *thou* in the other two passages. Feste, who is reading Malvolio's letter, swears in front of his mistress and

she reprimands him : 'How now, art thou mad?' (TLN 2460; V. i. 292); and when the fool tries to explain that he is simply reading what Malvolio has written in his letter, Lady Olivia simply adds: 'Prethee, read i'thy right wits' (TLN 2464; V. i. 296). *Thou* could be seen to have here both and expressive meaning and a social one. Lady Olivia is getting annoyed with the fool and decides to display her authority and command respect. In their first duologue, she had nothing else better to do ('for want of other idlenesse', TLN 356; I. v. 62) and felt in a jesting mood. Here, in their second duologue, she is eager to get news from Malvolio and have her steward's letter read to her, so when the fool puts on his accustomed playful manner, Lady Olivia reminds him that for the purpose of this interaction he is not being addressed as her fool but as her servant. *Thou*, however, could also have an expressive meaning here; it betrays Lady Olivia's impatience.

This analysis of the umarked uses of *thou* in their context shows that the status of Feste, far from being that of 'gentility', as Draper thought (1941: 224), is no more than the status of a servant with whom his mistress can, at certain times, be familiar. He is permitted to show affection and gratitude to his mistress but he is not allowed to be disrespectful. His mistress is always ready to assert her power and authority on her fool if necessary. She has the power to control her fool's behaviour by either tolerating or obstructing her fool's jests.

To the puritan steward, Malvolio, Feste always gives the unmarked *you*, or possibly, the *you* of social distance or the *you* of respect and deference which a superior in rank or power wanting his authority to be acknowledged would expect from a social inferior. Feste, in turn, always receives back from Malvolio the marked *thou* of social inferiority. This non-reciprocal dyad is absolutely consistent throughout the play. Feste addresses Malvolio with you-forms and Malvolio reciprocates with thou-forms from the beginning to the end of the play. As a stylistic and structural device this asymmetric form of address between Feste and Malvolio serves several purposes. One of them is to contribute to Malvolio's characterization as a puritan since this sect favoured the use of *thou* as the egalitarian pronoun of address and religious non-conformity (see Leith 1984: 58); another explanation for Malvolio's address to Feste with *thou* is to consider it a foregrounding device to make Malvolio seem ridiculously proud of his office and status. It is also structurally useful in order to set Malvolio distinctly aside from Lady Olivia and the rest of her household. Malvolio, besides, is a *parvenu* who is not in possession of the rules of polite address at Lady Olivia's, which include addressing Feste the fool with the unmarked pronoun of address —unless there is a good reason to do otherwise.

Feste addresses both Lady Olivia and Maria with you-forms and thou-forms and receives the same alternative treatment from them; Sir Toby also addresses Feste with both *you* and *thou*; Sir Andrew always addresses Feste with thou-forms but he gets the same pronoun of address from the fool, which seems to suggest that this is the reciprocal *thou* of intense familiarity and boon-companionship. This, incidentally, enhances Sir Andrew's stupidity; he too seems to be ignorant of the courtesy code which is in operation at Lady Olivia's and has no better way of courting her than being extra-familiar with her fool.

By being the only one who never addresses the fool with *you*, Malvolio is made to stand apart from the rest of Lady Olivia's servants and relatives —and indeed, from the rest of the characters of the play as well, since Feste is addressed by the Duke and Viola-Cesario with you-forms at least once. Malvolio is also the only character in the play —Sir Toby and Fabian excepted— whom Feste never addresses with a thou-form.

Malvolio is the only character interested in keeping the fool 'in his place' and making rank differences obvious. Ironically enough this difference in rank is turned upside-down in the Sir Topas scene; Malvolio is found there addressing the fool as *sir* and *you* and receiving from Feste no title but his plain name and thou-forms. The pronouns of address in this scene (TLN 2006–2104; IV. iii. 21–126) are very successfully exploited to differentiate Feste's two roles. Feste addresses Malvolio with *thou* when feigning to be Sir Topas and with *you* when being himself. When addressing Feste, Malvolio uses *you* in reply to Sir Topas and *thou* in reply to the fool.

The non-reciprocal T-V dyad which illuminates the relationship Malvolio-Feste throws light by contrast on the relationship existing between Feste and his mistress. Feste, as we have seen above, usually addresses Lady Olivia with *you*, but he is free to shift to *thou* to convey connotations which the unmarked *you* cannot express. For Lady Olivia too, the unmarked pronoun of address to her fool is *you* but she can resort to *thou* when she wants to show affection or displeasure. Unlike Malvolio's, her relationship with Feste exists on the assumption that the terms are negotiable. This provides Feste with a chance to manipulate the pronouns of address but at the same time it becomes, in Olivia's hands, an instrument to exert authority. Feste's relationship with his mistress, as well as his social status is ambivalent: his office invests him with licence to jest but he can be disrobed of his motley, asked to behave in his right wits and reminded of his servant status at his lady's pleasure.

The use of pronouns of address made by Lady Olivia and her fool when addressing each other reveals then that there is an almost intimate, familiar side to the relationship between Feste and his mistress. Although Lady Olivia can always 'pull rank' (Leith 1984: 57) if she wishes so, particularly in order to remind Feste that he is after all no more than a servant, there seems to exist an understanding between fool and mistress by means of which they usually address each other with the unmarked pronoun of address *you*, but at the same time, they both feel free to switch to the marked pronoun *thou* whenever there is a reason —social, emotional, pragmatic or discoursal— to do so.

2.4 *You/thou* and fool-mistress discourse in *All's Well that Ends Well*

This familiar side to the fool-mistress relationship present in *Twelfth Night* does not seem to appear, however, in the relationship between Lavatch and the Countess of Rossillion, despite the abundant similarities between these two fools. Both Feste and Lavatch are domestic jesters in the household of a lady; a Countess, and therefore a noble, in both cases. They are, besides, 'inherited' fools; they were bequeathed to their respective mistresses

with the rest of their inheritance and not chosen and employed by the ladies themselves. Lavatch belonged to the Countess's husband and 'by his authoritie' —as the Countess herself admits— 'hee [Lavatch] remaines heere' (TLN 2546–2547; IV. v. 62); Feste was originally 'a foole that the Ladie *Oliuiaes* Father tooke much delight in' (TLN 894–895; II. iv. 11–12). Finally, it is the case that the first duologue in *Twelfth Night* (TLN 330–390; I. v. 34–98) which presents Lady Olivia and her fool together on stage and the first duologue between Lavatch and the Countess in *Alls Well that Ends Well* (TLN 328–418; I. iii. 7–93) bear a striking resemblance. These two duologues open with the fools being rebuked by their mistresses; both fools succeed nevertheless in humouring their ladies, who decide to forget their grudge against their fools. In the end, Lady Olivia and the Countess are not merely tolerating their fools' jests but they have become actively engaged in the jesting, retorting to their fools' sallies with witticisms of their own. Yet despite all these similarities, the use of the pronouns of address displayed by Lavatch and Feste is essentially different.

Lavatch never addresses his mistress with thou-forms; he consistently addresses her with the unmarked pronoun *you* throughout the play. This fact confirms an intuitive appreciation which can be obtained from an impressionistic approach to the play: Lavatch's relationship with his mistress is less intimate than Feste's with Lady Olivia. This difference between the two mistress-fool relationships finds its expression, among other things, in the different manner in which the pronouns of address are used by Feste and Lavatch when addressing their mistresses.

The fact that Lavatch never addresses the Countess with thou-forms throughout the entire length of the play raises another question. The *you* of Lavatch to his mistress could be then not the *you* of unmarked address but rather the *you* of deference and respect from a servant to his master, the *you* of 'power semantic' from an inferior to a superior in rank, age, etc. Favouring this interpretation would certainly solve the problem; there would no longer be a need to account for the total absence of thou-forms in Lavatch's speech when he addresses his mistress, as the *you* of power semantic would rule any thou-forms out. However, if Lavatch were using the *you* of power semantic whenever addressing his lady, then it should be expected that the Countess would always reciprocate with the *thou* of a superior to an inferior, as corresponds to the power semantic dyad. This is not the case, though; the Countess addresses Lavatch with both you-forms and thou-forms and the first outnumber the latter. This, together with the fact that all the thou-forms with which the Countess addresses Lavatch occur in the same scene, seems to indicate that *you* functions as the unmarked pronoun of address in the relationship Lavatch-Countess.

If *you* is the unmarked pronoun of address between the Countess and Lavatch, then, it is the Countess's use of thou-forms when addressing her fool that stands in need of explanation. The Countess addresses Lavatch with seven thou-forms in five utterances, all of them in the very same duologue (TLN 328–418; I. iii. 7–93). Curiously enough, this happens to be the first scene in the play in which mistress and fool appear together on stage; in such a scene as this one, a playwright should logically be most interested in establishing the terms of the relationship between the fool and his mistress.

The Countess's use of the pronouns of address in this duologue is not limited to occasional or momentary shifts from *you* to *thou*. A consistent pattern seems to appear behind the Countess's choice of pronoun. She addresses Lavatch at the beginning of their duologue with you-forms, she then shifts to thou-forms for several lines and, towards the end of their duologue, she reverts to you-forms again. It might be easier to apprehend the neatness of this pattern with the help of the following table; the numbers indicate the line in which a you- or a thou-form occurs and the numbers in brackets refer to the number of you- or thou-forms which appear in the same line, if more than one[1]:

You-forms	**Thou-forms**
7	
8	
10	
11	
	18
	25 (2)
29	
	36
	39
	54
62 (2)	
77	
87	
88	

Figure 2.1: The pronouns of address in *All's Well that Ends Well*, TLN 328–418; I. iii. 7–93

With the single exception of line 29, the pattern is absolutely consistent;

[1] Although both the Folio and modern editions have been used in the analysis, the line numbers given here correspond to lines in the New Arden edition, in order to render reference to the text easier.

and even the displaced *you* of this line could be said to be only apparently inconsistent with the pattern of the Countess's choice of personal pronoun. The Countess begins by addressing her fool with you-forms in this scene since that is the common, unmarked form of address. She is a little annoyed with him (or does she merely pretend to be annoyed in order to estimulate the fool's wit?). She rebukes him, but the fool's faults are left unclear; she, therefore, has no reasons to use a thou-form, which could convey overtones of familiarity or affection. By line 18, however, when the shift to thou-forms takes place, Lavatch is beginning to succeed in drawing the Countess into his jesting mood. She keeps addressing him with thou-forms throughout the time the catechising session, the answer-question ritual which is so typical of fool-master dialogue, lasts. The *you* of line 29, although an apparent inconsistency with the rest of the pattern, in fact, confirms it. The Countess is by now totally engaged in a conventional fool-mistress battle of wits and is eagerly displaying her mastering of this art. She addresses her fool with a title above his station ('Is this all your worships reason?', TLN 360; I. iii. 29) simply to make fun of him, fully in line with the jocose tone of the dialogue between lines 12–61[2]. In line 62 there is again another turning-point as the Countess returns to you-forms: 'Get you gone sir, Ile talke with you more anon' (TLN 390; I. iii. 62). *You* is operating here in active contrast with *thou*. At this point in the duologue, she has had enough of her fool's jesting and wants to proceed with the conversation about Helen which she and her steward had just started when the fool's appearance interrupted it. So she decides to dismiss her fool from her presence and with the shift from *thou* to *you* indicates that she is now addressing him in earnest and that the jesting, for the moment, is over. The fool initially ignores the Countess's signal but to no avail; the Countess continues to address him with you-forms until he finally leaves.

The pattern of choice of personal pronoun followed by the Countess in addressing her fool in this scene is now evident. By shifting from *you* to *thou* and then from *thou* to *you* the Countess reinforces her signals to her fool so he may know when he is allowed to carry on with his jesting and when his entertainment is no longer required. The shift of pronoun functions here as a discourse marker, signalling the beginning and end of a conversational period and a change of topic. However, the switch from *you* to *thou* at the beginning of the duologue could also be interpreted as the Countess's signal to Lavatch that he now has permission to act in the capacity of a jester and the switch from *thou* to *you* towards the end of the duologue would then be an indication that Lavatch is being demoted from jester to servant again. The pronouns of address would then be used by the Countess to negotiate and re-negotiate Lavatch's social identities.

The use of the pronouns of address to mark differences in discourse in this duologue between Lavatch and the Countess is not an isolated example. *You/thou* also seem to function as discourse markers in other Shakespearean dialogues. In *Twelfth Night* there are at least two duologues in which the fool's interlocutor shifts from *thou* to *you* in order to signal a change from light talk to serious matter ('thou-in-jest' versus 'you-in-earnest'). In *Twelfth*

[2]M. B. Kendall (1981: 245–247) has pointed out the importance of humour and sarcasm in accounting for unusual shift of pronoun or term of address.

Night (TLN 295–324; I. v. 1–29), Maria addresses Feste with thou-forms while she refers to the fool's absence and his impending punishment rather light-heartedly. When she perceives that the fool does not take her warning seriously she changes to you-forms to make the fool realise that, jokes apart, he has fallen into his lady's displeasure and stands in real danger of being dismissed. The pattern of you- and thou-forms chosen by Maria to address Feste in this scene is displayed by the following table:

You-forms	Thou-forms
	1
	3
	4 (2)
	9
12	
13	
16	
18	
21	
24	
28	
29 (2)	

Figure 2.2: The pronouns of address in *Twelfth Night*, TLN 295–324; I. v. 1–29

It is interesting to note here, incidentally, the striking density of pronouns of address used by Maria in this scene; this density is even more remarkable if compared to Feste's paucity of pronouns when replying to Maria: only two thou-forms in lines 25 and 26, towards the end of the scene. It seems as if there were a connection between this unbalanced use of the pronouns of address and the fact that, throughout this scene, Maria produces a great number of what P. Brown and S.C. Levinson have called 'face-threatening acts' (1987: 60), whereas Feste merely fends off her questions in an attempt at saving face. It is precisely when Feste thrusts his first face-threatening act at Maria that the thou-forms above mentioned occur.

The other scene of *Twelfth Night* in which the opposition 'you-in-earnest'

versus 'thou-in-jest' appears is TLN 2160–2199; V. i. 7–47; the Duke arrives at Lady Olivia's and meets Fabian and Feste at the door. He immediately recognises Feste and addresses him with *thou*, an in-group identity marker, perhaps, to show that he is acquainted with the fool. He continues to address Feste with *thou* for as long as they jest together. The Duke, nevertheless, shifts to you-forms as soon as Feste asks for more money after having been already rewarded by him. He sticks to you-forms for the rest of his verbal transaction with Feste; the jesting is now clearly over and the Duke addresses Feste as Lady Olivia's man, a servant who is ordered to go and announce the Duke's arrival to his mistress. The pattern of thou- and you-forms used by the Duke in this scene is very similar to Maria's in Act I, scene v:

You-forms	**Thou-forms**
	9 (2)
	13
	26
29	
39	
40 (2)	
41	

Figure 2.3: The pronouns of address in *Twelfth Night*,
TLN 2160–2199; V. i. 7–47

The Duke's switch from *thou* to *you* in this duologue with Feste can then be considered a discourse marker, signalling a change from jest to earnest. However, this pronominal shift could also be interpreted as a re-negotiation of social identities: with the initial *thou*, the Duke gives Feste permission to jest; with the shift to *you*, the Duke signals to Feste that he is no longer addressing him as Olivia's jester but as Olivia's servant.

2.5 *You/thou* and fool-master discourse in *King Lear*

In the first duologue in *King Lear* (sig. C_4^v–D; I. iv. 93–185) the pronouns of address are again operating as discourse markers, in order to signal a change from jest to earnest. Lear consistently addresses his fool with *thou*, but towards the end of the duologue he switches to *you*:

You-forms	Thou-forms
	94
	105
	130
	136
	145
167	
177	

Figure 2.4: The pronouns of address in *King Lear*,sig. C_4^v–D; I. iv. 93–185

Lear's shift of pronoun occurs at a point in discourse in which Lear changes from a supportive, collaborative disposition towards his fool's jokes to an attitude of open challenge ('When were you wont to be so full of songs sirra?', sig. D; I. iv. 167) and threat ('And you lye, weele haue you whipt', sig. D; I. iv. 177). With the shift from *thou* to *you*, Lear signals to the Fool that his jesting is going too far; the term of address 'sirra', perhaps contributes to make Lear's change of attitude more obvious: the Fool is no longer 'lad' or 'my boy' but a mere servant. Once more, the functions of *you* and *thou* as discourse markers and markers of the negotiation of social identities seem to merge and operate simultaneously.

These are the only two occasions in which Lear addresses his fool with you-forms, and they both occur in the first duologue between Lear and his fool. In their second duologue, Lear only addresses the fool with *thou*. It is not surprising though that after Goneril's appearance, Lear never calls the fool *you* and *sirra* again for the rest of the play. After the fatal blow dealt to his authority by his daughter's ingratitude, Lear only addresses the Fool with *thou* and *my boy* as if all the love and care Lear can no longer offer his daughter were given instead to the only vestige of his royalty still left to him: his court-fool.

With regard to the Fool, he usually addresses Lear with the marked pronoun *thou* and only on one occasion does he use the unmarked *you*, which becomes 'marked' by active contrast: 'can you make no vse of nothing vncle?' (sig. C_4^v; I. iv. 128–129). If *thou* is understood as the pronoun of familiar address, the fact that the Fool generally addresses Lear with *thou* could be seen to indicate that the relationship between Lear and his Fool is built on a more affectionate, intimate basis than the relationship between Olivia and Feste or Lavatch and the Countess.

2.6 Conclusions

The analysis of *you* and *thou* in fool-master discourse has shown that the use of the pronouns of address made by Shakespearean fools and their employers

is not shaped by a non-reciprocal power dyad (V from inferior to superior and T from superior to inferior) nor by a reciprocal solidarity dyad (mutual T or mutual V). The factors which may affect the choice of pronoun can be as varied as the expression of feeling, the negotiation of social identities, the pragmatic context of the utterance or the wish to mark a turning-point in the interaction.

Lear, Olivia and the Countess of Rossillion address their fools with both *you* and *thou*. Feste and Lear's Fool also address Olivia and Lear with both pronominal forms, but, whereas Feste generally addresses his mistress with *you* and only occasionally uses *thou*, Lear's Fool always addresses Lear with *thou*, except for one occasion in which he employs *you*. Lavatch, unlike Feste and Lear's Fool, always addresses his mistress with *you*, never with *thou*.

Lavatch, however, is not the only fool in Elizabethan and Jacobean drama who never addresses his master with *thou*. Touchstone is addressed with both *you* and *thou*, but he never addresses Celia with *thou*. Other fools who never address their masters with *thou* include Marston's fools, Passarello in *The Malcontent* and Dondolo in *The Fawn*; Robin, the clown in Marlowe's *Dr. Faustus*; and Carlo Buffone, the jester in Ben Jonson's *Every Man Out of His Humour*. None of these fools ever address their betters with thou-forms, though all of them are addressed with them. addressing their masters with *thou* seems to be a prerogative of Feste and Lear's fool. This could be one of the reasons why Feste and the Fool in *King Lear* are more successful, more 'round' as dramatic characters, than other Renaissance stage fools. It could also be one of the reasons why their relationship with their master and mistress is felt to be more complex, more intimate perhaps, than that of Lavatch and the Countess of Rossillion.

CHAPTER 3

Burton's Framework and the Fool-Master Duologue

The first time fool and master appear together on stage in Shakespeare's plays is generally a crucial moment to understand the relationship fool-master. Shakespeare usually establishes the tenor and particularities of the relationship between each of his fools and his master or mistress during their first fool-master duologue in the play. The next two chapters will be dedicated to the analysis of several of these duologues with the help of the linguistic framework initially devised by Sinclair and Coulthard (1975) for the analysis of classroom interaction and adapted later by Deirdre Burton for the analysis of dramatic dialogue and naturally-occurring conversation. Given the scope and purpose of this study, I will not undertake here a detailed description or exposition of Burton's framework. For that I refer to Burton 1978, 1980, 1981a, and 1982 where the Hallidayan rank scale of categories and the changes introduced with regard to Sinclair and Coulthard's original model are described. Instead, in this chapter, I will offer some comments on certain objections raised against Burton's framework and I will also introduce a few modifications which I have deemed necessary to incorporate into the framework in order to account for my data.

3.1 Burton's framework and the analysis of literary texts

Burton's framework has encountered widespread criticism from those who have tried to apply it to casual, naturally occurring dialogue. Toolan (1985) objects to the claim of 'universality' made by Burton's framework because he believes that a few predictable patterns of moves and acts cannot possibly account for the complexity and diversity of a representative sample of conversations (1985: 194). Toolan also thinks that the framework's aim to establish a limited number of predictable sequences of moves and acts fails to take into account 'the extemporising creativity of actual conversationalists' (1985: 195). Burton may perhaps have been mistaken concerning the scope of applicability of her framework; but although the sometimes protean nature of casual, spontaneous conversation might resist classification in terms of acts, moves and exchanges at certain times, other kinds of verbal interaction (like dramatic dialogue, for instance) may easily present a tightly-built sequential organization. This is not to say that certain pre-established patterns should be tried on and imposed on selected stretches of dialogue to see if they conform to the analyst's intuitions. Rather, what I have in mind is a close observation of the texts under analysis to discover any patterns of dialogue which may naturally emerge from the texts themselves. In other

words, I would like to use Burton's framework empirically, not with the purpose of hunting for already established patterns of moves and acts (like elicitation-reply or information-acknowledgement) but with the intention of noticing any sequence of moves or acts which may reveal something new about a text. I am convinced that the analysis of the organization of dialogue in terms of moves and exchanges may help to explain how a literary text works: particular sequences of moves and exchanges might contribute to create particular literary effects; they may also provide information about the relations of power and the social distance existing between the participants and co-producers of the dialogue; and the recurrence of particular patterns of moves and exchanges may reveal why a text is felt to be unique or different.

Burton's framework has also proved quite capable of dealing with interactions in which a power differential exists. It has been useful in showing how a struggle for power can take place through dialogue and how relations of dominance and submission are manifested by apparently inoffensive talk. Like Sinclair and Coulthard's model from which it derives, Burton's framework is also useful to analyse dialogues in which two or more interactants carry out a conversation according to a pre-established, well-known ritual. All this renders Burton's framework extremely attractive for the analysis of dramatic texts. First of all, playwrights often use conversations as a medium for the display of power relations obtaining among their characters. Second, dramatic dialogue frequently makes use of identifiable conversational rituals to depict or mock certain social and behavioural cliches. Burton's framework is particularly efficient at unveiling and pointing out the reiterative nature of much social intercourse, as well as the hidden attitudes of domination and submission of dramatic characters lying under the surface of a text.

3.2 Replicability

A second and more transcendental objection to Burton's framework made by Toolan is its failure to achieve replicability (1985: 198). Burton herself has offered two rather different analysis of Pinter's *The Dumb Waiter* (Burton 1980: 161–167 and Burton 1982: 112–115) and this is regarded by Toolan as self-evident proof of the non-replicability of the framework (1985: 198). However, it is necessary to find out whether the non-replicability of the framework arises from fuzzy boundaries between categories and lack of clear and distinct criteria or from ambiguity in the text itself. If the non-replicability of Burton's framework comes from the first of these sources, the framework is certainly inefficient; but if the reason why the framework is not a hundred-per-cent replicable lies in its ability to produce two or more valid, reasoned interpretations of a potentially ambiguous text, then the non-replicability of the framework becomes one of its more positive, interesting features. Burton's framework was originally designed to be used by teacher and students to obtain a deeper understanding of 'what goes on' in spoken texts. If the texts being studied are literary texts, the non-replicability of the framework can be turned into an advantage. The search for the true, unique, correct interpretation of a literary text is a quest long since abandoned by modern criticism. Since post-structuralism, deconstruction and the work of Barthes, Foucault, Derrida and Eco the analysis and interpretation of literary texts

has favoured a reader-based approach. The multiplication of interpretations of a text is not recoiled from in horror as if from a chaotic Babel but warmly welcomed.

In this respect, Burton's framework is extremely productive in the discussion, interpretation and evaluation of literary texts, partly because of its flexibility and ability to produce different analysis of the same literary text. By providing a metalanguage for the description of the different intuitions which different readers may have about a literary text, Burton's framework encourages the discussion and evaluation of as many interpretations as possible of a single text. The results obtained through the application of Burton's framework to literary texts cannot claim to be informative about author's intentions; they can only lay a claim to the personal interpretation of the analyst-reader. Indeed, the non-replicability of the framework functions as a useful safety-valve ensuring a reader-based approach to the analysis of literary texts.

3.3 Answering Moves: Supporting and Challenging

The non-replicability of Burton's framework, however, may be due to the lack of clear and distinct boundaries between two kinds of answering moves: challenging moves and supporting moves. Burton had to introduce this distinction since Sinclair and Coulthard's model could not account for the conversational choice with which a speaker answering an opening move outside the formal setting of the classroom is presented. Such a speaker has to choose between 'politely agreeing, complying and supporting' the move made by the former speaker or 'not agreeing, not supporting, not complying' with the previous move (Burton 1980: 142). If the speaker selects the first option he is contributing a supporting move to the discourse, whereas if he prefers to adopt the second kind of conversational behaviour he is producing a challenging move. Burton further defines challenging moves as those moves in which 'the 'answerer' can refuse to answer, can demand a reason for the question being asked or can provide an answer that simultaneously answers a preceding Move, but opens up the next exchange' (*ibid.*). Challenging moves also include those answering moves in which a speaker B is 'counter-proposing, ignoring or telling A that his Opening was misguided, badly designed and so on' (*ibid.*). Challenging moves are then basically *non-compliant* in terms of the previous discourse as opposed to supporting moves which are *compliant*. The trouble with the definition of supporting and challenging moves as compliant and non-compliant is, as Toolan has noticed, that it presupposes a linguistic universal: everybody knows (and shares one and the same conception of) what 'compliant' and 'non-compliant' conversational turns are (Toolan 1985: 195). In order to by-pass this difficulty, Toolan has proposed to regard the difference between supporting and challenging moves as a matter of orientation towards *Other* or *Self*. Supporting moves are Other-oriented whereas challenging moves are Self-oriented (1985: 196).

The distinction between compliant supporting moves and non-compliant challenging moves was originally complemented and further defined in Burton's framework by the notion of *discourse-framework* (See Burton 1980: 149–

151). According to the notion of *discourse-framework* certain *initiating acts* are expected to be followed by specific *responding acts* (an elicitation is expected to be followed by a reply, an informative by an acknowledgement). If an initiating act is followed by its corresponding responding act then that responding act is functioning as the head of a supporting move. If the expected responding act is missing, whatever comes in its place (either silence or a different act) is a challenging move. Toolan has shown that, unfortunately, this is not always so: an apparently compliant responding act may carry a challenging conversational attitude; or in other words, a reply, an expected responding act to a previous elicitation, can appear not only as the head of a supporting move but as the head of a challenging move as well:

What shall I do this afternoon?	elicitation
Go away and drown yourself	reply +directive?

(Toolan 1985: 196)

In this example, a challenging move is realised by a reply, showing that the notion of *discourse framework* is insufficient as reliable criterion to distinguish between supporting and challenging moves. Toolan suggests substituting the rigid concept of *discourse framework* with two of the greatest achievements of conversation analysis, namely *conditional relevance* and *preference organization* (1985: 196). Instead of the tight correspondence between initiating and responding acts set up by Burton's *discourse framework*, the notion of preference organization offers a more flexible arrangement. The first part of a minimal conversational sequence, (or *adjacency pair*, Sacks *et al.* 1974), is likely to produce a set of possible second parts. These posible second parts are all relevant to the first part, but not all of them enjoy the same status. Some will be clearly preferred to others: the *preferred* possibilities will be those second parts which are normally expected to follow a precise first part; they are also linguistically *unmarked*, i.e. expected to be there unless there is a good reason for them not to. The *dispreferred* possible second parts will be those which are not normally expected to be there and are therefore noticeable, *marked*. A preferred second part to an offer is an acceptance; a refusal would be instead a dispreferred second (see Levinson 1983: 307–308).

3.3.1 Preference Organization

Preference organization provides thus a more reliable criterion to identify supporting and challenging moves; given a first part of an adjacency pair (usually an opening, bound-opening or re-opening move) a preferred second would be a supporting move whereas any dispreferred second would be a challenging move.

However, there might be cases in which preference organization is not enough to distinguish between supporting and challenging moves. In some cases it is comparatively easy to decide whether the second part of a pair is a preferred or dispreferred second. The preferred second to a request is clearly an acceptance, the dispreferred a refusal; in the case of an assesment

the preferred is agreement, the dispreferred is disagreement (see Levinson 1983: 336). In the case of a question, however, it may not be as easy as this. The preferred second to a question is an expected answer, the dispreferred is an unexpected answer or no answer at all (see Levinson *ibid.*). How do we decide whether an answer to a question is expected or unexpected? The same difficulty that Toolan encountered in Burton's definition of supporting and challenging moves as compliant versus non-compliant arises here. There is no linguistic universal telling us what is an expected or unexpected answer in a given sequence of discourse. The presence of some of the typical features usually displayed by dispreferred seconds —such as delays, prefaces, accounts, mitigations, etc. (see Levinson 1983: 334)— can help to distinguish an unexpected answer from an expected one in certain cases but not in others. Dispreferreds do not always carry the linguistic markers mentioned above. In *Twelfth Night* III. i., Feste begs a second coin from Viola with a question which shows how a dispreferred response can be clothed in the linguistic gear of a preferred:

> *Clo.* Would not a paire of these haue bred sir?
> *Vio.* Yes being kept together, and put to vse.
>
> (TLN 1261–1262; III. i. 50–51)

Viola's answer does not carry any of the linguistic markers of dispreferreds; it begins with a 'Yes', a marker of preferreds. Yet mere intuition alone suggests that Viola's answer must be, despite its linguistic marker, a dispreferred second. Viola's answer indicates that she has chosen to pretend that she is not aware of the request implicit in Feste's question. Feste has phrased his request ambiguously and the meaning of his question-request is therefore open to negotiation. Viola prefers to answer the locutionary sense of the question and ignores the perlocutionary force of the request. Given the ambiguity of Feste's question-request, she is perfectly entitled to do so. In this respect, since it answers Feste's question adequately, Viola's response should be considered an 'expected' answer. However, Viola's contribution is also a denial to a request and, in this sense, it is a dispreferred second.

3.3.2 Face-threat and face-redress

The distinction between expected and unexpected answers does not always help, then, to determine whether a response to a question is a preferred or dispreferred second. However, the notion of *face*, as Goffman (1967) and Brown and Levinson (1987) understand it, can be of use to account for the intuition that despite the presence of a linguistic marker to the contrary, Viola's answer is a dispreferred rather than a preferred second to Feste's first part. Both Feste and Viola are making use of linguistic strategies in order to save face. Feste presents his request in the ambiguous wrapping of a question to redress Viola's negative face (her wish not to be imposed on) and to protect his own positive face (his wish that his wants be also wanted by others). Viola chooses to answer Feste's utterance as if it were a mere elicitation demanding only a verbal response, because in this way she avoids the face-threatening impact of a straightforward refusal. An open, on-record denial of complying with a request poses a threat to the positive

face of the person who has made the request; it also affects the positive face of the person who refuses to satisfy the request —unless there is a great differential in power or authority from which that person benefits— since that person is seen as not wanting the wants of the other speaker and this inflicts some damage on that person's self-image.

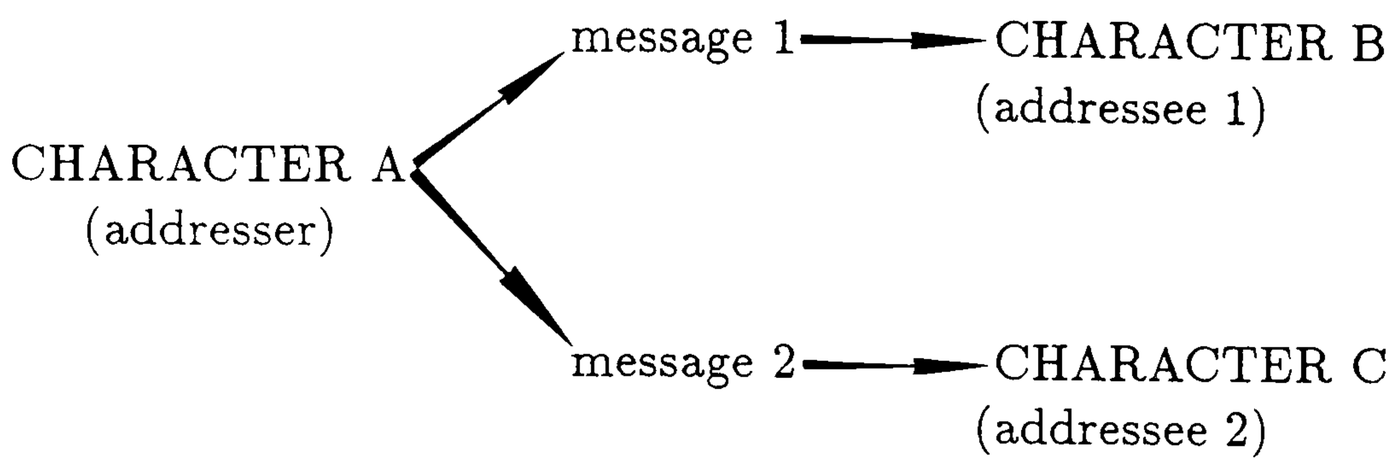
Feste and Viola select the same indirect strategy in order to make sure that their conversational goals (to beg another coin and to convey unwillingness to part with another coin, respectively) will be achieved, at the same time that the face-threatening potential of those goals is effectively minimised. By going 'off-record' they protect each other's face and avoid loss of their own face: the face-threatening acts of requesting and refusing are never made explicit. However, the negative formulation of Feste's question ('Would not...?') together with the metaphor about the 'breeding' of coins somehow suggests that Feste has a request in mind rather than a sincere demand of information. Viola, by pretending to take the slightly jocose metaphor of breeding coins seriously and by equating coins with cattle, indicates that she has perfectly grasped the import of Feste's question but that she feels nevertheless inclined to be more liberal with her wit than with her purse.

Viola's answer to Feste's question must be then considered a dispreferred second not for being an 'unexpected' answer but rather for constituting a face-threatening act. The notions of face-threat and face-redress can be used as one of the criteria enabling the distinction preferred versus dispreferred. A preferred second always carries with itself some degree of face redress; it necessarily conveys at least a signal to the effect that the speaker cares about the conversational wants and needs of his or her interlocutor and it therefore redresses the interlocutor's positive face. A dispreferred second inevitably conveys at least a minimun of face-threat. No matter how minimised it is, a dispreferred second always carries a threat, no matter how small, to the interlocutor's positive face: a dispreferred second necessarily implies that the interlocutor's needs and wants are not shared nor respected by the speaker.

Once it has been reinforced with the notions of face-redress and face-threat the opposition preferred versus dispreferred operates as a criterion which guarantees that the distinction between supporting and challenging moves becomes clear-cut and replicable. There might be however certain cases in which it may be still necessary to 'double-code'; this will not be due to the lack of distinct categories but to the ambiguity of the text or the presence of divided illocution.

3.4 Double-coding: divided illocution

I have deemed it necessary in certain cases to double-code a particular move and rather than considering this a flaw in the framework (see Burton 1980: 142), I regard it as a useful way of exposing the conversational complexities frequently found in dramatic dialogue. A dramatic character may sometimes produce an utterance which is addressed to two or more characters on stage but the intended message might not be the same for all of them; the illocutionary force of the utterance is then 'divided' (Fill 1986):



In cases like this one, an utterance might be fulfilling the conversational functions of two different moves: it may be the final move of a conversational exchange and the first move of the next exchange. It is important then to double-code this kind of utterance because otherwise the analysis would not render an exhaustive description of what is taking place in that stretch of discourse. In *All's Well that Ends Well* TLN 391–194; I. iii. 62–66, the Countess of Rossillion has just dismissed the fool Lavatch from her presence when her steward makes a request. The Countess then addresses the fool but her words are also meant to be heard by her steward:

Stew.	May it please you Madam, that hee bid *Hellen* come to you, of her I am to speake.	**bound-opening**
Cou.	Sirra tell my gentlewoman I would speake with her, *Hellen* I meane.	**supporting/opening**

The conversational move made by the Countess is both a directive addressed to Lavatch and a reply to her steward granting his request. Conversationally, the Countess's turn functions both as a supporting move to her steward's opening move and as an opening move beginning a new conversational exchange between the Countess and her fool. In *Twelfth Night* TLN 362–366; I. v. 68–72, there is a similar exchange:

Clo.	The more foole (Madona) to mourne for your Brothers soule, being in heauen. Take away the Foole, Gentlemen.	**challenging**
Ol.	What thinke you of this foole *Maluolio*, doth he not mend ?	**feed-back/opening**

Olivia's utterance is both a follow-up move or feed-back evaluating the jest her fool has just delivered and an opening move eliciting an answer from her steward. The illocutionary force of the utterance is divided: it is a compliment paid to Feste and a request for agreement directed at Malvolio. Olivia's conversational turn also functions as the last move of her fool-mistress duologue with Feste and as the first move of an exchange with Malvolio.

3.5 Multiple-coding: ambiguity in the text

I have also found it necessary to offer two or more analyses of certain passages in my data which are ambivalent and prompt more than one interpretation. As I mentioned in section 3.2, I consider this necessity one of the greatest advantages of the framework. This type of multiple-coding is different from the kind of double-coding mentioned by Burton (1980: 142). It is related to the double-coding discussed by Toolan (1985: 195), but instead of accounting for speakers' intentions or speakers' intuitions about the discourse as Toolan suggests, what a multiple analysis will account for is the different interpretations of a text from the point of view of a reader or an audience. The multiple coding of a single text provides then a medium in which interpretations proposed by different readers can be efficiently discussed and the implications which those interpretations may have for performance can be assessed. The first four conversational turns of the first fool-mistress duologue in *All's Well that Ends Well* will make clear what kind of multiple-coding I have in mind and will also show how the results obtained through the analysis can be of use to possible stage-productions of those texts.

The first fool-mistress duologue between Lavatch and the Countess of Rossillion begins with the Countess remonstrating her fool for his bad behaviour. To the accusation made by the Countess the fool replies: ' 'Tis not unknown to you, Madam, I am a poore fellow' (TLN 341–342; I. iii. 12). The jester's reply is ambiguous: either he intends this to serve as some sort of humble excuse to appease the Countess (I am a poor chap, I know no better and couldn't help it but be merciful and do not turn me out of doors) or he is deliberately ignoring the previous move by the Countess (pretending he has not heard her perhaps) and starting a topic of his own. Each of these two interpretations of the fool's response to the Countess leads to a different

		A	B
Coun.	What doe's this knaue heere? Get you gone sirra: the complaints I haue heard of you I do not all beleeue, 'tis my slownesse that I doe not: For I know you lacke not folly to commit them, & haue abilitie enough to make such knaueries yours.	**opening**	**opening**
Clo.	'Tis not vnkown to you Madam, I am a poore fellow.	**supporting**	**focusing**
Coun.	Well sir.	**framing**	**supporting**
Clo.	No maddam, 'Tis not so well that I am poore, though manie of the rich are damm'd,	**challenging**	**challenging**
	but if I may haue your Ladiships good will to goe to the world, *Isbell* the woman and w will doe as we may.	**opening**	**opening**

Figure 3.1: Multiple-coding in the first fool-mistress duologue of *All's Well that Ends Well*

analysis of the first four moves of the duologue (TLN 336–348; I. iii. 7–17); Figure 3.1 shows two different analyses of this duologue, depending on how the fool's response is interpreted.

Analysis A interprets the ambiguous reply of the jester to the Countess as a supporting move, i.e. as a preferred response which redresses the Countess's positive face and also protects Lavatch's own face, since his reply is understood as an attempt at producing an excuse. The Countess's next conversational turn ('Well, sir') functions as a framing move: she is going to make some remark when her fool interrupts her to crack a joke. The fool then has a conversational turn with two moves. The first move, the fool's joke, is a challenging move because by interrupting his mistress he threatens both her positive and negative face: the interruption indicates that the Countess's conversational wants are not shared by Lavatch and it also restricts the Countess's freedom of action. The fool chooses to make

such a bald-on-record face-threatening act on the grounds of efficiency; a face-threatening act such as this enables him to achieve a precise conversational goal: to interrupt his mistress and take the floor to prevent any further rebukes from her. Once the floor has been secured with a joke, the fool launches an opening move which directs the talk in a completely different direction. To make sure that the new topic will prevail over the former topic, the fool introduces his new topic under the shape of a rather cryptic request so that the curiosity of her mistress will be aroused and she will not revert to the topic that initiated the duologue.

Analysis B interprets the fool's reply to the Countess's rebuke as an attempt at diverting the topic of the talk with a focusing move realised by a metastatement, i.e. a request for an extended conversational turn. With this focusing move Lavatch is trying to find a suitable way of asking for his mistress's permission to marry Isbel. The Countess supports the fool's focusing move and grants him an extended turn. Lavatch, however, postpones the delivery of his request to crack a joke. His joke is, in conversational terms, a challenging move because it threatens the Countess's positive face: it ignores the go-ahead signal granted by the Countess and passes judgement on her choice of words.

Analysis A and B make possible two very different interpretations of Lavatch and the Countess as well as the relationship existing between them. The Lavatch of analysis A is a jester weary of his situation: he knows he has run into some trouble and his fate lies in his mistress's hands. A rebuke from his mistress divests him of all his privileges and leaves him stripped to the status of a servant. He patiently puts on the mask of a humble, supplicant servant and simply waits for the first opportunity to crack a joke safely. With a joke, he can always retrieve the status and immunity of a domestic jester. Analysis B produces a Lavatch who ignores the rebuke directed at him and chooses to play the role of the licensed fool from the very moment he appears on stage. According to this analysis, Lavatch could even be performed as if he were pretending that he has not heard his mistress's rebuke at all, and that he is addressing her of his own accord, not replying to her turn. Undoubtedly, Lavatch B is easier to perform than Lavatch A; the Lavatch of analysis A may appear inconsistent. However, if well played, Lavatch may become a character of greater psychological depth than Lavatch B. Instead of offering a bold, allowed jester as analysis B does, the Lavatch of analysis A is an artful, astute individual, who decides to play safe initially (his first contribution to the duologue, in fact, does not mean much) and as soon as he can obtain control over the talk, he chooses a tack that will prove favourable to his interests. The performance of this Lavatch poses a challenge for the actor who attempts it: he has to perform Lavatch's first conversational turn as a cautious, humble servant struggling to produce a suitable excuse to satisfy his mistress but avoiding self-incrimmination, and then, in his next line, he has to interrupt his mistress. The difficulty, I think, could be effectively overcome if the proper emphasis is laid on 'well', the word which triggers the joke. The apparently inconsistent transition between the humble servant and the daring artificial fool can be achieved also with a shift from the restrained stance of the obedient servant to the unrestrained antics of the court-fool. The performance of Lavatch A would highlight

the ambivalent status of the court-fool as both servant with no rights and jester licensed to jest, and it would also show how the selection of one or the other of these two social identities is arrived at through negotiation during conversation.

The character of the Countess comes out of analysis A slightly more reasserted in her authority than out of analysis B. In analysis A, the Countess is a woman determined to exert her power over her household. She is not satisfied with the vague excuse her fool provides and intends to resume the topic she has initiated to rebuke her fool further. The Countess in analysis B appears instead as a less authoritarian, much more easily humoured mistress who is ready to yield to her fool's entertaining show and forget that she intended to remonstrate him. Curiosity to know what joke her fool may have in store for her perhaps prompts the Countess to concede the go-ahead signal her fool needs to divert the topic.

As a result of these differences, the relationship between the fool and his mistress also differs according to which analysis is preferred. The relationship Lavatch-Countess is more subtly outlined in analysis A: it is a complex, variable relationship whose terms are open to negotiation. Conversation becomes a power struggle and a medium for the negotiation and re-negotiation of social identities. In analysis B, the relationship Lavatch-Countess has been cast into a stereotyped mould: the all-licensed jester getting away with his insulting behaviour with little or no effort.

3.6 Threat, Feedback and Closing Move

Finally, I have found it necessary to make another three alterations in Burton's framework in order to be able to account for the data in fool-master duologues. One is the introduction of a new act, *threat*; the other two are the need to reinstate the move *feedback* and the inclusion in the framework of a new move, *closing*.

The introduction of the act *threat* arises from the need to account for those acts in which the master or mistress reminds the fool that he can be punished for his criticisms. Lear, for instance, threatens his fool with the whip twice in one duologue and none of the acts in Burton's framework seemed to me appropriate for the description of Lear's conversational behaviour in those occasions.

In Sinclair and Coulthard's model, *feedback* was one of the three compulsory moves of the basic teaching exchange, initiation-response-feedback (I-R-F). Burton, in her revision of Sinclair and Coulthard's model to adapt it to spoken discourse other than classroom interaction, considered that outside the classroom the move feedback was superfluous:

> Outside the classroom there are several specific problems with the notion and description of Moves as set out in Sinclair and Coulthard. Firstly, the notion of "Feedback" or "Follow-up" hardly ever occurs. Only in minimal ritual encounters (see Goffman, 1971, chapter 3), or in extended formal talk can this be seen as a recurrent feature that needs a special place in a structural

description of conversations.

(Burton 1978: 139)

However, I have found it impossible to account for certain moves made by the master or mistress in a fool-master duologue without resorting to the notion of feedback. In fact, others have encountered similar difficulties. Margaret Berry has suggested that Burton failed to notice that feedback occurs frequently outside the classroom and not only in ritual encounters or formal talk:

> Burton dispensed with feedback altogether (Burton, 1978b, p. 139) on the grounds that it hardly ever occurs outside the classroom. She is surely wrong about this. My own observations suggest that optional feedback occurs very frequently in non-classroom forms of discourse. Most of the conversations in which I have engaged recently have included instances of optional feedback. And even obligatory feedback occurs more often than one might at first think —not only in such obviously likely forms of discourse as radio and television quiz programmes, but also in adult leisure conversation.
>
> (Berry 1981a: 123)

The analysis of my data reveals that optional feedback also occurs in fool-master interaction.

I have also found it necessary to create a new category: *closing move*. Closing moves are those moves in which a speaker gives clear indication of his/her wish to bring the interaction to an end. These moves have proved very useful in order to account for the conversational manifestation of power relations. Obvious closing moves, without redressive action, seem to be the prerogative of powerful conversationalists.

3.7 Conclusions

The purpose of this chapter was to show that Burton's framework, despite its imperfections, is still a valid instrument of analysis for literary texts, and in particular, for those dramatic texts which are based on ritualistic interaction and display a power differential between participants.

The importance of achieving replicability is acknowledged and it is shown that some of the deficiencies of the framework in this respect can be corrected: challenging and supporting moves can be better defined with reference to concepts imported from conversation analysis (preference organization) and pragmatics (face-threatening acts). It has been necessary, however, to increase the number of categories of Burton's framework in order to account for the selected data: one act, *threat* and two moves, *feedback* and *closing* have been added to the framework.

In this chapter, it has also been argued that Burton's framework presents certain advantages, since it is flexible enough to cope with parallel coding,

whenever divided illocution or textual ambiguity require it. This is shown to be one of the greatest benefits provided by the framework: it offers a metalanguage for contrasting different possible interpretations of a single text.

In the following two chapters, Burton's framework, with the alterations mentioned above, will be applied to fool-master discourse in *King Lear*, *Twelfth Night* and *All's Well that Ends Well.*

CHAPTER 4

Fool-Master Interaction in *King Lear*

4.1 The first fool-master duologue in *King Lear*: textual problems

Lear and the Fool appear together on stage for the first time in I. iv. This is a long, complex scene with a considerable amount of traffic of people on and off the stage. It is also a scene in which the plot suddenly thickens a great deal; the future development of the action rests on certain crucial events which take place here. It is precisely in this scene that Kent, in disguise, enters Lear's service; Oswald behaves insultingly towards Lear; Kent strikes Oswald, thus starting an enmity which will lead him to the stocks; Goneril launches her first attack against Lear's authority; Albany is shown to be ignorant of Goneril's designs; Lear prepares to leave Goneril to go to stay with Reagan; and finally, Oswald is sent to inform Reagan and predispose her against Lear.

In the midst of all this turmoil and action, there is a haven of peace in which the King indulges in a fool-master duologue with his jester. In modern standard editions this duologue between Lear and the fool amounts to nearly a hundred lines. The length of this passage heavily contrasts with that of the preceding events which take place in this scene. It takes Lear no more than thirty lines to be persuaded to engage Kent in his train; the first incident between Lear and Oswald only occupies three-lines; a knight, one of Lear's followers, needs a bare twenty-five lines to make Lear see that he is not being treated with the respect he deserves; and finally, Oswald's second incident with Lear, together with his being struck by Kent, does not extend beyond fifteen lines. Then the first fool-master duologue of the play ensues, offering by way of contrast an extended passage in which nobody enters or leaves the stage.

This fool-master duologue is one of several controversial passages about which the two textual sources of *King Lear* do not agree. The First Folio of 1623 (F) omits a few lines from this duologue which have fortunately been preserved in the Pied Bull Quarto of 1608 (Q). The absence of these lines, together with differences in the attribution of a couple of speeches, have led Gary Taylor (1983: 101–109) and John Kerrigan (1983: 218–219) to consider this passage as evidence of Shakespeare's authorial revision of *King Lear*. Both scholars also believe that F *King Lear* is an improved version of Q. This seems to follow, inevitably, from the conviction that a great deal of the differences existing between Q and F are the result of conscious revision (rather than playhouse abridgement for performance or an inter-

polator at work, for example) and the reviser was no one but Shakespeare. The 'revision theory', which had its origins in a paper entitled 'Quarto and Folio *King Lear* and the Interpretation of Albany and Edgar' delivered by Michael Warren at the World Shakespeare Congress in Washington, D.C. in 1976, has by now —in spite of a handful of discordant voices— become a new orthodoxy. Scholars from both sides of the Atlantic approve of it and besides Taylor, Kerrigan and Warren, the revision theory also has amongst its advocates Steven Urkowitz, E.A.J. Honingman, Stanley Wells and Paul Werstine.

There are good reasons to regard the revision theory seriously, as it seems that not all the readings about which Q and F differ can be accounted for as compositor's errors or as the outcome of some other kind of corruption perpetrated at the printing-house (Werstine 1983: 248). However, even if Folio *King Lear* is a revision of Quarto *King Lear* it still has not been satisfactorily proved that the reviser could not have been anybody but Shakespeare (see Knowles 1981: 197; 1985: 116; and Edwards 1982: 698). It is nevertheless true that despite Shakespeare's reputation for never blotting a line, scholars have found grounds to believe that he must have revised some of his plays, among which *Hamlet* (Edwards 1982) and *Othello* (Honingman 1982) are likely candidates. Yet even if Shakespeare himself was *King Lear*'s reviser, that would not necessarily entail that the second version of his play is bound to be better than the first one. Many prefer the earlier, 1805 version of *The Prelude* to the second, 1850 version and both are Wordsworth's. Taylor and Kerrigan, as well as other supporters of the revision theory, seem to think that Shakespeare's genius could only exceed itself ('the only writer capable of surpassing Shakespeare at the height of his powers was Shakespeare', Kerrigan 1983: 230), and since it is a settled thing for them that Shakespeare was, unquestionably, *King Lear*'s reviser, conclusions to be as kisses, the F revised version must excel Q's primitive version of the play. Feste himself would not have been ashamed of reasoning in this fashion.

Taylor and Kerrigan have tried to prove the overwhelming literary merits of F over Q in the first duologue between Lear and his fool. The Folio no doubt improves many Q readings, but the F reading is not always indisputably better than its equivalent in Q. However, in order to strengthen the revision theory, its followers have apparently deemed it necessary to prove that F outdoes Q in every single passage, reading, stage-direction, etc., in which the two texts happen to be at variance. For reasons which will become clear later on, I will take issue with this view. On purely artistic grounds, independently of whether the cut in F is Shakespeare's or not, and of whether the re-attribution of two speeches is part of the whole strategy of authorial revision, scribal error or printing mistake, I think that Q's version of the first fool-master duologue in *King Lear* is better accomplished than its counterpart in F.

As it is now almost generally agreed upon that the 1608 Quarto of *King Lear*, despite its many errors and appalling printing quality, is an authoritative text and not a bad, reported Quarto, for the purpose of the present analysis I will follow the text of the first Lear-Fool duologue printed in Q (sig. C_4^v–D; I. iv. 93–185). I hope that a discourse analysis approach to this controversial passage will show that the structure and presentation of the

dialogue, as it stands in Q, is much better achieved on artistic and theatrical grounds as well as more *Shakespearean*, i.e. more consistent with what appears to have been Shakespeare's practice when dealing with a fool-master duologue.

4.2 The conversational goal of Lear's Fool: proving his master a fool

The first duologue Lear holds with the Fool occurs, strategically, between Kent's beating up of Oswald and the entrance of a Goneril 'too much alate i'th frowne' (sig. D; I. iv. 187). For almost a hundred lines then, king and jester conduct their master-fool duologue practically uninterrupted. A sense of things being kept at a stand-still pervades the whole of this duologue. The King is jesting with his fool while waiting for his dinner to be ready and for his daughter, who has been sent for, to appear. This sense of a slow, deterred pace —suddenly imposed on a scene with a hurried sequence of events and full of energy and activity— is achieved not only with the lack of movement into and out of the stage but also through the specific, careful way in which the dialogue has been constructed. Paradoxically, despite it being a domestic, informal chat between a king and his jester simply to pass the time, the duologue between Lear and the Fool is surprisingly well structured; there are no loose ends: the talk is tightly built and conducted within very predictable boundaries. The recurrence of a fixed conversational pattern accounts for the neat organization of the discourse, at the same time that impinges on the dialogue a sense of circular progression.

This delay in the progression of the dramatic action occurs immediately before the climax of the scene: Goneril's complaint to Lear about the misbehaviour of his 'train'. This is also one of the crucial turning-points in the tragedy; it is the first time that Lear is forced to face the ingratitude of one of his daughters, together with his loss of authority and power. Goneril's attitude may catch Lear unawares but it does not surprise the reader or the audience of the play. Earlier on, a brief exchange between Goneril and a gentleman (in F this gentleman becomes Oswald, Goneril's steward) has revealed Goneril's true disposition regarding her father. In this conversation she has also imparted instructions for her servants to provoke her father's followers so that she may have grounds for complaint:

> *Gon.* And let his Knights haue colder looks among you, what growes of it no matter, aduise your fellowes so, I would breed from hence occasions, and I shall, that I may speake
>
> (sig. C_3; I. iii. 23–26)

Kent's stepping in to hit Oswald for Lear's sake provides Goneril with the excuse she was looking for. From this moment onwards, the audience remains in expectation of the impending Goneril-Lear encounter and can easily anticipate the daughter's displeasure. The duologue between Lear and the Fool extends from just after Lear has thanked Kent for his help in dealing with Oswald until the entrance of Goneril on stage. The position of this duologue in the play is carefully calculated to create a necessary gap in

the dramatic action, to build up the audience's expectation and to provide suspense.

Lear's duologue with his jester is a well organised piece of discourse in which the Fool remains in control of the conversation most of the time. With the help of this control over the dialogue the Fool is able to fulfil his main conversational goal: to do his best to make Lear see his error in dividing and handing over his kingdom to his two eldest daughters; rejecting Cordelia; and keeping nothing for himself. By attempting the same Kent earned his banishment. The Fool, however, can get away with it because he is apparently doing nothing more daring or disrespectful than entering into a ritualised practice which has customarily been part of his job as jester: to prove Lear a fool. This was a usual ingredient of fool-master duologues on the Renaissance stage, if not in real life as well. One of the favourite occupations of artificial fools was to lead their 'wise' interlocutor to get entangled in a jest or syllogism and come out of it the bigger fool of the two. Feste, for instance, succeeds in proving Lady Olivia to be a fool for mourning her brother in *Twelfth Night*, I. iii. The device, however, can be traced at least as far back as Skelton's *Magnyfycence*, where Folly makes a fool of Fancy when he tries to buy Folly's dog (Skelton 1983: 170–171; ll.1082–1111). The difference with Lear's Fool, though, is that whereas both Feste and Folly engage in this kind of activity just once per duologue, the Fool in *King Lear* tricks his master into playing this verbal game several times in succession and Lear, inevitably, comes off badly.

The first time the Fool tries to prove Lear a fool, he does so boldly and blatantly. He hands him his coxcomb because he has given his daughters all his living and since he has behaved as a fool in doing so, he must wear a coxcomb. The Fool's reward is a sound rebuke from his master:

> *Foole.* ...how now nuncle, would I had two coxcombes, and two daughters.
> *Lear.* Why my boy?
> *Foole.* If I gaue them any liuing, id'e keepe my coxcombs my selfe, ther's mine, beg another of thy daughters.
> *Lear.* Take heede sirra, the whip.
>
> (sig. C_4^v; I. iv. 103–108)

Lear's threat prompts a change in the strategy adopted by the Fool, who will now abstain from proving Lear a fool for a while. Instead, the Fool teaches Lear a speech which ends in mere nonsense; the speech nevertheless implies that Lear should have had more than he gave to his daughters or he should have given them less than he had: in other words, he should have kept back something for himself. Neither Lear nor Kent seem to appreciate the point of the fool's speech so he has to insist on it and make Lear realise that the rent of his land comes to nothing. The King does not scold his fool for this remark so he feels encouraged to prove Lear a fool again.

The second time the Fool attempts to prove Lear a fool, his technique becomes more subtle, obviously calculated and planned. He artfully pushes Lear into a conversational position in which Lear himself has to mention

the word 'fool' in connection with his own royal self. The Fool then can, treading safe ground, equivocate on the secular and religious meanings of the word 'fool' as *idiot* and as *innocent* respectively. Instead of the expected rebuke from his master, the Fool now receives Kent's acknowledgement for having got one up on Lear this time:

> *Foole.* Doo'st know the difference my boy, betweene a bitter foole, and a sweete foole.
> *Lear.* No lad, teach mee.
> *Foole.* That Lord that counsail'd thee to giue away thy land,
> Come place him heere by mee, doe thou for him stand,
> The sweet and bitter foole will presently appeare,
> The one in motley here, the other found out there.
> *Lear.* Do'st thou call mee foole boy?
> *Foole.* All thy other Titles thou hast giuen away, that thou wast borne with.
> *Kent.* This is not altogether foole my Lord.
>
> (sig. C_4^v–D; I. iv. 134–148)

Lear cannot find fault with his fool's jest this time. The fool is protecting himself under the double meaning attached to the word 'fool' in this context. His pun on 'fool' as *idiot* and 'fool' as *innocent* is his insurance policy: he knows he cannot be punished for saying what the Bible says, that all human beings are born as fools, as innocents. This is the passage suppressed in the Folio version of *King Lear*. By doing so, the Folio leaves the duologue between Lear and his fool deprived of a crucial, climatic moment. When the Fool says to Lear 'All thy other Titles thou hast giuen away' he is putting Lear in a position from which he cannot but admit that he has been a fool. Lear's fool has achieved his purpose here; he has safely made his criticisms of Lear's actions, something which earned Kent and Cordelia their banishment and disinheritance respectively.

From here onwards the Fool manipulates the dialogue so that he may call Lear a fool several more times. Under the appearance of an innocent riddle he begins to talk about 'crowns'. He can then easily deliver his criticism of Lear's decision to give his crown to his daughters and call him a fool:

> *Foole.* ...when thou clouest thy crowne it'h middle, and gauest away both parts, thou borest thy asse at'h backe or'e the durt, thou had'st little wit in thy bold crowne, when thou gauest thy golden one away
>
> (sig. D; I. iv. 156–160)

Soon afterwards the Fool repeats his charge against Lear, bringing together again the King's decision of abdicating in favour of his daughters and the convention of proving his master a fool:

> *Lear.* When were you wont to be so full of songs sirra?
> *Foole.* I have vs'd it nuncle, euer since thou mad'st thy daughters thy mother, for when thou gauest them the rod, and put'st

> downe thine own breeches, then they for sudden ioy did weep,
> and I for sorrow sung, that such a King should play bo-peepe,
> and goe the fooles among
>
> (sig. D; I. iv. 167–174)

These two rapier-thrusts pass without a rebuke from Lear or a comment from Kent. In both cases, the Fool does not stop speaking after delivering his criticism, thus preventing a contribution to the dialogue from either Kent or Lear. Instead, he keeps on talking, apparently diverting the talk in a new direction. He also alters the deictic centre of the dialogue by shifting it from Lear to fools in general, or to his own condition as court-fool. The Fool enjoys now a tighter grip over the discourse than he did at the beginning of the passage. It is true that Lear takes advantage of the first opportunity he has to scold the Fool and threatens him with the whip:

> *Foole.* ...prethe Nunckle keepe a schoolemaster that can teach
> thy foole to lye, I would faine learne to lye.
> *Lear.* And you lye, weele haue you whipt.
>
> (sig. D; I. iv. 175–177)

but the Fool, undeterred by his master's threat calls Lear a fool yet once more:

> *Foole.* ...I had rather be any kind of thing then a foole, and yet
> I would not bee thee Nuncle
>
> (sig. D; I. iv. 181–183)

There is an obvious, imperfect syllogism implicit in the Fool's words: if he would rather be anything than a fool and still he would not be Lear, it follows that Lear is a fool —or something worse than a fool. It is common practice among Shakespearean fools to make use of imperfect logic to deliver their criticisms in an ambiguous wrapping. Feste and Touchstone are very fond of this kind of verbal game; it enables them to say what they want to say feeling protected by the Janus-like nature of an ambivalent interpretation. Lear's fool, who is also fond of using this method as a buckler against punishment, prefers to make his meaning clear on this occasion and he adds:

> *Foole.* ...thou hast pared thy wit a both sides, & left nothing
> in the middle, here comes one of the parings
>
> (sig. D; I. iv. 183–185)

Goneril enters the stage at this point and her words simply corroborate what the Fool has been hinting at in the preceding duologue. The dramatic action resumes now its former accelerated pace, slowed down just for the length of this master-fool duologue between Lear and his jester.

4.3 Recurrence of a conversational pattern

These repeated successful attempts of the Fool at proving Lear a fool are not the only factors accounting for the slow pace imposed on the scene by the duologue between Lear and his fool. The recurrence of a fixed conversational pattern also contributes to provide the fool-master duologue with a circular rhythm. The first line of the Fool when he enters the stage for the first time in the play is addressed to Lear:

> *Foole.* Let me hire him too, heer's my coxcombe.
>
> (sig. C_4^v; I. iv. 93)

Lear then welcomes the Fool warmly —he has not seen him for the previous two days (see sig. C_4; I. iv. 69–70). The Fool, however, ignores Lear's greeting completely and, instead, addresses Kent:

> *Lear.* How now my prety knaue, how do'st thou?
> *Foole.* Sirra, you were best take my coxcombe.
>
> (sig. C_4^v; I. iv. 94–95)

The Fool has several reasons to ignore Lear's greeting. He may wish to display indifference towards Lear just to show his annoyance with the King for having been so unfair to Cordelia. He may be aiming to establish his independence as a conversationalist and his control over the dialogue: he wants to state the fact that he is the one who selects whom he is going to speak to and not vice versa, at least in this first duologue; but he may also want to divert the talk in such a direction that a predictable pattern of dialogue may emerge. If the Fool offers his coxcomb to Kent at the same time as he says he wants to hire his services, it is very likely that Kent might want to know why the Fool desires to employ him as jester. The Fool, in other words, is eagerly expecting Kent's 'Why Fool?' so that he can make his oblique criticism of Lear's abdication. There might be also a tinge of jealousy in the Fool's words; his endeavours to make a fool of Kent in front of Lear might arise from fear of losing his privileged position in the King's affection by the arrival of a new servant. The Fool has entered the stage when Lear is warmly thanking Kent for his services and by turning Kent into his target for derision in front of Lear, the Fool is putting Kent in his place, letting him know who is who in the King's retinue. It is all extremely well thought out, very carefully measured, very neatly balanced: the Fool's attack is aimed directly at Kent and indirectly at Lear; he avoids thus calling Lear a fool but suggests that anybody who cares to follow him must be so:

> *Foole.* Sirra, you were best take my coxcombe.
> *Kent.* Why Foole?
> *Foole.* Why for taking on's part, that's out of fauour, nay and thou can'st not smile as the wind sits, thou't catch cold shortly, there take my coxcombe; why this fellow hath banisht two on's daughters, and done the third a blessing against his will, if thou follow him, thou must needs weare my coxcombe
>
> (sig. C_4^v; I. iv. 95–102)

This verbal exchange between the Fool and Kent realises the following conversational pattern: i) the Fool produces a riddle-like question or an obscure contribution to the dialogue in order to elicit a demand for explanation; ii) his interlocutor, puzzled, requests an explanation or clarification of the Fool's cryptic remark; iii) the Fool then grants an explanation and the jest or riddle, together with the criticisms the Fool intends to make, are revealed.

This conversational pattern appears again several times along the duologue between Lear and the Fool. It can be traced on no less than five occasions. It is a great favourite with Lear's fool; other Shakespearean fools also make use of it but not as often as the Fool does. He uses it several times again in his second tête-à-tête with Lear which takes place in I. v. This conversational pattern is in fact nothing more than the exploitation of a basic, well-known formula for the telling of jokes.

In *The Language of Humour* (1985), W. Nash has identified three indispensable components of verbal and textual humour: a 'genus' or piece of mutual knowledge existing between humorist and listener; a defined form or 'verbal packaging' which permits the recognition of the joke as a joke; and a 'locus', a word or phrase that triggers the humour (1985: 9–10). These three elements are represented in the structure of verbal jokes through the 'locative formula' (1985: 33–38). The locative formula consists of a *location*, the part of the joke which contains the *locus*, i.e. 'the point at which the humour is held and discharged' (1985: 10), and a *pre-location*, the part of the joke which prepares the release of humour. Whereas the location only contains the *locus*, the pre-location accommodates several elements. The pre-location may consist of a *signal* or indicator of the will to jest, an *orientation* which informs of the kind or type of joke and a *context*, the background in which the joke operates. Orientation and context may be fused together or not be there at all; only the signal and the locus are compulsory elements in the structure of a locative joke. Figures 4.1 to 4.4 show how the Fool methodically pauses in the middle of a joke, waits for Lear's permission to proceed and then delivers the rest of the joke; in other words, he provides Lear with the *pre-location*, waits for a go-ahead signal from Lear and, once this signal has been granted, he proceeds with the *location* of the joke.

The Fool's jests are closely linked with one of the varieties of formulaic jokes listed by Nash, the Question-and-Answer joke. This kind of two-line joke 'embraces riddles, comedian-and-straight-man jokes, and the whole schoolyard gallimaufry of bananas, elephants, waiters, what-do-you-dos and how-can-you-tells' (1985: 49). Question and answer usually correspond with pre-location and location respectively. The question is an important element in this kind of formulaic joke since it functions as signal, enabling the listener to note the intention to joke. The question also serves to compel the listener to 'resign himself to ignorance' (*ibid.*). The attempt at trying to guess the reply is, as Nash remarks, regarded as an uncooperative conversational attitude (*ibid*). The answer merely provides the locus and unwraps the joke.

The versatile humouristic strategy employed by the Fool, however, presents two differences with Question-and-Answer jokes. First of all, the Fool does not always resort to an interrogative form to initiate a joke; sometimes the

PRE-LOCATION

Foole. | ...would I had | two coxcombes and two daughters |

signal **context**

Lear. Why my boy?

LOCATION

Foole. If I gaue them any liuing, | id'e keepe my coxcombs |

locus

my selfe, ther's mine, beg another of thy daughters.

Figure 4.1: *King Lear*, sig. C_4^v; I. iv. 103–107

PRE-LOCATION

Foole. | ...can you make | no vse of nothing vncle? |

signal **context**

Lear. Why no boy, nothing can be made out of nothing.

LOCATION

Foole. Preethe tell him | so much the rent of his land |

locus

comes to, he will not beleeue a foole.

Figure 4.2: *King Lear*, sig. C_4^v; I. iv. 128–132

PRE-LOCATION

Foole. Doo'st know the difference my boy, betweene

signal

a bitter foole, and a sweete foole

context

Lear. No lad, teach mee.

LOCATION

Foole. That lord that counsail'd thee to giue away thy land,
Come place him heere by mee, doe thou for him stand,
The sweet and bitter foole will presently appeare,
The one in motley here, the other found out there.

locus

Figure 4.3: *King Lear*, sig. C_4^v; I. iv. 134–144

PRE-LOCATION

Foole. ...giue me an egge Nuncle, and ile giue thee

signal

two crownes.

context

Lear. What two crownes shall they be?

LOCATION

Foole. Why, after I haue cut the egge in the middle and eate vp the meate,
the two crownes of the egge

locus

Figure 4.4: *King Lear*, sig. D; I. iv. 152–156

pre-location takes the shape of a cryptic remark or a request ('Sirra, you were best take my coxcombe' or 'giue me an egge Nuncle, and ile giue thee two crownes'). Secondly, the Fool's jokes are three-line jokes rather than two-line jokes. The Fool's interlocutor plays an active role in granting (or denying) the go-ahead signal. Without a positive conversational gesture on the part of Lear a pre-location may never see its location and the joke is aborted:

> *Foole.* ...prethe Nunckle keepe a schoolemaster that can teach thy foole to lye, I would fain learne to lye.
> *Lear.* And you lye, weele haue you whipt.
>
> (sig. D; I. iv. 175–177)

The duologue between Lear and his fool expands then the basic question-answer formula interactionally. This expanded formula (pre-location/go-ahead signal/location) becomes, through repetition, a recurrent conversational pattern, matching the recurrence of a topic throughout the duologue: Lear's folly in abdicating his crown. The humour of Lear's fool is not textual; it is not literary, artificial satire like that of Marston's Pasarello, for instance. It is oral humour and it makes use of the resources for expansion which are more frequently used by this kind of humour:

> When oral humour is expanded, its commonest course is the repetition of a joke-type, or the assiduous 'working' of some evident situation or theme ... In the expansions of oral humour there is often an element of competitiveness, of opportunism, of response to the immediate and emergent situation.
>
> (Nash 1985: 20)

The characteristic reiterativeness of the Fool's humour, both in form and content, is the response to a new situation; his relationship with Lear is beginning to suffer a transformation. Lear's regard for Kent threatens to displace the Fool in the King's affection, so he tries to counteract that process, even before it really begins. Moreover, the treatment received by Cordelia and Lear's abdication have annoyed the Fool, so he manifests his displeasure with a recurrent theme and a recurrent conversational pattern. The duologue Lear-Fool inverts here a convention usually present in other Shakespearean fool-master duologues. Whereas in *Twelfth Night*, *All's Well that Ends Well* and even *As You Like It* the first fool-mistress duologue shows the mistress rebuking her fool, in *King Lear* it is the fool who is annoyed with his master. The duologue between Lear and the Fool is not a typical fool-master duologue, a prototype of what fool-master duologues must have been like; the play never allows the audience to enjoy as much as a glimpse at what the normal relationship between Lear and his fool may have been like under neutral circumstances. It introduces the relationship to the audience when it is already beginning to crumble.

4.4 Analysis of the first fool-master duologue in *King Lear*

The three components of the tripartite locative formula (pre-location/go-ahead signal/location) fulfil three distinct conversational functions: i) the Fool's riddle-like question or pre-location functions as a request for permission to introduce a new topic and enjoy an extended speaking turn; ii) Lear's demand of an explanation or go-ahead signal grants to the Fool the permission he has asked for and it also serves to inform him that Lear is willing to collaborate with the direction the talk is taking; and finally, iii) the Fool's explanation or location is a proper contribution to the conversation which makes the topic of the talk move forward. Once the negotiation for speaker's rights has ended satisfactorily with the agreement of both parties, the talk may progress. To use the terminology of Deirdre Burton's discourse analysis framework (Burton 1978, 1980), the Fool's riddle-like question is a **focusing move** realised by a *metastatement*; Lear's request for explanation is a **supporting move** realised by an *accept*; and the Fool's unwrapping of the joke is an **opening move** usually realised by an *informative*.

Appendix A contains a move-by-move analysis of the Quarto version of the first Lear-Fool duologue. Figure 4.5 offers a visual summary of all the moves, exchanges and transactions to be found in this duologue as it appears in Q *King Lear* and it also displays the recurrence and distribution of the focusing-supporting-opening conversational pattern. Moves in bold type are moves made by the Fool; moves in italic type are moves made by Lear and moves in roman type are made by Kent. The following pages offer a discussion of the results obtained through the application of Burton's framework to the first fool-master duologue as it has been preserved in the Pied Bull Quarto of 1608.

4.4.1 Analysis of the Quarto text

The results of the application of Burton's framework to the first fool-master duologue in *King Lear* prompt several general observations. The organization of the duologue as a whole presents a remarkable sense of symmetry. It is neatly distributed into seven transactions, five of which —i.e. all except for the first one and the last one— consist of an Explicit-Boundary Exchange followed by a Conversational Exchange. Every Explicit-Boundary Exchange —and therefore every Transaction— as well as every Conversational Exchange begins with a conversational move made by the Fool. This would apparently suggest that the control of the talk displayed by the Fool is absolute, almost as thorough as the control enjoyed by the teacher in a classroom. However, this is not so. The recurrence of the three-move conversational pattern (focusing-supporting-opening) indicates that the Fool requires the active support of Lear's go-ahead signal to proceed with his verbal jesting. The Fool is obviously successful in manipulating the talk so that he can bring up the conversational topics he is interested in. In this respect the Fool is very much like the teacher in a classroom: he benefits from the control of the topic[1]. Yet unlike the teacher's, this control is achieved from a position of conversational inferiority. Before opening a new topic the

[1]For teacher's control over conversational topic(s) in the classroom, see Stubbs (1983: 44). See also Burton (1980: 141) and Toolan (1985: 197).

T1	T2	T3	T4	T5	T6	T7
focusing	**focusing**	**focusing**	**focusing**	**focusing**	**focusing**	**focusing**
framing	*supporting*	*supporting*	*supporting*	*supporting*	*supporting*	*challenging*
focusing	**opening**	**opening**	**opening**	**opening**	**opening**	**supporting**
supporting	*challenging*	*feedback*	*feedback*	*challenging*	*challenging*	**opening**
opening	**supporting**	**supporting**		**supporting**	**supporting**	
	feedback			feedback		
				supporting		

Figure 4.5: First Fool-Master Duologue in *King Lear*

Fool must secure Lear's permission; he must wait for Lear to grant him an extended conversational turn. Without Lear's collaboration, the Fool's jests would remain unexplained and wasted. When Goneril enters the stage later in this same scene and interrupts the fool-master duologue, all the efforts the Fool makes to re-start it fail because Lear ignores the Fool's requests for an extended turn. The Fool's contribution to the talk once Goneril appears is reduced to conversational wedges which do not affect the progression of the dialogue at all.

Lear's uncollaborative disposition begins in fact just before Goneril appears. The first transaction of the fool-master duologue shows the Fool ignoring Lear's presence, leaving the King's greeting unanswered and addressing Kent instead. The conversational pattern (focusing-supporting-opening) takes place not between Lear and his fool but between the Fool and Kent. Then five transactions follow in which both Lear and the Fool collaborate with each other as conversationalists well-trained in a previously agreed-upon ritual. Each of these five transactions contains an instance of the three-move conversational pattern taking place between the Fool and Lear. Finally, the last transaction in the duologue shows an uncollaborative Lear who denies the Fool the signal he is waiting for and the conversational pattern is absent. Without Lear's active consent the conversational pattern does not materialise. The Fool initiates the conversational pattern with a focusing move, but the King diverts the talk with a challenging move and ruins the potential joke; and we are left wondering why did the Fool want to be taught to lie.

The great number of opening moves made by the Fool in this first fool-master duologue is also worth noticing. He seems more interested in opening up new topics of conversation than in pursuing any one of them. Most of his opening moves are challenged but he does not strive to press them any further. Instead, he opens a new topic. This kind of conversational behaviour is quite unusual. Most conversationalists would fight to maintain or reinstate the topic they have started and this is frequently the cause of many momentary overlaps in casual conversation.

The Fool prefers to let the current topic drop and bring up a new one. The reason for this uncommon conversational behaviour must lie in the fact that all the topics opened by the Fool in this duologue are, essentially, one and the same. The arch-topic to which all the other topics point is simply Lear's folly in abdicating his royal powers.

The position of the Fool as conversationalist is therefore ambivalent: he manages to exert a good deal of control over the talk at the same time that he adopts a submissive conversational role by asking for Lear's permission every time he wants to crack a joke; and he succeeds in maintaining throughout the duologue the topic of conversation that suits him by apparently changing the current topic as much as he can.

The Fool employs a conscious, complex conversational strategy to achieve all this. Four out of the seven transactions of the first fool-master duologue begin in the middle of one of the Fool's conversational turns. The transaction boundary only coincides with the beginning of a conversational turn on three occasions (transactions 1, 3 and 5). In all the other four, the transaction

boundary lies within a conversational turn; the old transaction ends with the first move in a conversational turn and the new transaction begins with the second move of the same conversational turn. A typical conversational turn of the Fool would consist then of two moves. The first one is generally a supporting move, which permits the Fool to take the floor. Once the floor is secured in this way he makes his second conversational move, a focusing move. This second move starts a new transaction, closing the previous topic of conversation and re-directing the talk towards an apparently new topic. This is an extremely useful conversational strategy for a court-fool: he can afford to say something daring or irreverent in the first move of the turn and endeavour to divert his listener's attention with the help of the second move. He makes sure his criticism is made and he minimises the risk of being punished for it by a change of topic.

The peculiar nature of the focusing move provides the Fool with yet another advantage, since a move of this kind is likely to obtain for him, like a ball bouncing back to his hand, a new conversational turn. A focusing move predicts what the very next move will be: it can only be either a supporting move granting an extended turn or a challenging move denying it. The first option is what Levinson (1983: 332 and ff) would call a 'preferred' response, whereas the other would be a 'dispreferred' one. A preferred move is always much more likely to occur, if only because it requires less energy and less linguistic complexity; it is the 'unmarked' term of an opposition, the term that will normally appear unless there is a good reason for something else to do so (see Jakobson 1963 and Halliday 1970). A dispreferred move requires a more elaborate linguistic structure; it disrupts the interactional expectations set up by a former move and therefore demands a greater conversational effort, so it is usually avoided whenever possible. Moreover, a preferred move rarely becomes a face-threatening act, whereas a dispreferred move often does —another reason to avoid it.

The Fool then makes use of a focusing move to secure himself an extended conversational turn knowing that it is quite reasonable to expect that it will be granted to him. With this strategy, the Fool gives little choice to his interlocutor, makes sure that he is willing to collaborate with him and at the same time gets the credit for asking permission to proceed with his jesting.

It is also interesting to note that throughout the duologue the Fool makes no challenging moves whatsoever. Once the conversational pattern has taken place —and his jest and criticism of Lear's folly have been safely delivered— the Fool merely supports the preceding conversational move, as if he were only waiting for a chance to make a new focusing move in order to switch on the mechanism of the conversational pattern once more. The Fool, despite all his licence and privileges as court-jester, has to make do with restricted conversational rights. Whenever he wants to divert the topic of the talk, he never does it abruptly with a challenging move or gently and frankly with a bound-opening move. He has to resort to subtle strategies and to securing his interlocutor's permission to jest before doing so.

If the Fool employs his limited conversational rights at maximum, Lear in turn makes a minimum use of his ample rights as conversationalist. In

this first duologue with his fool, Lear has little conversational initiative. In the first transaction of the duologue, Lear displays a certain initiative in greeting the Fool when he enters the stage but soon afterwards he is silenced and remains so for the rest of the transaction. During the next three transactions (T.2, T.3 and T.4) he merely supports, challenges —once only— and evaluates what the Fool says without opening a new topic of his own. In the following two transactions (T.5 and T.6) Lear has two challenging moves. Neither of these two moves alter the topic of the talk substantially. It is in the last transaction of the duologue (T.7) that the influence of Lear's conversational initiative is finally felt. He challenges the Fool's previous focusing move, denying him the supporting move he needs to go on with his jest and preventing the conversational pattern from taking place. Lear is employing his conversational initiative at last, even if it is only used to show himself consciously and deliberately uncooperative.

Lear's conversational initiative then experiences a *crescendo* as the duologue proceeds. It is at its lowest point in T.3 and T.4; there the King merely supports and evaluates the Fool's conversational moves. It begins to recuperate in T.5 and T.6 with Lear's two challenging moves, aimed at redirecting the topic of conversation; and it reaches its peak in T.7 where the talk is crucially affected by Lear's denial of a supporting move. This denial disrupts the neat conversational balance of the preceding five transactions.

Lear's conversational initiative increases as the Fool's control over the dialogue decreases. In T.3 and T.4, when Lear's conversational initiative is at its lowest, the Fool enjoys an almost absolute control over the conversation. At the beginning of T.5 the Fool's control of the dialogue reaches its climax: he does not even take the trouble to support Lear's previous move before opening a new transaction, as he does for T.4, T.6 and T.7. After Lear's feedback, which closes T.4, the Fool directly launches a focusing move which opens up T.5. This transaction also sees the beginning of a change in Lear's conversational attitude with a challenging move that replaces the expected feedback. T.7 brings Lear's conversational initiative fully into action and the loss of the control of the dialogue on the part of the Fool. What initially appeared as an overwhelming control over the talk on the part of the Fool, becomes only relative: the Fool enjoys a great deal of control over the discourse while Lear chooses to remain passive, refusing to exercise his conversational rights. When Lear decides to put them into practice, the Fool is left without the protective shield of the focusing-supporting-opening conversational pattern. Having lost his control of the talk, he has to make his criticisms openly, without the help of a jest. He does so with an opening move at the end of T.7, the last move in the duologue. Because of Goneril's entrance, the Fool's opening move is not answered by Lear, as if to announce the impending conversational oblivion into which the Fool is about to be cast.

The first fool-master duologue in *King Lear*, as it stands in its Quarto version, is a tightly-built piece of dramatic dialogue. It displays a great deal of coherence in the organization of its structural elements. Like many other pieces of discourse this duologue has a tripartite structure: a beginning

(T.1), a middle (T.2 to T.6) and an end (T.7)[2]. These three structural elements also fulfil a function of a different sort: they indicate three moments in the relationship Fool-Lear. At the beginning, in T.1, the Fool is not willing to collaborate conversationally with Lear; towards the end, in T.7, it is Lear who decides to be uncooperative with his fool; and only from T.2 to T.6 do Lear and the Fool collaborate with each other.

T.1 and T.7 are cohesively linked by their respective last moves: in both transactions, the last move is an opening move made by the Fool. In T.1 this opening move is not answered because the Fool, who was addressing Kent with it, suddenly addresses Lear in the same conversational turn. The Fool begins, thus, a new transaction and prevents any possible conversational move from Kent. In T.7 the Fool's opening move is left unanswered by Lear because of Goneril's entrance: Lear turns to address his daughter and ignores the opening move made by the Fool.

It is significant, incidentally, that the Fool can refuse to start a duologue with his master —or at least to put it off for a while— but there is little the Fool can do when his master decides to put an end to their talk. Fools are usually silenced by their employers and they rarely end a duologue of their own accord. In this respect the relationship between Lear and the Fool is similar to that existing between Olivia and Feste or the Countess of Rossillion and Lavatch. It differs, though, in that the first Lear-Fool duologue begins with the Fool silencing Lear. This helps to construct another structural symmetry between T.1 and T.7. Lear silences his fool in T.7 by ignoring his opening move when Goneril appears, and the Fool silences his master in T.1 by ignoring his warm welcome when he entered on stage.

Transactions 2, 3, 4, 5, and 6 have a cohesive element in the three-move conversational pattern (focusing-supporting-opening). There is a well-achieved balance between the insistent recurrence of the conversational pattern at the beginning of each of these five transactions and the variation created by their irregular length. While the recurrent conversational pattern links the five transactions structurally, echoes the repetition of a theme (the Fool's endeavours to prove Lear a fool) and impinges on the duologue a sense of circularity, of things being kept at a stand-still, the different length of each transaction contributes movement and variation to the dialogue, preventing the duologue from becoming too set, sterile and monotonous. The variation in length is also a structural element which helps towards the creation of a climax; there is a progressive decrease in the length of the transaction from T.2 to T.4: T.2 has six moves; T.3 has five; and T.4 only has four moves. This decrease in the number of moves produces an acceleration in the rhythm of the dramatic dialogue. Thus, the contrast with T.5, the longest transaction in the duologue (seven moves), is felt more pungently.

4.4.2 Analysis of the Folio text

The cut of most of T.5 perpetrated in the Folio version of *King Lear* disrupts the neat structure that the duologue presents in its Quarto equivalent. The cut produces the feeling that a piece of the jig-saw puzzle is missing: it

[2]Burton (1980: 19) observes that interactions frequently present these three phases and refers to Goffman (1971), Schegloff and Sacks (1973) and Laver (1974).

leaves T.5 reduced to an Explicit-Boundary Exchange (which is always an optional, preliminary exchange in the structure of any transaction) followed by no Conversational Exchange, the only compulsory element of structure in every transaction (see Burton 1980: 153–154). In conversational terms this makes as much sense as having a nominal group with an article but no noun —nor any other word or rankshifted group or clause functioning as head of the nominal group. Figure 4.6 offers a move-by-move analysis of transactions 4 and 5 as well as the first move of transaction 6, as they appear in the Folio version of the play[3].

The cut of T.5 in the Folio version of *King Lear* also produces a transaction which fails to fulfil the expectations of recurrence of the focusing-supporting-opening conversational pattern —raised by the occurrence of the first two of these three moves— without substituting the third move for something else, as it happens when Lear challenges the conversational pattern (see T.7, in Appendix A) or when the Fool, in the second fool-master duologue in *King Lear*, denies the opening move but still locates the joke:

> *Fool.* Canst tell how an Oyster makes his shell.
> *Lear.* No.
> *Fool.* Nor I neither, but I can tell why a snayle has a house.
>
> (sig. D_3; I. v. 25–27)

In the excised F passage, the conversational pattern is not challenged by any of the two participants in the duologue; it is begun merely to be abandoned. This is completely unusual in the whole Shakespearean corpus. No other fool ever does this. It is also most uncharacteristic of Lear's fool, whose favourite conversational strategy is to use a focusing move to secure a long extended conversational turn. Throughout the first duologue between Lear and his fool as well as throughout the second one, the Fool always takes advantage of any chance which permits him to criticise Lear's conduct safely. It does not make much sense to waste such an opportunity as Lear's 'No lad, teach me' offers him.

By omitting most of T.5, F also renders the Lear-Fool duologue more repetitive and less varied. The cut not only deprives the duologue of its climax; it also suppresses the variation on the locative formula introduced by the Fool in this transaction. Once the fool has located the joke, the King asks him a question to make sure he has understood the point of the jest ('Do'st thou call mee foole boy?') and the Fool answers him with a second location ('All thy other Titles thou hast giuen away, that thou wast borne with').

4.5 Authorial revision and the first fool-master duologue in *King Lear*

The omission of most of T.5 in F, in my opinion, impairs rather than improves the first Lear-Fool duologue. The advocates of the revision theory, who insist on interpreting most differences between Q and F as part of a

[3]It might be of interest at this point to compare Fig. 4.6 with the analysis of Q's version of T.5 in Appendix A.

Transaction 4

		move	*act*
Explicit-Boundary Exchange			
Foole.	...can you make no vse of nothing Nuncle?	**focusing**	metastatement summons
Lear.	Why no Boy,	**supporting**	accept
	Nothing can be made out of nothing		
Conversational Exchange			
Foole.	Prythee tell him, so much the rent of his land comes to, he will not beleeue a Foole.	**opening**	informative
Lear.	A bitter Foole.	**feed-back**	evaluate

Transaction 5

Explicit-Boundary Exchange			
Foole.	Do'st thou know the difference my Boy, betweene a bitter Foole and a sweet one.	**focusing**	metastatement summons
Lear.	No lad, teach me.	**supporting**	accept

Transaction 6

Explicit-Boundary Exchange			
Foole.	Nunckle, giue me an egge, and Ile giue thee two Crownes.	**focusing**	metastatement summons

Figure 4.6: The Folio cut in Transaction 5

comprehensive strategy of authorial revision, have attributed the excision of these lines to Shakespeare. In order to maintain the view that Shakespeare himself revised Q to produce F, the followers of the revision theory seem to think that they must necessarily prove the superior artistic quality of F over Q in every passage in which the two texts differ. The revision theory, trying to escape from one sort of bardolatry (i.e. that every line Shakespeare wrote is to be venerated and therefore Q and F must be conflated), has fallen into a different sort of bardolatry: Shakespeare would never have revised one of his plays unless he were to improve it, and if we do not see the superior artistic quality of F over Q it is our own fault, our own incapacities as critics, that prevent us from doing so.

Gary Taylor and John Kerrigan have tried to show that F's version of the first Lear-Fool duologue is superior to Q's version on literary merit. If carefully analysed, their evidence is not conclusive. First of all, they argue that the excision may have had its origin in censorship[4] but that nevertheless 'Shakespeare may not have resisted the change too vehemently; in fact, once it was suggested he may have welcomed the deletion' (Taylor 1983: 108). John Kerrigan, subscribing to Taylor's opinion entirely, adds that 'there are good reasons for thinking that if Shakespeare did not initiate this excision he eventually became reconciled to it' (Kerrigan 1983: 218). One can always argue for and against a Shakespearean interpolation since imagery, grammar, stylistic traits, etc., can help to identify a truly Shakespearean line. But how does one identify a truly Shakespearean cut? (see Knowles 1981: 197 and Werstine 1988: 2). Gary Taylor bases his argumentation mainly on textual evidence and a fallacious, untenable conclusion: since any other explanation one can think of is highly implausible (compositor's omission, for instance, or annotator's mistake) the only other explanation left (that the cut is Shakespeare's) is bound to be correct (1983: 106–107). Until the nature of the text which served as printer's copy for F is definitively settled, Taylor's attribution of this omission to Shakespeare must remain a hypothesis. Besides, the cut could have somehow originated in theatrical (unauthorised?) abridgment and this possibility has not been disproved so far.

The reattribution of a couple of speeches in F has been understood by J. Kerrigan as part of the process of authorial revision suffered by the duologue:

> F restructures the sequence, partly by cutting ll. 140–55, but partly, too, by granting Kent's 'Why Foole?' —as 'Why my Boy?'— to Lear (l. 198) and Lear's 'This is nothing foole' to Kent (l. 128). F is Q's superior because it decisively marks the Fool's first appearance in the play by establishing a king-jester duologue which runs unbroken for 32 lines, while (by placing

[4] G. Taylor very convincingly reasons why the excised passage was likely to prompt the censor's blue pen into action (see Taylor 1983: 101–105) but he does not discuss why similarly irreverent remarks made by the Fool ('now thou art an O without a figure. I am better than thou art now; I am a Fool, thou art nothing', sig. D; I. iv. 189–191) did not. However, see Howard-Hill (1985: 168) for a discussion of the improbability of this cut originating in censorship.

> Kent's interjection centrally in an altogether shorter sequence)
> ensuring that the exchange does not become monotonous.
>
> (1983: 218–219)

This way of presenting textual facts is misleading because it does not even discuss other possible explanations for the reattribution of those speeches. In one of the two cases, it could have been nothing more than a misattribution originated by corruption in the printing house. I will first analyse the speech which Q attributes to Kent and F attributes to Lear; here are both Quarto and Folio versions of the passage:

> Q)
> *Foole.* Sirra, you were best take my coxcombe.
> *Kent.* Why Foole?
> *Foole.* Why for taking on's part, that's out of fauour,...how now
> nuncle, would I had two coxcombes, and two daughters.
> *Lear.* Why my boy?
>
> (sig. C_4^v; I. iv. 95–105)

> F)
> *Foole.* Sirrah, you were best take my Coxcombe.
> *Lear.* Why my Boy?
> *Foole.* Why? for taking ones part that's out of fauour,...How now
> Nunckle? would I had two Coxcombes and two Daughters.
> *Lear.* Why my Boy?
>
> (TLN 627–636)

It is not too far-fetched to suggest that the compositor who set F's version of this passage may well have made a mistake and instead of setting Kent's line, he simply set Lear's 'Why my Boy?' twice. To me, F's text sounds more monotonous than Q's: Lear has to deliver the same line twice —and in two conversational turns which are almost consecutive.

An analysis of the way in which turn-taking is achieved in this passage indicates that F's attribution of the controversial line to Lear is less likely to have originated in authorial revision than in compositor's setting error. The Fool's line ('Sirra, you were best...') is obviously addressed to Kent. The Fool hardly ever addresses Lear with the pronoun *you*; he usually prefers the familiar, endearing *thou*. Since the Fool has selected Kent as the next rightful speaker, it is expected that Kent and not Lear will speak in the next conversational slot.

Moreover, if F's reattribution of Kent's speech to Lear (as 'Why my Boy?' instead of 'Why Foole?') is accepted as an authorial and authoritative reading, then the Fool's 'How now Nunckle? would I had two Coxcombes and two Daughters' becomes incongruous and conversationally difficult to explain. 'How now Nunckle?' is there to perform a precise conversational

function: to attract Lear's attention. The Fool has just been addressing Kent and suddenly he decides to address Lear in the same conversational turn. This is the first time the Fool addresses Lear on stage, since he had previously ignored Lear's warm greeting ('How now, my pretty knave, how dost thou?', TLN 626). The Fool's 'How now Nunckle?' also serves to select Lear as the next rightful speaker, preventing a contribution to the talk by Kent. In changing Kent's 'Why Foole?' to Lear's 'Why my Boy?' the Folio renders the Fool's summons to attract Lear's attention a conversational anacronism. The Fool's greeting is out of place. According to F's reading, the Fool has just been answering a question put by Lear and then, all of a sudden, he addresses Lear as if he had just noticed his presence for the first time. It does not make conversational sense.

The second reattribution (Lear's 'This is nothing foole' to Kent; sig. C_4^v; TLN 658) is seen by Taylor (1983: 108) as compensation for the line Kent had in the passage excised in F. If the reattribution of this speech is compensation for the line Kent loses with the cut then, it seems to me, both the cut and the speech reattribution may have originated as much in authorial revision as in theatrical abridgment. However, I do not think that authorial reattribution is a satisfactory explanation here. Taylor believes that both Kent and Lear 'could reasonably speak the line' (*ibid.*). I have to disagree with Taylor on this point because although Lear *could* speak this line it is more likely that Kent *did*. The King never calls his jester 'foole' but 'my boy', 'lad', or 'my pretty knave'. If he wants to show that he is angry and upset with his jester, Lear addresses him with the slightly derogatory 'sirra'. Kent, instead, addresses Lear's jester as 'foole' consistently (see II. iv. 64 and 83). F's reading then probably corrects printing house corruption. A mistake could have been made by Q's compositor who, after having set *Lear* and *Fool* alternatively as speech headings for several lines, continued to do so without perceiving that there was one line which was not Lear's but Kent's.

I do not agree with Kerrigan when he says that F, by offering a king-jester duologue running uninterrupted for about thirty lines or more from the moment the Fool appears on stage, is Q's superior (see *supra*). To me, Q surpasses F regarding the opening of the first Lear-Fool duologue because it shows the Fool refusing to answer Lear's greeting, purposefully ignoring his master, as Olivia and the Countess of Rossillion do with their fools. Throughout the rest of the fool-master duologue, the Fool is going to enjoy a great deal of conversational power to open and close talk topics. It is meet then that a duologue which subverts the original Shakespearean fool-master relationship (the master asks; the fool answers) begins also with an inversion of the mistress-fool ritual, in which the mistress shows her displeasure with her fool ignoring his jests and merriments, for a startling moment in which the Fool ignores his master's salutation.

Nevertheless, whether Shakespeare himself was responsible for the cut and the reattribution of those two speeches or not, the artistic superiority of F over Q (or vice-versa) can be discussed independently of the reviser's identity. Literary values are always subjective and open to discussion. I have tried to show above that, as far as structure and internal organisation are concerned, Q's version of the first Lear-Fool duologue is better constructed, and conversationally more coherent and more cohesive as a text than its

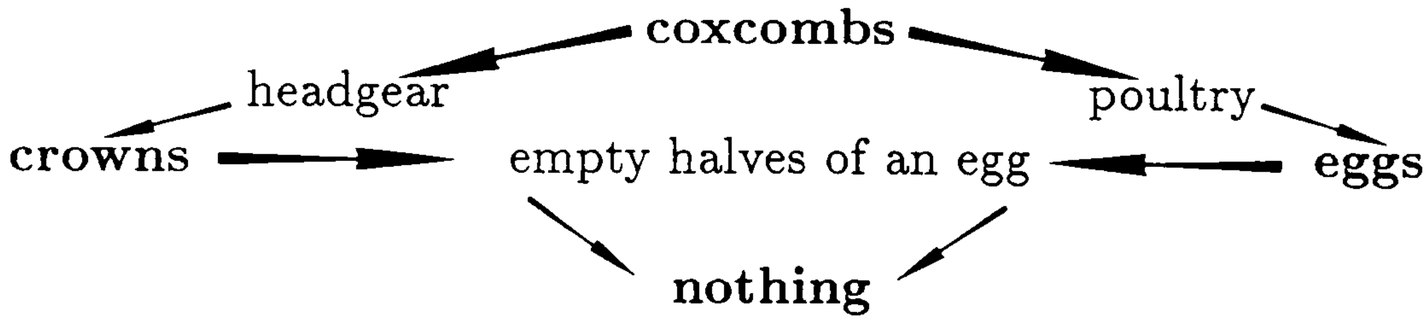
sister version in F. I am aware of the fact that this does not necessarily implicate the superior artistic merit of Q over F. Romantic literature and architecture developed a taste for the fragmentary and the irregular and treasured it as artistically superior to the symmetric and balanced paradigms of classicism. However, heirs to a romantic literary tradition, twentieth-century literary critics sometimes attribute to Shakespeare their own literary values, which he may not have shared. Taylor and Kerrigan consider that the omission renders F superior to Q because it produces 'a jump in the rewritten dialogue from sweet and bitter folly to egg custards, crowns and kingdoms' (Kerrigan 1983: 219). This jump or 'violent dislocation' serves, according to Kerrigan, the function of distancing the revised Fool from Lear (*ibid.*). In my opinion, what creates a gap between Lear and his fool is not so much the Fool's non-sequiturs (if there are any, apart from F's cut) as Lear's madness and his increasing regard for Edgar, which makes him neglect his jester. The cut only serves to distance the reader/audience from the text, since the jump from sweet and bitter fools to eggs and crowns leaves a joke without its punch-line. G. Taylor thinks, however, the jump makes perfect sense:

> The request for an egg can look, easily enough, like a request for a comic prop, something he will use to demonstrate a ridiculous analogy (as he had used his coxcomb earlier). In particular, the pun on 'custard' in 'Foole', and the culinary imagery in 'bitter' and 'sweet', would have made the request for an egg seem entirely natural —for at the time (as *OED* attests) eggs were a normal ingredient for 'fools'. Eggs were also, proverbially, dirt cheap: in 1605 a hundred of them sold for as little as 3 shillings 10 pence. The Fool's offer to pay Lear two crowns —ten shillings— for a single egg is, therefore, an action entirely appropiate for an idiot. The Fool appears to be an innocent half-wit, easily cheated of his money. But he then proceeds to turn this offer into an acid pun at Lear's expense, thereby demonstrating that he is more satirical than naive —or, if you like, more bitter than sweet.
>
> (1983: 107–108)

Ingenious as this interpretation is, I find it somehow unconvincing. There is nothing in the text to suggest that the two crowns the Fool offers in exchange for an egg are two coins. There is nothing to suggest either that the Fool is interested in appearing like a natural 'easily cheated of his money'. The Fool has given enough proof of having his wits about him. He has also shown that he believes in the virtues of thrift ('Have more than thou showest', sig. C_4^v; I. iv. 116) and he is not the person to give a kingdom away for nothing, as Lear has done. When he offers to exchange an egg for two crowns, the Fool may simply have in mind two royal crowns, two kingdoms. This is why Lear wants to know which kingdoms shall they be. The Fool then makes Lear face the truth again: since he has given his own crown away, all he has left are the two hollow halves of an egg.

The request for an egg and the promise of two crowns are prompted by the mention of coxcombs earlier on. Coxcombs and eggs are connected

through the semantic field of poultry. Coxcombs and crowns are two different forms of headgear. Lear did not accept the coxcomb the Fool tendered him at the beginning of the duologue but he shows an interest in the crowns the Fool offers him now. Crowns and eggs are easily linked by the Fool's imagination; the concave shape of the two empty halves of an egg makes the Fool think of two crowns. The purpose of these multiple associations is to link 'crowns' and 'nothing':



Lear understandably rejects the coxcomb, the symbolic headgear of fools, and is keen to know more about the Fool's crowns, since crowns become a royal head; but the Fool reminds him that crowns are hollow and full of air. The traditional association of fools with bellows symbolises the connection between emptiness and folly. The Fool has thus linked Monarchy and Folly; Lear, however, no longer has a crown to cover his head. In fact, the hollowness of the two crowns the Fool offers him reminds us that Lear is left, unlike the snail, without something to put his head in. His headgear, like the rent of his land amounts to nothing. The Fool is better off than Lear now; at least he still has his coxcomb. The thematic and structural circularity of the duologue has also its corresponding circular lexis and imagery.

Besides its literary merit, the jump in F is also, according to Taylor, characteristic of the way in which the Fool's humour proceeds:

> To those acquainted with the full Quarto text, the Folio's train of thought appears nonsensical; but considered on its own right, it seems to work in much the same way that some of the Fool's other exchanges do.
>
> (1983: 107)

Taylor does not make clear which other exchanges he has in mind. I have found nothing similar to the 'jump' in T.5 in either of the two duologues the Fool holds with Lear. This procedure is, besides, contrary to the conversational strategies consistently used by the Fool throughout these two duologues.

Taylor also supports his claim on the well-formedness of the text in F with the fact that neither the other Folios published in the seventeenth century nor Rowe found fault with the passage or suspected a case of missing text (1983: 107). Discourse analysts know very well, however, that two apparently unrelated utterances can often be shown to be related if the appropriate context is found. The concept of well-formedness when applied to the structure of discourse becomes rather elusive. There is always the resort to Gricean implicature, even if the only possible implicature is humour or deliberate nonsense. As Stubbs has humourously pointed out:

> Given any two utterances in discourse, it is usually possible to relate them, even if they were not intended to be related. Hence the unintended humour of this introduction to a magazine programme on Scottish radio, also genuine: 'Today we have a discussion of vasectomy, and the announcement of the winner of the do-it-yourself competition.'
>
> (1983: 108)

Nonsensical humour and non-sequiturs fit in a context in which one of the speakers is a Renaissance court-jester, even if they were not originally intended. What critics seem reluctant to admit, though, is that Lear's Fool is never pointlessly nonsensical or absurd. He is so only when he needs to distract the hearer's attention so that he will not be rebuked or flogged.

Printers and editors of the seventeenth century Folios and Rowe would have agreed perhaps with Taylor and thought that the F version of the duologue makes perfect sense despite the cut, but modern audiences disagree with Taylor regarding the dramatic import of the excised lines. Taylor opines that:

> The omitted lines are hardly the Fool's most brilliant: we know at once that the bitter fool is going to be Lear's counsellor (in the person of Lear himself), and as the riddle was prompted by Lear's calling his jester 'A bitter foole', it doesn't take much audience ingenuity to guess who the sweet one will prove to be.
>
> (1983: 109)

Here Taylor misses the point of the excised lines entirely. Audiences know that the riddle is not a proper, innocent riddle; there is no use in guessing the answer. The riddle is a mere excuse to call Lear a fool. The crucial moment in the omitted lines comes afterwards, when Lear asks the Fool 'Do'st thou call mee foole boy?' (sig. C_4^v; I. iv. 145). Audiences do not fail to perceive this. In a paper entitled 'The *King Lear* Quarto in Rehersal and Performance', David Richman refers to the ins and outs of a production of *King Lear* at the Drama Center of the University of Rochester which was primarily based on Q. Their production kept the lines omitted in the Folio and he comments:

> In our performance this was one of the Fool's most successful sequences. "All thy other titles thou hast given away; that thou wast born with" elicited a strong reaction from the audience throughout the run. Every night the spectators laughed and gasped, fully understanding the comedy and growing pain of Lear's situation.
>
> (1986: 381)

The consideration of F's omission as an improvement on the text of the first Lear-Fool duologue betrays the presence of a long-standing prejudice against fool-master duologues. The import and significance of fool-master duologues in Renaissance drama, and in Shakespeare's plays in particular, have been misunderstood for a long time. Like the tragic ending, the Fool was omitted from the play and was not restored to it until 1838, fifteen years later than the tragic ending itself, which was brought back to the play in 1823 (see Muir 1972: xli). Neither editors, directors nor critics of the play have ever felt fully reconciled to the presence of this strange parasitic creature. The Fool's duologues with Lear are still regarded by many as unimportant, almost irrelevant to the themes of the play and a certainly unnecessary impasse which witholds the development of the action annoyingly. No modern performance would probably consider for a moment the idea of excising the fool-master duologues altogether but many feel that the quicker we have them done with the better. So the cut in F is likely to be warmly welcomed by those who, like Gary Taylor, feel that 'the omission also serves the laudable dramatic function of abbreviating the fairly repetitive exchanges between Lear and his Fool here' (1983: 108–109). John Kerrigan entirely subscribes to Taylor's views in this respect: 'In Q, the long set-piece between Lear and the Fool is, despite two interjections by Kent, a little too long and set' (1983: 218). This only shows that contemporary critics still fail to notice the significance of the first fool-master duologue in *King Lear*. The crucial exchange which the omission suppresses precisely introduces a variation in the repetitive locative formula by locating the joke twice (see *supra*, section 4.3). After the cut the duologue remains even more repetitive and set. Moreover, if the duologue is 'long' and 'set' those qualities are its virtues rather than its vices. The duologue is long because it fulfils the dramatic function of slowing down the pace of a hectic scene just before its climax, so that when the climax finally arrives, it is felt with redoubled acuteness. The length of the duologue helps to create dramatic suspense.

If the duologue is 'set' —although not boring or monotonous— it is because it happens to be a ritualistic practice on the one hand, and on the other because most oral humour (like most games) resorts to fixed formulae. The merit of this duologue lies partly on the fact that despite being a set ritual, it succeeds in blending its themes so powerfully with those of the play; and partly on managing to subvert the expectations raised by initially conforming to a set convention. Instead of the comic relief which the appearance of the Fool heralds, what the audience is offered is a powerful analysis of what the action of the play has been so far and a penetrating diagnosis of Lear's predicament.

4.6 Analysis of the second fool-master duologue in *King Lear*

In section 4.2 it was shown how the first fool-master duologue in *King Lear* is strategically placed between Kent's attack on Oswald and Goneril's assault on Lear's authority. The second duologue is also carefully positioned in the fabric of the play. It takes place between two major developments in the play's action, i.e. *after* Goneril has exposed her true feelings towards Lear and challenged his power by demanding a drastic reduction in the size of his

retinue, but *before* Regan proves to be even more ungrateful than her sister by imposing on her father a greater reduction in the number of his followers. When the second duologue occurs, Lear's authority has been threatened but he has not been entirely divested of his royal status and prerogatives yet. Throughout his second duologue with his fool, Lear has no reason to suspect that he is no longer King Lear.

If the first duologue constructed dramatic suspense by slowing down the pace of the action, the second duologue does so by anticipating future events. For an alert audience, the Fool's jests in this duologue function as premonitions: Lear's daughters will prove to be as similar to each other as a crab is to another crab and Lear will be left, unlike the snail, without a case for his horns.

In the first duologue, the Fool's conversational behaviour oriented towards two conversational goals: to prove Lear a fool and to protect himself from punishment at the same time. In the second duologue, the Fool still orients to these goals: they account for the presence of the focusing-supporting-opening conversational pattern. The analysis of the second duologue with the help of Burton's discourse analysis framework shows that the duologue can be divided into nine transactions, five of which present an instance of the three-move conversational pattern. A move-by-move analysis of the second fool-master duologue in Quarto *King Lear* (sig. D_3; I. v. 8-49) can be found in Appendix A. Figure 4.7 displays the structure of the duologue in terms of moves and transactions and shows the recurrence and distribution of the focusing-supporting-opening pattern. As in Figure 4.5, moves in bold type are moves made by the Fool and moves in italic type are made by Lear; roman type is used for those moves made by a servant.

By comparison with the first duologue, all transactions in this second duologue are noticeably short. Most of them consist of three or four moves only and there is also a two-move transaction. In the first duologue instead, there are only two transactions which consist of four moves; most of them have five moves and there is also one transaction with six moves and another with seven moves. The fact that transactions in the second Fool-Lear duologue are so brief suggests that conversational topics in this duologue are not pursued very far. In other words, it indicates that, throughout this duologue, there is a constant change of topic.

As in the first duologue, most transactions in this second duologue are initiated by the Fool: seven out of nine. However, it is remarkable that Lear opens transactions six and nine with an opening and a re-opening move respectively. This constitutes a change in Lear's conversational attitude — from passive to active. In the first duologue, Lear did not open a single transaction; all transactions began with a focusing move made by the Fool.

Lear's new disposition to participate actively in the duologue results in the Fool losing control of the topic. During most of the second duologue, the Fool has enjoyed an almost absolute control over the topic with transaction-initiating focusing moves, although this control —like in the first duologue— has been dependent on Lear's willingness to produce the necessary go-ahead signal with a supporting move. Towards the end of the duologue, the Fool's control over the topic is challenged by Lear on two occasions: T.6 and T.9.

T1	T2	T3	T4	T5	T6	T7	T8	T9
focusing	**focusing**	**focusing**	**focusing**	**focusing**	*opening*	**focusing**	**focusing**	*re-opening*
supporting	*supporting*	*supporting*	*supporting*	*supporting*	**supporting**	*challenging*	*supporting*	supporting
opening	**opening**	**opening**	**challenging**	**opening**		**feedback**	**opening**	*bound-opening*
feedback		*challenging*		*challenging*		*challenging*	*challenging*	**challenging**
								supporting

Figure 4.7: Second Fool-Master Duologue in *King Lear*

After T.6, the Fool briefly retrieves the control of the topic in T.7 and T.8 but in T.9 he loses it definitively and Lear is free to put an end to their duologue.

Another manifestation of Lear's new conversational attitude —although of a different sort— is the remarkable number of Lear's challenging moves which are realised by an aside (see T.3, T.5, T.7 and T.8). These asides, except for T.7, occur after an opening move made by the Fool and instead of the optional feedback (cf. T.3, T.5 and T.8 with T.1). From a dramatic viewpoint, these asides fulfil an important function in the development of Lear's character. They constitute an intermediate step in Lear's progress from sanity to madness: with them, Lear's mind is for the first time shown to be rambling, unsteady. However, from the point of view of the other participant in the duologue, the Fool, these asides indicate that he is not succeeding in engaging Lear's attention with his jests: a dreadful perspective for a jester, who is usually dismissed when he fails to entertain.

The Fool has to struggle to retrieve Lear's attention each time he produces an aside and he does so with a conversational device which enables him to secure the floor for himself. This conversational device is an old favourite with Lear's Fool and consists in performing two moves in one conversational turn. With the first move the Fool closes a transaction and with the second move he opens up a new one —without relinquishing the floor. The second move is always a focusing move, which, as it was seen in section 4.4.1, narrowly constrains the conversational options available to Lear.

This conversational strategy proves effective after Lear's first aside in T.3. The Fool opens T.4 with a focusing move; Lear grants the go-ahead signal with a supporting move; the Fool then consciously avoids the fulfilment of Lear's expectations by producing a challenging move in place of an opening move and; within the same conversational turn, he produces a focusing move which opens T.5. This strategy procures him the control of the topic during two consecutive transactions (T.4 and T.5).

Lear puts an end to T.5 with a new aside and then initiates T.6 with an opening move. This is the first serious threat posed by Lear to the Fool's control over the topic but he once more manages to retrieve it by establishing a transaction boundary within a conversational turn. The Fool answers Lear's opening move in T.6 with a supporting move and once the floor has been secured, he begins T.7 with a focusing move.

In T.7 Lear, for the first time in this duologue, denies the Fool the go-ahead signal expected after the Fool's focusing move; instead of a supporting move, Lear produces a challenging move which anticipates the Fool's punchline. Perhaps this is an old joke between them and the Fool is simply letting Lear 'score' in order to arouse his attention and get him involved in the duologue. However, after the Fool's mock-feedback (the roles of jester and king have been exchanged), Lear produces his third aside, showing that despite the Fool's efforts, Lear's mind is elsewhere.

The Fool then begins a new transaction (T.8) with a focusing move. In this transaction, the Fool should have attempted to put his two-move-in-one-turn strategy into action again, in order to retrieve the control over the topic and his interlocutor's attention after Lear's aside, as he did in

T.4 and T.6. However, he fails to start a new transaction after his opening move. He relinquishes the floor to Lear who has now the opportunity to produce another aside. Lear has had by now an aside in each of these two consecutive transactions (T.7 and T.8). It is significant that when the Fool fails to secure the floor with his conversational strategy, he loses the control over the conversational topic and Lear can then open a new transaction (T.9) and bring the duologue to a close.

As in the first duologue, the Fool enjoys almost absolute control over the conversational process for as long as Lear remains collaborative and passive. As soon as Lear shows conversational initiative and refuses to cooperate with the Fool —in T.6 with an opening move and in T.7 with a challenging move— the Fool's control over the duologue decreases.

The second duologue is, like the first, constructed around a tripartite structure: a beginning (T.1), a middle (from T.2 to T.8), and an end (T.9). In T.1, Lear is at his most collaborative disposition: he provides the Fool with a supporting move after the Fool's focusing move and after the Fool's opening move, he also produces the only instance of feedback in this duologue. In this initial transaction, the power balance clearly bends towards the Fool. From T.2 to T.8, Lear becomes increasingly uncooperative. This middle section can be further divided into two phases: from T.2 to T.5, the Fool's choice of topic is challenged but he remains in control of the conversational process; from T.6 to T.8, Lear turns from passively cooperative to actively uncooperative, and the Fool's control over the duologue begins to crumble. In T.9, Lear appears in his least collaborative attitude: he addresses one of his followers with a re-opening move and closes the duologue. In this final transaction, the balance of power is completely bent towards Lear: the Fool has obviously lost his control over the conversational process when Lear has decided to exert his power.

The last four transactions of this duologue (T.6, T.7, T.8, and T.9) herald the transformation which the relationship Lear-Fool is about to suffer. Lear's increasing mental disturbance will make it impossible for the Fool to hold a third duologue with his master. For the rest of the play, the King will only address the Fool occasionally, when his erratic mind enjoys a moment of lucidity. Lear will find himself a more adequate co-conversationalist in Poor Tom. Perhaps the impossibility of a third fool-master duologue contributes to explain the inexplicable disappearance of the Fool in Act III.

4.7 Conclusions

The application of Burton's framework to fool-master interaction in *King Lear* has revealed the presence of a recurrent conversational pattern. The focusing-supporting-opening conversational pattern indicates that the Fool, far from enjoying freedom of speech, has to obtain permission to jest every time he wants to tell a riddle or crack a joke. The fool has to persuade Lear to grant a go-ahead signal (a supporting move) before he can safely make his criticisms.

The presence of this three-move pattern in fool-master interaction also indicates that the fool enjoys a certain amount of conversational power. Despite his condition as social inferior, the Fool can control the topic of the

talk to a certain extent and by doing so, he can influence the conversational behaviour of Lear, who is his social superior.

The relationship between Lear and his fool rests then on a delicate balance of powers: the Fool may exert relative power over his master since he can manipulate Lear's conversational behaviour. With his focusing move the Fool constrains Lear's conversational options: he arouses Lear's curiosity and coaxes him into granting a supporting move. Lear, however, has absolute power over his Fool: he can grant or deny the go-ahead signal required by the Fool; he can threaten to exert physical power and send the Fool to be whipped; and he can bring the duologue to an end whenever he wants to.

The application of Burton's framework to fool-master interaction in *King Lear* has also revealed that the Fool's status as conversationalist is ambivalent: the Fool can pass from being the dominant party in the interaction to being the dominated one in the brief span of one conversational turn.

Finally, this chapter has shown that discourse stylistics can throw new light on certain textual problems affecting the text of *King Lear*. An analysis of the differences between the Folio and Quarto texts for the first fool-master duologue in *King Lear* has revealed that discourse analysis and conversation analysis can contribute fresh textual evidence to the discussion of Shakespeare's authorial revision of *King Lear*.

CHAPTER 5

Fool-Mistress Interaction in *All's Well that Ends Well* and *Twelfth Night*

5.1 Advantages of the three-move conversational pattern

The analysis of face-to-face interaction between Lear and his Fool undertaken in the preceding chapter has revealed that fool-master discourse —in *King Lear* at least— rests on a complex interpersonal mechanism, a subtle balance of social and conversational powers. The Fool can enjoy a certain amount of control over the dialogue but this control is ultimately dependent on Lear's cooperation and on Lear's willingness not to assert his authority. This conversational power enjoyed by the Fool, however, is also partly dependent on the Fool's own conversational skills and the advantages of the focusing-supporting-opening conversational pattern.

The focusing-supporting-opening pattern offers at least two advantages for a court-fool determined to make the most of his conversational power. First of all, the pattern compels the fool's interlocutor to make clear that he is willing to collaborate conversationally with the fool. A supporting move is paramount to an explicit statement of cooperation: the fool's interlocutor agrees to granting his permission so that the fool may introduce whatever topic of conversation he has in mind. Although the social roles of the fool and his master/mistress remain unaffected, conversationally the fool is now the dominant one, and his interlocutor is instead in a position of submission. The second advantage of the focusing-supporting-opening conversational pattern is that it provides fools with a reliable means of controlling topic. With the help of these three moves, whose apparent function is simply that of a deferential strategy, fools can introduce and monitor those conversational topics which best suit their conversational goals.

The introduction of a new topic with the help of the three-move pattern can almost be compared to a chain reaction triggered off by the fool's focusing move. A focusing move sets up certain expectations regarding the hearer's conversational behaviour: it narrowly constrains the conversational options available to the hearer. Unless s/he decides to be overtly uncooperative and ignores the speaker's focusing move, the hearer must necessarily choose between two kinds of answering moves: supporting or challenging. A focusing move offers a further advantage, since it usually conveys a deferential attitude from speaker to hearer, particularly if the focusing move is realised by a metastatement, a request for speaker's rights (i.e. a request for permission to speak). Deference seldom fails to predispose the hearer to comply conversationally with the speaker. When the fool begins a verbal

exchange with a focusing move, he can reasonably expect that his focusing move will be followed by a supporting move from his interlocutor. This expected supporting move is what ensures that the pattern will materialise and that the fool remains, conversationally, in control. The supporting move from his interlocutor presents the fool with a fresh slot for a new conversational turn. In this new turn, the fool can produce an opening move and introduce the conversational topic of the transaction.

The fool can use the three-move conversational pattern to open new transactions and introduce new topics of conversation; or, if the topic he introduces happens to be challenged by his interlocutor, the fool can also use the pattern to re-introduce the challenged topic. Whenever he loses control over the topic, the fool can attempt to retrieve it simply by fitting two moves into his next conversational turn: he only has to produce a supporting move first, to reasure the hearer and pretend that he is complying with the new direction the talk is taking; then he simply follows his supporting move with a new focusing move which puts into motion the three-move conversational pattern again. The pattern will probably lead to an opening move with which the fool can re-introduce his chosen topic.

Given this ability to control topic and to influence the behaviour of the fool's interlocutor, the three-move conversational pattern can be used as a barometer to measure the degree of conversational power enjoyed by a fool in a given duologue: the presence, recurrence, or absence of the pattern will indicate how conversational power is distributed between a fool and his master or mistress. The presence of the pattern signals that the fool is in control of the topic of the duologue; the recurrence of the pattern along several transactions suggests that the fool's control over the dialogue increases; and the absence of the pattern generally correlates with a decrease in the fool's conversational power.

In the following pages, the presence, recurrence or absence of the focusing-supporting-opening pattern will be used to dissect power relations in the fool-mistress duologues of *All's Well that Ends Well* and *Twelfth Night*.

5.2 Fool-mistress interaction in *All's Well that Ends Well*

5.2.1 Analysis of the first duologue in *All's Well that Ends Well*

The first fool-mistress duologue in *All's Well that Ends Well* is a statement of power and authority made by the Countess of Rossillion in front of her servants. The duologue takes place within a larger frame: an interview between the Countess and her steward. After inviting him to speak ('I will now heare, what say you ...', TLN 329–330; I. iii. 1), the Countess notices the presence of her fool and interrupts him: 'What doe's this knaue heere? Get you gone sirra: the complaints ...', (TLN 336–337; I. iii. 7–8). The Countess continues to address her fool and ignores her steward. The steward has to wait in attendance for his lady to finish off her duologue with her fool before they can resume business.

Engaging in a duologue with a fool was an Elizabethan pastime, a form of entertainment and a way to pass the time. This gives an appropriate measure of the size of the imposition of the Countess's will on her steward's

patience. The function of this first duologue in the play as a whole is to show that the Countess exerts a strong control over her household: she needs no better reason than her own pleasure in order to make her employees wait.

A full move-by-move analysis of this duologue (TLN 328–418; I. iii. 7–93) can be found in Appendix B. Figure 5.1 offers a summary of this analysis: moves in bold type are moves made by the fool Lavatch; moves in italic type are made by his mistress the Countess of Rossillion; and moves in roman type are made by the Countess's steward, Rynaldo.

The results of the application of Burton's framework to the first fool-mistress duologue in *All's Well that Ends Well* show that the Countess remains in control of the talk during most of the duologue; her authority unquestionably dominates five out of the seven transactions in the duologue: T.1, T.2, T.3, T.5 and T.6. The only two transactions in which the Countess's control over the talk is questioned are T.4 and T.7, where the focusing-supporting-opening pattern materialises.

T.1 is a brief transaction initiated by the Countess with an opening move. This opening move is followed by a focusing move from the steward; this focusing move is, however, conversationally incongruous. The Countess has just given her steward permission to speak and he, too deferentially, answers her with a preamble designed to capture the attention and the *benevolentia* of someone who has already granted those things. The Countess, bored perhaps, or irritated by her steward's unnecessary deference, addresses her fool and opens a new transaction, T.2. Like T.1, T.2 also begins with an opening move made by the Countess.

The textual ambiguity present in T.2 suggests the possibility of a multiple coding for this transaction. Two of the possible analysis of this transaction have already been discussed in Chapter 3, section 3.5, so T.2 will not be analysed again here. It is necessary to note, however, that T.2 ends with a challenging move made by Lavatch, and within the same conversational turn, the fool produces an opening move which initiates T.3.

T.3 is a crucial transaction, the site of a power struggle between fool and mistress. The fool has challenged the Countess's authority at the end of T.2 and his opening of a new transaction seems to suggest that he may be going to enjoy the control of the topic for the rest of the transaction; but the Countess challenges the fool's opening move and retrieves the control of the topic, which she keeps throughout a very long transaction (twelve moves) with a series of bound-opening moves. T.3 ends, however, with a supporting move made by the Countess and this move grants the request made by the fool in his opening move. As a whole, T.3 presents a complex structure: the conversational exchange initiated with the first three moves of the transaction ends nine conversational turns later, with a supporting move made by the Countess, the last move in the transaction. T.3 consists therefore of one long conversational exchange in which another four conversational exchanges have been embedded. The transaction closes then in a truce: the Countess has had her authority reasserted and she can now (safely) feel well-disposed towards her fool.

It is hardly surprising then that T.4 sees a reversal of conversational powers: the fool succeeds in setting the three-move pattern into motion and

T1	T2	T2	T3	T4	T5	T6	T7
opening	*opening*	*opening*	**opening**	**focusing**	**focusing**	opening	*opening*
focusing	**supporting**	**focusing**	*challenging*	*supporting*	*closing*	*supporting*	**focusing**
	framing	*supporting*	**supporting**	**opening**		*opening*	*supporting*
	challenging	**challenging**	*bound-opening*	*feedback*			**opening**
			supporting	**challenging**			*closing*
			bound-opening				**challenging**
			supporting				**supporting**
			bound-opening				
			supporting				
			bound-opening				
			supporting				
			supporting				

Figure 5.1: First Fool-Mistress Duologue in *All's Well that Ends Well*

he obtains the control of the topic for the length of this transaction. In T.5, however, he is going to lose this control. His initial focusing move is answered with a closing move from the Countess. This closing move aborts the emergence of the conversational pattern and announces the Countess's wish to discontinue their interaction. The Countess, with this closing move, exerts her authority to put an end to the duologue with her fool.

The fool-mistress duologue should have then ended here, with the Countess's closing move in T.5, but the steward Rynaldo opens T.6 with the suggestion that Lavatch be dispatched to summon Helen. The Countess accepts her steward's suggestion and addresses Lavatch with a command. This command functions as a directive realising an opening move, the initial move of T.7. The Countess is then in full control of the topic at the beginning of the transaction and her authority has been unequivocally asserted by her directive. Lavatch, however, takes advantage of the new conversational slot which the Countess's opening move offers him and, instead of the expected supporting move, he attempts to re-open the duologue with a focusing move. T.7 becomes thus the stage of a subtle battle for conversational power. The Countess seems to be willingly releasing her control over the topic by supporting the fool's focusing move. The focusing-supporting-opening pattern materialises and the fool delivers his joke in the opening move.

The Countess's answer to the fool's opening move shows, nevertheless, that she does not intend to release any more power than is absolutely necessary to obtain the punch-line: after the fool's opening move, she responds with a closing move, and her authority is re-asserted once more. Lavatch then momentarily challenges that authority by trying to crack another joke when his mistress has obviously closed their interaction; but he finally accepts to carry out her orders and the duologue ends with Lavatch acknowledging the authority of the Countess.

This acknowledgement is nevertheless somehow tinged with ambivalence: Lavatch submits to the Countess's authority with a supporting move, but only after he has cracked his jokes. The structure of this transaction closely ressembles that of T.3: an initial conversational exchange, with two embedded exchanges, is not completed until the last move in the transaction is performed. However, while in T.3 it was the Countess who held Lavatch in suspense about whether she would grant or not his request for the length of four embedded exchanges, in T.7 it is Lavatch who makes the Countess wait by procastinating his acceptance of her authority. The Countess's power is finally reasserted, but the Fool has purposefully displayed his reluctance to obey.

The first fool-mistress duologue in *All's Well that Ends Well* offers, then, an ambivalent message. It shows that a Renaissance lady in charge of a household, despite the lack of power imposed on her by gender structures, is entitled to the power and authority attached to her status. However, it also shows that power can be a negotiable commodity: the Fool's reluctance to acknowledge the authority of his mistress has pride of place at the end of the duologue to remind the seat of power (and the audience) that the powerless can be, in a limited sense perhaps, powerful, since authority is ineffective unless publicly accepted and acknowledged by the powerless.

5.2.2 Analysis of the second duologue in *All's Well that Ends Well*

The second fool-mistress duologue in *All's Well that Ends Well*, unlike the first, takes place when Lavatch and the Countess of Rossillion are alone. This circumstance can perhaps explain in itself why the Countess seems better disposed in this second duologue to let her fool manipulate their talk: as there are no attendants or servants in front of whom she can reassert her authority, she can afford to sit back and enjoy jesting with her fool. She even allows her fool to interrupt her and divert the topic she initiates. Consequently, the fool benefits from the control of the topic for the better half of the duologue. He is, however, going to lose this control towards the end, in T.3, and despite his efforts to retrieve it in T.4, he will be silenced and the duologue ends with a display of authority on the part of the Countess.

Appendix B offers a full analysis of this second duologue (TLN 824-891; II. ii. 1-65) and Figure 5.2 presents a summary of the analysis: moves in bold type are again Lavatch's and moves in italic type are moves made by the Countess.

The results of the analysis of this second duologue in *All's Well that Ends Well* show that there is a more intimate side to the relationship between Lavatch and his mistress than it was possible to surmise from their first encounter on stage. The second duologue opens again with the Countess addressing Lavatch, but this time the fool takes the liberty of interrupting his mistress. The Countess's initial contribution to the duologue ('Come on sir, I shall now put you to the height of your breeding', TLN 825–826; II. ii. 1-2) has the appearance of an unfinished conversational turn. The Countess is trying to focus her chosen topic of conversation with a metastatement (not a request for speaker's rights in this case but an announcement of what she is going to talk about), when she is interrupted.

The fool interrupts his mistress with a challenging move: 'I will shew my selfe highly fed, and lowly taught' (TLN 827–828; II. ii. 3). This challenging move is little more than a stratagem to get hold of the floor and change the topic with a focusing move: 'I know my businesse is but to the Court' (TLN 828; II. ii. 3–4). The Countess, feeling conversationally cooperative does not attempt to re-open her topic (she will wait until the last transaction in the duologue to bring it back); instead, she supports her fool's focusing move and grants the go-ahead signal which makes the focusing-supporting-opening pattern possible: after the Countess's supporting move, Lavatch secures the control of the topic with an opening move.

Having obtained the control of the topic in T.1, the Fool does not release the floor after his opening move; within the same conversational turn he opens T.2 with a focusing move: 'but for me, I haue an answere will serue all men' (TLN 837; II. ii. 12–13). T.2 is a remarkably long transaction; it consists of twenty-five moves[1]. The length of the transaction is in itself a measure of the Countess's collaborativeness: she could have, at any moment, put an end to the transaction with a closing move, as she will do later in T.3 and T.4. Instead, she grants her fool permission to go ahead with a

[1]Due to its extraordinary length, in Figure 5.2, T.2 has been distributed along three columns, the first corresponding to the initial Explicit-Boundary Exchange and the other two containing the Conversational Exchange.

T1	T2			T3	T4
focusing	**focusing**	**opening**	**re-opening**	*opening*	*opening*
challenging	*supporting*	*supporting*	*supporting*	**challenging**	**challenging**
focusing	**supporting**	**supporting**	**supporting**	**feedback**	*challenging*
supporting	*supporting*	**feedback**	**re-opening**	*closing*	*bound-opening*
opening	**supporting**	**re-opening**	*challenging*		**supporting**
	supporting	*supporting*	**supporting**		*closing*
	supporting	**supporting**			
	supporting	**re-opening**			
	supporting	*supporting*			
		supporting			

Figure 5.2: Second Fool-Mistress Duologue in *All's Well that Ends Well*

supporting move: 'Marry that's a bountifull answere that fits all questions' (TLN 838–839; II. ii. 14–15).

This supporting move would have normally led to an opening move in which Lavatch would have revealed his magic answer. However, this time, he deliberately decides to leave his lady's expectations unfulfilled: he witholds the opening move. Instead, he produces a supporting move. Lear's Fool used a similar strategy in order to attract Lear's attention in their second duologue (see T.4 in Figure 4.7). He also denied his master the expected opening move and substituted it for a challenging move, after which he initiated a new transaction. Lavatch's strategy is different: he is not interested in a change of topic but in making sure that the current topic is well established and that the Countess's curiosity is sufficiently spurred to ensure her cooperation. Lavatch achieves these goals with his unexpected supporting move. The Countess's previous supporting move, an indirect speech act, offers him the possibility of witholding the expected opening move while remaining conversationally cooperative. He supports the Countess's move by showing agreement with the locutionary meaning of her remark, while at the same time he can ignore the illocutionary force of the Countess's move and leave the implicit request unanswered.

The Countess reformulates her request with a new indirect speech act, a new supporting move which obtains from Lavatch the same response as it did before: another supporting move. This pattern reappears twice in the following four moves. Interactionally, the result is a long series of eight supporting moves in which there is no topic development. The impasse is finally by-passed when Lavatch stops ignoring the illocutionary force of the Countess's supporting moves and produces an opening move at last: 'heere it is, and all that belongs to't . . . ' (TLN 858–859; II. ii. 34–35).

After an unusually long Explicit-Boundary Exchange, Lavatch's opening move initiates the first Conversational Exchange in T.2. This opening move is followed by a supporting move in which the Countess complies with her fool and asks him, as directed to do, whether he is a courtier. A supporting move from Lavatch finally discloses then his all-purpose answer: 'O Lord sir' (TLN 865; II. ii. 40). The next three Conversational Exchanges in T.2 bear an indentical structure, modelled on that of the first Conversational Exchange in the transaction: a re-opening move from Lavatch (demanding another question from his lady) is followed by a supporting move from the Countess (providing a question or remark for Lavatch to answer) and this, in turn, is followed by a supporting move from Lavatch ('O Lord sir').

Lavatch's conversational power has gradually been increasing throughout T.2 and has reached its peak in these three Conversational Exchanges. He is in control of the topic and the Countess has been relegated to the role of dominated conversationalist with no conversational initiative of her own. This state of affairs, though, is going to be reversed towards the end of T.2. In the last Conversational Exchange of this transaction, the Countess challenges Lavatch's re-opening move and exposes the failure of Lavatch's quasi-universal answer: 'Doe you crie O Lord sir at your whipping, and spare not me? . . . ' (TLN 874–875; II. ii. 48–49).

Lavatch has to admit his defeat with a supporting move (' . . . I see things

may serue long, but no serue euer', TLN 879; II. ii. 53) and the Countess, who has now retrieved her conversational initiative and the control of the topic, opens T.3 with an opening move: 'I play the noble huswife with the time ...' (TLN 880; II. ii. 54). Lavatch will attempt to recuperate the control of the topic in this transaction by challenging the Countess's opening move but he does not succeed: his mistress closes the transaction with a closing move. Still very much in control of the topic, the Countess opens T.4, the last transaction of the duologue, with another opening move. Lavatch challenges the Countess's move again but to no avail, since the Countess seems determined to have her power exerted on the fool. She elicits from him a supporting move in which he acknowledges her authority and she brings the transaction and the duologue to an end with another of her authoritarian closing moves.

The second duologue in *All's Well that Ends Well*, like the first, constructs an ambivalent fool-mistress relationship. The Countess allows her fool to control the conversational process during most of the duologue and collaborates with him, but only to put into motion the resources of power and have him silenced eventually. The fool, however, does not easily conform to being put to silence. Like in the first duologue, it is in the last transactions of the duologue (T.3 and T.4) where the power struggle becomes evident. Both T.3 and T.4 open with an opening move made by the Countess and in both transactions the Countess's power is questioned by Lavatch with challenging moves. The Countess makes use of her power to bring her fool under control with closing moves and she has her authority reasserted; but the fool refuses to leave before cracking his obscene joke on *understand/ stand under* and 'I am there before my legs'. Although when the duologue ends he has been deprived of speech and demoted from jester to manservant, the fool has succeeded in showing how authority and power can be undermined, or at least defied and contested, with bawdy humour.

5.2.3 Analysis of the third duologue in *All's Well that Ends Well*

The third fool-mistress duologue in *All's Well that Ends Well*, like the second one, takes place when Lavatch and the Countess are alone on stage. If compared to the other two previous duologues in the play, the third duologue is noticeably shorter: it consists of three rather brief transactions only. Lavatch has just returned from the court, bringing with him a letter from Bertram, the Countess's son. After an initial transaction, Lavatch's exit becomes dramatically necessary so that the Countess can read her son's letter aloud to the audience. Lavatch, nevertheless, re-enters the stage later to announce the arrival of new messengers from the court and to close the duologue. The reading of Bertram's letter, though, divides the duologue into two distinct halves: two mini-duologues. In the first half, the fool seems eager to talk, but the Countess silences him so that she can proceed to read her son's letter; in the second half, the fool is rather reluctant to take hold of the floor; so reluctant that he brings the duologue to an end with a closing move.

The last three pages of Appendix B contain a full analysis of this duologue (TLN 1401-1445; III. ii. 1-43). Figure 5.3 offers a summary of the analysis: moves in bold type are moves made by Lavatch and moves in italic

T1	T2	T3
focusing	*opening*	**focusing**
supporting	**supporting**	*supporting*
opening	*bound-opening*	**focusing**
	challenging	*supporting*
		opening
		closing

Figure 5.3: Third Fool-Mistress Duologue in *All's Well that Ends Well*

type are made by the Countess.

The third duologue between Lavatch and the Countess, like the previous two duologues in the play, constructs an ambivalent image of the relationship between a fool and his mistress. It clearly shows that a court-fool can control the dialogue if the focusing-suporting-opening pattern materialises, but it also shows that the fool's mistress can always resort to her authority in order to retrieve control over the topic. This ambivalence arises from the contrast between the two parts of the duologue. The first half of the duologue (T.1 and T.2) offers a struggle for the control of the topic in which the Countess will prevail over her jester; in the second half, however, the control of the topic lays entirely in Lavatch's hands.

At the beginning of T.1, the Countess is in control of the conversational topic: she initiates the transaction with an opening move. However, immediately afterwards, Lavatch is going to snatch the control of the topic with a focusing move. The Countess —spurred by curiosity perhaps— answers Lavatch's focusing move with a suporting move and the focusing-supporting-opening pattern emerges, showing that Lavatch has managed to obtain the control of the topic in this transaction. Undeterred, the Countess easily retrieves the control of the topic in T.2 with an opening move and maintains this control with a bound-opening move. In this transaction, Lavatch

is relegated to a dominated, passive conversational position from which he can produce nothing but answering moves.

In the second half of the duologue, Lavatch thoroughly controls the topic with an extended version of the focusing-supporting-opening pattern. T.3 opens with a focusing move made by Lavatch and the Countess supports it with a supporting move. Lavatch, too reluctant to take advantage of this go-ahead signal witholds the opening move and produces a second focusing move. The Countess again supports this new focusing move with a supporting move and Lavatch finally produces his opening move. The control which Lavatch enjoys in this transaction proves so absolute that he can bring the duologue to an end with a closing move, immediately after his protracted opening move. For the first time, a duologue between Lavatch and his mistress does not end with an authoritarian closing move from the Countess; their third —and last— duologue is brought to a close by the fool himself.

5.3 Fool-mistress interaction in *Twelfth Night*

5.3.1 Analysis of the first duologue in *Twelfth Night*

The first duologue between Feste and Olivia in *Twelfth Night* is not an intimate duologue between a fool and his mistress; it takes place in front of Olivia's steward, Malvolio, and several attendants. Like the first fool-mistress duologue in *All's Well that Ends Well*, this duologue has a function to fulfil in the fabric of the play and this function is mainly political: the duologue constructs a situation in which a woman's ability to exert power and control the household she is in charge of are tested. Olivia is first shown asserting her authority and remonstrating a rebellious jester. Later, her authority is questioned by her jester, who succeeds in humouring her against her will. Then, her steward criticises her behaviour and challenges her authority in front of most of her household. In the end, Olivia exerts her power to silence her steward. However, her authority has been damaged and she will have to wait until the second duologue in the last act of the play to have her authority fully reasserted.

Appendix C contains a full analysis of the text of the first duologue in *Twelfth Night* (TLN 330–390; I. v. 34–98). Figure 5.4 offers a summary of the analysis: moves in bold type are made by Feste, moves in italic type belong to Olivia and moves in roman type correspond to Malvolio.

The analysis of the first fool-mistress duologue in *Twelfth Night* shows that the relationship between Olivia and Feste is not fixed but subject to change. Fool and mistress can be at odds with each other but they also know how to negotiate a truce. This is clearly manifested by the internal distribution of elements in the duologue, by the way the duologue has been structured. The duologue consists of four transactions, articulated into a tripartite structure: in T.1 and T.2, fool and mistress struggle to dominate each other conversationally; in T.3, the fool overcomes her lady's reluctance to cooperate with him; and in T.4, fool and mistress collaborate with each other against the steward Malvolio.

T.1 begins with a framing move which Feste addresses to his mistress. Olivia does not respond to it; instead, she produces a challenging move which

T1	T2	T3	T4
framing	**re-opening**	**focusing**	*opening*
challenging	*challenging*	*challenging*	supporting
bound-opening	**challenging**	**supporting**	**challenging**
opening		*supporting*	*bound-opening*
supporting		**focusing**	supporting
		supporting	bound-opening
		opening	*challenging*
		supporting	**feedback**
		bound-opening	
		challenging	
		feedback	
		feedback	

Figure 5.4: First Fool-Mistress Duologue in *Twelfth Night*

not only ignores Feste's preceding move but which is also addressed to her attendants, not to Feste. The fool then produces a bound-opening move which, although also addressed to Olivia's attendants, is in fact meant to be overheard by Olivia herself and elicit a response from her. The stratagem works. Olivia's move ignores again Feste's move but at least she condescends to addressing him with an opening move. This is Feste's first conversational victory over Olivia: he has managed to overcome Olivia's unwillingness to talk to him.

Feste responds to Olivia's opening move with a supporting move which becomes the first in a series of steps directed to attain the control of the topic. This supporting move enables Feste to get hold of the floor and once he has obtained it, he can —within the same conversational turn— begin a new transaction (T.2) with a re-opening move. With this re-opening move Feste can re-introduce the topic which had been ignored and diverted by Olivia earlier on in T.1.

The re-opening move with which Feste initiates T.2 is challenged by Olivia but Feste has nevertheless succeeded in maintaining his lady engaged in interaction, since she is still addressing him. Feste answers his lady's challenging move with another challenging move and retains the control over the topic by following this move with a focusing move which initiates a new transaction.

T.3 begins then with a focusing move (' ...good *Madona*, giue mee leaue to proue you a foole', TLN 349–350; I. v. 55–56) which, although initially challenged by Olivia, is supported two conversational turns later, when Olivia decides to listen to what her jester may have to say: 'Make your proofe' (TLN 353; I. v. 59). This Explicit-Boundary Exchange is the turning-point of the duologue: Olivia's resistance to be amused is overcome by Feste. Fool and mistress have explicitly negotiated conversational rights and Olivia has granted Feste permission to go-ahead with his jest. Feste, however, needs to be reassured further by a second Explicit-Boundary Exchange: instead of the opening move which Olivia's supporting move entitles him to, he produces a second focusing move and it is only when Olivia has provided the necessary supporting move that Feste finally ventures to bring forth his opening move.

With this opening move the focusing-supporting-opening conversational pattern appears for the first time in this duologue, enabling Feste to achieve a great deal of topic-control. In T.1 and T.2, fool and mistress had struggled against each other to impose their chosen conversational topics. In T.3, when the three-move pattern takes place, the conversational topic for the transaction is openly negotiated: fool and mistress cooperate conversationally with each other and Olivia agrees to allow her fool to introduce the topic which best suits his conversational goals.

Olivia supports Feste's opening move and Feste, still in control of the topic, begins a new Conversational Exchange with a bound-opening move. Although Olivia challenges this move, Feste does not lose the control of the topic. He evaluates Olivia's challenging move in his next move, proving her to be a fool for mourning her brother and achieving thus his main conversational goal. The transaction ends with Olivia's own feedback to Feste:

although directly addressed to Malvolio, Olivia's utterance ('What thinke you of this foole, *Maluolio*, doth he not mend?', I. v. 71–71; TLN 365–366), by virtue of its divided illocutionary force, serves both as feedback to Feste and as opening move for Malvolio.

Olivia's opening move initiates T.4, nominating Malvolio as the next rightful speaker. Malvolio initially supports his lady's opening move but immediately after he produces a challenging move, showing that he disagrees with his lady. Olivia and Malvolio do not behave in fact in this transaction as the most collaborative of conversationalists: they do not agree with each other at all.

Malvolio challenges Olivia's opening move in the first Conversational Exchange of T.4 and Olivia responds to Malvolio's bound-opening move in the third Conversational Exchange with a challenging move. By way of contrast, Olivia and Feste support each other throughout the transaction. In the first Conversational Exchange, Feste replies to Malvolio's insults with a challenging move. Feste's challenging move, in fact, operates as a supporting move to Olivia's transaction-initial opening move. By challenging Malvolio's challenging move Feste sides with his mistress and shows that he agrees with her. Later, Feste shows again his conversational support towards Olivia when he produces his positive feedback after his lady's challenging move in the third Conversational Exchange at the end of T.4. Olivia, in turn, shows conversational support for her jester with her opening move at the beginning of T.4 and also when she challenges Malvolio's bound-opening move and defends Feste from Malvolio's insults.

In T.4, the focusing-supporting-opening pattern does not materialise and Feste has to release the control of the topic, which will now lie entirely with Olivia. In this transaction, the conversational roles enjoyed by fool and mistress in T.3 are reversed: in T.4, Feste is relegated to a passive conversational position from which he can only produce answering moves whereas Olivia takes the lead.

Olivia's control of the conversational process in T.4 is practically absolute. The transaction bears a clear-cut structure, consisting of three Conversational Exchanges. Olivia opens the first two Conversational Exchanges with an opening and bound-opening move respectively, securing for herself the control of the topic. The third Conversational Exchange is initiated by Malvolio, not Olivia, but this has no effect on Olivia's control over the topic. She challenges Malvolio's bound-opening move, making it impossible for her steward to reintroduce his choosen topic.

Together with topic-control, Olivia enjoys a good measure of control over the turn-taking system by means of her power to nominate. Nominations are undoubtedly one of the most effective ways of exerting conversational power, since the nominator controls who can speak and who cannot. In the first two Conversational Exchanges of T.4, Olivia nominates Malvolio as the next speaker, denying Feste the conversational option of self-selection and therefore preventing him from making a contribution to the talk.

With its privileged position at the end of the duologue, T.4 dialectically counteracts the subversive effect of the previous transaction. If in T.3 authority had been questioned by Feste's triumphant achievement of his

conversational goals despite his lady's initial reluctance, in T.4 authority is reasserted by Olivia's overwhelming display of conversational power. However, although fool and mistress are portrayed cooperating with each other and Malvolio is eventually silenced, Olivia's ability to keep her household under control has not yet been sufficiently proved in this duologue. Her credibility has been damaged by a fool who will have things his own way and a steward who takes liberties beyond his station. Olivia's authority, remains questionable until the end of the play; it is only in the last act —where the second duologue takes place— that Olivia's firm grip on her household becomes evident.

5.3.2 Analysis of the second duologue in *Twelfth Night*

The second fool-mistress duologue in *Twelfth Night* is an open, public, verbal encounter between Feste and Olivia which takes place not only in front of some members of Olivia's household but also in front of her newly acquired husband Sebastian and of the duke Orsino and his *protégé* Viola-Cesario. In this respect, it resembles no other fool-mistress or fool-master duologue in a Shakespearean play; most of these duologues take place in a domestic environment when no visitors or guests are present.

The public nature of the occasion calls for a display of power on Olivia's part. She has to assert her authority and her control over her household for her visitors' sake, and she does so by exerting her power to control the dialogue. Once Olivia decides to use her conversational power to control the topic, there is little the fool can do. Every attempt Feste makes at changing the topic is peremptorily thwarted by his mistress and the duologue becomes an arena for the assertion of Olivia's authority in front of powerful guests.

Appendix C contains a full analysis of this second duologue in *Twelfth Night* (TLN 2451–2479; V. i. 281–312) and Figure 5.5 offers a summary of the moves: bold type is used for moves performed by Feste and italic type for moves made by Olivia.

The analysis of the second duologue in *Twelfth Night* with the categories provided by Burton's framework reveals, first of all, that this is an extremely short duologue. Unlike any other fool-mistress or fool-master duologue in Shakespeare, this duologue consists of one transaction only. This transaction is made up by three Conversational Exchanges, all of which are initiated by Olivia. By securing the control of the initial slot in each Conversational Exchange, Olivia can have absolute control over the topic. Since it is Olivia also who closes the transaction —and the duologue— with a closing move, Feste has practically no chance to introduce a topic of his own.

Together with the length of the duologue itself, there is a second unusual feature in this duologue manifested by the analysis: Olivia has five conversational moves in this duologue and all of them consist of one single sentence. Conversational turns may be made up by one or more moves and moves by one or more sentences, but what is remarkable here is the fact that all moves performed by Olivia in this duologue are one-liners. Olivia's single-sentence moves are a stylistic device whose function is to foreground Olivia's imperious commands to Feste and, no doubt, they contribute to create an aura of authority around Olivia: she expects to be obeyed.

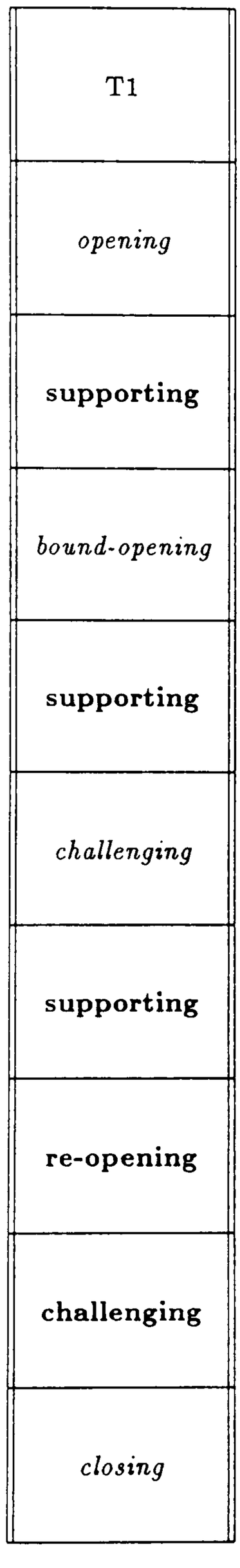


Figure 5.5: Second Fool-Mistress Duologue in *Twelfth Night*

By way of contrast, Feste's conversational moves in this duologue are long and verbose. Whereas all of Olivia's moves —except one— consist of one single clause, Feste's moves always contain several clauses; his first move in the duologue contains up to six clauses and all his other moves consist of at least two clauses: his second move has two clauses, but his third move consists of four clauses and his fourth move of five clauses.

Feste's multi-clause moves are an indication of his desperate attempts at obtaining some measure of control over the topic and the dialogue. He fails completely, partly because he does not seem to manage to fit two moves into one turn. All of his four moves in this duologue are answering moves: three supporting moves and one challenging move. Since he does not succeed in slotting a focusing move in after any of his answering moves, the focusing-supporting-opening pattern cannot even take off the ground and as a result he has no topic-control in this duologue.

If all of Feste's moves in this duologue are answering moves, most of Olivia's moves are initiating moves: she produces an opening move, a bound-opening move, a re-opening move and a closing move, which by virtue of its divided illocutionary force also functions as an opening move addressed to another servant. She only has an answering move: a challenging move; but she has no supporting move, an indication of how little disposed she is to collaborate with her jester in this duologue.

The second duologue in *Twelfth Night* seems to have been built around a series of binary contrasts: Olivia's initiating moves versus Feste's answering moves; Olivia's one-clause commands versus Feste's multi-clause moves; Olivia's earnestness versus Feste's attempts at jesting; Olivia's conversational power versus Feste's lack of conversational power; Olivia as dominant versus Feste as dominated. These binary contrasts help to create a clearly asymmetrical power relationship for Feste and Olivia. If compared to the first duologue in the play, this second duologue offers a totally different side of the relationship between fool and mistress: whereas in the first duologue the socially asymmetrical roles of Feste and Olivia are put aside and fool and mistress enjoy symmetrical positions as far as conversational roles are concerned, in this second duologue the binary organization of the discourse creates an unequal relationship in which fool and mistress have asymmetrical roles regarding both social status and conversational power.

5.4 Conclusions

The application of Burton's framework to fool-mistress interaction in *Twelfth Night* and *All's Well that Ends Well* confirms the hypothesis that Shakespeare's fools do not enjoy much freedom of speech; instead, they need to make the focusing-supporting-opening conversational pattern emerge if they want to exert some control over the topic. They also need to resort to a linguistic strategy, fitting two moves into one conversational turn (supporting plus focusing), if they want to introduce a new topic.

The analysis has also shown that fool-mistress duologues serve a purpose in the dramatic fabric of the play: they construct authority for a woman, whom by reason of her gender is not entitled to it. According to Scripture (Genesis II and III), in the hierarchy of creation, woman was meant to be

man's subordinate; having women ruling over men was therefore something unnatural and against God's will. The 16th century debate on whether women should have access to power and authority was partially the result of the ascension to the throne of Mary I and Elizabeth I in England and of Mary, Queen of Scots, in Scotland (Jordan 1987: 421 and ff). The fool-mistress duologue in *Twelfth Night* and *All's Well that Ends Well* constitutes an opportunity for Olivia and the Countess of Rossillion to assert their authority in front of powerful guests, relatives and members of their respective households. This is why Feste and Lavatch enjoy licence to jest and are allowed some control over the topic of conversation only when fool and mistress are alone, when there is no on-stage audience in front of which female authority can be displayed.

Finally, this chapter has also shown that the power relations shaping the relationship between Shakespearean fools and their ladies are ambivalent: Olivia and the Countess exert their authority over their fools by putting them to silence but Feste and Lavatch sometimes succeed in their attempts at questioning that authority with their jests. In the end, authority is reasserted, but the fools have undermined and defied their ladies' power with their reluctance to accept that they can be divested of their fool's coat and be addressed as mere servants. Feste and Lavatch are then Bakhtinian figures: they both help to assert and subvert the established order.

CHAPTER 6

Politeness Phenomena in Fool-Master Discourse

6.1 The notion of face and fool-master interaction

6.1.1 Face and the natural fool

The study of *face* has proved one of the most fruitful areas yielded by the cross-fertilization of sociology and linguistics. The importance of face and the need to attend to it in all kinds of human interaction, but particularly in face-to-face interaction, was noted by Goffman (1967). Goffman defined face as 'the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact. Face is an image of self delineated in terms of approved social attributes' (1967: 5). P. Brown and S.C. Levinson based their influential study of politeness phenomena on the capacity of human beings to reason from means to ends and on the universality of certain basic wants manifested by the attention given to face in interaction (1987: 58 and ff.). Brown and Levinson expanded Goffman's original concept of face as public self-image so that it would also include the popular notion of 'loss of face' and embarrassment:

> Our notion of 'face' is derived from that of Goffman (1967) and from the English folk term, which ties face up with notions of being embarrassed or humiliated, or 'losing face'. Thus face is something that is emotionally invested, and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction.
>
> (1987: 61)

Face is then something which is permanently at stake throughout the course of spoken interaction and can be easily lost. However, face can only be lost if individuals are sensitive to that loss and if they have some face to lose at all. It is only 'competent adult members of a society' (Brown and Levinson 1987: 61; henceforth BL) who risk losing their face. Children and the mentally ill, although frequently the cause of loss of face in others, are beyond loss of face themselves (see BL 1987: 285, note 7). This is also the case of those domestic jesters who happen to be 'natural' fools as well, i.e. idiots devoid of rationality and self-image. Dondolo, the court-jester in Marston's *The Fawn*, is a natural fool and the court's laughing-stock; the courtiers Herod and Nymphadoro have turned him into an easy target for their insults but he does not seem to suffer any embarrassment, humiliation

or loss of face:

> *Don:* Newes, newes, newes, newes.
> *Hero:* What, in the name of prophesie?
> *Nym:* Art thou growne wise?
> *Hero:* Doth the Duke want no mony?
> *Nym:* Is there a maid found at 24?
> *Hero:* Speake, thou three legd *Tripos*, is thy shippe of Fools a flote yet?
> *Don:* I ha many things in my head to tell you.
> *Her:* I, thy head is alwaies working, it roles, and it roles, *Dondolo*, but it gathers no mosse *Dondolo*.
> *Don: Tiberio*, the Duke of *Ferraraes* sonne excellently horsed, all vpon *Flaunders* Mares, is arriued at the Court this very day, somewhat late in the night time.
>
> (sig. B; I. ii. 26–37)

Dondolo does not seem to notice that he is being made fun of. He makes known that he has news to communicate but his announcement is received with scepticism by the courtiers: Nymphadoro and Herod pretend that nothing short of the Duke of Urbin being suddenly found to be wealthy or a twenty-four year old woman who is still a virgin would be news to them. Nymphadoro's question 'Art thou growne wise?' is then doubly insulting: on the one hand, it presupposes that Dondolo is rather stupid, otherwise it would be no news if he had 'growne wise'; on the other, Nymphadoro is inviting a conversational implicature: he is suggesting that the idea of Dondolo becoming a wise, rational being is a ridiculous, impossible thing which cannot ever take place. Herod also insults Dondolo by calling him 'three legd *Tripos*'.

These remarks have no effect on Dondolo who, innocently, insists on the fact that he has news to tell and newly exposes himself to the courtiers' humour. Herod further threatens Dondolo's face by equating the fool's head with a rolling stone which, no matter how hard it tries, gathers nothing, no *moss*, no substance. This insulting comparison also passes unnoticed by Dondolo, who undeterred by all these non-cooperative, face-threatening hints, proceeds to deliver his news.

As a natural fool, Dondolo is unaware of the existence of face; he feels no need to orient to face in interaction and so the courtiers can freely launch attacks on his face, knowing that Dondolo will not make any attempts to save face and therefore he will not counteract the damage caused to his self-image with a threat to their own face: Dondolo will not try to fight back and get one up on his interlocutors; the courtiers can safely insult Dondolo since it is clear that his lack of any notion of face will let the insults pass unanswered. Moreover, Dondolo's ignorance of the existence of face accounts for the comedy in the passage: humour is not only triggered by the courtiers' jokes but also by the fact that Dondolo takes no notice of them. Dondolo is the Bergsonian comic individual who stands apart from the group[1] due to

[1] In his essay on laughter, the French philosopher Henri Bergson pointed out that comedy and humour arise when the individual is singled out by the group: 'Le comique

his incapacity to perceive the damage done to his self-image.

6.1.2 Face and the fool in Shakespeare

Shakespeare's domestic jesters do not ressemble Marston's Dondolo at all. Feste, Touchstone, Lavatch and Lear's Fool carefully attend to their own face in interaction and employ strategies to counteract any possible damage suffered by their public self-image. Feste, for instance, will not let Malvolio's envious thrust on his self-image remain unanswered, least of all in front of his mistress:

> *Ol.* What thinke you of this foole *Maluolio*, doth he not mend?
> *Mal.* Yes, and shall do, till the pangs of death shake him: Infirmity, that decaies the wise, doth euer make the better foole.
> *Clow.* God send you sir, a speedy Infirmity, for the better increasing your folly: Sir *Toby* will be sworn that I am no Fox, but he wil not passe his word for two pence that you are no Foole.
>
> (TLN 365–373; I. v. 69–79)

Malvolio very cleverly turns lady Olivia's compliment to Feste into an insult; thus, although apparently agreeing with his lady ('Yes, and shall do, till the pangs of death shake him') he is in fact disagreeing ('Infirmity, that decaies the wise, doth euer make the better foole'). According to Malvolio the fool is not 'mending' at all; he is turning even more foolish with age. Malvolio is producing here the ultimate insult for an artificial fool like Feste: to call him a natural fool, whose lack of wits will only be aggravated with age. Feste cannot remain silent after such an affront has been posed to his public self-image; he retorts using a similarly subtle strategy: under the appearance of wishing Malvolio well ('God send you sir,..., for the better increasing ...') he is in fact doing the opposite ('a speedy Infirmity ...for ...your folly'). With the ingenuity of using a rhetorical formula normally used to wish well to perform exactly the opposite function, Feste saves face and shows that although he is a court-jester, he is far from being a natural.

Exposing their audience to the polysemy of the word *fool* is the eternal, ineluctable fate of artificial fools. When Viola disguised as Cesario asks Feste if he is Lady Olivia's fool, Feste puns on two meanings of this word and replies that his mistress will keep no fool until she is married, so he is not her fool but her jester, her 'corrupter of words' (TLN 1247–1248; III. i. 32–37). Like Feste, Lear's Fool is always ready to prove that although he is a fool (i.e. a jester kept in a household) he is in fact no fool (i.e. he is not a natural devoid of wits). As Feste himself would put it, although both of them might wear motley on their bodies, they do not wear motley in their brains. Given this similarity between Feste and Lear's Fool it is surprising how often Lear's Fool has been cast into the mould of the natural fool, the mentally handicapped (Bradley 1929: 207; Welsford 1935: 253; Seiden 1979), without considering for a moment the possibility that Lear's Fool may be

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naîtra, semble-t-il, quand des hommes réunis en group dirigeront tous leur attention sur un d'entre eux, faisant taire leur sensibilité et exerçant leur seule intelligence.' (1910: 8-9)

an extremely gifted artificial fool who, when the occasion demands it, can artfully feign the natural. Lear's Fool may well pretend to be an inoffensive natural in front of Goneril, perhaps to keep the whip at bay (see *King Lear*, TLN 703–841; I. iv. 186–320), but he lets Kent know that he is no natural:

> *Kent.* Where learn'd you this Foole?
> *Foole.* Not i'th'Stocks, Foole.
>
> (TLN 1359–1360; II. iv. 83–84)

Kent's question comes just after the Fool has provided him with a very sensible piece of advice followed by a somehow cryptic rhyme. Although the locutionary meaning of the question is monosemic, its illocutionary force is ambiguous and open to negotiation. Kent may be genuinely trying to find out where the Fool learnt his rhyme from or he may be suggesting that the Fool's advice is too good to come from a fool. If the second interpretation is chosen, the face of Lear's Fool is under threat. Just in case this is what Kent intends it to mean, the Fool choses to produce a face-saving remark. What the Fool is actually saying to Kent here is : I might be a fool (jester) but I am not such a big fool (idiot) as you are to let them put *me* to the stocks.

The possession of a public self-image and the necessity to orient to it in interaction differentiates the artificial fool from the natural. This difference, incidentally, renders the artificial fool a much more successful dramatic character, since the need to attend to his own face and protect it from attacks from others becomes fuel to his wit. The artificial fool is therefore an intelligent human being and a competent member of the community, and as such is endowed with the same characteristics as Brown and Levinson's 'Model Person' (MP):

> All our Model Person (MP) consists in is a wilful fluent speaker of a natural language, further endowed with two special properties —rationality and face. By 'rationality' we mean something very specific —the availability to our MP of a precisely definable mode of reasoning from ends to the means that will achieve those ends. By 'face' we mean something quite specific again: our MP is endowed with two particular wants —roughly, the want to be unimpeded and the want to be approved of in certain respects.
>
> (1987: 58)

The possession of *rationality* and *face* not only enables us to distinguish the artificial fool from the natural but it also puts him on a same footing with his master or mistress, who is also going to be in possession of those two properties. The interaction between the artificial fool and his master should then be regulated by the same principle as those operating in an interaction between two speakers who behave like Brown and Levinson's Model Person.

6.1.3 The aggressive use of face as mutual knowledge

Brown and Levinson conclude that since both speaker and addressee(s) will have a face to orient to and protect 'it will in general be to the mutual interest of two MPs to maintain each other's face' (1987: 60). This mutual orientation to each other's face originates in what Brown and Levinson have called the 'mutual vulnerability of face' (1987: 61): if the face of one interactant is challenged by another, the person whose face is at stake will try to 'save face', and in the process of defending his own, is likely to threaten the face of his interlocutor:

> In general, people cooperate (and assume each other's cooperation) in maintaining face in interaction, such cooperation being based on the mutual vulnerability of face. That is, normally everyone's face depends on everyone else's being maintained, and since people can be expected to defend their faces if threatened, and in defending their own to threaten other's faces, it is in general in every participant's best interest to maintain each other's face
>
> (1987: 61)

This mutual interest in preserving each other's face appears, however, to be in conflict with the contractual basis on which the relationship fool-master rests. Fools were given food and shelter partly in exchange for their capacity to entertain with their jokes and their antics the spirits of their masters and mistresses between course and course at table; but they were employed also for their ability to rail and criticise people's faults and follies and this also included those of their masters and mistresses. Fools were expected to expose the mistakes and vices of the kings and nobles who kept them and thus counteract the compliments of flatterers. Natural fools would perhaps fulfil this function unknowingly, in the process of innocently 'telling the truth', a practice for which they were frequently praised. Artificial fools would no doubt carry out this duty consciously and on occasion rather willingly, whether out of disgust for the hypocritical fashions of the court, like Passarello in Marston's *The Malcontent*, or whether spurred on by genuine sympathy for their masters, as Feste and Lear's Fool do. Natural or artificial, fools were hired to threaten their master's face. In *The History of Court Fools* (1858: 169), John Doran refers an anecdote about Clod, a jester who belonged to Queen Elizabeth I. The Queen apparently reprimanded Clod on one occasion for finding fault with everybody's behaviour but her own. The anecdote is probably apocryphal, as much of the biographical literature on historical fools must be, but it nevertheless indicates that the duties of kept fools, whether artificial or natural, involved the conscious or unconscious posing of threats to the face of their social superiors.

Since it is part of their jobs as jesters, both historical and stage fools are allowed and encouraged to threaten the face of their masters. This prerogative enjoyed by fools, natural and artificial alike, constitutes part of the *mutual knowledge* of fool and master. Mutual knowledge, as opposed to *shared knowledge*, is that knowledge which speaker and addressee have in common

and which they both know they both possess. Shared knowledge is simply knowledge shared by speaker and addressee without explicitly knowing that they share it. As G.P. Thomas has observed, distinguishing between these two kinds of knowledge is necessary, since mutual knowledge and shared knowledge convey different implications for the interactive process:

> The distinction is important, for the fact that I know that you know something, (a state of Mutual Knowledge) enables me to exploit that "something" in very complex ways. That complexity grows in part from the fact that I know you will know that I can exploit it. The implications of knowledge merely shared (but not *known* to be shared) do not resonate in this fashion. If I do not know you know some fact, I cannot use that knowledge in the same way I could if I were certain that you knew it.
>
> (1986: 582)

If the licence the fool has to threaten his master's face is understood as mutual knowledge, then the following presuppositions hold:

- the master knows that the fool can threaten his face
- the fool knows that he can threaten his master's face
- the master knows that his fool knows that the fool can threaten his master's face
- the fool knows that his master knows that the fool can threaten his master's face
- the master knows that the fool knows that his master knows that the fool can threaten his master's face
- the fool knows that the master knows that his fool knows that the fool can threaten his master's face

These presuppositions constitute the basis on which the ritual which Goffman has called 'the aggressive use of face-work' (1967: 24) appears to rest. Goffman defines 'face-work' as follows:

> By *face-work* I mean to designate the actions taken by a person to make whatever he is doing consistent with face. Face-work serves to counteract "incidents" —that is, events whose effective symbolic implications threaten face.
>
> (1967:12–13)

Mutual knowledge of the feasibility of posing threats to the face of an interlocutor disrupts the consensus about preserving each other's face which exists in an interaction between two participants who conform to the characteristics of Brown and Levinson's Model Person. Once this consensus has disappeared, speakers may threaten each other's face. Face-work is then no

longer used 'to counteract incidents' but rather to provoke them, to threaten the face of the adversary.

Goffman seems to distinguish implicitly between two types of aggressive face-work, since the aggression may be unilateral or bilateral. A speaker can safely offend the face of an addressee if he or she knows that the offence will be ignored and that the addressee is not likely to retaliate: 'If others are prepared to overlook and affront he can rely on this as a basis for safely offending them' (Goffman 1967: 24); a speaker can instead pose a threat to the face of an addressee knowing that the addressee may retaliate, with the intention of provoking him to engage into some sort of verbal fencing or 'battle of wits' :

> When a person treats face-work not as something he need be prepared to perform, but rather as something that others can be counted on to perform or to accept, then an encounter or an undertaking becomes less a scene of mutual considerateness than an arena in which a contest or match is held . . . The general method is for the person to introduce favorable facts about himself and unfavorable facts about the others in such a way that the only reply the others will be able to think up will be one that terminates the interchange in a grumble, a meager excuse, a face-saving I-can-take-a-joke laugh, or an empty stereotype comeback of the "Oh yeah?" or "That's what you think" variety
>
> (1967: 24–25)

The first type of aggressive face-work is frequent among children, madmen and natural fools, who can threaten everybody's face with impunity. It is also the type of face-work present in the raillery of an all-licensed, allowed artificial fool like Pasarello, who is never rebuked or threatened with the whip (like Touchstone, Feste or Lear's Fool are). The second type of aggressive face-work, the verbal fencing of a war of wits, is not uncommon in *As You Like It*, *Twelfth Night* and *All's Well that Ends Well*. It usually takes the shape of a verbal contest in which one has to outdo one's partner. This turns the dialogue into a series of consecutive adjacency pairs in which both the first and second parts of the pair contain a threat to the face of the other participant. As Goffman has observed the main purpose of the duel is to display one's abilities as conversationalist:

> In aggressive interchanges the winner not only succeeds in introducing information favorable to himself and unfavorable to the others, but also demonstrates that as interactant he can handle himself better than his adversaries. Evidence of this capacity is often more important than all the other information the person conveys in the interchange.
>
> (1967: 25)

In other words, 'the winner' proves that he can make his interlocutor lose face and that he can easily fend off any threats posed to his own face. As

Goffman says, conveying this information becomes the real topic of the talk, 'what the talk is about'. The interpersonal takes here precedence over the ideational: the referential content conveyed by the dialogue is pushed to the background whereas interpersonal relations come to occupy the foreground. Feste is proficient in this kind of one-upmanship tennis-match and Maria and Viola are his worthy opponents[2]. Touchstone is also good at this courtly entertainment and he tries to impress the rustic Corin with his proficiency in this field[3]. Rosalind could have been a good match for Touchstone in this kind of sport but she only condescends to play this verbal game on one single occasion[4]. Shakespearean fools, however, do not normally engage in this kind of aggressive use of face-work with their masters or mistresses. Lavatch is another exception: he enters into a brief battle of wits with his lady in *All's Well that Ends Well*, TLN 861–883; II. ii. 37–56. Apart from these two encounters, the aggressive use of face-work is not part of the relationship fool-master in Shakespeare.

The relationship fool-master in Shakespeare is somehow rather more complex than the relationship between a natural fool and his master or the relationship between an all-licensed, artificial fool like Pasarello and his master Bilioso. In Shakespeare it is still part of the mutual knowledge existing between fool and master that the fool has licence to threaten his master's face and therefore the presuppositions entailed by this kind of knowledge also hold for Shakespearean fools and their masters and mistresses. However, it seems that Shakespearean fools are overcautious when exercising this privilege and Shakespearean masters are too often inclined to rebuke their fools for their licence. The Shakespearean master or mistress knows then that his or her face is vulnerable, since the fool is allowed to threaten it; but the Shakespearean fool knows that his face (unlike that of the natural fool or the all-licensed artificial) is also vulnerable, since his master can reprimand and punish him. This renders Shakespearean fools and their masters similar to Brown and Levinson's Model Person, since both fool and master not only possess rationality and face but they are also aware of the mutual vulnerability of their face.

6.1.4 Positive and negative face

The relationship between Shakespearean fools and their master or mistress is then based on the licence the fool enjoys to threaten the face of his employer and also on the mutual knowledge of the vulnerability of their face. This ambivalent nature of the relationship fool-master in Shakespeare is better understood with the help of the notions of positive and negative face. Brown and Levinson have established a distinction between *positive face*, 'the positive consistent self-image or 'personality' (crucially including the desire that his self-image be appreciated and approved of) claimed by interactants' (1987: 61) and *negative face*, 'the basic claim to territories, personal preserves, rights to non-distraction —i.e. to freedom of action and freedom from imposition' (*ibid.*). Both positive and negative face are understood as basic wants of the individual: positive face is 'the want of every member

[2]See *Twelfth Night*, TLN 297–324; I. iv. 1–29 and TLN 1214–1270; III. i. 1–60.
[3]See *As You Like It*, TLN 1211–1284; III. ii. 11–85.
[4]See *As You Like It*, TLN 1311–1322; III. ii. 111–120.

that his wants be desirable to at least some others' (1987: 62) whereas negative face is 'the want of every 'competent adult member' that his actions be unimpeded by others' (*ibid.*).

This distinction between positive and negative face helps us to understand why Shakespearean fools are allowed to threaten their master's face —and even employed to do so— and yet they are often rebuked or punished for it. Shakespearean fools are encouraged to threaten their master's *positive* face but they are discouraged from threatening their master's *negative* face. Shakespearean mistresses and masters want their faults criticised but they do not want to be imposed on or impeded in their actions. Lear's Fool, for example, can easily get away with calling his master a fool since in doing that he only threatens Lear's positive face:

> *Lear.* Do'st thou call mee foole boy?
> *Foole.* All thy other Titles thou hast giuen away that thou wast borne with.
> *Kent.* This is not altogether foole my Lord.
>
> (sig. C_4^v–D; I. iv. 145–148)

but he cannot give Lear an order, he cannot tell Lear what he ought to do, without being threaten with punishment:

> *Foole.* ...how now nuncle, would I had two coxcombes, and two daughters.
> *Lear.* Why my boy?
> *Foole.* If I gaue them any living, id'e keepe my coxcombs my selfe, ther's mine, beg another of thy daughters.
> *Lear.* Take heed sirra, the whip.
>
> (sig. C_4^v; I. iv. 103–108)

Feste can prove his mistress a fool for her strict mourning after her brother's death[5] but when he tries to amuse her instead of simply reading Malvolio's letter as he has been told to do, he is put to silence[6]. Feste can humour his lady, even if that involves the posing of a threat to her positive face, provided that his jests do not interfere with and obstruct his lady's actions and wishes. Lavatch can tell the Countess 'Y'are shallow Madam in great friends' (TLN 371; I. iii. 40) but he cannot persist in amusing his mistress with his jokes once she has decided to put an end to their interview and resume her talk with her steward[7]. Touchstone can make fun of Rosalind and mock the verses she has found on a tree but when Rosalind wants to be left alone with Celia-Aliena, so that she can indulge in talking about Orlando, the fool is in the way[8]: Touchstone's wit is then no longer tolerated and he is dismissed from his mistresses' presence.

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[5] See *Twelfth Night*, TLN 358–364; I. v. 64–70.
[6] See *Twelfth Night*, TLN 2451–2468; V. i. 281–300.
[7] See *All's Well that Ends Well*, TLN 390; I. iii. 62 and TLN 411–412; I. iii 87–88.
[8] See *As You Like It*, TLN 1285–1357; III. ii. 86–156.

6.2 Face-work: strategies to save face

6.2.1 Superstrategies

In the previous section it was shown that Shakespearean fools are artificial fools endowed with both rationality and face, and that although it is mutual knowledge between fool and master that the fool is allowed to threaten his master's face, Shakespearean fools nevertheless orient to face in interaction. Fools in Shakespeare, like their addressees, can then be considered to qualify for Brown and Levinson's prototypical abstraction, the Model Person (MP). Brown and Levinson have exhaustively described the politeness strategies available to their MP for the purpose of performing a *face-threatening act* (FTA) while at the same time attending to face in interaction. It can be logically assumed that those strategies will also be available for the fool and his interlocutors.

Brown and Levinson's framework rests on five *superstrategies* which correspond to five different possible ways of approaching the task of performing an FTA:

1. **Bald-on-record:** the FTA is performed on-record, directly, without face-redress

2. **Positive politeness:** the FTA is performed on-record, but with redress to the positive face of speaker or hearer

3. **Negative politeness:** the FTA is performed on-record, but with redress to the negative face of speaker or hearer

4. **Off-record:** the FTA is *not* performed on-record; is performed indirectly, implicitly and ambiguously

5. **Don't do the FTA:** the FTA is not performed at all

The choice of superstrategy made by a particular speaker in order to perform a particular FTA will depend on a combination of several factors. These factors are the intrinsic payoffs or advantages provided by the use of each individual superstrategy on the one hand, and on the other, the degree of risk posed to the face of the participants by a particular FTA (see BL 1987: 71–84). The degree of risk of an FTA (its 'weight') depends on three socio-cultural variables (see BL 1987: 74):

- (R), the ranking of imposition on others or the potential damage to one's self-image conveyed by a particular FTA in each culture,

- (D), the social distance or degree of familiarity which exists between speaker and hearer,

- (P), the power relations which arise from a differential in hierarchy between participants, normally due to differences in rank, class, age, race and gender.

The payoffs[9] of choosing to perform an FTA *on-record* (superstrategies 1, 2, and 3) are securing clarity and avoiding the risk of being misunderstood, together with obtaining credit for being honest and sincere. The first superstrategy, *bald-on-record*, provides the advantage of efficiency and also conveys to the hearer the idea that he should not take offence for the FTA because either it is an emergency (other things are more important than face) or else the FTA is hardly an FTA at all. The bald-on-record superstrategy serves thus to minimise the 'weight' of an FTA.

The second superstrategy, *positive politeness*, offers the benefit of redress: the FTA is performed on-record but the hearer is assured of his wants being wanted and respected by the speaker. He is also told that both speaker and hearer belong to the same group and that therefore the FTA is in the interest of both of them. This superstrategy satisfies then the positive face of the addressee. The third superstrategy, *negative politeness*, also provides the speaker with the benefits of on-record delivery and redressive action but, unlike positive politeness, it is directed to satisfy the negative face of the hearer. An FTA performed with negative politeness enables the speaker to offer deference and respect to the addressee and to maintain social distance; it also provides the speaker with either real or conventional ways of expressing that he is reluctant to impose on the hearer's freedom.

The fourth superstrategy, *off-record*, lacks the benefits of the three superstrategies discussed above: it does not provide clarity, efficiency or redressive action. Instead, the off-record superstrategy offers the possibility of avoiding responsibility for the performance of an FTA. An off-record FTA is performed in an ambiguous or implicit manner and therefore, since there is no obvious, explicit interpretation of the locutionary meaning and the illocutionary or perlocutionary force to be attached to the FTA, the speaker's words cannot be held against him. Other payoffs of the off-record superstrategy are credit for being diplomatic and tactful and credit for showing that the speaker minds the hearer's negative face to such an extent that he does not even consider the possibility of imposing on it. This superstrategy satisfies the hearer's negative face to a greater degree than the negative politeness superstrategy does. The fifth superstrategy, *don't do the FTA*, offers the advantage of avoiding offending the hearer and having to suffer his retaliation but, unfortunately, has the great disadvantage of failing to communicate the FTA.

Given that the off-record superstrategy is the superstrategy which minimises to a greater extent the performance of an FTA and also offers greater security of avoiding incurring an offence, one might ask why speakers — who are endowed with rationality and the capacity to reason from means to ends— do not always select the off-record superstrategy. The first reason why speakers do not usually select this superstrategy lies in the fact that, despite its payoffs, the off-record superstrategy carries the considerable drawback of its lack of clarity and efficiency. Another reason is that an off-record FTA does not provide the speaker with the possibility of paying back in redress what it takes from the hearer in face. Most importantly, choosing the off-record superstrategy to perform a small, rather insignifi-

[9]This discussion of the payoffs of each superstrategy follows BL 1987: 71–74 closely.

cant FTA will automatically make the FTA seem a greater imposition than it actually is.

A speaker will then bear in mind the different payoffs of each superstrategy when about to perform an FTA, but s/he will also take into account the three sociological variables: P (the power speaker has over hearer or vice-versa); D (whether speaker and hearer are intimates or strangers); and R (the degree of imposition of that particular FTA in the speaker's sociocultural environment). If the speaker is the hearer's inferior in power, if they are strangers, or if the imposition is substantial (asking to use someone's phone in the middle of the night, for instance), the speaker will probably select a high-numbered strategy (3 or 4) to perform his FTA. If the speaker is the hearer's superior in power, if they are on close terms or if the imposition is very small (asking the time, asking for directions), the speaker is likely to select one of the low-numbered strategies (1 or 2).

In turn, the choice of superstrategy will provide information about the relationship existing between speaker and hearer, or at least it will inform about how the speaker regards his/her relationship with the hearer. If one of the three variables is maintained quasi invariant, situations in which an FTA with very low R is performed for instance, then an abundance of markers of positive politeness would indicate a high degree of familiarity and perhaps also a very low or even non-existent power differential; in the same circumstances, the recurrence of the negative politeness superstrategy might reveal instead a certain power differential favourable to the hearer or a very high degree of social distance. Positive politeness is normally associated with familiarity and companionship, whereas negative politeness usually implies deference. All this reveals the importance which an analysis of the superstrategies chosen to perform an FTA in face-to-face interaction has for the study of power relations.

6.2.2 Linguistic strategies for FTAs

The five superstrategies described in the section above can be understood as desires of the speaker: *bald-on-record* becomes then the desire to be explicit and maximally efficient; *positive politeness* becomes the wish to be explicit and redress positive face; *negative politeness* is also the wish to be explicit but redressing negative face; *off-record* becomes the desire to be unexplicit and avoid responsibility. The fifth superstrategy, *don't do the FTA*, indicates the wish to avoid confrontation by all means and, since it cannot possibly have a linguistic realization, it will be ignored from now onwards.

These desires or wants of the speaker are generally fulfilled through language. Each superstrategy, then, has its corresponding set of linguistic strategies. Since Brown and Levinson based their descriptive framework on the human faculty of practical reasoning (BL 1987: 64–65), these sets of linguistic strategies are the means to the ends constituted by the superstrategies.

The wish to be bald-on-record, to be totally explicit and maximally efficient, leads the speaker to abide by the four Gricean maxims of Quantity, Quality, Relevance and Manner (Grice 1975). The result is that the most frequent linguistic strategy employed by a speaker to perform an FTA

baldly-on-record is the imperative form[10]: 'Close the door', 'Do me a favour', etc.

The other three superstrategies, positive politeness, negative politeness and off-record, display rather more complex linguistic realizations which can be grouped into 'hierarchies of strategies' (BL 1987: 92); they will be briefly discussed in the following three subsections.

Positive politeness: linguistic strategies

The linguistic realizations of positive politeness are mainly addressed to the redress of positive face. In its redressive action, positive politeness is not restricted to redressing the particular area of face endangered by the FTA; the redress of positive face includes showing appreciation for the hearer's wants and wishes in general and conveying that the wants of speaker and hearer are similar. Among other things, positive politeness presents recurrent manifestations of 'interest and approval of each other's personality, presuppositions indicating shared wants and shared knowledge, implicit claims to reciprocity of obligations or to reflexivity of wants, etc.' (BL 1987: 101). Positive politeness is then 'a kind of metaphorical extension of intimacy' (BL 1987: 103) and it is frequently characterised by 'an element of exaggeration' (BL 1987: 101).

The linguistic realizations of positive politeness can be classified into three different groups: those which claim 'common ground' between speaker and hearer; those which convey that speaker and hearer are cooperating; and those which fulfill some want of the hearer for something. Figure 6.1 enumerates the fifteen linguistic strategies of positive politeness in relation to these three groups[11].

The column on the left-hand side shows particular wants of the speaker, derivable from the general want or superstrategy of positive politeness. The right-hand side column lists the linguistic strategies which can be used to satisfy each of those wants. S stands for 'speaker' and H stands for 'hearer'.

Negative politeness: linguistic strategies

The redress of negative face is the main objective of the linguistic strategies of negative politeness. These linguistic strategies, unlike those of positive politeness, are restricted in their redressive action: they only endeavour to minimise the particular imposition conveyed by the performance of a particular FTA. Linguistic realizations of negative politeness include 'conventional indirectness, hedges on illocutionary force, polite pessimism (about the success of requests, etc.), the emphasis on H's relative power' (BL 1987: 130). Whereas the selection of positive politeness linguistic strategies creates an atmosphere of familiarity and intimacy, the use of negative politeness lin-

[10] It is also possible, however, to perform a bald-on-record FTA with a straightforward, crude assessment of a state of things, whenever the FTA is for the benefit of the hearer: 'Your flies are open', 'Your headlights are on!' (BL 1987: 98).

[11] Figures 6.1, 6.2 and 6.3 present a very basic summary of Brown and Levinson's charts of strategies for positive politeness, negative politeness and off-record. The reader is encouraged to become acquainted with their charts (BL 1987: 102, 131 and 215) since the tables in figures 6.1, 6.2 and 6.3 were simply devised to enable the reader to follow chapters 7 to 9.

Claim 'common ground'	Str. 1: Notice, attend to H (his interests, wants, needs, goods) Str. 2: Exaggerate (interest, approval, sympathy with H) Str. 3: Intensify interest to H Str. 4: Use in-group identity markers Str. 5: Seek agreement Str. 6: Avoid disagreement Str. 7: Presuppose/raise/assert common ground Str. 8: Joke
Convey that S and H are cooperators	Str. 9: Assert or presuppose S's knowledge of and concern for H's wants Str. 10: Offer, promise Str. 11: Be optimistic Str. 12: Include both S and H in the activity Str. 13: Give (or ask for) reasons Str. 14: Assume or assert reciprocity
Fulfil H's want (for some X)	Str. 15: Give gifts to H (goods, sympathy, understanding, cooperation)

Figure 6.1: Positive Politeness: linguistic strategies

guistic strategies is the signal of a respectful and deferential attitude. This is perhaps why both sets of linguistic strategies are used, even if there is no FTA requiring to be minimised, when the speaker wishes to negotiate the degree of social distance: the linguistic realizations of positive politeness can then be used to enhance familiarity while the linguistic realizations of negative politeness will serve to indicate the speaker's desire to maintain or increase social distance. Figure 6.2 lists the linguistic realizations of negative politeness and, like Figure 6.1, relates them to different wants of the speaker which derive from the main superstrategy of negative politeness.

Off-record: linguistic strategies

The linguistic realizations of the off-record superstrategy are mainly 'indirect uses of language' (BL 1987: 211); this is a consequence of the fact that off-reccord FTAs are essentially ambiguous and offer more than one single interpretation. With off-record FTAs the speaker avoids responsibility and presents the hearer with the task of deciding how to interpret the FTA; in order to retrieve the meaning intended by the speaker, the hearer has to make certain inferences. Off-record FTAs normally contain some kind of hint for the hearer, usually in the form of the violation of one (or more) of the four maxims of Grice's Cooperative Principle. Violations of Gricean maxims can function as a *trigger* informing the addressee that the intended meaning is retrievable with the help of some sort of inference (see BL 1987: 211–212).

Sometimes indirect FTAs can be disambiguated by their context; some-

Be direct Don't presume/assume Don't coerce H	Str. 1: Be conventionally indirect Str. 2: Question, hedge Str. 3: Be pessimistic
Minimize threat	Str. 4: Minimize the imposition Str. 5: Give deference
Communicate S's want not to impinge on H	Str. 6: Apologize
Dissociate S, H from the particular infringement	Str. 7: Impersonalize S and H: Avoid the pronouns 'I' and 'you' Str. 8: State the FTA as a general rule Str. 9: Nominalize
Redress other wants of H's, derivative from negative face	Str. 10: Go on record as incurring a debt, or as not indebting H

Figure 6.2: Negative Politeness: linguistic strategies

times they have become so conventionalised that their meaning can hardly be said to be off-record (see BL 1987: 212). Brown and Levinson consider then that the linguistic realizations of the off-record superstrategy should only include those strategies by means of which 'contextually ambiguous indirection is achieved' (BL 1987: 213). Figure 6.3 shows a table of off-record linguistic strategies, grouped according to the Gricean maxim which they violate.

6.3 Conclusions

This chapter has shown that Shakespeare's fools, unlike idiots and madmen, orient to face in interaction, i.e. they attend to their own face, as well as that of others. Unlike natural fools, Shakespeare's artificial fools are conscious of their public self-image and make use of the linguistic strategies provided by the system of the language in order to prevent or repair damage suffered by their face.

The relationship between Shakespeare's fools and their employers is based on a mutual understanding that it is part of the fool's job as jester to threaten his employer's face. However, far from making use of face-work aggressively, Shakespeare's fools endeavour to protect their employer's face and their own when they deliver their criticisms. This suggests that the licence enjoyed by Shakespeare's fools does not stretch very far; their employers can always retaliate and threaten the face of their fools, who can easily be silenced or punished. This ambivalent licence enjoyed by Shakespeare's fools can be better understood with reference to Brown and Levinson's distinc-

Violate Relevance Maxim	Str. 1: Give hints Str. 2: Give association clues Str. 3: Presuppose
Violate Quantity Maxim	Str. 4: Understate Str. 5: Overstate Str. 6: Use tautologies
Violate Quality Maxim	Str. 7: Use contradictions Str. 8: Be ironic Str. 9: Use metaphors Str. 10: Use rhetorical questions
Violate Manner Maxim	Str. 11: Be ambiguous Str. 12: Be vague Str. 13: Over-generalize Str. 14: Displace H Str. 15: Be incomplete, use ellipsis

Figure 6.3: Off-record: linguistic strategies

tion between positive and negative face. Shakespeare's fools are permitted to threaten their employers' positive face, but they are not allowed to threaten their negative face.

Since Shakespeare's fools orient to face while engaged in interaction with their employers, it is possible to assume that, like Brown and Levinson's Model Person, they will choose one of the superstrategies listed in their politeness model whenever performing an FTA. The basic aim of Brown and Levinson's monograph was the elaboration of a descriptive framework to account for the different implications or consequences of performing an FTA at a precise point in the interactive chain. They have nevertheless drawn attention to the fact that the analysis of interaction would greatly benefit from a study of FTAs in their context and in relation to the turn-by-turn structure of conversation (see BL 1987: 232–238). This is precisely the kind of analysis which will be undertaken in the following three chapters.

This chapter has suggested that an analysis of the linguistic strategies selected by fools and their employers to perform FTAs is likely to prove illuminating for a study of power relations, so the next three chapters will be dedicated to explore the use of politeness strategies in the fool-master and fool-mistress duologues of *Twelfth Night*, *All's Well that Ends Well* and *King Lear*.

CHAPTER 7

Politeness Strategies in Fool-Mistress Duologues (I): *Twelfth Night*

7.1 Face-work and fool-master interaction in Shakespeare

In the next three chapters, I will undertake an analysis of the strategies employed by Shakespearean fools and their employers when performing FTAs in interaction with each other. It is my intention to show that Shakespearean fools often resort to high-numbered strategies (negative politeness and off-record), despite the degree of familiarity present in their relationship with their master or mistress. The Shakespearean fool perhaps selects high-numbered strategies, regardless of the risk involved in making the FTA appear more dangerous than it actually is, because of the payoffs they provide. Off-record strategies enable the fool to make certain criticisms in such an ambiguous, inexplicit manner that he is likely to avoid punishment. Negative politeness makes it possible for the fool to acknowledge his interlocutor's negative face and off-record strategies allow him to satisfy his interlocutor's negative face to an even greater extent. For an artificial fool, high-numbered superstrategies offer a considerable advantage over low-numbered superstrategies, because masters and mistresses might wish to be criticised, i.e. they might want their positive face threatened, but at the same time, they want to remain free in their movements and unimpeded in their actions, i.e. they want their negative face to be respected and redressed.

If these are the reasons why Shakespearean fools feel inclined to choose high-numbered strategies, then the fools in Shakespeare can no longer be seen as the 'all-licensed', privileged creatures which Goneril and some critics seem to think they are. If Shakespearean fools were privileged and, despite their low social condition, enjoyed the benefit of total freedom of speech as Swain (1932), Welsford (1935) and Billington (1984) have suggested, they would not need to resort to off-record or negative politeness strategies all the time in order to disguise and minimise the face-threatening content of their criticisms.

7.2 Face-work in *Twelfth Night*

Feste and his mistress Lady Olivia appear together on stage only on two occasions. In the first of these two encounters (TLN 330-390; I. v. 34–98) the fool succeeds in humouring an unwelcoming mistress, whose attitude towards her fool changes radically in the course of a few lines. Olivia shifts from wanting to dismiss the fool from her presence to praising his abilities as

jester in front of the rest of her household and she even takes the fool's side in his confrontation with her steward Malvolio. This change in Olivia's disposition is paralleled by a change in the superstrategies for performing FTAs selected by Feste. Feste moves from favouring high-numbered superstrategies like off-record and negative politeness to the use of the low-numbered superstrategy of positive politeness and even performs a bald-on-record FTA towards the end of the interview with his mistress, once he is assured of Olivia's benevolence.

In the second encounter with his mistress on stage (TLN 2451–2479; V. i. 281–312) Feste does not employ the same technique: he mostly resorts to bald-on-record and positive politeness strategies. As a result Feste fails to redress Olivia's negative face sufficiently. In these circumstances, Olivia will not hesitate to exercise her authority and put her fool to silence, bringing the fool-master duologue to an abrupt end. Apart from this, the other main difference between these two encounters is Olivia's attitude towards her fool: whereas in the first of them Olivia's bald-on-record FTAs are occasionally softened with positive politeness, in the second Olivia addresses her fool exclusively with non-redressive bald-on-record imperatives. I will now analyse these two passages in more detail to find out which linguistic strategies are preferred by Feste and Olivia when performing FTAs, since such a study is bound to yield some valuable information about the relationship Feste-Olivia.

7.2.1 First fool-mistress duologue in *Twelfth Night*

Clo. ...God blesse thee Lady.
Ol. Take the foole away.
Clo. Do you not heare fellowes, take away the Ladie.
Ol. Go too, y'are a dry foole: Ile no more of you: besides you grow dis-honest.
Clo. Two faults Madona, that drinke & and good counsell wil amend: for giue the dry foole drink, then is the foole not dry: bid the dishonest man mend himself, if he mend, he is no longer dishonest; if hee cannot, let the Botcher mend him: any thing that's mended, is but patch'd: vertu that transgresses, is but patcht with sinne, and sin that amends, is but patcht with vertue. If that this simple Sillogisme will serue, so: if it will not, what remedy? As there is no true Cuckold but calamity, so beauties a flower; The Lady bad take away the foole, therefore I say againe, take her away.
Ol. Sir, I bad them take away you.
Clo. Misprision in the highiest degree. Lady, *Cucullus non facit monachum*: that's as much to say, as I weare not motley in my braine: good *Madona*, giue mee leaue to proue you a foole.
Ol. Can you do it?
Clo. Dexteriously, good Madona.
Ol. Make your proofe.
Clo. I must catechize you for it Madona, Good my Mouse of vertue answer mee.

Ol. Well sir, for want of other idlenesse, Ile bide your proofe.
Clo. Good Madona, why mournst thou?
Ol. Good foole, for my brothers death.
Clo. I thinke his soule is in hell, Madona.
Ol. I know his soule is in heauen, foole.
Clo. The more foole (Madona) to mourne for your Brothers soule, being in heauen. Take away the Foole, Gentlemen.
Ol. What thinke you of this foole *Maluolio*, doth he not mend?
Mal. Yes, and shall do, till the pangs of death shake him: Infirmity that decaies the wise, doth euer make the better foole.
Clow. God send you sir, a speedie Infirmity, for the better increasing your folly: Sir *Toby* will be sworn that I am no Fox, but he wil not passe his word for two pence that you are no Foole.
Ol. How say you to that *Maluolio*?
Mal. I maruell your Ladyship takes delight in such a barren rascall: I saw him put down the other day with an ordinary foole, that has no more braine then a stone. Looke you now, he's out of his gard already: vnless you laugh and minister occasion to him, he is gag'd. I protest I take these Wisemen, that crow so at these set kinde of fooles, no better then the fooles Zannies.
Ol. O you are sicke of selfe-loue *Maluolio*, and taste with a distemper'd appetite. To be generous, guiltlesse, and of free disposition, is to take those things for Birdbolts, that you deeme Cannon bullets: There is no slander in an allow'd foole, though he do nothing but rayle; nor no rayling, in a knowne discreet man, though hee do nothing but reproue.
Clo. Now Mercury indue thee with leasing, for thou speak'st well of fooles.

(TLN 330–390; I. v. 34–98)

The duologue opens with Feste greeting his mistress as she enters the stage accompanied by Malvolio and some attendants. Feste's salutation to Olivia is rather formal: when performing this scene, the actor playing Feste must surely feel the need to reinforce such a formal greeting with a bow or some other explicit gesture of physical deference. At first, the fact that Feste literally expresses a wish for the well-being of his lady might be taken as an instance of positive politeness, but the formulaic nature of the greeting chosen by Feste seems to indicate that the fool is using a negative politeness strategy (Str. 1: Be conventionally indirect). By greeting Olivia Feste is in fact saying that he wants to talk to her, that he wants his mistress to take notice of him. For a hierarchically inferior person the mere attempt at addressing a superior is in itself an FTA. Feste tries to minimise the imposition of his FTA using a highly conventionalised salutation. This salutation seems to have been selected by Feste in particular for its connotations of respect and deference. Feste is then, within the scope of these four words, using a second negative politeness strategy (Str. 5: Give deference). The honorific title 'Lady', with which Feste addresses Olivia, also contributes to

convey a humbling, deferential attitude, directed to minimise the imposition of addressing a superior by acknowledging the power differential.

Lady Olivia does not reply to her fool's greeting; she merely issues a laconic command to her attendants which indirectly threatens Feste's positive and negative face. Olivia's order to have the fool removed from her presence is an instance of 'divided illocution' (Fill 1986): for her attendants the illocutionary force of Olivia's utterance is that of a directive; for Feste the illocutionary force of Olivia's command is a bald-on-record FTA which both damages his self-image (his presence is not wanted) and his freedom of movement (he is to be 'taken away', removed from where he is presumably against his will). To avoid loss of face, Feste puts into motion the machinery of a jest: the punning potential inherent to the word *fool* enables him to assume that he is not a 'fool' (idiot) and therefore he is not the person referred to by Olivia when she said 'Take the foole away'. Furthermore, he daringly presupposes that the only fool (idiot) in the present company is Olivia herself and that she is therefore the one to be taken away. Feste, however, never calls Olivia a fool explicitly: he makes use of the off-record superstrategy (Str. 3: Presuppose and Str. 10: Use rhetorical questions) to convey what he cannot safely say. In order to avoid responsibility and perhaps punishment, Feste violates two Gricean maxims: Relevance (Str. 3: Presuppose) and Quantity (Str. 10: Use rhetorical questions). Olivia then has to condescend to address her fool, if only to save face and reassert her impared authority. She produces a new bald-on-record FTA which threatens, once more, Feste's negative ('Go too ... Ile no more of you') and positive face ('y'are a dry foole ... besides you grow dis-honest').

In an attempt at saving face, Feste replies to these face-threatening remarks by proving that being 'dry' and 'dis-honest' are not irrevocable human conditions. Once again Feste consciously takes advantage of the polysemy of a term used by his mistress to subvert the meaning of Olivia's words. When Olivia used the word *fool* to mean 'jester' ('Take the foole away') and refer thus to Feste, he selected another sense of *fool* (i.e. 'idiot') and applied it to Olivia herself ('Do you not heare fellowes, take away the Ladie'). Here, Feste saves face by refusing to take the meaning of the word *dry* as OED sense 14: 'said of a jest or sarcasm uttered in a matter-of-fact tone', 'of humour that has the air of being unconscious or unintentional; also of a person given to such humour; caustically witty; in early use, ironical'; and pretending that what Olivia means by it is OED sense 3: 'wanting or desirous of drink, thirsty'. In this way, Feste manipulates the meaning of Olivia's words to avoid having to contradict his lady: he can agree with her in that he is 'dry' and needs a drink without having to undergo any loss of face. At the same time he avoids having to admit that he is a dull and boring jester, something which would very much damage his face. In order to save face and avoid confrontation with his mistress at the same time, Feste resorts to linguistic realizations of the off-record superstrategy. He repeatedly employs off-record Strategy 13: Over-generalize followed by Strategy 6: Use tautologies, in a distinctive pattern:

Two faults Madona, that drinke & good counsell wil amend:	Str. 13: Over-generalize
for giue the dry foole drink, then is the foole not dry:	Str. 6: Use tautologies
bid the dishonest man mend himself, if he mend, he is no longer dishonest;	Str. 6: Use tautologies
any thing that's mended, is but patch'd:	Str. 13: Over-generalize
vertu that transgresses, is but patcht with sinne,	Str. 6: Use tautologies
and sin that amends, is but patcht with vertue.	Str. 6: Use tautologies

Feste's elaborate off-record proof of the transitory states of being 'dry' and 'dis-honest' is followed by a negative politeness strategy (Str. 2: Question, hedge), which endeavours to redress Olivia's negative face by making explicit that Feste does not assume that she will be necessarily satisfied with his reasoning: 'If that this simple Sillogisme will serve, so: if it will not, what remedy?'. This utterance is ambiguous as far as its referent is concerned since it is both preceded and followed by 'simple sillogismes'. In either case, however, the intention to hedge, to avoid making assumptions about the hearer's intentions is still clear. The enthymeme which follows this hedging utterance ('As there is no true Cuckold but calamity, so beauties a flower') has always been a source of disagreement amongst Shakespearean critics. Some have strived to attribute some logical meaning to it; others have dismissed it as a piece of jester's nonsense or fool's insanity (see Lothian and Craik 1975: 23–24, footnote 49–50). It seems evident, nevertheless, that this obscure remark has been cleverly positioned just before one of Feste's face-threatening acts, perhaps with the intention of averting the listener's attention from the potential face-threatening content of what comes immediately afterwards: 'The Lady bad take away the foole, therefore I say againe, take her away'. This off-record FTA is simply a repetition of an earlier one: Feste is here using off-record strategy 3: Presuppose, to call Olivia a fool in a non-explicit manner. The use of a third-person referent ('The Lady') instead of a second-person pronoun can be understood as either off-record

strategy 14: Displace H, or negative politeness strategy 5: Give deference, but in any case, it functions as an acknowledgement on Feste's part of the existence of a considerable power differential between him and his mistress.

Unlike Feste, Lady Olivia needs not take the trouble to minimise the impact of her FTA when she has to contradict her fool in order to protect her face. She replies to Feste's off-record FTA calling her a fool with a bald-on-record FTA which newly threatens Feste's positive and negative face by making clear that, despite the polysemy of the word *fool*, it is Feste who is to be taken away. Olivia precedes her FTA with the vocative 'Sir', but this sounds 'rank-pulling' rather than deferential: 'Sir' here seems to function as 'sirrah', as a means by which Olivia asserts her authority and expresses her annoyance with her jester (Cfr. *King Lear*, sig. C4v–D; I. iv. 108 and 177). Feste is not deterred by the severe tone of Olivia's reply. He resorts again to high-numbered superstrategies to disagree with his lady in an acceptable way. He employs a combination of off-record and negative politeness strategies which enable him to avoid responsibility for his words and, at the same time, redress Olivia's negative face:

	Negative Politeness	Off-record
Misprision in the highiest degree.	Str. 7: Impersonalize S and H: Avoid the pronouns 'I' and 'you'	
Lady,	Str. 5: Give deference	
Cucullus non facit monachum:		Str. 13: Over-generalize Str. 9: Use metaphors
that's as much to say, as I weare not motley in my braine		Str. 9: Use metaphors

Up to this point in the duologue between Lady Olivia and her fool, the structure of the dialogue consists of an initial sequence of three conversational turns in which Feste has to negotiate Olivia's attention, followed by four other conversational turns which show that Feste has finally succeeded in engaging Olivia in the conversational process. These four conversational turns are distributed into two adjacency pairs, each of which consists of an exchange of FTAs. In the first part of the first adjacency pair, Olivia threatens Feste's positive and negative face; in the second part of this pair, Feste tries to save face and then retaliates with an attack on Olivia's positive face. In the first part of the second pair, Olivia tries to reassert her authority to repair the damage done by Feste to her positive face and she also attacks Feste's positive and negative face again; in the second part of the second pair, Feste tries again to save face and, in refuting Olivia's words, also threatens her positive face. It could be possible, in fact, to reappraise the initial sequence of three conversational turns and discover yet another

FTA-exchanging adjacency pair within it:

> *Ol.* Take the foole away.
> *Clo.* Do you not heare fellowes, take away the Ladie.
>
> (TLN 331–332; I. v. 36–37)

Both Olivia and Feste are using here an off-record strategy (Str. 14: Displace H) to perform their FTAs. Olivia addresses her attendants but her command is meant to be heard by Feste; it is also meant to convey a clear message to him: 'I do not want to talk to you'. Feste follows suit and, instead of addressing Olivia directly, addresses her attendants knowing that Olivia herself can clearly hear what he is about to say. With his prompt to Olivia's attendants, Feste is asking to be listened to, to be given a chance to use his jester's abilities and amuse Olivia by proving her to be the foolest of the two.

So far the duologue between Feste and his mistress might look very similar to a battle of wits in which interlocutors make aggressive use of face-work to threaten each other's face as much as they can, while showing that they manage to keep their own face unscathed. It is true that in the three adjacency pairs which follow Feste's unanswered greeting to Olivia, the fool and his mistress do little but attack each other's face and strive to protect their own. However, whereas Olivia threatens Feste's negative and positive face, Feste poses threats to Olivia's positive face only. More importantly, although Olivia shows no respect for the face of her fool, Feste feels the need to redress Olivia's negative face. This constitutes a crucial difference between this duologue and what is generally considered to be a battle of wits, like those of Benedick-Beatrice in *Much Ado About Nothing* or Feste-Maria in *Twelfth Night*, for instance. In a battle of wits none of the participants ever redresses the face of an opponent; in fact, this practice would be totally against the purpose of the exercise. This duologue between Feste and Olivia lacks the spirit of contest, of competition, which is inherent to a true battle of wits: neither Feste nor Olivia aim to outwit each other. Feste aims to pacify his mistress and overcome her reticence to let him amuse her; Olivia aims to assert her authority in front of her household. The power differential which pervades the relationship between Olivia and Feste accounts for the impossibility of a battle of wits taking place between them.

The second part of the last of the three FTA-exchanging adjacency pairs discussed above is only the first half of a conversational turn by Feste. The second half of this conversational turn is occupied by the first part of a new adjacency pair:

Clo.	Misprision in the highiest degree. Lady, *Cucullus non facit monachum*: that's as much to say, as I weare not motley in my braine:	**Second part of adjacency pair**
	good *Madona*, giue mee leaue to proue you a foole.	**First part of new adjacency pair**

The first part of this new adjacency pair signals a considerable change in the duologue: for the first time Feste begins to use positive politeness strategies to address his mistress and Olivia's attitude to her fool begins to be softened. It is not purely coincidental that the boundary between these two sections of the duologue takes place precisely within one of Feste's conversational turns. The first section of the duologue, characterised by Feste's exclusive use of high-numbered superstrategies, consists of an unanswered first part of a pair initiated by Feste plus three adjacency pairs, all of them initiated by Olivia. The second section of the duologue, when Feste decides to employ positive politeness strategies to address his mistress, coincides with a reversal of this situation, an exchange of conversational roles: the rest of the tête-à-tête between Olivia and her fool (before Malvolio is addressed) consists of an insertion sequence[1] plus four adjacency pairs, all of which are Feste-initiated. A direct relation between initiation of adjacency pairs and control over the talk cannot always be stipulated; however, I think that in this particular case we can observe a connection between the two. Olivia remains in control of the dialogue while she is in a position to initiate adjacency pairs. By initiating a new adjacency pair in the second half of a conversational turn, Feste gains control over the talk and averts Olivia's unwillingness to participate in the interaction.

Olivia's change of attitude takes place over the first Feste-initiated adjacency pair. This pair is in fact part of an insertion sequence which shows Olivia's last display of reticence before agreeing to be amused by her jester:

[1] An insertion sequence consists of two adjacency pairs, one embedded into another. See Schegloff 1968 and 1972.

		Insertion sequence	
Clo.	good *Madona*, giue mee leaue to proue you a foole.		first part of pair A
Ol.	Can you do it?	first part of pair B	
Clo.	Dexteriously, good Madona.	second part of pair B	
Ol.	Make your proofe.		second part of pair A

Feste opens the first adjacency pair in the insertion sequence (pair A) with an FTA, a request. Instead of his usual combination of off-record and negative politeness strategies, he employs two positive politeness strategies: Str. 4: Use in-group identity markers ('good *Madona*') and Str. 11: Be optimistic ('giue mee leaue to proue you a foole'). The endearing vocative 'good *Madona*' is selected by Feste to stress the familiarity component of their relationship and ingratiate himself with Olivia. The imperative 'giue mee leaue to' presents Feste's wants as if they were in fact Olivia's wants: in other words, Feste behaves as if being proved a fool were of interest to Olivia.

Olivia does not answer Feste's request immediately. She initiates instead a new adjacency pair (pair B) containing an FTA which threatens Feste's positive face: Olivia shows herself doubtful about Feste's abilities to prove her a fool. Feste replies to Olivia's first part of pair B repairing the damage done to his positive face and redressing Olivia's positive face with in-group identity markers again. Whether Olivia's reticence to let her fool amuse her has been overcome by Feste's excess of positive politeness or not, she now provides the second part to the adjacency pair initiated by Feste (pair A), granting the permission requested by her fool and confirming her change of attitude.

This insertion sequence is followed by a new adjacency pair also initiated by Feste:

> *Clo.* I must catechize you for it Madona, Good my Mouse of vertue answer mee.
> *Ol.* Well sir, for want of other idlenesse, Ile bide your proofe.
>
> (TLN 354–357; I. v. 60–63)

This is a rather complex adjacency pair in which, in the span of a few

lines, a crucial negotiation of roles takes place, together with some obvious face-saving manoeuvres by both Feste and Olivia. Feste opens the adjacency pair with a well-balanced mixture of negative and positive politeness strategies, as if he were not completely reassured of Olivia's change of disposition. He first redresses Olivia's negative face with negative politeness strategy 6: Apologize ('I must catechize you for it'). Admitting the impingement on the hearer's face, as Feste does here, is a way of apologising for the FTA (see BL 1987: 188) and redressing the hearer's negative face. Feste further redresses Olivia's negative face in the same utterance with Str. 5: Give deference ('I must catechize you for it Madona'). This term of address sounds here even more deferential than usual by contrast with the preceding instances of 'good Madona'. Once he has redressed Olivia's negative face and has apologised for the imposition of catechizing her, Feste tries to redress Olivia's positive face also. He resorts once more to positive politeness strategy 4: Use in-group identity markers and addresses Olivia with the rather familiar 'Good my Mouse of vertue', followed again by positive politeness strategy 11: Be optimistic ('answer mee'). Feste assumes that it is in Olivia's own interest to answer, and he thus minimises the weight of the FTA, making it appear as a very small imposition.

With the shift from deference ('Madona') to familiarity ('Good my Mouse of vertue'), Feste launches a negotiation of the terms of his relationship with Olivia. Feste's excessive familiarity is counteracted by Olivia in the second part of the adjacency pair. Olivia addresses Feste with 'sir' in an attempt at re-drawing the line and re-establishing the social distance between herself and her fool. There seems to be some tension present in this negotiation of social identities: Feste is trying to make the master-jester relationship based on familiarity and intimacy predominate over the master-servant relationship based on the deference due to hierarchy and social distance, whereas Olivia is trying to deter this process.

Apart from this negotiation of social roles, this complex adjacency pair also constitutes an arena for very subtle face-work whose aim is the avoidance of face-loss. Feste seems to know that he may still incur in a loss of face if Olivia's mood is reversed again: his mixture of positive and negative politeness strategies indicates that he bears in mind not only Olivia's positive and negative face but also his own. With the help of negative politeness strategies which redress Olivia's negative face and acknowledge her superiority in rank, Feste makes sure he will not be rebuked for being disrespectful, and in this way, protects his face from being threatened. With the help of positive politeness strategies Feste redresses Olivia's positive face and minimises the weight of his request. He enhances his chances of being granted the request by placing Olivia in a position in which she has little choice: refusing to grant a request which constitutes such a small imposition would make Olivia look mean and ungenerous and suffer loss of face. Feste then also protects his face by trying to maximize his chances of being granted the request.

Olivia's answer to Feste's request is also a subtle web of face-saving strategies. She knows that her sudden change of attitude has put her face at risk. Her negative face has been damaged because by being obliging where she was reluctant she appears as a loser: her fool has managed to prevail

upon her and impose his entertainment act on her. Her positive face is also at stake: her wants have so far been radically opposed to Feste's wants and it seems as if she were now giving in to her fool's wants. In order to preserve or retrieve her face Olivia then pretends that her fool has not imposed anything on her. On the contrary, she has nothing else better to do for the time being and she might just as well listen to her fool to pass the time (her negative face is now safe). Also, by pretending that there is no better entertainment available for her (and there is a tinge of a threat to Feste's positive face here), Olivia makes Feste's wants appear as originally her own wants: she pretends that it is not Feste who wants to amuse her but she who wants to be amused by Feste (her positive face is also safe now).

This exchange of face-saving practices indicates that both Feste and Olivia are fully aware of the mutual vulnerability of their face and consequently, they are also aware of the need to negotiate the mutual protection of their self-image. Together with the insertion sequence which precedes it, this face-saving adjacency pair becomes a negotiation for a cease-fire. At least it functions as such in the structure of the duologue: before this pair takes place, Olivia and Feste threaten each other's positive and negative face[2]; after it has taken place, the conversational behaviour of Feste and Olivia is shaped by the mutual knowledge which results from the cease-fire. For the rest of the duologue it will be mutual knowledge for Feste and Olivia that Feste can threaten Olivia's positive face for the purpose of jesting and that, apart from this exception, it is in both their interests to mutually protect each other's face. This alliance between fool and mistress for the mutual preservation of face becomes noticeably active, as it can be seen later on in the duologue, when Malvolio attacks Feste's face. In fact, Malvolio's presence in this Feste-Olivia tête-à-tête seems justified when it is observed that his presence is brought in to foreground the transformation suffered by the tenor of the Feste-Olivia relationship in the course of the duologue.

The face-saving adjacency pair is followed by another two adjacency pairs which are also initiated by Feste. The non-aggression pact negotiated in the previous pair has rendered Feste confident of Olivia's collaboration, so he opens a new pair with a first part which, for the first time, bears no trace of off-record or negative politeness strategies: 'Good Madona, why mournst thou?'. Feste employs here two positive politeness strategies, Str. 4: Use in-group identity markers, and Str. 1: Notice, attend to H (his interests, wants, needs, goods). Feste shows here that he cares for Olivia's well-being and so redresses her positive face. Olivia briskly responds with a second part which contains the only instance of a positive politeness strategy used by Olivia in this duologue when addressing Feste: 'Good foole'. Parallelism, a device commonly used in 'catechizing', is probably the cause of this positive politeness marker, rather than Olivia's wish to redress her fool's positive face; but, nevertheless, the endearing tone which this vocative can carry will convey the impression of a certain degree of intimacy existing between fool and mistress.

This feeling of conversational harmony is preserved over the next ad-

[2]Despite redressing Olivia's negative face with deferential negative politeness strategies. Feste also threatens it by refusing to accept her unwillingness to talk to him.

jacency pair, although Feste initiates it with an FTA: 'I thinke his soul is in hell, Madona'. Feste resorts again to negative politeness strategies, Str. 5: Give deference and Str. 2: Question, hedge. He first minimises the weight of his FTA with a hedge ('I thinke') and then redresses Olivia's negative face with a deferential title of address ('Madona'). Olivia, making use of the power differential, replies with a bald-on-record FTA; she openly disagrees with her fool's previous statement: 'I know his soule is in heauen, foole'. Feste is addressed as 'foole' by Olivia and again, despite parallelism and the catechizing formula being the obvious reasons for its use, the vocative carries the connotation of increasing social distance.

Feste puts an end to the catechizing session with a punch-line in which he proves Olivia to be a fool, *quod erat demonstrandum*. This time, Feste employs a bald-on-record FTA to call Olivia a fool: 'The more foole (Madona) to mourne for your Brothers soule, being in heauen'. The ubiquitous negative politeness strategy 5 (Give deference) is also present here in the vocative 'Madona', but the choice of the bald-on-record superstrategy is the result of a Feste reassured of his jester's prerrogatives by a negotiation process (negotiation of social roles, of conversational positions and of mutual face preservation) carried out through verbal interaction.

Olivia's first conversational turn after Feste's bald-on-record FTA is one of those complex conversational turns which present divided illocutionary force. The illocution of Olivia's turn is divided between Malvolio and Feste:

> *Ol.* What thinke you of this foole *Maluolio*, doth he not mend?
>
> (TLN 365–366; I. v. 71–72)

The turn is addressed to Malvolio and for him Olivia's speech act has the illocutionary force of a question or a request for agreement. For Feste, Olivia's speech act has the illocutionary force of a positive feedback, redressing his positive face. Olivia's turn could then be considered to function as the second part of an adjacency pair initiated by Feste's punch-line. At the same time, Olivia's turn functions as the first part of a new adjacency pair, whose second part is provided by Malvolio.

Malvolio's second part also displays divided illocution: on the one hand, it is a dispreferred response to Olivia's first part since despite its appearance of agreement, in fact, disagrees with Olivia's compliment to Feste; on the other hand, it bears the illocutionary force of an insult for Feste, operating as the first part of a new pair between Malvolio and Feste whose second part contains Feste's retaliation:

> *Mal.* Yes, and shall do, till the pangs of death shake him: Infirmity that decaies the wise, doth euer make the better foole.
> *Clow.* God send you sir, a speedie Infirmity, for the better increasing your folly: Sir *Toby* will be sworn that I am no Fox, but he wil not passe his word for two pence that you are no Foole.
>
> (TLN 367–373; I. v. 73–79)

Here Malvolio resorts to two off-record strategies (Str. 8: Be ironic, and Str. 11: Be ambiguous) to perform the FTA of disagreeing with his employer. By saying the opposite of what he thinks and punning on the word 'foole', Malvolio succeeds in showing that he cares for Olivia's face to the extent of simulating that he agrees with her, and at the same time, envious of Olivia's increasing partiality for her fool, manages to pose a threat to Feste's face.

Feste retaliates by providing a second part to Malvolio's first part in which he employs again a mixture of negative politeness and off-record strategies. He first redresses Malvolio's negative face with negative politeness Str. 5: Give deference ('sir') and then he attacks Malvolio's positive face with two off-record strategies, Str. 3: Presuppose and Str. 8: Be ironic. Under the appearance of wishing him well (Str. 8) Feste in fact presupposes that Malvolio is a fool (Str. 3), since he already has some 'folly' to be increased. Off-record FTAs, however, possess the disadvantage of not always being efficient; in case the gist of his insult to the steward is missed, Feste repeats his threat to Malvolio's positive face with a second FTA, whose weight is partly minimised once more by the use of negative politeness Str. 5; this time, however, instead of selecting an honorific title of address, Feste employs what Brown and Levinson have called the other side of the deference coin: the speaker, instead of raising the hearer, 'humbles and abases himself' (BL 1987: 178–179): 'Sir *Toby* will be sworn that I am no Fox, but he wil not passe his word for two pence that you are no Foole'. This FTA, far from being on-record to make Feste's insult explicit, is doubly off-record: Feste first declines responsibility for his insult by attributing the FTA to Olivia's cousin, Sir Toby; he then resorts again to off-record Str. 3: Presuppose. If somebody like Sir Toby will not swear that Malvolio is *not* a foole, the steward must be a fool. Sir Toby's authority is invoked on the basis of his superior social rank, but there is also a burlesque, jocose twist in Feste's use of the *argumentum authoritatis*: Sir Toby is known to be permanently drunk, so if not even a drunkard can be persuaded to swear that Malvolio is not a fool, the steward has little to boast concerning his public self-image.

By violating the Gricean maxim of Relevance and raising the apparently irrelevant topic of what Sir Toby will or will not swear, Feste alerts his audience to the need of making inferences to retrieve the intended meaning of his FTA. Olivia has no difficulty in retrieving the meaning intended by Feste. Amused perhaps by her fool's gift for the swift repost (which proves that he *is* 'mending' after all) she produces a speech act with divided illocution: 'How say you to that *Maluolio*?'. For Feste, Olivia's utterance functions as positive feedback, acknowledging that he has got one up Malvolio. For Malvolio, it functions as an invitation to defend his face from the fool's attack.

Malvolio tries to save face by returning the insult with bald-on-record FTAs (he calls Feste 'a barren rascall' who 'has no more braine than a stone'). This reveals an asymmetric relationship between Feste and the steward: whereas Malvolio can insult Feste directly by going on-record, Feste had to perform the same speech act (insulting Malvolio) indirectly, with off-record FTAs. This choice of opposed superstrategies to perform FTAs of equal ranking of imposition points towards the existence of a high power differential; in other words, if (R) is invariant, a high (D) or a high (P) must be the reason for such disparate choice of strategies. Since two servants

employed under the same roof can hardly be thought of as social strangers, there must be then a considerable power diferential operating between them; or what is more important for the study of verbal interaction and power relations, both interactants must think that such power differential exists, since they orient to it in their conversational choices.

Malvolio's self-defence also carries a threat to Olivia's face for finding pleasure in listening to such a foolish jester: 'I maruell your Ladyship takes delight in such a barren rascall'. Malvolio minimises his FTA with negative politeness strategies: he hedges his utterance with 'I maruell' (Str. 2: Question, hedge) and then redresses Olivia's negative face with the honorific 'Ladyship' (Str. 5: Give deference). Later on in the same conversational turn, Malvolio threatens Olivia's face again. This time, he employs a mixture of negative politeness and off-record strategies, perhaps because the weight of the FTA seems greater: he is suggesting now that Olivia is as foolish as Feste. He first resorts to a negative politeness strategy (Str. 2: Question, hedge) to hedge his FTA: 'I protest I take . . . '; and then, goes off-record to perform his FTA with Str. 13: Over-generalize: ' . . . these Wisemen, that crow so at these set kinde of fooles, no better then the fooles Zannies'.

Olivia responds to these threats with a series of bald-on-record FTAs which jeopardise Malvolio's face and save Feste's face as well as her own. The alliance for the mutual protection of each other's face is obviously at work here: Olivia is defending Feste's face from Malvolio's thrusts. Feste returns the favour by redressing Olivia's positive face: 'Now Mercury indue thee with leasing, for thou speak'st well of fooles'. Feste wishes that Mercury, the god of fools and jesters, may make Olivia a good liar (i.e. a good jester) since she has such good opinion of fools. Lying is inevitably connected with jesters: fools were often accused of being flatterers; besides, when somebody wanted to save face after being hit by the saucy remark of a fool, he could always dismiss the fool's words as lies. Feste's utterance also functions as a face-saving remark. In some cultures, the praise of oneself by others is felt as an FTA, demanding a certain measure of self-abasement or 'faulse modesty' from the hearer. Feste may be saying here something like 'well, well, fools are not always entirely free of blame; they can turn out to be liars'. This is, ultimately, yet another way of redressing Olivia's face: self-abasement is the other side of the coin of deference (BL 1987: 178–179).

The first fool-mistress duologue in *Twelfth Night* ends with fool and mistress in perfect harmony. Olivia has shown that she cares for his fool's positive face and Feste has redressed his lady's face by both raising Olivia and lowering his own self, just before the entrance of Maria with news of the arrival of a visitor signals the end of the duologue.

The entrance of Maria announcing that there is 'a faire young man, and well attended' (TLN 392–393; I. v. 99–100) at the gate and that he is being held there by Sir Toby —who, according to Olivia 'speakes nothing but madman' (TLN 399-400; I. v. 106–107)— is understandably enough to put an end to Olivia's duologue with her fool. Feste, however, does not leave the stage and Olivia will find occasion henceforth to address her fool briefly again before the end of the scene: the need to send Malvolio to deal with the unexpected visitor and Sir Toby's exit a little later produce two gaps

in the dramatic sequence of events which are smoothly filled by two more exchanges between fool and mistress. The first of these two exchanges takes place just after Malvolio leaves the stage, as if to bridge the gap and make time between the steward's exit and Sir Toby's entrance:

> *Ol.* ...Go you *Maluolio*; If it be a suit from the Count, I am sicke, or not at home. What you will, to dismisse it.
>
> *Exit Maluo.*
>
> Now you see sir, how your fooling growes old, & people dislike it.
> *Clo.* Thou hast spoke for vs (Madona) as if thy eldest sonne should be a foole: whose scull, Ioue cramme with braines, for heere he comes.
>
> *Enter Sir Toby*
>
> One of thy kin has a most weake *Pia-mater.*
> *Ol.* By mine honor halfe drunke. What is he at the gate Cosin?
>
> (TLN 400–410; I. v. 107–108)

In this brief exchange, which consists only of a single adjacency pair, Olivia attempts to conduct a re-negotiation of roles with her fool. She first initiates the adjacency pair with a remonstrating tone: 'Now you see sir...'; she also addresses Feste with a title which, although normally used to express deference, is used here as the equivalent of 'sirrah' and is, therefore, operating as a marker of social distance. Olivia is obviously trying to redraw the boundaries of her relationship with her fool. When Olivia and Feste first meet on stage, Olivia addresses him as a mistress addressing her servant. Then Feste, in the process of humouring and entertaining his lady, launches a negotiation of roles and succeeds in recasting his relationship with Olivia into the fool-mistress mould. However, since this new shape taken by their relationship is achieved only because Olivia, putting aside her authority, consents to being entertained, its permanence beyond the limits of the fool-mistress duologue is not assured. Once the duologue is over, Olivia is in a conversational position to attempt a re-negotiation of social identities.

Olivia's attempt to revert her relationship with Feste to the mistress-servant frame consists in a display of her intentions to put into practice the hierarchical differences which separate her from her fool. She does so by addressing her fool with a title ('sir') carefully selected to indicate social distance. This distancing title contrasts acutely with 'foole', the title Olivia has been giving to Feste in the last part of their duologue. She also makes clear her wish to redefine their relationship by exercising her power to re-monstrate her employee with a bald-on-record FTA which threatens Feste's positive face.

Feste, however, far from accepting the re-negotiation of roles, counteracts Olivia's efforts by addressing her as if she were still addressing him in the

role of the benevolent mistress who sees 'no slander in an allow'd foole' (TLN 385–386; I. v. 93). Feste, in other words, simply ignores Olivia's conversational cues and implicitly reminds her of their pact for the mutual protection of each other's face. He does not even feel the need to minimise the effect of his words and instead, addresses his mistress with 'thou', a positive politeness marker of intimacy. He only resorts to an off-record strategy (Str. 9: Use metaphors) when he attempts a joke at Sir Toby's cost: Feste hopes Olivia's son will be well provided as far as intelligence is concerned, since one of her relatives has so little of it.

This brief Olivia-initiated adjacency pair, which at first seemed a simple dramatic device to fill a gap in the development of the dramatic action, is in fact crucial to grasp the nature of the relationship Feste-Olivia. This exchange shows that their relationship is subject to constant change: the roles of both fool and mistress are not fixed at all; they can be negotiated and re-negotiated at all times. This dynamic tension which pervades the relationship between Olivia and her fool accounts for the ambivalent status of the jester: Feste can never be sure whether he is going to be treated as jester or as servant, tolerated or rebuked.

Olivia's second exchange with Feste before the end of the scene takes place between Sir Toby's exit and the re-appearance of Malvolio reporting on the failure of his mission. On this occasion, Olivia is left practically alone with her fool, apart from her 'attendants', who still remain on stage[3].

The occasion then calls for an 'intimate chat' between fool and mistress and, since her re-negotiation of roles was challenged by Feste, Olivia seems to change her mind and try a new tack in this exchange, perhaps to avoid the face-loss of being challenged again. The mistress-jester side of their relationship seems to have triumphed, for the time being, over the mistress-servant side; it is in fact explicitly established by Olivia herself, who now addresses Feste as 'foole', no longer as 'sir':

Exit (Sir Toby)

Ol. What's a drunken man like, foole?
Clo. Like a drown'd man, a foole, and a madde man: One draught aboue heate, makes him a foole, the second maddes him, and a third drownes him.
Ol. Go thou and seeke the Crowner, and let him sitte o'my Coz: for he's in the third degree of drinke: hee's drown'd: go looke after him.
Clo. He is but mad yet Madona, and the foole shall looke to the madman.

Enter Maluolio

(TLN 422–432; I. v. 131–139)

[3]Apart from Olivia, Feste and Olivia's attendants, the only other person who could still remain on stage at this point is Maria. The First Folio, the only extant text for the play, does not record Maria's exit. However, since she re-enters the stage shortly after Feste's exit, she must have left the stage at some point. The editors of both the New Arden Shakespeare and the New Penguin have Maria leaving the stage with Sir Toby. This leaves Feste and Olivia alone with each other until Malvolio's entrance.

This exchange consists of two adjacency pairs, both of them initiated by Olivia who, despite having come out of the negotiation of roles as loser does not relinquish her control of the dialogue. The first of these two adjacency pairs is a question-answer pair in which no face-threatening acts are made. The second adjacency pair, instead, contains two FTAs and becomes the scenario of subtle face-work.

Olivia begins this second adjacency pair with a command which threatens Feste's negative face. She softens it, however, with positive politeness (Str. 4: Use in-group identity markers): she addresses Feste with the personal pronoun 'thou', a marker of social intimacy in this context, which redresses Feste's positive face. At the end of her turn, she repeats her command in such a way ('go looke after him') which makes it sound more like an entreat or a request than a peremptory order. She also employs another positive politeness strategy (Str. 13: Give (or ask) for reasons) when she displays her fear of Sir Toby's condition in order to justify why she has to threaten Feste's negative face with a command. Here, Olivia is showing concern for her fool's positive face: she is actively trying to redress Feste's positive face in order to counteract the damage done to his negative face by imposing on his freedom of movement.

In the second part of this adjacency pair, Feste threatens Olivia's positive face by disagreeing with her regarding the degree of drunkness of Sir Toby. This is, after all, something permissible and expected of a fool who has been reassured of his role as jester by the preceding exchange. Feste has seen how the mistress-fool side of his relationship with Olivia has been established in the previous adjacency pair and the presence of positive politeness in Olivia's command-request indicates that this side of their relationship is still in operation: Feste feels, then, confident enough to disagree with his lady. However, he makes sure he does not fail to redress Olivia's negative face: masters and mistresses may want to be criticised and have their faults exposed but they also want their rank to be respected and their orders to be obeyed. Feste, by addressing Olivia as 'Madona', redresses her negative face with negative politeness (Str. 5: Give deference). He also redresses her negative face by making clear that he intends to obey her and look after Sir Toby.

The first duologue between Feste and Olivia, together with the two subsequent brief verbal encounters, has revealed a flexible relationship in which social roles and the mutual protection of face can be negotiated through dialogue. In the course of the first duologue, Feste succeeds in humouring Olivia and recasts the mistress-servant relationship with which the duologue began into a mistress-jester relationship. He also manages to persuade Olivia to enter into an agreement to orient to face. Once the duologue is over, Olivia attempts a re-negotiation of roles which is aborted by Feste, partly by invoking their previous pact for face-protection.

The relationship between Feste and Olivia ressembles, in certain respects, a courting relationship: Feste needs to woo Olivia in order to obtain permission to amuse her (so he can exercise his role of household jester); he also has to woo her to obtain her consent not to exert her authority (so that a cease-fire for the protection of face can operate). Olivia is in a position

which enables her to grant and to take these gifts at pleasure so that the wooing game may continue forever: Olivia's attempts to deny Feste his role as jester, once the ritual of the duologue has ended, can be seen as an excuse to make him win it again, forcing him to use his wit.

7.2.2 Second fool-mistress duologue in *Twelfth Night*

The second duologue between Feste and Olivia presents another side of the 'courting relationship': Feste fails to woo Olivia. This duologue is, in fact, an inverted image of the first duologue. At the onset of the duologue, Feste assumes that the mistress-jester roles are still on; but Olivia manages to re-negotiate their roles (with the help of her authority, of course) and towards the end of the duologue, Feste has been reduced to the role of a servant.

I will now undertake the analysis of the second fool-mistress duologue in *Twelfth Night* in order to see whether the politeness strategies employed by Feste and Olivia in this new verbal encounter manifest —as they did in the first duologue— the power struggle which shapes the relationship between fool and mistress.

> *Ol.* ...How does he sirrah?
> *Clo.* Truely Madam, he holds *Belzebub* at the staues end as well as a man in his case may do: has heere writ a letter to you, I should haue giuen't you to day morning. But as a madmans Epistles are no Gospels, so it skilles not much when they are deliuer'd.
> *Ol.* Open't, and read it.
> *Clo.* Looke then to be well edified, when the Foole deliuers the Madman. *By the Lord Madam.*
> *Ol.* How now, art thou mad ?
> *Clo.* No Madam, I do but reade madnesse: and your Ladyship will haue it as it ought to bee, you must allow *Vox.*
> *Ol.* Prethee reade i'thy right wits.
> *Clo.* So I do Madona: but to reade his right wits, is to reade thus: therefore, perpend my Princesse, and giue eare.
> *Ol.* Read it you, sirrah.
> *Fab. Reads.* By the Lord Madam, you wrong me, and the world shall know it ... *The madly us'd Maluolio.*
> *Ol.* Did he write this?
> *Clo.* I Madame.
>
> (TLN 2451–2479; V. i. 281–312)

The conversational structure of this second duologue between Olivia and Feste contrasts heavily with that of the first duologue: it consists of a series of four adjacency pairs, all of which are initiated by Olivia. She remains then in control of the talk throughout the duologue. It is necessary to bear in mind that whereas the first duologue took place in the intimacy of Olivia's household, this second duologue is a public occasion: Orsino, Viola and Sebastian are present and Malvolio's help is required to solve the problem of Viola's garments. Olivia has no time to waste jesting with Feste.

Olivia opens the duologue by addressing Feste as her servant, not as her domestic entertainer: the title 'sirrah' is meant to indicate, explicitly, that Feste's services as jester are not required now. Feste, however, ignores Olivia's marker of social distance and answers her question in the tone and manner of a court-fool. Despite redressing Olivia's face with a deferential title (negative politeness Str. 5: Give deference), he only minimises the risk of face-damage of his FTA with a low-numbered superstrategy: he makes use of positive politeness (Str. 13: Give (or asks) for reasons and Str. 8: Joke) when he has to produce an FTA —an apology for not having handed in Malvolio's letter earlier— which threatens his own positive face. Feste's apology, besides, assumes that Olivia's values are the same as Feste's : it implies that Olivia shares Feste's opinion of Malvolio (i.e. that he is mad) as well as the fact that it does not matter that he has not delivered the letter earlier.

Olivia responds to Feste's familiarity with two bald-on-record FTAs: two imperatives which threaten Feste's negative face. Feste replies to Olivia's commands with a bald-on-record FTA requesting Olivia's attention, followed by a joke (positive politeness Str. 8) which directly mentions the social role he is struggling to sustain.

Olivia mistakes the beginning of Malvolio's letter for her jester's words and interrupts his reading of the letter with a bald-on-record FTA which threatens Feste's positive face: 'How now, art thou mad?'. Feste's response to Olivia's interruption is an attempt to save face by disagreeing with his mistress: he produces an FTA which combines negative politeness (Str. 5: Give deference) and positive politeness (Str. 13: Give (or ask) for reasons): 'No Madam, I do but reade madnesse'. Feste also threatens Olivia's negative face in the same conversational turn by telling her that she 'must allow *vox*'; yet he carefully redresses her negative face by stating the FTA as a general rule (negative politeness Str. 8): 'and your Ladyship will have it as it ought to bee,...'.

Olivia ignores Feste's recommendation to 'allow *vox*' and produces a bald-on-record FTA telling Feste to put aside his jester's antics and read the letter properly: 'Prethee reade i'thy right wits'. Feste protests and disagrees with his mistress again with another bald-on-record FTA, insisting on performing his entertainment act: 'So I do Madona: but to reade his right wits, is to reade thus'. He then redresses Olivia's positive face with positive politeness Str. 4: Use in-group identity markers ('Perpend, my Princesse'), before threatening her negative face by demanding her attention with a bald-on-record FTA ('giue eare').

Feste has now trespassed too far over the boundaries of social distance and Olivia puts an end to the duologue simply by asking Fabian to read the letter ('Read it you sirrah'). The second duologue between Feste and Olivia ends with a final bald-on-record FTA from Olivia which, although addressed to Fabian, by virtue of its divided illocutionary force, threatens both Feste's self-image and his freedom of action. Feste has now been efficiently divested of the social role of a jester. When Olivia addresses her fool again after the letter has been read aloud by Fabian ('Did he write this?'), Feste has been effectively silenced and he plainly responds: 'I Madame'.

By contrast with the first duologue, this second duologue constitutes a failure to negotiate social roles successfully and has to end, therefore, with a display of authority on Olivia's part which imposes the mistress-servant relationship by force. Feste fails to negotiate his role as jester, partly because Olivia will not give in, in front of Orsino, Viola, and Sebastian, to her fool's attempts to turn a serious matter into an occasion for a jest; giving in would have shown lack of control over a servant and consequently loss of face for Olivia. He also fails, however, because he consistently employs the wrong politeness strategies: bald-on-record and positive politeness. The subtle balance between off-record and negative politeness which Feste achieved in the first duologue is absent in the second. This means that, despite his use of deferential titles when addressing his mistress, Feste fails to redress Olivia's negative face; her wish not to be imposed on, not to have her freedom of movement and action curtailed, is not sufficiently attended to by Feste in this second duologue.

7.3 Conclusions

The analysis of the politeness strategies employed by Feste and Olivia in verbal interaction has revealed a rather ambivalent relationship. The relationship existing between Feste and Olivia is, basically, an asymmetrical relationship; its ambivalence lies in the fact that, in spite of Olivia's power over Feste, the terms of their relationship are, to a certain extent, negotiable. The social roles of both fool and mistress, the degree of social distance and the mutual protection of face can be, at certain times, negotiated. The implication of this is that, following a successful negotiation, Feste and Olivia may appear to have, momentarily, a rather intimate, quasi-symmetrical relationship.

It would be interesting to determine whether the egalitarian, intimate component present in the relationship between Feste and Olivia is only a characteristic of their relationship or whether it is also part of the relationship of other Shakespearean fools and their mistresses. The next chapter is devoted to an analysis of face-work in fool-mistress duologues in *All's Well that Ends Well.* The politeness strategies selected by Lavatch and the Countess of Rossillion are studied in order to see what can they reveal about relations of power and familiarity between fool and mistress.

CHAPTER 8

Politeness Strategies in Fool-Mistress Duologues (II): *All's Well that Ends Well*

8.1 Face-work in *All's Well that Ends Well*

Lavatch and his mistress the Countess of Rossillion have three verbal encounters in the course of the play. The first of these (TLN 328–418; I. iii. 7–93) takes place embedded in a conversation between the Countess and her steward, who is present while fool and mistress talk. The second duologue (TLN 824–891; II. ii. 1–65) is a more intimate occasion in which fool and mistress are alone. The third (TLN 1401–1445; III. ii. 1–43) is hardly a duologue, since it merely consists of a couple of exchanges between Lavatch and the Countess before and after she has read her son's letter.

8.1.1 First fool-mistress duologue in *All's Well that Ends Well*

The first fool-mistress duologue in *All's Well that Ends Well* opens with the fool Lavatch being rebuked by his mistress. The fool, however, finds no difficulty in making his lady forget the cause of her annoyance; but once the Countess decides to put an end to their talk and resume her conversation with her steward, the fool's attempt at re-starting the duologue fails. Unlike the first duologue between Feste and Olivia, this duologue does not come to an end indirectly through some external cause or requirement of the action; it is directly brought to an end by the Countess herself, who makes use of her power to dismiss her fool. Here is the text of the first duologue between Lavatch and the Countess:

Enter Countesse, Steward and Clowne

Coun. I will now heare, what say you of this gentlewoman.
Ste. Maddam the care I haue had to euen your content, I wish might be found in the Kalender of my past endeuours, for then we wound our Modestie, and make foule the clearnesse of our deseruings, when of our selues we publish them.
Coun. What doe's this knaue heere? Get you gone sirra: the complaints I haue heard of you I do not all beleeue, 'tis my slownesse that I doe not: For I know you lacke not folly to commit them, & haue abilitie enough to make such knaueries yours.
Clo. 'Tis not vnknown to you Madam, I am a poore fellow.
Coun. Well sir.

Clo. No maddam, 'Tis not so well that I am poore, though manie of the rich are damm'd, but if I may haue your Ladiships good will to goe to the world, *Isbell* the woman and w will doe as we may.

Coun. Wilt thou needes be a begger ?

Clo. I doe beg your good will in this case.

Cou. In what case ?

Clo. In *Isbels* case and mine owne: seruice is no heritage, and I thinke I shall neuer haue the blessing of God, till I haue issue a my bodie: for they say barnes are blessings.

Cou. Tell me thy reason why thou wilt marrie ?

Clo. My poore bodie Madam requires it, I am driuen on by the flesh, and hee must needes goe that the diuell driues.

Cou. Is this all your worships reason ?

Clo. Faith Madam I haue other holie reasons, such as they are.

Cou. May the world know them ?

Clo. I haue beene Madam a wicked creature, as you and all flesh and blood are, and indeede I doe marrie that I may repent.

Cou. Thy marriage sooner then thy wickednesse.

Clo. I am out a friends Madam, and I hope to haue friends for my wiues sake.

Cou. Such friends are thine enemies knaue.

Clo. Y'are shallow Madam in great friends, for the knaues come to doe that for me which I am a wearie of: he that eres my Land, spares my teame, and giues mee leaue to Inne the crop: if I be his cuckold hee's my drudge; he that comforts my wife, is the cherisher of my flesh and blood; hee that cherishes my flesh and blood, loues my flesh and blood; he that loues my flesh and blood is my friend: *ergo*, he that kisses my wife is my friend: if men could be contended to be what they are, there were no feare in marriage, for yong *Charbon* the Puritan, and Old *Poysam* the Papist, how somere their hearts are seuer'd in Religion, their heads are both one, they may ioule horns together like any Deare i'th Herd.

Cou. Wilt thou euer be a foule mouth'd and calumnious knaue ?

Clo. A Prophet I Madam, and I speake the truth the next waie, for I the Ballad will repeate, which men full true shall finde, your marriage comes by destinie, your Cuckow sings by kinde.

Cou. Get you gone sir, Ile talke with you more anon.

Stew. May it please you Madam, that hee bid *Hellen* come to you, of her I am to speake.

Cou. Sirra tell my gentlewoman I would speake with her, *Hellen* I meane.

Clo. Was this faire face the cause, quoth she,
Why the Grecians sacked *Troy*,
Fond done, done, fond was this King *Priams* ioy,
With that she sighed as she stood, *bis*
And gaue this sentence then, among nine bad if one be good,
among nine bad if one be good, there's yet one good in ten.

Cou. What, one good in tenne? you corrupt the song sirra.

Clo. One good woman in ten Madam, which is a purifying ath' song: would God would serue the world so all the yeere, weed finde no fault with the tithe woman if I were the Parson, one in ten quoth a? and wee might haue a good woman borne but ore euerie blazing starre, or at an earthquake, 'twould mend the Lotteriewell, a man may draw his heart out ere a plucke one.

Cou. Youle begone sir knaue, and doe as I command you?

Clo. That man should be at womans command, and yet no hurt done, though honestie be no Puritan, yet it will doe no hurt, it will weare the Surplis of humilitie ouer the blacke-Gowne of a bigge heart: I am going forsooth, the businesse is for *Helen* to come hither.

Exit

(TLN 328–418; I. iii. 7–93)

The beginning of the first duologue between Lavatch and the Countess resembles the opening of the first duologue between Olivia and Feste: the Countess greets her fool with a battery of bald-on-record FTAs which threaten Lavatch's positive and negative face: she orders Lavatch to leave, then implies that somebody has complained about him and finally, accuses him of being a fool and a knave. Lavatch's response to these accusations is not semantically very relevant: it seems no more than an excuse to redress the Countess's negative face with linguistic realisations of the negative politeness superstrategy. Lavatch begins his utterance with a *litotes* which functions as a hedge, minimizing the illocutionary force of his assumption about the Countess's knowledge ('Tis not unknown to you...'). He then explicitly acknowledges the Countess's superiority in rank with a deferential title ('Madam') and finally produces a statement whose function is mainly deferential: to ingratiate oneself with a superior by the lowering of one's self: 'I am a poor fellow'.

The Countess minimally responds to this downpour of deference with a back-channelling utterance ('Well sir') directed to encourage her fool to be more explicit. Lavatch, however, purposefully misinterprets his mistress's response to disagree with her and make a joke. He disagrees with his mistress using a bald-on-record FTA ('No maddam, 'Tis not so well that I am poore') but redresses the Countess's negative face with a deferential title and minimises the weight of the FTA with positive politeness Str. 8: Give (or ask) for reasons ('though manie of the rich are damn'd'). The joke enables Lavatch to obtain the necessary control over the talk to make his next conversational move: a request to leave the Countess's employment and marry. This request, however, is performed off-record with the added redress of negative politeness: 'but if I may haue your ladiship's good will (negative politeness Str. 5: Give deference) to go to the world, (off-record Str. 9: Use metaphors) *Isbell* the woman and w will doe as we may' (off-record Str. 12: Be vague).

Lavatch's request is not answered by the Countess immediately afterwards. Between the posing of the request by Lavatch and the final granting

of the request by the Countess, there is a long insertion sequence consisting of five adjacency pairs. These five adjacency pairs are all initiated by the Countess, who controls the talk tightly. Throughout the insertion sequence, the Countess exclusively employs the non-redressive bald-on-record superstrategy, whereas Lavatch consistently resorts to off-record and negative politeness strategies. The Countess, for instance, addresses her fool with imperatives ('Tell me thy reason why thou wilt marry?') whereas Lavatch uses off-record Str. 12: Be vague ('I haue other holie reasons, such as they are') and negative politeness Str. 8: State the FTA as a general rule ('I haue beene Madam a wicked creature, as you and all flesh and blood are').

Once his request has been granted ('Thy marriage sooner then thy wickednesse'), Lavatch changes his choice of superstrategy: from off-record and negative politeness to bald-on-record and positive politeness. To the Countess's bald-on-record FTA ('Such friends are thine enemies knaue'), Lavatch responds with another bald-on-record FTA ('Y'are shallow Madam in great friends'). Lavatch's FTA contains a redressive deferential title, but apart from this, the FTA of disagreeing with his lady is only minimised by Lavatch with positive politeness Str. 13: Give (or ask) for reasons: 'for the knaues come to doe that for me which I am a wearie of'.

From here onwards, until the end of the duologue, the Countess addresses her fool five times, and each time she produces a non-redressive bald-on-record FTA. Two of these five FTAs threaten Lavatch's positive face, his wish that his self-image is taken into consideration ('Wilt thou euer be a foule mouth'd and calumnious Knaue?') and his wish that others agree with him ('What, one good in tenne? you corrupt the song sirra'). The other three non-redressive FTAs threaten Lavatch's negative face, his freedom of action and movement and his freedom from imposition: 'Get you gone sir', 'Sirra, tell my gentlewoman I would speake with her', 'Youle begone sir knaue, and doe as I command you?'.

Lavatch responds to two of these five bald-on-record FTAs with two ballads; these songs are used by Lavatch as face-saving devices, directed to counteract the damage inflicted to his positive and negative face by the Countess's FTAs. The first song comes after an FTA which threatens Lavatch's positive face. In order to save face, Lavatch disagrees with his lady with a bald-on-record FTA (plus deferential title) which introduces his first song: 'A Prophet I Madam, and I speake the truth the next waie'. The second song is placed after two bald-on-record FTAs which threaten Lavatch's negative face. The Countess has just indicated that she wants to end their duologue and be left alone with her steward. The song serves as a pretext for Lavatch to remain on stage when he has, in fact, been asked to leave. The song can also be read as an off-record FTA: by altering a couple of lines from the original ballad, Lavatch's version threatens the positive face of women (including the Countess) and, in particular, the positive face of Helen.

Instead of re-issuing her order and asking her fool to leave again, the Countess challenges Lavatch's version of the song with a new FTA. Although the Countess's FTA threatens Lavatch's positive face, his negative face does not suffer any damage: the Countess's challenge takes the form of a question

which needs to be answered and thus enables him to stay on stage. This perhaps encourages Lavatch to respond to the Countess with bald-on-record FTAs: he disagrees with his lady again ('One good woman in ten Madam, which is a purifying ath' song') and further threatens the face of women in general ('and wee might have a good woman born but ore euerie blazing starre, or at an earthquake, 'twould mend the Lotteriewell').

However, in the next conversational turn, the Countess repeats her command, telling Lavatch to leave and carry out her orders. Lavatch tries to save face with another bald-on-record FTA ('That man should be at womans command, and yet no hurt done') but this time he has to leave the stage. The first fool-mistress duologue in *All's Well* ends then with a display of authority on the part of the Countess, who only needs to exert her power over Lavatch when she feels like putting an end to their duologue.

The first duologue between Lavatch and the Countess of Rossilion reveals a fool-mistress relationship based on the Countess's authority. She need not dress her FTAs in redressive fashion when addressing her fool: her bald-on-record FTAs are indicative of her power and show that she fears no retaliation from Lavatch (cfr. Brown and Levinson 1987: 97). Unlike Olivia, the Countess of Rossillion has no positive politeness for her fool: throughout this first duologue, for instance, she never addresses her fool with a marker of in-group membership. The social intimacy obtaining between Feste and Olivia does not appear in this first duologue between Lavatch and his mistress.

Whereas the Countess only uses non-redressive bald-on-record FTAs to address her fool, Lavatch, instead, resorts regularly to the two redressive superstrategies. He employs positive politeness Str. 13 (Give (or ask) for reasons) and negative politeness Str. 5 (Give deference) throughout the duologue, in order to redress his lady's positive and negative face. He also makes use of off-record strategies, though their use is confined to two precise moments in the duologue: off-record strategies are used when Lavatch requests her mistress's permission to marry and they continue to be used throughout the insertion sequence which follows the request, until the request is finally granted; and off-record strategy is also used when Lavatch needs to re-open the duologue which his mistress has just closed. Bald-on-record FTAs are also frequently used by Lavatch, and this is a feature which differentiates him from Feste. However, it is worth noticing that, despite their high frequency of appearance, Lavatch always follows his bald-on-record FTAs with positive politeness: he always justifies his FTAs and therefore minimises their weight. Furthermore, on most occasions in which Lavatch resorts to the bald-on-record superstrategy, he does so in order to save face.

Lavatch, like Feste, shows concern for his own face and orients to face in interaction. He endeavours to redress his mistress's face with positive and negative politeness and he also does the necessary face-work to protect his own face from his lady's FTAs. However, in spite of Lavatch's orientation to face, this first duologue shows no sign of a negotiation for the mutual protection of face. Unlike Olivia, the Countess does not have her face exposed to any damage, except, perhaps, in a vague, general sort of way, when Lavatch cracks his misogynistic jokes. Lavatch does not possess, as Feste does, the

necessary conversational strength to carry out a negotiation for a truce. The only thing he can do is to try to save face once the FTA has occurred. The disadvantages of this position are manifested when the Countess's steward suggests that Lavatch be sent to call Helen. The Countess readily accepts the steward's suggestion and does not hesitate to produce an FTA which threatens Lavatch's negative face and, indirectly, because of its divided illocutionay force, redresses the steward's positive face. In *All's Well that Ends Well*, mistress and steward are joined together in their wish to get rid of the fool; in *Twelfth Night*, fool and mistress are allies against the steward Malvolio.

8.1.2 Second fool-mistress duologue in *All's Well that Ends Well*

The second duologue between Lavatch and the Countess of Rossillion begins *in medias res*; the duologue seems to have started off-stage and we only witness its development and conclusion. Unlike the first duologue, this second duologue is a real tête-à-tête between Lavatch and his mistress: it offers a chance to observe the Countess and her fool together and alone for the first time in the play. Since there is nobody else on stage, the Countess need not assert her authority over her fool; she can sit back and let her fool amuse her without risking loss of face in front of another servant. Consequently, Lavatch is granted a great deal of control over the dialogue. The Countess, however, does not hesitate to put an end to their talk when she feels that she has had enough of her fool's entertainment; this duologue is brought to an end, exactly like the first one, by the Countess. When she chooses to exert her power to silence her fool, Lavatch's attempt to reopen the duologue with a joke fails.

Enter Countesse and Clowne

Lady. Come on sir, I shall now put you to the height of your breeding.

Clown. I will shew myselfe highly fed, and lowly taught, I know my businesse is but to the Court.

Lady. To the Court, why what place make you speciall, when you put off that with such contempt, but to the Court?

Clo. Truly Madam, if God haue lent a man any manners, hee may easilie put it off at Court: hee that cannot make a legge, put off's cap, kisse his hand, and say nothing, has neither legge, hands, lippe, nor cap; and indeed such a fellow, to say precisely, were not for the Court, but for me, I haue an answere will serue all men.

Lady. Marry that's a bountifull answere that fits all questions.

Clo. It is like a Barbers chaire that fits all buttockes, the pin buttocke, the quatch-buttocke, the brawn buttocke, or any buttocke.

Lady. Will your answere serue fit to all questions ?

Clo. As fit as ten groats is for the hand of an Atturney, as your French Crowne for your taffety punke, as *Tibs* rush for *Toms*

fore-finger, as a pancake for Shrouetuesday, a Morris for May-day, as the naile to his hole, the Cuckold to his horne, as a scolding queane to a wrangling knaue, as the Nuns lip to the Friers mouth, nay as the pudding to his skin.

Lady. Haue you, I say, an answere of such fitnesse for all questions ?

Clo. From below your Duke, to beneath your Constable, it will fit any question.

Lady. It must be an answere of most monstrous size, that must fit all demands.

Clo. But a trifle neither in good faith, if the learned should speake truth of it: heere it is, and all that belongs to't. Aske mee if I am a Courtier, it shall doe you no harme to learne.

Lady. To be young againe if we could: I will bee a foole in question, hoping to bee the wiser by your answer.

La. I pray you sir, are you a Courtier ?

Clo. O Lord sir theres a simple putting off: more, more, a hundred of them.

La. Sir I am a poore freind of yours, that loues you.

Clo. O Lord sir, thicke, thicke, spare not me.

La. I thinke sir, you can eate none of this homely meate.

Clo. O Lord sir; nay put me too't, I warrant you.

La. You were lately whipt sir as I thinke.

Clo. O Lord sir, spare not me.

La. Doe you crie O Lord sir at your whipping, and spare not me ? Indeed your O Lord sir is very sequent to your whipping: you would answere very well to a whipping if you were but bound too't.

Clo. I nere had worse lucke in my life in my O Lord sir: I see things may serue long, but not serue euer.

La. I play the noble huswife with the time, to entertaine it so merrily with a foole.

Clo. O Lord sir, why there't serues well agen.

La. And end sir to your businesse: giue *Hellen* this,
And vrge her to a present answer backe,
Commend me to my kinsmen, and my sonne,
This is not much.

Clo. Not much commendation to them.

La. Not much imployement for you, you vnderstand me.

Clo. Most fruitfully, I am there, before my legegs.

La. Hast you agen.

Exeunt

(TLN 824–891; II. ii. 1–65)

The Countess opens the duologue with a bald-on-record FTA which threatens both Lavatch's positive and negative face. She intends to send her fool as her messenger to the court of the King of France but before doing so, she wants to make sure that Lavatch's 'breeding' (good manners) will be what it ought to be. The public behaviour of an Elizabethan servant no doubt reflected the 'manners' of the household he came from. By telling

her fool that she intends to put his good manners on trial, the Countess curtails Lavatch's freedom of movement and questions his self-image. Lavatch, who knows or guesses that the Countess intends to send him to the court, attempts to repair the damage suffered by his face by showing that he does not have a very high opinion of the court; according to Lavatch, to do well at court one only needs to display little education and a considerable appetite.

The Countess disagrees with her fool with positive politeness (Str. 13: Give (or ask) for reasons), requesting an explanation of Lavatch's contempt towards the court. Lavatch responds with both negative and positive politeness. He first uses negative politeness to hedge his answer with 'Truly' (Str. 2: Question, hedge) and to redress his lady's negative face with a deferential 'Madam' (Str. 5: Give deference). Then he employs positive politeness Str. 13: Give (or ask) for reasons and Str. 8: Joke to explain why he does not regard the court as a very special place: since the only 'manners' a courtier needs are to know how to bow, how to take his hat off, how to kiss his own hand and how to avoid saying much, anybody who has a leg, a hat, a hand and the ability to say nothing, can easily pass as a courtier. Lavatch's joke consists of a pun on two meanings of the verb 'put off': he can *put off* the court ('dismiss', OED sense f) because he can *put it off* at court (put on a show, 'palm it off', OED sense k)[1].

With the help of this joke, Lavatch introduces the conversational topic which is going to occupy fool and mistress during most of the duologue: his claim to know an answer that will fit all questions. Lavatch's announcement of the possession of this rare answer is not followed —as could be expected— by one of the Countess's bald-on-record FTAs demanding its revelation. Instead, a series of four adjacency pairs follow, each of them initiated by the Countess with a question or a remark which implicitly challenges the veracity of Lavatch's claim and threatens his positive face. Lavatch's negative face, however, remains unscathed: he is not forced to reveal his answer to the Countess with a bald-on-record FTA.

In this four adjacency pairs, the Countess unexpectedly resorts to off-record strategies. Her questions and remarks can be interpreted as off-record elicitations aimed at making Lavatch reveal his multi-purpose answer. Two of the four first-parts the Countess has in these four adjacency pairs are obvious, non-informative truths which violate the Maxim of Quantity: 'Marry that's a bountifull answere that fits all questions'; 'It must be an answere of most monstrous size, that must fit all demands'. These two remarks can be regarded as instances of off-record Str. 6: Use tautologies. The other two first-parts of the Countess are two questions which do not fulfill one of the felicity conditions of questions: that the speaker sincerely requests unknown information (Searle 1969: 66). The Countess knows the answer to her questions, so they violate the Maxim of Quality: 'Will your answere serue fit to all questions ?'; 'Haue you, I say, an answere of such fitnesse for all questions ?' These two questions can be read as examples of off-record Str. 10: Use rhetorical questions. The Countess could have issued a command to oblige Lavatch to yield his answer; but since she is alone with

[1] G.K. Hunter, in his Arden edition of *All's Well that Ends Well* suggests that Lavatch is punning on OED sense j 'to sell' (see Hunter 1962, p. 47, note 9), but I think that sense k is more appropriate in this context.

her fool and feels no need to assert her authority, she chooses not to and decides to go off-record instead. Her tautologies and rhetorical questions work, conversationally, as signals indicating that she feels inclined to let her fool amuse her.

Since the Countess has chosen off-record strategies to formulate her requests, Lavatch can ignore the implicatures hidden in the Countess's first-parts. He can refuse to make the necessary inferences and instead of revealing his wonderful answer which fits all questions, he can simply provide answers for the literal meaning of the Countess's first-parts. This sequence of Countess-initiated adjacency pairs is followed by an interesting adjacency pair initiated by Lavatch:

> *Clo.* ...Aske mee if I am a Courtier, it shall doe you no harme to learne.
> *Lady.* To be young againe if we could: I will bee a foole in question, hoping to bee the wiser by your answer.
>
> (TLN 859–863; II. ii. 35–38)

In this unusual exchange, the conversational roles of fool and mistress are inverted: Lavatch infringes the Countess's freedom of action with a bald-on-record FTA ('Aske mee if I am a Courtier') and the Countess is then obliged to produce a face-saving remark. The Countess's remark is a masterpiece of face-saving expertise designed to protect her negative face anaphorically and her positive face cataphorically. The Countess's negative face has been threatened by Lavatch's bald-on-record FTA, so she hastens to make clear that she only tolerates that kind of behaviour in her fool for the sake of entertainment, which is the nearest one can get to being 'young againe'. Her positive face is under threat as well because the fool's reluctance to make his wonderful answer explicit suggests that he intends to make a fool of the Countess when he finally delivers it, so the Countess saves face in advance by stating that she will let Lavatch make a fool of her for the sake of whatever she might learn in the process.

The Countess's face-saving manoeuvre is, in fact, conversationally possible partly because Lavatch had cautiously provided her with an 'out' : Lavatch had followed his bald-on-record FTA with a piece of positive politeness (Str. 9: Assert or presuppose S's knowledge of and concern for H's wants): 'it shall doe you no harme to learne'. By redressing the Countess's positive face, Lavatch minimises the impact of the attack on the Countess's negative face which was present in his bald-on-record FTA: he shows that he cares for her well-being and reassures her by assuming that his wants coincide with *her* wants.

Once her face has been duly protected, the Countess can cooperate with her fool and ask him if he is a courtier. Lavatch's reply finally reveals his enigmatic answer, which turns out to be a silly, hollow catch-phrase. The humour implicit in this question-answer adjacency pair works in two different directions: it works, first of all, at a general, context-free level but it also works at an specific, historically-contextualised level. It works in a decontextualised way because the answer which will fit all questions is found

to be, not a long, prolix answer of an enormous size, as the Countess had anticipated, but a short, meaningless answer. The only answer which can fit all questions is then a no-answer, an answer devoid of all meaning. However, the humour released by Lavatch's answer also springs from its satirical designs on a contemporary social type: the mannered, foolish courtier, the gallant. Lavatch's answer is a perfect match for the Countess's question: the fool shows he could easily pass as a courtier since he can mock the conversational mannerisms of Elizabethan courtiers[2].

After answering the Countess's question with 'O Lord sir', Lavatch invites his lady —or rather challenges her— to ask him more questions so that he can prove the truth of his claim. This challenge is nevertheless very deferentially formulated with off-record politeness (Str. 15: Be incomplete, use ellipsis): 'more, more, a hundred of them'. In accepting Lavatch's challenge, the Countess launches a verbal game which can be considered a sub-type of the 'battle of wits': the Countess has to try to provide a question for which 'O Lord sir' will not be a suitable answer in order to make Lavatch lose face, and Lavatch, in turn, has to prove that his answer fits all questions in order to save face.

This battle of wits between Lavatch and the Countess takes the structure of a complex web of adjacency pairs which presents a recurrent, loop-shaped pattern: i) the Countess initiates a first pair with a first-part which challenges Lavatch's face; ii) Lavatch provides a second-part to this first pair —his 'O Lord sir'— and saves face; iii) Lavatch then initiates a second adjacency pair which challenges the Countess to provide a new question; iv) finally, the Countess produces another question or remark which doubles as a second-part to the Lavatch-initiated pair and as a first-part of a new adjacency pair with which the loop-shaped pattern begins again. This pattern recurs three consecutive times:

La.	Sir I am a poore freind of yours, that loves you.	first-part	first pair
Clo.	O Lord sir,	second-part	
	thicke, thicke, spare not me.	first-part	second pair
La.	I thinke sir, you can eate none of this homely meate.	second-part	

[2]Lavatch is perhaps mocking here the kind of affected courtier which Shakespeare ridicules in the person of Osric in *Hamlet*.

La.	I thinke sir, you can eate none of this homely meate.	first-part	first pair
Clo.	O Lord sir;	second-part	
	nay put me too't, I warrant you.	first-part	second pair
La.	You were lately whipt sir as I thinke.	second-part	

La.	You were lately whipt sir as I thinke.	first-part	first pair
Clo.	O Lord sir,	second-part	
	spare not me.	first-part	second pair
La.	Doe you crie O Lord sir at your whipping, and spare not me ? Indeed your O Lord sir, is very sequent to your whipping: you would answere very well to a whipping if you were but bound too't.	second-part	

In the course of the third occurrence of the pattern, the Countess manages to prove that Lavatch's answer does not fit all questions. Her FTA contains off-record Str. 10: Use rhetorical questions ('Do you crie O Lord sir at your whipping, and spare not me ?') and off-record Str. 8: Be ironic (' Indeed your O Lord sir, is very sequent to your whipping: you would answere very well to a whipping if you were but bound too't.'). However, it is highly probable that the reason behind the use of these off-record strategies is the Countess's wish to be humourous and make fun of Lavatch rather than her desire to be polite and attend to her fool's face. The redress of Lavatch's face is unlikely to be one of the Countess's motives here, since a battle of wits, in fact, presupposes the suspension of the speakers' orientation to each other's face. Besides, the Countess's FTA can barely be

said to be off-record: its meaning is contextually unambiguous and therefore 'on-record' (see BL 1987: 213). The triple pun on 'bound' is clear enough: Lavatch would answer very properly to his whipping with 'O Lord sir' because he would be a) bound to answer; b) bound with ropes while being whipt; c) bound to obedience by servant-master bonds.

This interpretation is corroborated by Lavatch's reaction to his lady's FTA: he has to admit his defeat; if the FTA had been performed off-record, he might have been able to find a way of saving face. Instead, Lavatch has to come to terms with having lost face: he does so by claiming that it is the first-time he has lost face in a situation like this one ('I nere had worse lucke in my life in my O Lord sir') and by stating that losing face is the inevitable outcome of one's having to deal with 'things' ('I see things may serue long, but not serue euer'). Lavatch has clearly accepted, then, that he has lost face but he has also refused to concede that his lady has *won* in this game by virtue of her own wit. Lavatch pretends that she has won because of his own bad luck and the inefficiency of 'things': this is of course indirectly conveyed with off-record Str. 5: Overstate ('I nere had worse lucke in my life') and with negative politeness Str. 8: State the FTA as a general rule ('things may serue long, but not serue euer').

The Countess prefers to ignore the off-record meaning of Lavatch's acceptance of defeat and, since he has not congratulated her on her verbal wit, she decides to congratulate herself: 'I play the noble huswife with the time, to entertaine it so merrily with a foole.' Here, the Countess seems to be addressing the audience rather than Lavatch. This utterance could be performed on stage as an aside; or, perhaps, it could also be performed as the beginning of a monologue, interrupted by Lavatch[3]. In either case, the Countess can be seen as interested in signalling the end of her 'battle of wits' with Lavatch: she is also indicating her wish to return to a mistress-servant relationship. When the fool tries to re-start their verbal game with 'O Lord sir, why there't serues well agen', he simply obtains a more formal, more explicit warning: 'And end sir to your businesse'[4].

This time, the Countess's message is unambiguously clear: first of all, the shift from prose to verse serves to indicate that the Countess has shifted from her benevolent role as 'noble huswife' with plenty of free time 'to entertaine it so merrily' with her fool, to her assertive role as busy head of a large household; second, she addresses Lavatch with a battery of bald-on-record FTAs, all of them orders, which threaten Lavatch's negative face and impair his freedom of movement.

Lavatch ignores the renegotiation of roles initiated by the Countess and attempts to re-open the duologue by misinterpreting on purpose one of his

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[3]Cfr. Viola's monologue after her duologue with Feste in *Twelfth Night*, III. i. 61–69.

[4]The Folio compositor probably made a mistake when setting this line, since the next line begins with 'And', so modern editors emend 'And' to 'An'. They also punctuate this line heavily: 'An end, sir! To your business' (see, for instance, *Arden*, II. ii. 57; *New Penguin*, II. ii. 58). The Third Folio erroneously keeps 'And' but adds some punctuation: 'And end; sir to...'. In the First Folio, the lack of punctuation has the advantage of leaving the actor and the critic free to decide how to interpret this line. Depending on how it is punctuated, this line can convey different degrees of assertiveness, authority, etc. 'An end, sir! To your business' can be interpreted or performed as a rather more authoritarian, more 'rank-pulling' command than 'And end; sir, to your business'.

lady's orders. The Countess, however, quickly disambiguates her command and Lavatch's last effort to retain his jester's role —with off-record Str. 11: Be ambiguous— fails. He responds with a bawdy pun on *understand/stand under*, still reluctant to relinquish his role as jester for that of a mere servant, but the Countess closes the duologue prompting her fool, now definitively turned into her servant, to hurry up and carry out her orders.

The second duologue in *All's Well that Ends Well* ends then with a brief power struggle between a fool who tries to reject the role of a servant being imposed on him and a mistress who will not let his fool retain his jester's role for the time being. This struggle is not resolved by negotiation; the role of servant is definitively imposed on Lavatch by the Countess with the help of authoritarian speech-acts. This duologue, however, has shown a more flexible mistress than that seen in the first duologue. The Countess no longer resorts to bald-on-record FTAs constantly; in a private talk with her fool she can put her authority aside for a while for the sake of being entertained.

8.1.3 Third fool-mistress duologue in *All's Well that Ends Well*

The third duologue between Lavatch and the Countess is not a long, sustained piece of interaction like the two previous ones; it only consists of two brief transactions before and after Lavatch gives a letter to the Countess from her son Bertram. When the duologue begins, Lavatch has just come back from the court with Helena, who has obtained Bertram's hand against his will as reward for the King's miraculous recovery. Bertram, having refused to consumate the marriage, sends a letter to her mother with Lavatch. The interest of this duologue for the study of fool-mistress relationships lies in the ambivalent social role of Lavatch: he returns from the court as a servant bringing news to his mistress but he makes use of his jester's role to minimise the face-threatening content of the news, and perhaps, to avoid the fate of the messenger who brings bad news.

Enter Countesse and Clowne[5]

Count. It hath happen'd all, as I would haue had it, saue that he comes not along with her.
Clo. By my troth I take my young Lord to be a verie melancholly man.
Count. By what obseruance I pray you.
Clo. Why he will looke vppon his boote, and sing: mend the Ruffe and sing, aske questions and sing, picke his teeth, and sing: I know a man that had this tricke of melancholy hold a goodly Mannor for a song.
Lad. Let me see what he writes, and when he meanes to come.
Clow. I haue no minde to *Isbell* since I was at Court. Our old Lings, and our *Isbels* a'th Country, are nothing like your old Ling and your *Isbels* a'th Court: the brains of my Cu-

[5]In this duologue, the Folio text offers two different speech-headings for the Countess of Rossillion: *Count.* and *Lad.* or *La.*.

pid's knock'd out, and I beginne to loue, as an old man loues money, with no stomacke.

Lad. What haue we heere?

Clo. In that you haue there.

exit

A Letter

I haue sent you a daughter-in-Law, shee hath recouered the King, and vndone me: I haue wedded her, not bedded her, and sworne to make the not eternall. You shall heare I am runne away, know it before the report come. If there bee bredth enough in the world, I will hold a long distance. My duty to you.
Your vnfortunate sonne,

Bertram.

This is not well rash and vnbridled boy,
To flye the fauours of so good a King,
To plucke his indignation on thy head,
By the misprising of a Maide too vertuous
For the contempt of Empire.

Enter Clowne

Clow. O Madam, yonder is heauie newes within betweene two souldiers, and my yong Ladie.

La. What is the matter.

Clo. Nay there is some comfort in the newes, some comfort, your sonne will not be kild so soone as I thoght he would.

La. Why should he be kill'd?

Clo. So say I Madame, if he runne away, as I heare he does, the danger is in standing too't, that's the losse of men, though it be the getting of children. Heere they come will tell you more. For my part I onely heare your sonne was run away.

(TLN 1401–1445; III. ii. 1–43)

The Countess opens the third duologue with an utterance which could equally be addressed directly to the audience or, if the duologue is considered to begin *in medias res*, to Lavatch. The fool then requests permission to tell his joke on melancholy with an FTA which combines off-record and negative politeness strategies. He first hedges his FTA with 'By my troth' and 'I take' (negative politeness Str. 2: Question, hedge); then he uses off-record Str. 12: Be vague to excite the Countess's curiosity. The stratagem works and the Countess grants Lavatch's request for an extended conversational turn with negative politeness Str. 1: Be conventionally indirect: 'I pray you'.

Lavatch's joke about melancholy and music is followed by a bald-on-record FTA: a command from the Countess to deliver Bertram's letter. This FTA is not followed by any face-saving remark on Lavatch's part; instead, he simply addresses the audience with an aside whose dramatic function is probably to enable the Countess to peruse her son's letter. It is worth comparing this passage with a similar one in *Twelfth Night*. When Feste brings Malvolio's letter to Olivia (TLN 2451–2479; V. i. 281–312), he is asked to read the letter aloud and this gives occasion for a power-struggle between fool and mistress in which Olivia's authority finally prevails. The fool, however, has been able to display his jester's show before he is silenced. In *All's Well that Ends*, the Countess does not ask the fool to read the letter; she reads the letter herself. The fool here is silenced from the beginning, not being granted a chance to save face; he can only address his jokes to the audience and then leave.

Once the Countess has read aloud Bertram's letter, Lavatch re-enters the stage and addresses his mistress with an indirect request for permission to tell her the latest news. Lavatch's FTA combines again off-record and negative politeness strategies: he first redresses the Countess's negative face with negative politeness Str. 5: Give deference ('Madam') and then he uses off-record Str. 12: Be vague ('heauie newes'). Lavatch's FTA is off-record because the fool does not ask directly if he can deliver his news —presumably to protect his face, in case permission is denied. Instead, he simply states that there is news 'betweene two souldiers, and my yong ladie'. Lavatch's indirect request elicits from the Countess the intended response: a question granting him permission to talk. This question is also an FTA, performed with negative politeness Str. 1: Be conventionally indirect ('What is the matter'). Despite having been granted permission to deliver the news, Lavatch goes again off-record, showing his concern for his lady's positive face. He redresses the Countess's positive face directly with Str. 13: Be optimistic ('Nay there is some confort in the newes, some comfort') and indirectly with a pun on 'kill'. The weight of the FTA which Lavatch has to perform —telling his mistress that her son has refused to accept the wife given to him by the King— is so great that Lavatch needs to be reassured that he can continue to hold the floor. The pun on 'kill' enables him to go off-record (Str. 13: Be ambiguous) and obliges the Countess to confirm her permission with another question ('Why should he be kill'd?').

Lavatch's answer combines up to four of the five politeness superstrategies: he first redresses his lady's positive face with positive politeness Str. 6: Avoid disagreement ('So I say') and then redresses his lady's negative face with negative politeness Str. 5: Give deference ('Madam'). He also employs negative politeness Str. 2: Question, hedge to minimise the weight of his FTA; he hedges his FTA twice with 'if' and 'as I heare': 'if he runne away, as I heare he does'. Then he employs positive politeness (Str. 8: Joke) to present Bertram's running away as a good thing. The joke is constructed around the usual bawdy quibble on *stand* and *kill*: 'the danger is in standing too't, that's the losse of men, though it be the getting of children'. The joke is also meant to function as an off-record FTA (Str. 2: Give association clues): Lavatch is indirectly suggesting that the Countess should not expect any offspring from his son's marriage. After trying so hard to obtain per-

mission to talk, Lavatch has said very little. He then refuses to say more, using the fifth superstrategy: Don't do the FTA ('Heere they come will tel you more. For my part I onely heare your sonne was run away').

Lavatch decides in the end not to state clearly that Bertram has refused to bed his wife. Instead he repeats the news about Bertram having deserted the King's service with negative politeness Str. 2: Question, hedge. He hedges his last FTA twice with 'For my part' and 'I onely heare'. The irony —or the comedy, perhaps— of Lavatch's abuse of politeness strategies is that both the piece of news Lavatch has tried so hard to minimise (that Bertram has run away), and the piece of news he is so afraid to reveal (that Bertram will not accept Helen as wife), are already known to the Countess by means of her son's letter.

The third duologue between Lavatch and the Countess, unlike the first and the second duologues, is not brought to an end by the Countess with an authoritarian speech act. It comes to an end naturally with the entrance of Helena and the two French lords. Editors of the play make Lavatch leave the stage at this point, presumably because he has no more lines in this scene. The Folio text does not provide a separate exit for Lavatch, so it is understood that he remains in attendance and therefore leaves when the Countess leaves. Despite the authority of the Folio and the parallelism with *Twelfth Night* V. i, where Feste stays in attendance for the rest of the scene after having been silenced by Olivia, G.K. Hunter argues that 'It seems more convenient, however, to remove him [Lavatch] at this point' (1959: 76, note 43). It may be so, or it may be better to leave this apparently insignificant detail for each different production to manage. However, directors and editors of the play ought to be aware of the fact that if Lavatch leaves the stage of his own accord when Helena enters, the power relationship between fool and mistress is altered. In the first two duologues between Lavatch and the Countess, the fool has been dismissed from the stage by his mistress. In the third duologue, according to the Folio text, the fool, too afraid to reveal the bad news, hands the floor over to more important messengers, but stays to wait on his lady. According to modern editions, the fool leaves the stage of his own will, after refusing to break the latest news to his mistress: he leaves the stage triumphantly, like a privileged servant.

8.2 Conclusions

The study of the politeness strategies employed by Lavatch and the Countess of Rossillion has revealed a clearly asymmetrical fool-mistress relationship, and therefore, a more authoritarian relationship than that existing between Feste and Olivia. Lavatch, for example, always addresses the Countess with terms of deference; unlike Feste, he never addresses his lady with terms of endearment and in-group identity markers. The Countess generally addresses Lavatch with bald-on-record FTAs to assert her power and authority. She only resorts to off-record FTAs when, having agreed to be entertained, she lets her fool pretend he is a courtier: their relationship becomes temporarily symmetrical for the sake of fun.

With regard to face, the frequent use of positive and negative politeness indicates that Lavatch cares for his lady's positive and negative face. He

also shows interest in the protection of his own face, resorting if necessary to bald-on-record FTAs (though minimised with positive politeness) when he is trying to save face. The Countess, however, shows very little concern for her fool's positive face: unlike Feste, Lavatch never receives any positive feedback from his mistress.

Despite enjoying quite different relationships with their respective employers, Feste and Lavatch share an obvious concern for their ladies' face. They both engage in the redress of Olivia and the Countess's positive and negative face with positive and negative politeness. It might be of interest to see whether Lear's Fool shares with Feste and Lavatch the active, on-record redress of his master's face. In the following chapter, the study of face-work in the fool-master duologues of *King Lear* will hopefully reveal whether Lear's Fool also orients to face.

CHAPTER 9

Politeness Strategies in Fool-Master Duologues: *King Lear*

9.1 Face-work in *King Lear*

King Lear is the only Shakespearean play which offers the opportunity to study a fool-master relationship, as opposed to a relationship between a fool and his mistress. The lack of another Shakespearean play with a fool-master relationship prevents comparison. This presents an obvious difficulty: we will probably not be able to establish with certitude whether differences which may arise by comparing the relationship between Lear and his fool with the relationship between Olivia and Feste or Lavatch and the Countess are dictated by the particularities of the play and the individual characters or whether they are determined by contemporary attitudes to gender in verbal interaction.

Our study of face-work and politeness in *King Lear* will have to be confined to the two duologues the Fool has with Lear in Act I. Between the beginning of the play and the Fool's disappearance in Act III, Lear and the Fool appear together on stage several times. However, only two of those occasions can be considered to be proper duologues. These take place before Lear is totally divested of all power and authority by his daughters at the end of Act II. After that moment, the relationship fool-master rapidly begins to disintegrate; in the storm scene at the beginning of Act III, Lear no longer listens to his fool and the Fool attempts to engage Lear in a duologue fail. For the rest of the play, the Fool will only manage to pepper the dialogue here and there with witty remarks or allusive rhymes which nobody seems to listen to.

Another reason for limiting our study of politeness strategies in fool-master interaction in *King Lear* to the first two duologues is that, after the end of Act II, Lear's rage and madness are likely to rule out politeness strategies from Lear's speeches. Brown and Gilman (1989) have shown that, in the four major Shakespearean tragedies, a character who happens to suffer a fit of rage 'always ignores P, D and R and proceeds with maximal efficiency' (1989: 184). Such a character is likely to use bald-on-record FTAs consistently. Characters suffering from madness (real, not feigned) are not interested in securing efficient communication like enraged characters, but they do not usually abide by the four Gricean Maxims (Brown and Gilman 1989: 185-186). Mad characters are conversationally uncooperative; so their going off-record cannot be considered a strategy to achieve politeness.

9.1.1 First fool-master duologue in *King Lear*

The first duologue between Lear and the Fool (sig. C_4^v–D; I. iv. 93–185) takes place before Lear receives any intimation of his daughter's true disposition towards him. At this point in the play, Lear still thinks that he retains 'the name and all th'addition to a King'. We can assume, then, that the power relation manifested in this duologue is likely to be the same power relation which would have been in operation between Lear and his fool before the division of the kingdoms.

Foole. Let me hire him too, heer's my coxcombe.
Lear. How now my prety knaue, how do'st thou?
Foole. Sirra, you were best take my coxcombe.
Kent. Why Foole?
Foole. Why for taking on's part, that's out of fauour, nay and thou can'st not smile as the wind sits, thou't catch cold shortly, there take my coxcombe; why this fellow hath banisht two on's daughters, and done the third a blessing against his will, if thou follow him, thou must needs weare my coxcombe, how now nuncle, would I had two coxcombes, and two daughters.
Lear. Why my boy?
Foole. If I gaue them any liuing, id'e keepe my coxcombs my selfe, ther's mine, beg another of thy daughters.
Lear. Take heed sirra, the whip.
Foole. Truth is a dog that must to kenell, hee must bee whipt out, when Ladie oth'e brach may stand by the fire and stincke.
Lear. A pestilent gull to mee.
Foole. Sirra ile teach thee a speech.
Lear. Doe.
Foole. Marke it vncle, haue more then thou shewest, speake lesse then thou knowest, lend lesse then thou owest, ride more then thou goest, learne more then thou trowest, set lesse then thou throwest, leaue thy drinke and thy whore, and keepe in a doore, and thou shalt haue more, then two tens to a score.
Lear. This is nothing foole.
Foole. Then like the breath of an vnfeed Lawyer, you gaue mo nothing for't, can you make no vse of nothing vncle?
Lear. Why no boy, nothing can be made out of nothing.
Foole. Preethe tell him so much the rent of his land comes to, he will not beleeue a foole.
Lear. A bitter foole.
Foole. Doo'st know the difference my boy, betweene a bitter foole, and a sweete foole.
Lear. No lad, teach mee.
Foole. That Lord that counsail'd thee to giue away thy land,
Come place him heere by mee, doe thou for him stand,
The sweet and bitter foole will presently appeare,
The one in motley here, the other found out there.
Lear. Do'st thou call mee foole boy?

Foole. All thy other Titles thou hast giuen away, that thou wast borne with.

Kent. This is not altogether foole my Lord.

Foole. No faith, Lords and great men will not let me, if I had a monopolie out, they would haue part an't, and Ladies too, they will not let me haue all the foole to my selfe, they'l be snatching; giue me an egge Nuncle, and ile giue thee two crownes.

Lear. What two crownes shall they be?

Foole. Why, after I haue cut the egge in the middle and eate vp the meate, the two crownes of the egge; when thou clouest thy crowne it'h middle, and gauest away both parts, thou borest thy asse at'h backe or'e the durt, thou had'st little wit in thy bald crowne, when thou gauest thy golden one away, if I speake like my selfe in this, let him be whipt that first finds it so.

Fooles had nere lesse wit in a yeare,
For wise men are growne foppish,
They know not how their wits doe weare,
Their manners are so apish.

Lear. When were you wont to be so full of songs sirra?

Foole. I haue vs'd it nuncle, euer since thou mad'st thy daughters thy mother, for when thou gauest them the rod, and put'st downe thine own breeches, then they for sudden ioy did weep, and I for sorrow sung, that such a King should play bo-peepe, and goe the fooles among; prethe Nunckle keepe a scholemaster that can teach thy foole to lye, I would faine learne to lye.

Lear. And you lye, weele haue you whipt.

Foole. I maruell what kin thou and thy daughters are, they'l haue me whipt for speaking true, thou wilt haue mee whipt for lying, and sometime I am whipt for holding my peace, I had rather be any kind of thing then a foole, and yet I would not bee thee Nuncle, thou hast pared thy wit a both sides, & left nothing in the middle, here comes one of the parings.

(sig. C_4^v–D; I. iv. 93–185)

The Fool opens the duologue with a non-redressive, bald-on-record FTA addressed to Lear: 'Let me hire him too, heer's my coxcombe'. Lear has just accepted Kent as servant in his retinue; by trying to employ Kent again, the Fool mocks his master's actions, threatening his positive face. By trying to employ Kent as *his fool*, the Fool also threatens Lear's negative face since he takes no account of the hierarchical distance which separates him from Lear. Fools, traditional symbols of status and power, were usually kept by kings and nobles only.

Lear ignores the threat posed to both his positive and negative face by the fool's bald-on-record FTA; he has not seen his fool for two days and he greets him warmly with positive politeness Str. 4: Use in-group identity markers ('my prety knaue') and Str. 1: Notice, attend to H ('how do'st

thou?'). The fool does not respond to Lear's welcome, leaving Lear's first part of a greeting-greeting adjacency pair (Levinson 1983: 313) without its corresponding second-part. This omission could be regarded as a bald-on-record FTA conveying that Lear's wants are not noticed and attended to by the Fool.

Instead of answering Lear's first-part, the Fool initiates a new exchange, addressing Kent with an ambivalent FTA: 'Sirra, you were best take my coxcombe'. This FTA bears both an on-record and and off-record meaning. If the FTA is interpreted as a directive (Searle 1976) performed with negative politeness Str. 1: Be conventionally indirect, the FTA has an on-record meaning: 'Sirra, take my hat'. If the FTA is interpreted as a criticism, or an insult, performed with off-record Str. 2: Give association clues, the FTA has an off-record meaning: 'Sirra, you are a fool'. These two meanings are not mutually exclusive; they are, in fact, simultaneously processed by the hearer (Clark and Schunk 1980).

Kent refuses to comply with the Fool's directive and initiates a new adjacency pair with an elicitation. The Fool responds to Kent's question ('Why Foole?') with a chain of five FTAs performed with the two most extreme superstrategies: bald-on-record and off-record. He first produces an off-record FTA which threatens the positive face of both Kent and Lear: 'Why for taking on's part, that's out of fauour'. The Quarto's punctuation was probably introduced by the compositor and it needs to be emended. The meaning of this line, however, is clear: 'for taking the part of one who is out of favour'. The Fool is using here off-record Str. 13: Over-generalize; he resorts to the impersonal pronoun 'one' in order to avoid direct reference to Lear. The second FTA is a criticism of Kent's actions: 'nay and thou can'st not smile as the wind sits, thou't catch cold shortly'. The Fool also selects here the off-record superstrategy (Str. 9: Use metaphors) to prove that Kent's behaviour is foolish. The third FTA is a bald-on-record FTA with which the Fool repeats his directive to Kent: 'there take my coxcombe'. This non-redressive on-record FTA is immediately followed by a new off-record FTA which contains a criticism of Lear's decision to divide his kingdom between his two eldest daughters and banish Cordelia. Of all the FTAs performed by the Fool so far, this is the FTA which carries the greatest intrinsic imposition. Kent was banished from the kingdom for attempting to perform exactly the same FTA: critisising Lear's decision. The Fool, however, can safely make his criticism because he employs an off-record strategy which violates the Maxim of Quality (Str. 8: Be ironic). Since the Fool has said the opposite of what he thinks —and, in fact, something which he knows not to be true— he cannot be made accountable for his criticism. The fifth FTA is also an off-record FTA but it threatens Kent's positive face instead of Lear's. The Fool violates the Maxim of Relevance and resorts to off-record Str. 2: Give association clues to tell Kent that if he follows Lear he is going to need a jester's hat because he will be a fool: 'nay and thou follow him, thou must needs weare my coxcombe'.

After this long chain of FTAs addressed to Kent, the Fool addresses Lear with a greeting ('how now nuncle, would I had two coxcombes, and two daughters') as if Lear had just materialised beside him. Given the fact that Lear has been on stage from the start of the duologue and taking into

account the extreme P differential between a king and his fool, this apparently conventional greeting hides an FTA. The King is not somebody whose presence can be ignored and this is exactly what the fool does: he pretends that he has just noticed Lear's presence. The Fool's greeting therefore threatens both Lear's positive and negative face: it shows that the Fool does not attend to Lear's wants and it deprives Lear of the deference due to his royal status. The Fool, however, redresses Lear's positive face with 'nuncle' (positive politeness Str. 4: Use in-group identity markers).

The Fool's greeting to Lear is followed by the first part of a jest which functions as a request for permission to go ahead. The request is performed off-record but Lear correctly infers and grants his fool permission to proceed with a question: 'Why my boy?'. The Fool then takes advantage of the conversational turn allocated to him to perform three FTAs which threaten Lear's positive and negative face. The first FTA is off-record; the Fool predicates of himself what he would like to predicate of Lear and with the help of off-record Str. 2: Give association clues, he implies that since Lear has given all his living to his daughters, he ought of have kept at least two fool's hats for himself, because he is a fool. The second and third FTAs are bald-on-record: one is an offer ('there's mine') and the other is a directive ('beg another of thy daughters'). These two bald-on-record FTAs threaten Lear's negative face and offer no face redress whatsoever. Lear's response is directed towards saving face: his negative face requires repair and his authority, his power to be free from imposition needs to be asserted: 'Take heed sirra, the whip'. This bald-on-record FTA damages the Fool's self-esteem so he produces a face-saving remark, an off-record FTA which criticises Lear for surrounding himself with flatterers and rejecting true, disinterested advice. This FTA is performed with off-record Str. 9: Use metaphors and off-record Str. 15: Over-generalize ('Truth' stands for Cordelia, Kent and the Fool).

Lear's reaction to the Fool's criticism, 'A pestilent gull[1] to mee' has been interpreted[2] as either an aside in which Lear retrospectively complains about Oswald's lack of deference or as feedback to the fool, meaning something like 'what a bitter, irritating sore you are' (cf. 'A bitter foole' a few lines later). If this second interpretation is preferred, Lear's reply to the Fool is a bald-on-record FTA. Whether aside or feedback, the Fool ignores Lear's line and changes the topic with an on record request performed with negative politeness (Str. 1: Be conventionally indirect): 'Sirra ile teach thee a speech'. In this context, 'sirra' can be considered a playful in-group identity marker (positive politeness Str. 4), since the Fool is simply applying to Lear the term of address Lear has just applied to him (Duthie 1960: 163). Lear grants the request with a bald-on-record FTA: 'Doe', and the Fool proceeds to deliver his 'speech', a long series of bald-on-record FTAs which threaten Lear's negative face. The Fool is taking the liberty of telling the King what he ought or ought not to do. He ends this piece of advice with an off-record remark which can be interpreted either as a riddle or as pure nonsense directed to distract the listener's attention from the preceding FTAs.

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[1] 'gull' is a misprint for 'gall'

[2] See Duthie (1960: 163, note 115) and Muir (1972: 40, note 112). Both editors remark on the obscurity of this line.

In the Quarto, the turn following the Fool's speech is attributed to Lear; in the Folio it is attributed to Kent. The Folio appears to have preserved the correct speech heading, since Lear never addresses the Fool as 'foole' whereas Kent often does[3]. The compositor who set the Quarto text could easily have made an ocular mistake, since he had set 'Lear' and 'Foole' as alternative speech headings for several consecutive lines. If Kent was originally meant to speak the line attributed to Lear in the Quarto, ('This is nothing foole'), the Fool answers him with a face-saving remark ('Then like the breath of an vnfeed Lawyer, you gaue mo nothing for't) before he turns to address Lear again with another indirect request for speaker's rights: 'can you make no vse of nothing vncle?' (negative politeness Str. 1: Be conventionally indirect). Lear grants permission to his fool with positive politeness Str. 4: Use in-group identity markers: 'Why no boy, ...' ; the Fool can now make his criticism of Lear with off-record Str. 14: Displace H. The Fool asks Kent to perform the risky FTA which he will not dare to make: 'Preethe tell him so much the rent of his land comes to, ...'.

Lear responds to this criticism with an exclamation: 'A bitter foole'. This bald-on-record FTA threatens the Fool's positive face and operates as a face-saving remark for Lear. In order to save face, masters and mistresses often pretend that what their fools say is not worth listening to. In *Twelfth Night* Olivia calls Feste 'a dry foole' when he mocks her orders (I. v. 38). In *All's Well that Ends Well* the Countess calls Lavatch 'a foul-mouth'd and calumnious knaue' (I. iii. 54–55) after the fool has proved his mistress to be 'shallow in great friends'. Lear, Olivia and the Countess endeavour to save face by threatening their fool's positive face. In this light, it might be possible to reinterpret Lear's 'A pestillent gull to me' as another face-threatening, face-saving FTA.

The Fool ignores the face-threatening content of Lear's feedback and produces again another indirect request for an extended conversational turn (negative politeness Str. 1: Be conventionally indirect): 'Doo'st know the difference my boy, betweene a bitter foole, and a sweete foole'. Here, 'my boy' must be considered, like 'sirra', an in-group identity marker (positive politeness Str. 4), since the Fool is simply addressing Lear with the same term of address Lear has used to address him in 'Why no boy ...'. Lear, once more, cooperates with his fool and grants a go-ahead signal with positive politeness Str. 4: Use in-group identity markers: 'No lad, teach mee'.

The Fool then goes off-record (Str. 11: Be ambiguous) to call Lear a fool: he makes him stand for the person who counselled him to give away his kingdom and then calls that person a fool. The FTA is off-record because when Lear tries to disambiguate it with a positive politeness elicitation ('Do'st thou call mee foole boy') the Fool could have replied that he only made him stand in place of somebody else. Instead, the Fool neither denies nor asserts; he answers Lear's question with another off-record FTA: 'All thy other Titles thou hast giuen away, that thou wast borne with' (off-record Str. 3: Presuppose).

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[3]Lear usually addresses his fool with terms of endearment like 'boy', 'lad', 'my pretty knaue' or with 'rank-pulling' terms of address like 'sirra'. Kent, instead, never addresses the Foole with a term of address other than 'foole'.

Lear does not respond to the Fool's FTA and Kent addresses Lear with a remark whose divided illocutionary force redresses the Fool's positive face: 'This is not altogether foole my Lord'. The Fool takes advantage of this remark to point out, once more, Lear's folly with another off-record FTA (Str. 13: Over-generalize): lords and great men are fools; they will not let the Fool have a monopoly on folly. The off-record nature of this FTA probably accounts for the fact that most critics have only noticed its satire of James I's generosity regarding the concession of monopolies but not its criticism of Lear's folly.

The Fool follows his FTA with a riddle, performed as a bald-on-record request with an in-group identity marker (positive politeness Str. 4): 'giue me an egge Nuncle'. Lear then gives the go-ahead signal the Fool needs to explain his riddle but, for the first time in the duologue, he does not minimise the face-threatening act of granting permission with an in-group identity marker. When the Fool unveils the riddle, it turns out to be a mere excuse to show Lear's folly with two FTAs. The first FTA is performed off-record (Str. 9: Use metaphors): 'when thou clouest thy crowne it'h middle, and gauest away both parts, thou borest thy asse at'h backe or'e the durt'; the second is a bald-on-record FTA: 'thou had'st little wit in thy bald crowne, when thou gauest thy golden one away'. With this bald-on-record FTA, the Fool poses a very serious threat to Lear's face. The culturally-ranked imposition of the FTA is very high (telling a king that he is a fool) and the Fool has chosen the least redressive superstrategy to perform it. In order to prevent punishment, the Fool immediately disclaims his words: 'if I speake like my selfe in this, let him be whipt that first finds it so'. He also tries to distract Lear's attention from his dangerous bald-on-record FTA with a song. This song is also an off-record FTA (Str. 13: Over-generalize): 'For wise men are growne foppish,/ They know not how their wits doe weare'. Although the Fool obviously has Lear in mind when he says 'wise men', the song's face-threatening implications can be easily missed or ignored. Showing that wise men are more foolish than fools was part of the stock-in-trade humour of households jesters.

The song succeeds in averting Lear's attention: 'When were you wont to be so full of songs sirra?'. Lear's question, however, tastes of disapproval; it sounds more like a criticism than a sincere elicitation. In-group identity markers like 'thou' and 'boy' are absent and, instead, Lear addresses the Fool with 'you' and 'sirra'. The Fool responds to Lear with two off-record FTAs, both of them performed with off-record Str. 9: Use metaphors: the first one criticises Lear's decision to abdicate ('since thou mad'st thy daughters thy mother, for when thou gauest them the rod and put'st downe thine own breeches ...I for sorrow sung'); the second one calls Lear a fool ('that such a King should play bo-peepe, and goe the fooles among').

The Fool then tries to secure the floor with a request for an extended conversational turn. This request is performed on-record and contains two in-group identity markers (positive politeness Str. 4): 'prethe' and 'Nunckle'[4].

[4]Brown and Gilman (1989: 183–184) have argued that 'prethe' in Early Mordern English does not operate simply as a less deferential variation on 'I pray you'. Since it generally collocates with forms of address which signal affection or familiarity (like in the present instance), 'prethe' must be treated as a marker of positive politeness.

Despite its redressive action, the Fool's request is denied: 'And you lye, weele haue you whipt'. Lear's bald-on-record FTA again lacks in-group identity markers; the King asserts his authority with a threat to his fool's negative face. The Folio text offers at this point a slightly different line: 'And you lie sirrah, wee'l haue you whipt'. It is possible that the compositor of the Quarto text might have left the word 'sirrah' out; or perhaps, if the text of *King Lear* was revised and the revisor was Shakespeare, the Folio reading could be taken as evidence of authorial revision (Kerrigan 1986). The insertion of 'sirrah', however, does not change the meaning of Lear's bald-on-record FTA; it only intensifies its 'rank-pulling' message. The Fool responds to Lear's bald-on-record threat with a face-saving remark ('I maruell what kin thou and thy daughters are . . . ') and then produces two FTAs in which he calls Lear a fool. The first of these two FTAs is performed off-record (Str. 3: Presuppose): 'I had rather be any kind of thing then a foole, and yet I would not bee thee Nuncle'. The second one is a bald-on-record FTA: 'thou hast pared thy wit a both sides, & left nothing in the middle'.

The entrance of Goneril interrupts the fool-master duologue. The Fool is effectively left out of the interactive process which takes place between Goneril and Lear but he does not remain silent. He wedges his way into the dialogue with several face-threatening acts, struggling to re-open his duologue with Lear. His efforts inevitably fail. Lear ignores the Fool's request for the right to an extended conversational turn. The following passage, although it does not constitute a proper fool-master duologue, deserves attention for two reasons: it reveals a great deal about the politeness strategies employed by a jester and it confirms the supposition that Shakespearean fools are privileged servants only up to a point; they are not 'all-licenced'. A fool cannot engage his master or mistress into a duologue unless he or she decides to cooperate with the fool.

Enter Gonorill

Lear. How now daughter, what makes that Frontlet on,
Methinks you are too much alate it'h frowne.
Foole. Thou wast a prettie fellow when thou had'st no need to care for her frowne, now thou art an O without a figure, I am better then thou art now, I am a foole, thou art nothing, yes forsooth I will hould my tongue, so your face bids mee, though you say nothing.
Mum, mum, he that keepes neither crust nor crum,
Wearie of all, shall want some. That's a sheald pescod.
Gon. Not onely sir this, your all-licenc'd foole, but other of your insolent retinue do hourely carpe and quarrell, breaking forth in ranke & (not to be indured riots,) Sir I had thought by making this well knowne vnto you, to haue found a safe redres, but now grow fearefull by what your selfe too late haue spoke and done, that you protect this course, and put on by your allowance, which if you should, the fault would not scape censure, nor the redresse, sleepe, which in the tender of a wholsome weale, might in their working doe you that

offence, that else were shame, that then necessitie must call discreet proceedings.

Foole. For you trow nuncle, the hedge sparrow fed the Cookow so long, that it had it head bit off beit young, so out went the candle, and we were left darkling.

Lear. Are you our daughter?

Gon. Come sir, I would you would make vse of that good wisedome whereof I know you are fraught, and put away these dispositions, that of late transforme you from what you rightly are.

Foole. May not an Asse know when the cart drawes the horse, whoop *Iug* I loue thee.

Lear. Doth any here know mee? why this is not *Lear*, doth *Lear* walke thus? speake thus? where are his eyes, either his notion, weaknes, or his discernings are lethergie, sleeping or wakeing; ha! sure tis not so, who is it that can tell me who I am? *Lears* shadow? I would learne that, for by the markes of soueraintie, knowledge, and reason, I should bee false perswaded I had daughters.

Foole. Which they, will make an obedient father.

(sig. D–D^{v}; I. iv. 186–232)

When Goneril appears, Lear ignores the Fool's previous FTAs and addresses his daughter. The Fool refuses to accept that the duologue with his master is over and struggles to engage Lear's attention, despite the fact that he has already nominated Goneril as the next rightful speaker. The Fool ignores this nomination and produces four consecutive FTAs. The first FTA is off-record (Str. 11: Be ambiguous): 'Thou wast a prettie fellow when thou had'st no need to care for her frowne'. *Prettie fellow* could equally be regarded as a compliment or as an insult, so the FTA is off-record (BL 1987: 225). The other three FTAs are bald-on-record. The second FTA threatens Lear's positive face: 'now thou art an O without a figure'. The third FTA threatens Lear's negative face by diminishing his rank: 'I am better then thou art now'. The fourth FTA is a repetition of the second and, therefore, it also threatens Lear's positive face: 'I am a foole, thou art nothing'.

After these four FTAs, the Fool addresses Goneril: 'yes forsooth I will hould my tongue, so your face bids mee, though you say nothing'. Holding his tongue is precisely what the Fool does not do. Before relinquishing the floor, the Fool still manages to perform another off-record FTA: 'Mum, mum, he that keepes neither crust nor crum, / Wearie of all, shall want some. That's a sheald pescod.' Lear has given everything to his daughters and has kept 'neither crust nor crum' for himself. With this off-record FTA (Str. 9: Use metaphors) the Fool prophesies Lear's predicament in the storm scene of Act III. The Fool follows his FTA with a remark which apparently bears no relevance to his previous utterance: 'That's a sheald pescod'. It is possible to attempt to make sense out of this line (the Fool's FTA is like an unopened pea-pod: its worth is hidden inside); but it is equally possible to consider it to be the kind of pure nonsense that becomes a natural fool.

Both explanations, however, are compatible. The Fool may be feigning the natural and, at the same time, he may be suggesting that his metaphor on 'crust' and 'crum' is like a pod which needs to be opened to obtain its meaning. The point of this obscure remark which violates the Gricean Maxim of Relevance is then two-fold: the Fool diverts attention away from his FTA in order to avert punishment by behaving like a natural fool; but he also hopes to arouse Lear's curiosity, with the lack of relevance of his remark, in order to elicit from the King a response that may re-open their duologue. Unfortunately, the Fool's conversational trap fails to work.

The next two contributions the Fool makes to the dialogue are cut out with the same pattern: an off-record FTA describing Lear's plight followed by a piece of irrelevant —or apparently non-relevant— discourse:

> *Foole.* For you trow nuncle, the hedge sparrow fed the Cookow so long, that it had it head bit off beit young, so out went the candle, and we were left darkling.
>
> (sig. D^{v}; I. v. 212–215)

> *Foole.* May not an Asse know when the cart drawes the horse, whoop *Iug* I loue thee.
>
> (sig. D^{v}; I. v. 221–222)

In the first of these contributions to the dialogue, the Fool again employs off-record Str. 9: Use metaphors to predict Lear's fate: Lear, like the hedge sparrow, has given all his patrimony to his daughters, who will prove to be as ungrateful as the cuckoo. This off-record FTA threatens both Lear and Goneril's positive face and in order both to keep the whip at bay and elicit a response from Lear, the Fool produces a remark which is not relevant to his criticism of Lear's actions: 'so out went the candle, and we were left darkling'.

The Fool's contribution is ignored by Lear, so two conversational turns later, the Fool tries again. In the second of these contributions, the Fool also resorts to off-record Str. 9: Use metaphors to prove Lear a fool: Lear is an ass because he does not realise that his abdication has inverted the power relation which existed between Goneril and himself. This inversion, a daughter ordering her father around, seems to the Fool as unnatural as having as horse being drawn by a cart. Again, the Fool rounds off his off-record FTA with an irrelevant utterance, a line from a song, ('Whoop *Iug* I loue thee') which, as before, fails to elicit a response from Lear.

The last contribution the Fool has in this dialogue between Lear and his daughter does not follow the pattern of his previous contributions. It consists of a brief off-record FTA in which the Fool exposes the reversal of roles that is taking place: the father no longer manages to obtain obedience from his daughters; instead, the daughter obliges her father to obey her. The Fool threatens Lear's positive face by calling him an 'obedient father'. The FTA, however, is off-record (Str. 13: Over-generalize) because Lear's name is not mentioned, so the object of the FTA is left off-record. Lear is given 'the choice of deciding whether the general rule applies to him' (BL

1987: 226). This FTA does not succeed in attracting Lear's attention and, as with previous contributions to this father-daughter dialogue, the Fool fails to elicit a response from his master. Despite being called an 'all-licenc'd foole' by Goneril, Lear's fool does not enjoy the privilege nor the right to start a duologue with his master when and where it suits him.

The analysis of the first fool-master duologue in *King Lear* has shown that the Fool orients to face while in interaction with his master. The Fool is concerned about protecting his own face: he produces a face-saving remark every time Lear or Kent threaten his positive or negative face. He also shows concern for his master's face, although in a very different way from other Shakespearean fools. Unlike Feste or Lavatch, he does not redress Lear's negative face with deferential terms of address at all. He does redress, though, Lear's positive face with in-group identity markers (positive politeness Str. 4), which indicates the low degree of social distance or familiarity and the high degree of affection existing between the Fool and Lear; but Str. 4 excluded, the Fool never minimises the import of his FTAs with positive politeness strategies. The negative politeness superstrategy, the superstrategy associated with 'being polite' in a conventional manner, is totally absent from the Fool's FTAs when addressing Lear.

The Fool, however, redresses Lear's face at a deeper level by resorting to off-record strategies. Off-record politeness does not redress the hearer's face explicitly and on-record, like positive and negative politeness, but it nevertheless manifests the speaker's concern for the hearer's face: off-record politeness shows that the speaker cares about the hearer's face to the extent of taking the trouble of making his FTAs ambiguous in order to provide the hearer with an 'out'. The consistent use of off-record politeness is therefore a measure of the Fool's concern for Lear's face.

Off-record politeness, however, is also called for by a very high power differential between speaker and hearer (H is superior in rank to and more powerful than S) and by a very great imposition inherent in the FTA to be performed. These two circumstances operate in the first fool-master duologue in *King Lear*. Lear, as king, enjoys the top-most position in the social scale, whereas the Fool, despite his privileges, has a social status only above beggars, vagrants and masterless men. The FTAs the Fool has to perform carry a considerable risk: he has to criticise his master's decision to abdicate, divide the kingdom and banish Cordelia. The Fool's FTAs, like all criticisms, threaten the hearer's positive face (which is what fools were kept for) but they also threaten the hearer's wish to be free from imposition (fools were not supposed to threaten their master's negative face).

Given the very high power differential (P) existing between Lear and his Fool and the very high risk (R) involved in the FTAs to be performed, it is hardly surprising that the superstrategy most frequently used by the Fool in this duologue is off-record. How is it then to be explained that the second most frequently selected superstrategy is the opposite one, bald-on-record? This paradoxical behaviour in the selection of politeness superstrategies can be accounted for by the conflicting conversational goals of the Fool in this duologue. The Fool's first conversational goal is to minimise the extreme weight (W) of the FTAs he wants to perform: to criticise Lear's decision to

abdicate and to warn him of the consequences (i.e. that he has 'nothing' left). The weight of these FTAs is very considerable since it is the result of: i) the high intrinsic risk (high R) of the FTAs to be performed; ii) a high power differential between fool and master (high P); iii) a high degree of familiarity (low D) and affection (high A). Brown and Gilman (1989) have shown that in *King Lear*, amongst other Shakespearean tragedies, 'interactive closeness has little or no effect on politeness' whereas 'Affect strongly influences politeness (increased liking increases politeness and decreased liking decreases politeness)' (1989: 159).

The extreme weight of the FTAs make the Fool select the off-record superstrategy for his FTAs, the superstrategy which shows more concern for the hearer's face and also, the superstrategy which enables the speaker to avoid responsibility for his words. With the off-record superstrategy the Fool manifests his affection for Lear and protects himself from Lear's power to punish him. However, off-record FTAs, because of their inexplicit, ambivalent meaning, are not very felicitous speech acts. Their ambivalent meaning is in conflict with the second conversational goal of the Fool: to alert Lear, to prepare him for his daughter's ingratitude. The need for clarity and the urgency to communicate the content of the FTAs successfully make the Fool select the bald-on-record superstrategy, particularly towards the end of the duologue. The use of bald-on-record FTAs, despite a high P and a high R, is justified in cases in which emergency is an important factor or when the FTA is of benefit to the hearer (BL 1987: 95-98). The Fool then, torn between the wish to show that he cares for his master's face and the wish to provide him with advice, resorts to both off-record and bald-on-record politeness.

9.1.2 Second fool-master duologue in *King Lear*

The second duologue between Lear and the Fool (sig. D3; I. v. 8–49) takes place once Goneril has asked Lear to cut his retinue by half, but before Regan proves to have even less filial respect for Lear than her sister. Lear's self-respect has received its first blow but he still has not fully realised that he has lost all the authority and power of a king. However, some signals of the disintegration of the relationship fool-master begin to emerge in this second duologue: the King still listens to his fool but fool-master interaction is already becoming disjointed by Lear's frequent asides.

Foole. If a mans braines where in his heeles, wert not in danger of kibes?
Lear. I boy.
Foole. Then I prethe be mery, thy wit shal nere goe slipshod.
Lear. Ha ha ha.
Foole. Shalt see thy other daughter will vse thee kindly, for though shees as like this, as a crab is like an apple, yet I con, what I can tel.
Lear. Why what canst thou tell my boy?
Foole. Sheel tast as like this, as a crab doth to a crab, thou canst not tell why ones nose stande in the middle of his face?
Lear. No.

Foole. Why, to keep his eyes on either side's nose, that what a man cannot smell out, a may spie into.
Lear. I did her wrong.
Foole. Canst tell how an Oyster makes his shell.
Lear. No.
Foole. Nor I neither, but I can tell why a snayle has a house.
Lear. Why?
Foole. Why, to put his head in, not to giue it away to his daughter, and leaue his hornes without a case.
Lear. I will forget my nature, so kind a father; be my horses readie?
Foole. Thy Asses are gone about them, the reason why the seuen starres are no more then seuen, is a prettie reason.
Lear. Because they are not eight.
Foole. Yes thou wouldst make a good foole.
Lear. To tak't againe perforce, Monster, ingratitude!
Foole. If thou were my foole, Nunckle, id'e haue thee beatẽ for being old before thy time.
Lear. How's that?
Foole. Thou shouldst not haue beene old, before thou hadst beene wise.
Lear. O let me not be mad sweet heauen! I would not be mad, keepe me in temper, I would not be mad, are the horses readie?
Seruant. Readie my Lord.
Lear. Come boy. *Exit*

Foole. Shee that is maide now, and laughs at my departure,
Shall not be a maide long, except things be cut shorter.
Exit

(sig. D_3; I. v. 8–49)

The second fool-master duologue in *King Lear* opens exactly like the first, with the Fool addressing Lear. The Fool produces the first part of a Question-Answer joke (Nash 1985: 49) which functions as a request for an extended conversational turn: 'If a mans braines where in his heeles, wert not in danger of kibes?' Lear grants him the expected go-ahead signal with an in-group identity marker ('I boy') and the Fool unwraps his punch-line: 'Then I prethe be mery, thy wit shal nere goe slipshod'. Lear's laughter operates as positive feedback, redressing the Fool's positive face. There is, however, no face-threatening act in this transaction —unless, of course, the Fool's request for speaker's rights is considered an off-record FTA. It is only in the fifth conversational turn of the duologue that the first FTA appears: 'Shalt see thy other daughter will vse thee kindly, for though shees as like this, as a crab is like an apple, yet I con[5], what I can tel'. The Fool is warning Lear against expecting a warm welcome from his other daughter. A warning generally poses a threat to the negative face of the hearer (BL 1987: 65-66), because it indicates that either the speaker or someone else

[5]The Quarto compositor set 'o' instead of 'a' and left the main verb out. The line is corrected in the Folio: 'yet I can tell what I can tell' (TLN 890)

may have the intention of curtailing the hearer's freedom of action. The Fool performs his warning with off-record Str. 12: Be vague. This FTA also functions as an off-record request and once Lear has given him permission to hold the floor, the Fool repeats his warning with off-record Str. 9: Use metaphors ('Sheel tast as like this, as a crab doth to a crab').

Lear does not reply to his FTA because the Fool prevents him from doing so by following his off-record FTA with another off-record request for speaker's rights. This request also takes the shape of the first part of a Question-Answer joke: 'thou canst not tell why ones nose stande in the middle of his face?'. Lear ignores the illocutionary force of the Fool's question (its implicit request) and answers instead its locutionary meaning with a laconic 'No' and no in-group identity markers. For the first time in the two duologues, Lear does not grant to his fool permission for a conversational turn *explicitly*. The Fool, however, interprets Lear's answer as a go-ahead signal and produces the punch-line: 'Why, to keep his eyes on either side's nose, that what a man cannot smell out, a may spie into'. This time, Lear offers no feedback for his fool; instead, he produces his first aside in the duologue. Goneril's ingratitude makes Cordelia's fault seem but small: 'I did her wrong'.

The Fool ignores Lear's aside and struggles to re-engage his attention in the interactive process with the tricks of a skillful comedian. He first produces the first part of a Question-Answer joke; Lear replies to it with a simple 'No' which the Fool interprets again as a go-ahead signal. Yet when the Fool's second part comes, it does not fulfil the expectations set up by the formula and the punch-line is the revelation that there is no punch-line:

> *Foole.* Canst tell how an Oyster makes his shell.
> *Lear.* No.
> *Foole.* Nor I neither, but I can tell why a snayle has a house.
> *Lear.* Why?
> *Foole.* Why, to put his head in, not to giue it away to his daughter, and leaue his hornes without a case.
>
> (sig. D_3; I. v. 25–30)

The absence of a true punch-line is then filled by the first part of a second Question-Answer joke. The trick has worked because this time the Fool manages to elicit an explicit go-ahead signal from Lear: 'Why?'. The Fool then takes advantage of the conversational turn granted to him to make his criticism of Lear's abdication with an off-record FTA (Str. 2: Give hints).

Lear has no feedback for his Fool this time either. He responds to the Fool's FTA with an aside which, like the previous one, violates the Maxim of Relevance: 'I will forget my nature, so kind a father'. He then asks about his horses ('be my horses readie?') and the Fool takes advantage of this opportunity to crack a joke ('Thy Asses are gone about them'). Without waiting for feedback, the Fool starts another joke under the form of a riddle: 'the reason why the seuen starres are no more then seuen, is a prettie reason'. Instead of providing the go-ahead signal the Fool is expecting, Lear produces the punch-line. As Walter Nash (1985: 49) has pointed out, in this kind of

formulaic joke, 'the addressee obediently resignes himself to ignorance (only the stubbornly uncooperative try to find a reply)'. Lear's uncollaborative answer ('Because they are not eight') threatens the Fool's face since it shows that the Fool's wants are not also wanted by Lear.

The Fool then strives to save face by completing the reversal of roles initiated by Lear: the King has usurped the role of the jester, so the jester appropriates the role of the master and evaluates the King's answer: 'Yes thou wouldst make a good foole'. *Good foole* can be interpreted as either an insult or a compliment (BL 1987: 225) so the Fool's feedback to Lear is an off-record FTA (Str. 11: Be ambiguous).

Lear responds to the Fool's off-record FTA with an aside which, once more, bears no relevance to the duologue: 'To tak't againe perforce, Monster, ingratitude!'. The Fool then makes a final attempt at retrieving Lear's attention with an off-record FTA (Str. 15: Be incomplete) and, for the first time in this duologue, with a term of endearment (positive politeness Str. 4: Use in-group identity markers): 'If thou wert my foole Nunckle, id'e haue thee beatẽ for being old before thy time'. This FTA violates both the Maxim of Quantity and the Maxim of Manner (BL 1987: 227) because the Fool withholds necessary information. Lear's 'Hows that?' encourages the Fool to explain his FTA and he does so with an apparently off-record FTA (Str. 3: Presuppose) which in fact is contextually on-record (BL 1987: 213): 'Thou shouldst not haue beene old, before thou hadst beene wise'.

Lear's reaction to the Fool's on-record FTA is another non-relevant aside: 'O let me not be mad sweet heauen! . . . ' The Fool has not succeeded in fully engaging his master's attention in this duologue. The announcement that the horses are ready brings the duologue to a close and Lear beckons his fool to follow him with a final touch of positive politeness ('Come boy') before leaving the stage. The Fool, however, stays on to address two lines to the audience, as if, having realised that Lear is lost to him as interlocutor, he were looking for another addressee.

The second fool-master duologue in *King Lear* offers a contrast with the first duologue regarding the density of FTAs and terms of address. The first duologue is brimming with both; in the second, they are, by comparison, scarce. The Fool produces but a handful of FTAs and only addresses Lear with 'Nunckle' once. Lear has no bald-on-record FTAs or 'rank-pulling' terms of address for his fool and he only addresses him with 'boy' three times: twice at the beginning and once at the end of the duologue.

The scarcity of FTAs and terms of address in Lear's discourse in this second duologue is a linguistic manifestation of the fact that he does not orient to face. Lear does nothing to save face after any of the Fool's FTAs. Lear's lack of orientation to face in this duologue is a consequence of the Fool's failure to fully engage his master's attention throughout their interaction. The second fool-master duologue in *King Lear*, despite intrinsic differences, confirms a supposition raised by the first duologue: fool-master discourse requires the active collaboration of the master or mistress; a fool cannot do much, despite his privileges, if his master or mistress is not willing to cooperate with him.

9.2 Conclusions

The analysis of the politeness strategies employed by Lear and the Fool has revealed a fool-master relationship based on more intimate, familiar terms than the relationships of other Shakespearean fools with their mistresses. The Fool often addresses Lear with in-group identity markers, whereas Feste only addresses Olivia with these familiarity markers occasionally and Lavatch never employs them to address the Countess. As it was suggested at the beginning of this chapter, gender structures could be the reason for this difference, but since there is no other fool-master relationship in Shakespeare's plays, it is not possible to conclude that power relations between Shakespearean fools and their employers are affected by gender.

Like Feste and Lavatch, Lear's Fool orients to face while engaged in interaction with his master. He is conscious of his self-image and does not fail to produce face-saving remarks whenever his face is endangered. This shows that, despite a widely held critical opinion to the contrary[6], Lear's Fool is not a natural, but an artificial fool.

However, unlike Feste and Lavatch, Lear's Fool employs a high proportion of bald-on-record FTAs and never redresses his master's face with negative politeness. The high frequency of the bald-on-record superstrategy in the Fool's discourse could perhaps indicate that he enjoys greater licence than other Shakespearean fools; but since he also frequently resorts to the off-record superstrategy to perform his FTAs, his licence cannot be substantially much greater than the licence enjoyed by Lavatch or Feste. The reasons for this paradoxical linguistic behaviour of the Fool must be sought in a conflict between the wish to minimise the considerable weight of the FTAs he has to perform and the wish to be communicatively efficient.

Lear's Fool remains unique amongst Shakespearean fools for not employing a single instance of the polite, deferential superstrategy: negative politeness. The lack of deference in the Fool's address to his master corroborates the impression produced by his frequent use of in-group identity markers: there is a higher degree of affection in his relationship with Lear than in the relationship of Feste or Lavatch with their respective employers.

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[6]See Bradley 1929: 207; Welsford 1935: 253; and more recently, Seiden 1979: *passim*.

Conclusions

This study of power relations in fool-master discourse has shown that the relationship between Shakespearean fools and their employers is ambivalent. The analysis of the pronouns of address used by fools and their masters or mistresses has revealed that there is no clear power or solidarity dyad operating in the relationship fool-master. Employers address their fools with both *you* and *thou* and some fools can also address their employers with both pronouns.

The use of pronouns of address in fool-master discourse has also suggested that fool-master interaction frequently relies on negotiation. Although further research is needed in this respect, it seems that the shift from one pronoun to another is sometimes used to negotiate social identities and conversational topic. The application of Burton's framework to fool-master and fool-mistress duologues has also shown that fools have to negotiate the introduction of topic with a conversational pattern which enables them to ask for and obtain from their employers explicit permission to hold the floor. Finally, the study of politeness strategies employed by fools and their employers, following Brown and Levinson's politeness model, has made evident that negotiation for the mutual protection of face can also be part of fool-master interaction. Positive and negative politeness strategies are often used in the negotiation of social identities and off-record strategies are constantly resorted to by fools in order to minimise the threat to participants' face involved in the negotiation of topic.

It is possible therefore to regard the relationship fool-master in Shakespeare as a relationship constructed on ambivalent power relations because the frequency of negotiation suggests that there are no fixed dominant and dominated roles for the fools and their employers. In the relationship fool-master, conversational power is constantly being negotiated in the process of face-to-face interaction.

This study of power relations has also demonstrated that, despite much critical opinion to the contrary, fools in Shakespeare enjoy little licence, since they have to request permission from their employers every time they wish to perform their duties as entertainers. The recurrence of the focusing-supporting-opening conversational pattern proves that fools are not entitled to unlimited freedom of speech, as they have to conduct a negotiation for speaker's rights in order to secure an extended conversational turn. The fools' constant use of deferential negative politeness strategies and of off-record FTAs also indicates that they need to be vigilant and cannot make their criticisms freely.

It has equally been shown that fools in Shakespeare, unlike other Renaissance stage fools, are not naturals or idiots, but artificial fools, competent

speakers in possesion of all their mental faculties. Even Lear's Fool, who has often been considered by literary critics a puzzling, border-line case is seen in this study as an intelligent individual, a wise fool. Like the rest of Shakespeare's fools, Lear's Fool orients to face in interaction and shows that his conversational behaviour is goal-oriented. Shakespeare's fools are then wise, artificial fools because they endeavour to choose the necessary linguistic strategies to make their criticisms and avoid punishment: they try to select the linguistic means which will enable them to achieve their conversational ends.

This study has also aimed to show that the structure and organization of discourse both manifests and constructs —by helping to preserve or challenge— power relations obtaining between dramatic characters. The application of Burton's framework to fool-master interaction in Shakespeare has revealed that this is often the case. The recurrence of the focusing-supporting-opening conversational pattern displays the power relations which shape the fool-master relationship in Shakespeare: fools stand in an asymmetrical relationship with their employers, since the two parties do not enjoy equal conversational rights. Fools need to obtain permission to speak and their employers are in a position from which they can grant that permission but not vice versa; masters and mistresses do not have to request permission from their fools in order to hold the floor and fools cannot grant that permission.

The application of Burton's framework of discourse analysis to fool-master and fool-mistress duologues in Shakespeare has also shown that the organization of spoken discourse can be instrumental in creating power relations. Opening and closing moves, for instance, construct power and authority for speakers who can produce them. The fool's employers can introduce topics directly with an opening move, without topic negotiation, and they can bring their duologues with their fools to an end with a closing move, whenever they wish to do so. On the other hand, the structure of discourse sometimes provides fools with means of challenging or defying authority: fitting two moves into one conversational turn can be at times a useful strategy for fools wanting to re-open a topic that their employers have tried to close.

Finally, this study shows that discourse stylistics is a valid method of investigation for dramatic dialogue. Burton's framework, despite its deficiencies, has proved to be useful in unveiling the ambivalent nature of the power relations which shape the fool-master relationship in Shakespeare by showing that topic control and conversational roles are negotiable and that both the fool and his employer can become dominant or be dominated. The study of face and politeness phenomena has likewise proved rewarding; the fact that the superstrategy most frequently selected by Shakespearean fools is the high-numbered off-record suggests that they do not enjoy a great amount of freedom of speech: Shakespeare's fools fear punishment and endeavour to avoid responsibility for the face-threatening content implicit in the criticisms they want to make.

Discourse stylistics aims to complement rather than supplant other approaches to the analysis of literary texts. For this reason, this study has also aimed to show that discourse stylistics can provide insights into dra-

matic texts which may not have been reached through literary criticism or traditional (literary or linguistic) stylistics. The analysis of the pronouns of address and of the politeness strategies used by Shakespeare's fools has revealed that there are differences between the relationships of Feste, Lavatch and Lear's Fool with their respective employers. Lavatch never addresses his mistress with the pronoun *thou*, whereas Feste addresses Olivia with *thou* occasionally and Lear's Fool usually prefers this pronoun to address his master. This can be taken as an indication of the different degrees of familiarity existing between these three fools and their employers. On a cline of familiarity, Lear's Fool would be the nearest to the [+ familiarity] pole, Lavatch would be the nearest to the [- familiarity] pole and Feste would be somewhere in between.

With regard to the use of politeness strategies, Lear's Fool displays a conversational behaviour rather different from that of the other two fools. Feste and Lavatch often resort to deferential negative politeness strategies in order to redress their mistresses' negative face whereas Lear's Fool never employs a negative politeness strategy to address Lear. In fact, apart from positive politeness identity markers, Lear's Fool hardly ever redresses on-record the face of his employer. Lear's Fool also employs —unlike Feste or Lavatch— a great number of off-record FTAs, and this seems to confirm the belief that Lear's Fool is more intimate with his master than Feste or Lavatch with their mistresses and, possibly, that he also enjoys greater licence than the other two Shakespearean fools. It could be said then that whereas fool-mistress duologues in *Twelfth Night* and *All's Well that Ends Well* serve the specific purpose of surrounding Olivia and the Countess with an aura of power and authority, the fool-master duologues in *King Lear* begin to show the disintegration of Lear's authority.

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APPENDIX A

Fool-Master Duologues in *King Lear*

First Fool-Master Duologue in *King Lear*

Sig. C_4^v-D; I. iv. 93–185

Transaction 1		
	move	*act*
Explicit-Boundary Exchange *Foole.* Let me hire him too. heer's my coxcombe. *Lear.* How now my prety knaue, how do'st thou?	**focusing** **framing**	metastatement marker, summons
Explicit-Boundary Exchange *Foole.* Sirra, you were best take my coxcombe. *Kent.* Why Foole?	**focusing** **supporting**	metastatement. summons accept
Conversational Exchange *Foole.* Why for taking on's part. that's out of fauour, nay and thou can'st not smile as the wind sits, thou't catch cold shortly. there take my coxcombe; why this fellow hath banisht two on's daughters, and done the third a blessing against his will, if thou follow him, thou must needs weare my coxcombe,	**opening**	informative
Transaction 2		
how now nuncle, would I had two coxcombes, and two daughters.	**focusing**	marker, summons. metastatement

Transaction 2

		move	*act*
Explicit-Boundary Exchange			
Foole.	...how now nuncle, would I had two coxcombes and two daughters.	**focusing**	marker, summons, metastatement
Lear.	Why my boy?	**supporting**	accept
Conversational Exchange			
Foole.	If I gaue them any liuing, id'e keepe my coxcombs my selfe, ther's mine, beg another of thy daughters.	**opening**	informative
Lear.	Take heede sirra, the whip.	**challenging**	threat
Foole.	Truth is a dog that must to kenell, hee must bee whipt out, when Ladie oth'e brach may stand by the fire and stincke.	**supporting**	informative
Lear.	A pestilent gull to mee.	**feedback aside**	evaluate

Transaction 3

Foole.	Sirra ile teach thee a speech.	**focusing**	metastatement, summons

Transaction 3

		move	*act*
Explicit-Boundary Exchange			
Foole.	Sirra ile teach thee a speech.	**focusing**	summons, metastatement
Lear.	Doe.	**supporting**	accept
Conversational Exchange			
Foole.	Marke it vncle, haue more then thou shewest, speake lesse then thou knowest, lend lesse then thou owest, ride more then thou goest, learne more then thou trowest, set lesse then thou throwest, leaue thy drinke and thy whore, and keepe in a doore, and thou shalt haue more, then two tens to a score.	**opening**	informative
Lear.	This is nothing foole.	**feedback**	evaluate
Foole.	Then like the breath of an vnfeed Lawyer, you gaue me nothing for't,	**supporting**	informative

Transaction 4

	can you make no vse of nothing vncle?	**focusing**	metastatement, summons

Transaction 4

		move	*act*
Explicit-Boundary Exchange			
Foole.	...can you make no vse of nothing vncle?	**focusing**	metastatement, summons
Lear.	Why no boy, nothing can be made out of nothing.	**supporting**	accept
Conversational Exchange			
Foole.	Preethe tell him so much the rent of his land comes to, he will not beleeue a foole.	**opening**	informative
Lear.	A bitter foole.	**feedback**	evaluate

Transaction 5

Foole.	Doo'st know the difference my boy, betweene a bitter foole, and a sweete foole.	**focusing**	metastatement, summons

Transaction 5

		move	*act*
Explicit-Boundary Exchange			
Foole.	Doo'st know the difference my boy, betweene a bitter foole, and a sweete foole.	**focusing**	metastatement, summons
Lear.	No lad, teach mee.	**supporting**	accept
Conversational Exchange			
Foole.	That Lord that counsail'd thee to giue away thy land, Come place him heere by me, doe thou for him stand, The sweet and bitter foole will presently appeare, The one in motley here, the other found out there.	**opening**	informative
Lear.	Do'st thou call mee foole boy?	**challenging**	elicitation
Foole.	All thy other Titles thou hast giuen away, that thou wast borne with.	**supporting**	reply
Kent.	This is not altogether foole my Lord.	**feedback**	evaluate
Foole.	No faith, Lords and great men will not let me, if I had a monopolie out, they would haue part an't and Ladies too, they will not let me haue all the foole to my selfe, they'l be snatching;	**supporting**	informative

Transaction 6

	giue me an egge Nuncle, and ile giue thee two crownes.	**focusing**	metastatement, summons

Transaction 6

		move	*act*
Explicit-Boundary Exchange			
Foole.	...giue me an egge Nuncle, and ile giue thee two crownes.	**focusing**	metastatement, summons
Lear.	What two crownes shall they be?	**supporting**	accept
Conversational Exchange			
Foole.	Why, after I haue cut the egge in the middle and eate vp the meate, the two crownes of the egge; when thou clouest thy crowne it'h middle, and gauest away both parts, thou borest thy asse at'h backe or'e the durt, thou had'st little wit in thy bald crowne, when thou gauest thy golden one away, if I speake like myself in this, let him be whipt that first finds it so. Fooles had nere less wit in a yeare, For wise men are growne foppish, They known not how their wits doe weare, Their manners are so appish.	**opening**	informative
Lear.	When were you wont to be so full of songs sirra?	**challenging**	elicitation
Foole.	I haue vs'd it nuncle, euer since thou mad'st thy daughters thy mother, for when thou gauest them the rod, and put'st down thine own breeches, then they for sudden joy did weep, and I for sorrow sung, that such a King should play bo-peepe, and goe the fooles among:	**supporting**	reply

Transaction 7

	prethe Nunckle keepe a schole-master that can teach thy foole to lye, I would faine learne to lye.	**focusing**	metastatement, summons

Transaction 7

	move	*act*
Explicit-Boundary Exchange *Foole.* ...prethe Nunckle keepe a scholemaster that can teach thy foole to lye, I would faine learne to lye.	**focusing**	metastatement, summons
Conversational Exchange *Lear.* And you lye, weele haue you whipt.	**challenging**	threat
Foole. I maruell what kin thou and thy daughters are, they'l haue me whipt for speaking true, thou wilt haue mee whipt for lying, and sometime I am whipt for holding my peace,	**supporting**	informative
Conversational Exchange I had rather be any kind of thing then a foole, and yet I would not bee thee Nuncle, thou hast pared thy wit a both sides, & left nothing in the middle, here comes one of the parings. *Enter Gonorill*	**opening**	informative

Second Fool-Master Duologue in *King Lear*

Sig. D_3; I. v. 8-49

Transaction 1		
	move	*act*
Explicit-Boundary Exchange		
Foole. If a mans braines where in his heeles, wert not in danger of kibes?	**focusing**	metastatement
Lear. I boy.	**supporting**	accept
Conversational Exchange		
Foole. Then I prethe be mery, thy wit shal nere goe slipshod.	**opening**	informative
Lear. Ha ha ha.	**feedback**	evaluate
Transaction 2		
Foole. Shalt see thy other daughter will vse thee kindly, for though shees as like this, as a crab is like an apple, yet I con, what I can tel.	**focusing**	metastatement

Transaction 2

	move	*act*
Explicit-Boundary Exchange		
Foole. Shalt see thy other daughter will vse thee kindly, for though shees as like this, as a crab is like an apple, yet I con, what I can tel.	**focusing**	metastatement
Lear. Why what canst thou tell my boy?	**supporting**	accept
Conversational Exchange		
Foole. Sheel tast as like this, as a crab doth to a crab,	**opening**	informative

Transaction 3

thou canst not tell why ones nose stande in the middle of his face?	**focusing**	metastatement

Transaction 3

		move	*act*
Explicit-Boundary Exchange			
Foole.	...thou canst not tell why ones nose stande in the middle of his face?	**focusing**	metastatement
Lear.	No.	**supporting**	accept
Conversational Exchange			
Foole.	Why, to keep his eyes on either side's nose, that what a man cannot smell out. a may spie into.	**opening**	informative
Lear.	I did her wrong.	**challenging**	aside

Transaction 4

Foole.	Canst tell how an Oyster makes his shell	**focusing**	metastatement

Transaction 4

	move	*act*
Explicit-Boundary Exchange		
Foole. Canst tell how an Oyster makes his shell	**focusing**	metastatement
Lear. No.	**supporting**	accept
Foole. Nor I neither,	**challenging**	informative

Transaction 5

but I can tell why a snayle has a house.	**focusing**	metastatement

Transaction 5

		move	*act*
Explicit-Boundary Exchange			
Foole.	... but I can tell why a snayle has a house.	**focusing**	metastatement
Lear.	Why?	**supporting**	accept
Conversational Exchange			
Foole.	Why, to put his head in, not to giue it away to his daughter, and leaue his hornes without a case.	**opening**	informative
Lear.	I will forget my nature, so kind a father:	**challenging**	aside

Transaction 6

	be my horses readie?	**opening**	elicitation

Transaction 6

	move	*act*
Conversational Exchange		
Lear. ... be my horses readie?	**opening**	elicitation
Foole. Thy Asses are gone about them.	**supporting**	reply

Transaction 7

the reason why the seuen starres are no more then seuen, is a prettie reason.	**focusing**	metastatement

Transaction 7

	move	*act*
Explicit-Boundary Exchange		
Foole. ...the reason why the seuen starres are no more then seuen, is a prettie reason.	**focusing**	metastatement
Conversational Exchange		
Lear. Because they are not eight.	**challenging**	informative
Foole. Yes thou wouldst make a good foole.	**feedback**	evaluate
Lear. To tak't againe perforce, Monster, ingratitude!	**challenging**	aside

Transaction 8

Foole. If thou wert my foole Nunckle, id'e haue thee beatē for being old before thy time.	**focusing**	metastatement

Transaction 8

		move	*act*
Explicit-Boundary Exchange			
Foole.	If thou wert my foole Nunckle, id'e haue thee beatẽ for being old before thy time.	**focusing**	metastatement
Lear.	Hows that?	**supporting**	accept
Conversational Exchange			
Foole.	Thou shouldst not haue beene old, before thou hadst beene wise.	**opening**	informative
Lear.	O let me not be mad sweet heauen! I would not be mad, keepe me in temper, I would not be mad,	**challenging**	aside

Transaction 9

Lear.	are the horses readie?	**re-opening**	elicitation

Transaction 9

	move	*act*
Conversational Exchange *Lear.* are the horses readie? *Seruant.* Readie my Lord.	**re-opening** **supporting**	elicitation reply
Conversational Exchange *Lear.* Come boy *Exit* *Foole.* Shee that is a maide now, and laughs at my departure, Shall not be a maide long, except things be cut shorter. *Exit*	**bound-opening** **challenging** **supporting**	directive aside react

APPENDIX B

Fool-Mistress Duologues in *All's Well that Ends Well*

First Fool-Mistress Duologue in *All's Well that Ends Well*

TLN 328–418; I.iii.7–93

		move	*act*
Transaction 1			
Conversational Exchange			
Coun.	I will now heare, what say you of this gentlewoman.	**opening**	directive
Ste.	Maddam the care I haue had to euen your content, I wish might be found in the Kalender of my past endeuours, for then we wound our Modestie, and make foule the clearnesse of our deseruings, when of our selues we publish them.	**focusing**	metastatement
Transaction 2			
Coun.	What doe's this knaue heere? Get you gone sirra: the complaints I haue heard of you I do not all beleeue. 'tis my slowenesse that I doe not: For I know you lacke not folly to commit them, & haue abilitie enough to make such knaueries yours.	**opening**	summons, directive, accuse

Transaction 2

		move	*act*
Conversational Exchange			
Coun.	What doe's this knaue heere? Get you gone sirra: the complaints I haue heard of you I do not all beleeue, 'tis my slowenesse that I doe not: For I know you lacke not folly to commit them, & haue abilitie enough to make such knaueries yours.	**opening**	summons. directive, accuse
Clo.	'Tis not vnknown to you Madam, I am a poore fellow.	**supporting**	excuse
Coun.	Well sir.	**framing**	marker, summons, silent stress
Clo.	No, maddam, 'Tis not so well that I am poore, though manie of the rich are damm'd,	**challenging**	informative

Transaction 3

	but if I may haue your Ladiships good will to goe to the world, *Isbell* the woman and w will doe as we may.	**opening**	elicitation

Transaction 2

	move	*act*
Conversational Exchange		
Coun. What doe's this knaue heere? Get you gone sirra: the complaints I haue heard of you I do not all beleeue, 'tis my slowenesse that I doe not: For I know you lacke not folly to commit them, & haue abilitie enough to make such knaueries yours.	**opening**	summons, directive, accuse
Explicit-Boundary Exchange		
Clo. 'Tis not vnknown to you Madam, I am a poore fellow.	**focusing**	metastatement
Coun. Well sir.	**supporting**	accept
Clo. No. maddam. 'Tis not so well that I am poore, though manie of the rich are damm'd,	**challenging**	informative

Transaction 3

but if I may haue your Ladiships good will to goe to the world, *Isbell* the woman and w will doe as we may.	**opening**	elicitation

Transaction 3

	move	*act*
Conversational Exchange *Clo.* ... but if I may haue your Ladiships good will to goe to the world. *Isbell* the woman and w will doe as we may. *Coun.* Wilt thou needes be a begger? *Clo.* I doe beg your good will in this case.	**opening** **challenging** **supporting**	elicitation elicitation reply
Conversational Exchange *Cou.* In what case? *Clo.* In *Isbels* case and mine owne: seruice is no heritage, and I thinke I shall neuer haue the blessing of God, till I haue issue a my bodie: for they say barnes are blessings.	**bound-opening** **supporting**	elicitation reply
Conversational Exchange *Cou.* Tell me thy reason why thou wilt marrie? *Clo.* My poore bodie Madam requires it, I am driuen on by the flesh, and hee must needes goe that the diuell driues.	**bound-opening** **supporting**	elicitation reply
Conversational Exchange *Cou.* Is this all your worships reason? *Clo.* Faith Madam I haue other holie reasons, such as they are.	**bound-opening** **supporting**	elicitation reply
Conversational Exchange *Coun.* May the world know them? *Clo.* I haue beene Madam a wicked creature, as you and all flesh and blood are, and indeede I doe marrie that I may repent.	**bound-opening** **supporting**	elicitation reply
Cou. Thy marriage sooner then thy wickednesse.	**supporting**	reply

Transaction 4

Clo.	I am out a friends Madam, and I hope to haue friends for my wiues sake.	**focusing**	metastatement summons

Transaction 4

	move	*act*
Explicit-Boundary Exchange		
Clo. I am out a friends Madam. and I hope to haue friends for my wiues sake.	**focusing**	metastatement summons
Cou. Such friends are thine enemies knaue.	**supporting**	accept
Conversational Exchange		
Clo. Y'are shallow Madam in great friends, for the knaues come to doe that for me which I am a wearie of: he that eres my Land, spares my teame, and giues mee leaue to Inne the crop: if I be his cuckold hee's my drudge: he that comforts my wife, is the cherisher of my flesh and blood; hee that cherishes my flesh and blood, loues my flesh and blood; he that loues my flesh and blood is my friend: *ergo* he that kisses my wife is my friend: if men could be contended to be what they are, there were no feare in marriage, for yong *Charbon* the Puritan, and old *Poysam* the Papist, how somere their hearts are seuer'd in Religion, their heads are both one, they may ioule horns together like any Deare i'th Herd.	**opening**	informative
Cou. Wilt thou euer be a foule mouth'd and Calumnious knaue?	**feedback**	evaluation
Clo. A Prophet I Madam, and I speake the truth the next waie.	**challenging**	informative
Transaction 5		
for I the Ballad will repeate, which men full true shall finde, your marriage comes by destinie, your Cukow sings by kinde.	**focusing**	metastatement

Transaction 5

	move	*act*
Explicit-Boundary Exchange		
Clo. for I the Ballad will repeate, which men full true shall finde, your marriage comes by destinie, your Cukow sings by kinde.	**focusing**	metastatement
Cou. Get you gone sir, Ile talke with you more anon.	**closing**	directive

Transaction 6

Stew. May it please you Madam, that hee bid *Hellen* come to you, of her I am to speake.	**opening**	request

Transaction 6

		move	*act*
Conversational Exchange			
Stew.	May it please you Madam, that hee bid *Hellen* come to you, of her I am to speake.	**opening**	request
Cou.	Sirra tell my gentlewoman I would speake with her, *Hellen* I meane.	**supporting**	accept

Transaction 7

Cou.	Sirra tell my gentlewoman I would speake with her, *Hellen* I meane.	**opening**	directive

Transaction 7

		move	*act*
Conversational Exchange			
Cou.	Sirra tell my gentlewoman I would speake with her, *Hellen* I meane.	**opening**	directive
Explicit-Boundary Exchange			
Clo.	Was this faire face the cause, quoth she, Why the Grecians sacked *Troy*, Fond done, done, fond was this King *Priams* ioy, With that she sighed as she stood, *bis* And gaue this sentence then, among nine bad if one be good, among nine bad if one be good, there's yet one good in ten.	**focusing**	metastatement
Cou.	What one good in tenne? you courrupt the song sirra.	**supporting**	accept
Conversational Exchange			
Clo.	One good woman in ten Madam, which is a purifying ath' song: would God would serue the world so all the yeere, weed finde no fault with the tithe woman if I were the Parson, one in ten quoth a? and wee might haue a good woman borne but ore euerie blazing starre, or at an earthquake, 'twould mend the Lotteriewell, a man may draw his heart out ere a plucke one.	**opening**	informative
Cou.	Youle begone sir knaue, and doe as I command you?	**closing**	directive
Clo.	That man should be at womans command, and yet no hurt done, though honestie be no Puritan, yet it will doe no hurt, it will weare the Surplis of humilitie ouer the blacke-Gowne of a bigge heart:	**challenging**	informative
	I am going forsooth, the businesse is for *Helen* to come hither.	**supporting**	react

Second Fool-Mistress Duologue in *All's Well that Ends Well*

TLN 824–891; II.ii.1–65

	move	*act*
Transaction 1		
Explicit-Boundary Exchange		
Lady. Come on sir, I shall now put you to the height of your breeding.	**focusing**	metastatement
Clo. I will shew my selfe highly fed, and lowly taught.	**challenging**	informative
Explicit-Boundary Exchange		
Clo. I know my businesse is but to the Court.	**focusing**	metastatement
Lady. To the Court, why what place make you speciall, when you put off that with such contempt, but to the Court?	**supporting**	accept
Conversational Exchange		
Clo. Truly Madam, if God haue lent a man any manners, hee may easilie put it off at Court: hee that cannot make a legge, put off's cap, kisse his hand, and say nothing, has neither legge, hands, lippe, nor cap; and indeed such a fellow, to say precisely, were not for the Court,	**opening**	informative
Transaction 2		
but for me, I haue an answere will serue all men.	**focusing**	metastatement

Transaction 2

		move	*act*
Explicit-Boundary Exchange			
Clo.	but for me, I haue an answere will serue all men.	**focusing**	metastatement
Lady.	Marry that's a bountifull answere that fits all questions.	**supporting**	accept
Clo.	It is like a Barbers chaire that fits all buttockes, the pin buttocke, the quatch-buttocke, the brawn buttocke, or any buttocke.	**supporting**	comment
Lady.	Will your answere serue fit to all questions?	**supporting**	accept
Clo.	As fit as ten groats is for the hand of an Atturney, as your French Crowne for your taffety punke, as *Tibs* rush for *Toms* fore-finger, as a pancake for Shrouetuesday, a Morris for May-day, as the naile to his hole, the Cuckold to his horne, as a scolding queane to a wrangling knaue, as the Nuns lip to the Friers mouth, nay as the pudding to his skin.	**supporting**	comment
Lady.	Haue you, I say, an answere of such fitnesse for all questions?	**supporting**	accept
Clo.	From below your Duke, to beneath your Constable, it will fit any question.	**supporting**	comment
Lady.	It must be an answere of most monstrous size, that must fit all demands.	**supporting**	accept
Clo.	But a trifle neither in good faith, if the learned should speake truth of it:	**supporting**	informative
Transaction 2			
Conversational Exchange			
	heere it is, and all that belongs to't. Aske mee if I am a Courtier, it shall doe you no harme to learne.	**opening**	metastatement directive, comment

Transaction 2

		move	*act*
Conversational Exchange			
Clo.	heere it is, and all that belongs to't. Aske mee if I am a Courtier. it shall doe you no harme to learne.	**opening**	metastatement. directive. comment
Lady.	To be young againe if we could: I will bee a foole in question, hoping to bee the wiser by your answer. I pray you sir, are you a Courtier?	**supporting**	react
Clo.	O Lord sir theres a simple putting off:	**supporting** **feedback**	reply evaluation
Conversational Exchange			
	more, more. a hundred of them.	**re-opening**	directive
La.	Sir I am a poore freind of yours, that loves you.	**supporting**	react
Clo.	O Lord sir,	**supporting**	reply
Conversational Exchange			
	thicke, thicke, spare not me.	**re-opening**	directive
La.	I thinke sir. you can eate none of this homely meate.	**supporting**	react
Clo.	O Lord sir,	**supporting**	reply
Conversational Exchange			
	nay put me too't, I warrant you.	**re-opening**	directive
La.	You were lately whipt sir as I thinke.	**supporting**	react
Clo.	O Lord sir,	**supporting**	reply
Conversational Exchange			
	spare not me.	**re-opening**	directive
La.	Doe you crie O Lord sir at your whipping, and spare not me? Indeed your O Lord sir, is very sequent to your whipping: you would answere very well to a whipping if you were but bound too't.	**challenging**	informative
Clo.	I nere had worse lucke in my life in my O Lord sir: I see things may serue long, but not serue euer.	**feedback**	evaluation
Transaction 3			
La.	I play the noble huswife with the time, to entertaine it so merrily with a foole.	**opening**	aside

Transaction 3

		move	*act*
Conversational Exchange			
La.	I play the noble huswife with the time, to entertaine it so merrily with a foole.	**opening**	aside
Clo.	O Lord sir,	**challenging**	reply
	why there't serues well agen.	**feedback**	evaluate
La.	And end sir to your businesse:	**closing**	directive

Transaction 4

giue *Hellen* this, And vrge her to a present answer backe, Commend me to my kinsmen, and my sonne, This is not much.	**opening**	directive

Transaction 4

		move	*act*
Conversational Exchange			
La.	giue *Hellen* this.	**opening**	directive
	And vrge her to a present answer backe,		
	Commend me to my kinsmen, and my sonne.		
	This is not much.		
Clo.	Not much commendation to them.	**challenging**	comment
La.	Not much imployement for you.	**challenging**	informative
Conversational Exchange			
	you vnderstand me.	**bound-opening**	elicitation
Clo.	Most fruitfully, I am there, before my legegs.	**supporting**	reply
La.	Hast you agen.	**closing**	directive

Third Fool-Mistress Duologue in *All's Well that Ends Well*

TLN 1418–1445; III.ii.1–43

Transaction 1		
	move	*act*
Conversational Exchange *Count.* It hath happen'd all, as I would haue had it, saue that he comes not along with her.	**opening**	informative
Explicit-Boundary Exchange *Clo.* By my troth I take my young Lord to be a verie melancholly man. *Coun.* By what obseruance I pray you.	**focusing** **supporting**	metastatement accept
Conversational Exchange *Clo.* Why he will looke vppon his boote, and sing: mend the Ruffe and sing, aske questions and sing, picke his teeth, and sing: I know a man that had this tricke of melancholy hold a goodly Mannor for a song.	**opening**	informative
Transaction 2		
Lad. Let me see what he writes, and when he meanes to come.	**opening**	directive

Transaction 2

	move	*act*
Conversational Exchange		
Lad. Let me see what he writes, and when he meanes to come.	**opening**	directive
Clo. I haue no minde to *Isbell* since I was at Court. Our old Lings, and our *Isbels* a'th Country, are nothing like your old Ling and your *Isbels* a'th Court: the brains of my Cupid's knock'd out, and I beginne to loue, as an old man loues money, with no stomacke.	**supporting**	react. aside
Conversational Exchange		
Lad. What haue we heere?	**bound-opening**	aside
Clo. In that you haue there. *Exit*	**challenging**	reply

Transaction 3

	move	*act*
Explicit-Boundary Exchange		
Clow. O Madam, yonder is heauie newes within betweene two souldiers, and my yong Ladie.	**focusing**	metastatement
La. What is the matter.	**supporting**	accept
Explicit-Boundary Exchange		
Clo. Nay there is some comfort in the newes, some comfort, your sonne will not be kild so soone as I thoght he would.	**focusing**	metastatement
La. Why should he be kill'd?	**supporting**	accept
Conversational Exchange		
Clo. So say I Madame, if he runne away, as I heare he does, the danger is in standing too't, that's the losse of men, though it be the getting of children.	**opening**	informative
Heere they come will tell you more. For my part I onely heare your sonne was run away.	**closing**	informative

APPENDIX C

Fool-Mistress Duologues in *Twelfth Night*

First Fool-Mistress Duologue in *Twelfth Night*

TLN 330–390; I.v.34–98

Transaction 1		
	move	*act*
Explicit-Boundary Exchange *Clo.* ...God blesse thee Lady. *Ol.* Take the foole away.	**framing** **challenging**	summons, nomination. silent stress directive
Conversational Exchange *Clo.* Do you not heare fellowes, take away the Ladie.	**bound-opening**	summons, directive
Conversational Exchange *Ol.* Go too, y'are a dry foole: Ile no more of you: besides you grow dis-honest. *Clo.* Two faults Madona, that drinke & good counsell wil amend: for giue the dry foole drink, then is the foole not dry: bid the dishonest man mend himself, if he mend, he is no longer dishonest; if hee cannot, let the Botcher mend him: any thing that's mended, is but patch'd: vertu that transgresses, is but patcht with sinne, and sin that amends, is but patcht with vertue. If that this simple Sillogisme will serue, so: if it will not, what remedy ? As there is no true Cuckold but calamity, so beauties a flower;	**opening** **supporting**	directive, accuse excuse
Transaction 2		
The Lady bad take away the foole, therefore I say againe, take her away.	**re-opening**	informative, metastatement

Transaction 2		
	move	*act*
Conversational Exchange		
Clo. The Lady bad take away the foole, therefore I say againe, take her away.	**re-opening**	informative, metastatement
Ol. Sir, I bad them take away you.	**challenging**	informative
Clo. Misprision in the highest degree. Lady, *Cucullus non facit monachum*: that's as much to say, as I weare not motley in my braine:	**challenging**	informative

Transaction 3		
good *Madona*, giue mee leaue to proue you a foole.	**focusing**	nomination, metastatement

Transaction 3

	move	*act*
Explicit-Boundary Exchange		
Clo. ...good *Madona*, giue mee leaue to proue you a foole.	**focusing**	nomination, metastatement
Ol. Can you do it?	**challenging**	elicitation
Clo. Dexteriously, good Madona.	**supporting**	reply
Ol. Make your proofe.	**supporting**	accept
Explicit-Boundary Exchange		
Clo. I must catechize you for it Madona, Good my Mouse of vertue answer mee.	**focusing**	starter, nomination, metastatement
Ol. Well sir, for want of other idlenesse, Ile bide your proofe.	**supporting**	accept
Conversational Exchange		
Clo. Good Madona, why mournst thou?	**opening**	elicitation
Ol. Good foole, for my brothers death.	**supporting**	reply
Conversational Exchange		
Clo. I thinke his soule is in hell, Madona.	**bound-opening**	informative
Ol. I know his soule is in heauen, foole.	**challenging**	informative
Clo. The more foole (Madona) to mourne for your Brothers soule, being in heauen. Take away the Foole, Gentlemen.	**feedback**	evaluate
Ol. What thinke you of this foole *Maluolio*, doth he not mend?	**feedback**	evaluate

Transaction 4

Ol. What thinke you of this foole *Maluolio*, doth he not mend?	**opening**	elicitation

Transaction 4

		move	*act*
Conversational Exchange			
Ol.	What thinke you of this foole *Maluolio*, doth he not mend?	**opening**	elicitation
Mal.	Yes, and shall do, till the pangs of death shake him:	**supporting**	reply
	Infirmity that decaies the wise, doth euer make the better foole.	**challenging**	informative
Clo.	God send you sir, a speedie Infirmity, for the better increasing your folly: Sir *Toby* will be sworn that I am no Fox, but he wil not passe his word for two pence that you are no Foole.	**challenging**	informative
Conversational Exchange			
Ol.	How say you to that *Maluolio*?	**bound-opening**	elicitation
Mal.	I maruell your Ladyship takes delight in such a barren rascall: I saw him put down the other day with an ordinary foole. that has no more braine then a stone. Looke you now, he's out of his gard already: vnless you laugh and minister occasion to him, he is gag'd.	**supporting**	reply
Conversational Exchange			
	I protest I take these Wisemen, that crow so at these set kinde of fooles, no better then the fooles Zanies.	**bound-opening**	informative
Ol.	O you are sicke of selfe-loue *Maluolio*, and taste with a distemper'd appetite. To be generous, guiltlesse, and of free disposition, is to take those things for Bird-bolts, that you deeme Cannon bullets: There is no slander in an allow'd foole, though he do nothing but rayle; nor no rayling, in a knowne discreet man, though hee do nothing but reproue.	**challenging**	informative
Clo.	Now Mercury indue thee with leasing, for thou speak'st well of fooles.	**feedback**	evaluate

Second Fool-Mistress Duologue in *Twelfth Night*

TLN 2451–2479; V.i.281–312

Transaction 1

	move	*act*
Conversational Exchange		
Ol. ...How does he sirrah?	**opening**	elicitation
Clo. Truely Madam. he holds *Belzebub* at the staues end as well as a man in his case may do: has heere writ a letter to you, I should haue giuen't you to day morning. But as a madmans Epistles are no Gospels. so it skilles not much when they are deliuer'd.	**supporting**	reply
Conversational Exchange		
Ol. Open't. and read it.	**bound-opening**	directive
Clo. Looke then to be well edified, when the Foole deliuers the Madman. *By the Lord Madam.*	**supporting**	react
Ol. How now. art thou mad?	**challenging**	elicitation
Clo. No Madam. I do but reade madnesse: and your Ladyship will haue it as it ought to bee, you must allow *Vox.*	**supporting**	reply
Conversational Exchange		
Ol. Prethee reade i'thy right wits.	**re-opening**	directive
Clo. So I do Madoma: but to reade his right wits. is to reade thus: therefore. perpend my Princesse. and giue eare.	**challenging**	informative. nomination. directive
Ol. Read it you. sirrah.	**closing**	directive. nomination