

The Characterisation of Chicken in Tennessee Williams's Kingdom of Earth: A Cognitive Stylistic Study

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Abstract:

This study investigates the characterisation of Chicken from *Kingdom of Earth* (1968) by Tennessee Williams. Characterisation is a process in which fictional characters are fleshed out by the author. Chicken is one of Williams's outstanding male characters. Going through the process of characterisation attracts attention to how readers come to comprehend Chicken and how they infer some of his traits that are not directly mentioned in the play. Checking out the linguistic choices made by Chicken in the dialogue explain the entirety of his traits. In the end, the whole process of characterisation for building up his personality comes in light. This process of characterisation is guided by Jonathan Culpeper's model to characterisation in which he emphasises the importance of background knowledge that comes to the process of reading. The model has two sides to it: the knowledge come to the text by the readers and the information that the text possesses. The analysis of this character is filtered through speech acts theory, conversation analysis, maxims, impoliteness strategies, self and other presentation and finally categorisation and cognitive categorisation. The conclusion shows that Chicken is an interesting character to read as the inferred traits expand on the traits directly given in the text.

Keywords: Tennessee Williams, Kingdom of Earth, Cognitive Stylistics.

عملية خلق شخصية تشكين في مسرحية تينيسي ويليامز مملكة الأرض:

دراسة اسلوبية ادراكية.

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المخلص:-

يناقش هذا البحث عملية خلق شخصية تشكين في مسرحية مملكة الأرض ١٩٦٨ لتينيسي ويليامز. خلق الشخصية هي عملية بناء الشخصية الأدبية التي يقوم بها المؤلف. تشكين هو واحد من أبرز شخصيات ويليامز الأكثر التصاقا بذاكرة جمهوره. لذا فإن تحليل بناء شخصية تشكين يوضح كيفية جعل القراء يستنبطون الكثير من ميزاته غير المذكورة صراحة في النص. وبذلك فإن دراسة الاختيارات اللغوية التي يقوم بها تشكين يعطي فكرة شاملة عن طبيعته. وبالنهاية فإن عملية خلقه كشخصية تبدو أكثر وضوحاً وتكاملاً. يعتمد هذا التحليل كلياً على نظرية جوناثان كالبير لتحليل عملية خلق الشخصية الأدبية والتي تأخذ بعين الاعتبار المعرفة الخلفية للقارئ والتي يسبغها على النص المقروء. لهذا النموذج جانبيين: المعرفة الخلفية التي تأتي إلى النص والمعلومات التي يحتويها النص نفسه. يتضمن هذا التحليل أفعال الكلام وتحليل المحادثة وقواعد غرايس واستراتيجيات الوقاحة وتقديم الذات وتقديم الآخرين وأخيراً التصنيف الإدراكي. بالنتيجة فإن شخصية تشكين مثيرة للاهتمام لأن الميزات التي يستنبطها القارئ لا تتنافر مع الميزات المعطاة في النص مما يسهم في

كلمات مفتاحية: تينيسي ويليامز، مملكة الأرض، اسلوبيات ادراكية.

1. Introduction

Characterisation is the process that explains how a character is built in a fictional world. It is about all the traits that are piled up in mind throughout the reading process. Some of these traits are given directly by the text. Other traits are induced from the text by observing the characters of language. This paper examines those two types of traits and how to come up with them. To do so, Culpeper's approach to characterisation is employed to do the characterisation process of Chicken from *Kingdom of Earth*. First, a general introduction is given about cognitive stylistics since this model is within the scope of cognitive stylistics. Second, the model is explained away in its premises and rules. Third, a detailed analysis is conducted to Chicken. Finally, conclusions are drawn, and references are listed.

2. Cognitive Stylistics

Scholars in the field define cognitive stylistics slightly different from what it actually concerns itself with. Simpson (2004: 38-9) draws a distinction between the traditional stylistic method of analysis and the recent cognitive stylistic method. The traditional stylistic analysis basically pertains to the compositional dimension of a literary work and how the text is written. That is to say, traditional stylistics is all about the linguistic choices and patterns created by the writer without any integration of how the readers perceive them. Here cognitive stylistics contributes to the field by extending the stylistic analysis to how the text is read. Peter Stockwell (n.d: 26) defines cognitive stylistics as the field that "draws on cognitive science and applies its insights to literary reading and the organization of the literary work".

Semino and Culpeper (2002: x) believe "cognitive stylistics" arise from traditional stylistics and is an expansion to it. They say "...have adopted 'cognitive stylistics' in the title of this volume in order to emphasise a concern close attention to the language of the text". This brings to mind what Stockwell says in his (2009) paper about cognitive poetics [stylistics] being a "turn" in stylistic studies. Semino and Culpeper (2002: ix) define cognitive stylistics as a "explicit, rigorous and

detailed linguistic analysis of literary texts that is typical of stylistic tradition" with what they refer to as "systematic consideration of the cognitive structure and process that underlie the production and reception of language".

3. Culpeper's Approach to Characterisation

Culpeper (2014) presents a multi-model to characterisation. The backbone of this approach is Van Dijk and Kintsch's (1983) theory of text comprehension. Culpeper shapes his model of characterisation in accordance with how recipients read the text and get introduced to the characters. It is necessary to bear in mind that it does not depend on one discipline as it draws on theories from more than one discipline. Hence, it can be described as comprehensive and multi-dimensional. Culpeper leans on theories in cognitive linguistics, social cognition, discourse analysis, pragmatics, and stylistics. These theories offer a means to inquire into character building. However, in the beginning of his book, Culpeper (2014: 1) says: "I consider this book to be part of the emerging field of cognitive stylistics".

Basically, Culpeper (2014: 27-8) believes that there are two sources of information: "stimulus" and "prior knowledge". The "stimulus" is the external flow of information which comes through interaction with the world. In the case of narrative and dramatic texts, the "raw text" is the stimulus. The other source comes through our "prior knowledge" which is the stored social and textual former experiences. What is learnt through stimulus is stored as a prior knowledge for later external encountering of information. Simultaneously, our prior knowledge helps with taking in the new information. The comprehension of a text passes through three "levels of representation". The "surface level" of representation is the text itself which is how ideas are put into words. The "textbase level" of representation is the ideas, thoughts, propositions, beliefs and values that the text comprises. These two levels make up the "stimulus" according to Culpeper. The unification of these levels with the stored prior knowledge of previous social interactions and texts results in what Van Dijk and Kintsch call "situation model". Once readers start on

a text, parts of their prior knowledge automatically get activated according to the trigger. As such, this text comprehension theory is the blueprint for Culpeper's model.

In this model, there are two sides to the process of characterisation: top-down and bottom-up. The top-down process is the reader's involvement in the characterisation process when the literary text triggers the stored knowledge. The stored knowledge is understood in terms of schema theory and cognitive categorisation. In people's stored knowledge, for example, there is a schema for what a wedding is, or a funeral is, and what it should involve. There is a schema for what a teacher is and how a teacher should do and say. It is this schematic knowledge that readers apply to people is activated at encountering characters through what is referred to as "activation" (Culpeper, 2014: 67). There is also categorisation which is the tendency to taxonomise objects in the environment. In this theory, there is an "exemplar" which is the entity that best represents the category. People are organised into categories just like entities and animals. The information about "people categories" is preserved in "social memory" which is part of the semantic memory. The categories of people are, like object categories, "fuzzy" and "hierarchical". Culpeper (2014: 84) explains how our minds categorise people and fictional characters. During the process of reading, information come throughout the text to match or mismatch what is already in the mind as stored knowledge. Accordingly, categorisation remains the same or shifts as in table No. (1):

Table No. (1): Types of Categorisation

Initial Categorisation	happens once a person or a character is encountered, as in meeting a doctor. With the impressions of the context, costumes and manner, a person is categorised as a "doctor". This is called 'initial categorisation'.
Categorisation Confirmatory	reducing the individual to a sub-category or affirming his initial one, as in reducing the doctor to a dermatologist or a gynecologist.
Recategorisation	As new pieces of information come in, a character might not be what readers thought it to be. A doctor may turn out to be a mere medical student or an imposter who has ill-intentions by pretending to be a doctor. This person or character is now recategorised and a different schema is activated.
Piecemeal Integration	A possible fourth stage is a person or a character not fitting into any category. If this happens, a piecemeal integration occurs which means that the reader garners information about a character all along the narrative or the dramatic text.

Attribution theory proposed by Jones and adopted by Culpeper (2014: 116) relies on a link between how a person behaves and her or his "disposition" and "intention". Culpeper (2014: 122) says that attribution theory resembles in its basic premises' speech acts theory. Speech act theory (reviewed in Daly, 2013: 94-6) distinguishes between sentences that "perform" an act in the world and sentences that do not. Basically, the distinction is between "performative" and "constative". There are three basics in attribution theory that count for behaviours, explain disposition and intention and examine the effect of the situation that pushes one to do or not do something. These three premises underlie speech act theory. In speech act theory, people do actions with words, such as promising, ordering, and declaring. Culpeper and McIntyre (2010: 177) use the notion of "activity type" to refer to the set of speech acts used in a given activity, such as seminars, courtrooms and business meetings.

Culpeper (2014: 139) says that in dramatic discourse, conversation is a source for inferring characteristics. In this regard, these linguistic theories that are employed by Culpeper to make inferences from dramatic dialogue are conversation analysis and Grice's maxims. In relation to Grice's maxims, Culpeper (2014: 141-2) considers the "social context" in which language occurs. Culpeper refers to it as "the communicative norms pertaining between the speaker and the hearer". To examine these, Culpeper introduces Grice's "conversational implicature" which occurs when one of the agreements are violated or flouted.

The bottom-up process takes into account the linguistic behaviour of characters and relates them to our schematic knowledge. It deals with the "linguistic indicators" or "textual cue" provided by the characters or the author. Explicit cues according to Culpeper (2014: 167-9) bring up the two dramatic techniques of "self-presentation" and "other presentation" under the term "explicit cues". As it is known, in literary texts, there are moments when a character gives an account of itself or of other characters. It is a technique used usually to reveal sides of a character or

to push the plot forwards. The other type of textual cues is "implicit cues" which are "derived by inference". They are the ways in which the character uses language, such as: conversation structure, type of lexis, richness of lexis, syntactic complexity, surge features and dialect.

In this research, Culpeper's approach to characterisation is applied to one of Tennessee Williams's characters. Chicken is the main character in *Cat on Hot Tin Roof* (1968). This character's dialogue is analysed in view of all the linguistic tools and techniques suggested in Culpeper's model to infer characteristics and qualities.

4. The Characterisation of Chicken

Chicken is the character that is in control from the beginning because of his audacity to say whatever that shows how vindictive he is. Using directives and impoliteness strategies is foregrounded and reminds the readers of how insulting Big Daddy was to other characters commanding takes (90.4%) for (38 times) of orders. He has (2 times) for both requesting and inviting. All of his other speech acts are lacking, in particular, the ones that attenuates the force of his commands, such as thanking. His commands are mainly directed towards Myrtle, his newly wed sister-in-law. He has never met Myrtle prior and this says a lot about him as a character that does not conform to the social norms when meeting people for the first time. Initially, he is expected to at least be distant and formal with someone he has newly been introduced to. The opposite is the case with Chicken because he treats Myrtle on a level of familiarity and disrespect, as in this:

- **Myrtle:** Is that what you mean by the setup?
- **Chicken:** Just shut up and listen (KE, Scene 5: 679).

And in:

- **Chicken:** Look me straight in the eyes and answer a question (KE, Scene 6: 689).

And in:

- **Chicken:** Go up and get that paper (KE, Scene 5: 686).

Some of these commands are uttered before her husband; therefore, Chicken has no issue with affronting and mortifying this woman under

any circumstances. The idea behind this number of commands is that they cause the other characters and then the plot to move. Without having the intention to get others to do what he wants, the plot would not develop and move in that direction. This causes Chicken to sound 'controlling', and 'inconsiderate'. Table No. (1) shows Chicken's speech acts.

Table No. (1): Chicken's Speech Acts

No.	Type of Speech Acts	Percentage	Number
1.	Commanding	90.4%	38
2.	Invitation	4.76%	2
3.	Promising	0%	0
4.	Thanking	0%	0
5.	Apologising	0%	0
6.	Requesting	4.76%	2

Although Chicken does not have the most turns in KE (381 turns), his dialogue reflects multiple conversational attitudes and one of the outstanding ones is topic-shifting. All along the play, Chicken topic shifts several times, as in this:

- **Myrtle:** Yes, I told you I was. I'm just a little worried about my husband. I had no idea, I simply had no notion at all that he was in such a bad condition as this. I mean . . . I just didn't have an idea.
- **Chicken:** It's like you bought a used car that turned out to be a lemon.
- **Myrtle:** Oh, that's not how I look at it. That boy has touched the deepest chord in my nature. I mean I . . . (she suddenly sobs).
- **Chicken:** Quit that. I want to talk to you.
- **Myrtle** (struggling for composure): The what?
- **Chicken:** The setup. Do you know it? (KE, Scene 5: 677).

In the example above, Chicken steps on Myrtle's feelings towards her husband to talk about what is really important to his plan of robbing her of the house as Lot's widow to become. This unabating topic-shifting with Myrtle especially proves Chicken to be extremely 'disrespectful' and 'selfish'. Chicken does not only rob Myrtle of money and property but also of dignity.

In a variety of situations, Chicken face threatens Myrtle's positive face as many times as he has the opportunity to, as in this:

- **Myrtle:** I told you I ---
- **Chicken:** Has anyone ever told you you talk too much? If I have married a woman with such a loose mouth, I'd put a stopper in it (KE, Scene 5: 682).

And in this:

- **Myrtle:** It's my personality that I sell to the public –mainly.
- **Chicken:** Yes, I bet. You kick with the right leg, you kick with the left leg, and between your legs you make your living.
- **Myrtle:** --- Some remarks I deliberately do not hear (KE, Scene 1: 645).

And with Lot and Myrtle:

- **Myrtle:** Bleed, Lot, baby? Bleed?
- **Chicken:** Yeah, Lot baby bleeds. He bleeds like a chicken with its head chopped off. I'm Chicken, he's headless chicken. Yes, he bleeds, he bleeds. But no, he do not have TB: He just makes a blood donation to Red Cross, only Red Cross is not quick enough to catch it in a – bucket . . . (KE, Scene 2: 650).

The reason these positive face-threatening acts are foregrounded is due to Chicken's social distance. Chicken is the keeper of the house, and he is meeting his dying brother for the first time in years and his wife for the first time. He is expected to at least hold back in this initial encounter. Chicken chastises those people for no obvious reason. Bold on record is used as well by Chicken, as in:

- **Myrtle:** What do you ---?
- **Chicken:** Shut up. I will dictate you a letter that you will write an' sign and this letter will be to me (KE, Scene 5: 689).

In the situation above, Chicken does not only command Myrtle to shut up, but he also interrupts her. Table No. (2) shows Chicken's impoliteness strategies:

Table No. (2): Chicken's Impoliteness Strategies

No.	Positive Face	Negative Face	Bold on Record
-----	---------------	---------------	----------------

1.

8

0

2

Given the fact that Myrtle has just been introduced to him, Chicken is unexpectedly 'coarse', 'controlling' and 'impolite'. The shifting of topic proves him to be 'selfish' and 'unempathetic'. The excessive use of positive face-threatening acts (8 times), and being bold on record (twice) in situations where he has to be empathetic and understanding proves him to be 'coarse' and 'impolite'.

Maxims flouted by Chicken are limited. Quantity is the only one flouted (3 times) in Chicken's dialogue, as in this example:

- **Myrtle:** What big hands you got Chicken.
- **Chicken:** Feel the callouses on 'em? I got those calluses on my hands from a life of hard work on this fuckin' place, worked on it like a nigger and got nothing from it but bed and board and the bed was a cot in the kitchen and the board was no better than slops in the trough of a sow. However, things do change, they do gradually change, you just got to wait and be patient till the time comes to strike and then strike hard. (*He is rubbing her hands between his.*) Now it's comin', that time. This place is gonna be mine when the house is flooded an' I won't be unhappy sittin' on the roof of it till the flood goes down (KE, Scene 6: 690).

Tracking how chicken represents himself in the play, it is noticeable that in the beginning Chicken mocks and bullies his brother for being sick and impotent in (3.41%), as in:

- **Chicken:** there is no future for you... I got your Memphis doctor on the phone to ask about the conditions of your lungs. One's gone, he told me, and the other one is going. Limit: six months. Now passed (KE, Scene 1: 650).

At the same time, Chicken doubts and mocks their marriage in (2.89%), as in:

- **Lot:** That is the story. Yesterday we were married on TV.
- **Chicken:** You acted it out a make-believe marriage to fool the public, heh? (KE, Scene 1: 648).

Afterwards, he belittles, hassles, molests and degrades Myrtle as a gateway to humiliate his brother in (5.24%), as in:

Myrtle: ---- I've said what I hed to say an' now, if you will excuse me, I'll take this plate up to Lot (she rises with the plate).

- **Chicken:** Lemme hold the lamp at the foot of the steps an' and watch an' admire your hips as you climb up (KE, Scene 2: 660).

After cheapening Myrtle, he subjugates her to collaborate with him on deceiving Lot (11.02), as in:

- **Chicken:** Shut up. I am gonna dictate you a letter that you will write and sign and this letter will be to me.
- **Myrtle:** Why should I write you a letter when, when—you are right here? (KE, Scene 3: 689).

Among these attitudes of molesting, subjugating and scheming, Chicken feels terribly inferior to Lot as reflected in (4.20%) of his dialogue, as in:

- **Chicken:** Can you kiss and like kissin' a man that's been accused of having some black blood in him?
- **Myrtle:** No! Yes! It would make no difference to me (KE, Scene 5: 692).

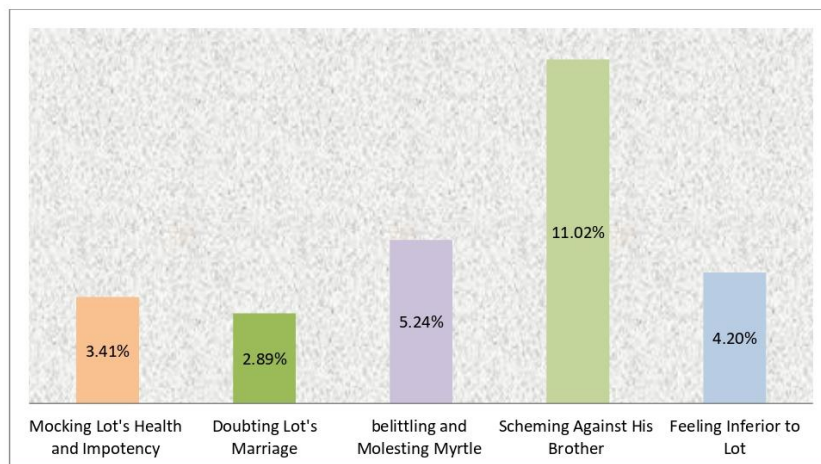


Figure No. (1): Chicken's Dialogue Impressions

More than any other character in the play, Chicken uses up to 19 different swear words: "shit" (7 times), "hell" (3 times), "fucking" (2 times), "Jesus" (once) and "son of a bitch" (5 times). In total, they take up to (28.86%) of his surge features. The character strengthens the face-threatening acts using such words. This strategy lowers the chances to be socially accepted since the character does not conform to the social

norms. But swear words often accompany his moments of insinuation. Especially at the beginning, Chicken calls in question Lot and Myrtle's marriage, as in:

- **Myrtle:** Lot, show your brother we're married, let him see the license.

(Lot produces a paper to Chicken)

- **Chicken:** Shit, you can buy those things for two bits in a novelty store to show in a motel where you brought a woman to lay (KE, Scene 1: 645).

And uses swear words in relation to his past and past relationships, as in this:

- **Chicken:** My son of a bitch of a daddy got me offen a dark-complected woman he lived with in Alabama. --- what about it (KE, Scene 5: 678).

Table No. (3) shows Chicken's surge features.

Table No. (3): Chicken's Surge Features

Surge Features						
Exclamation	Oh	Mmm	Aw	Huh	Hmm	Uh-huh
	8.95%	1.49%	14.92%	10.44%	5.97%	7.46%
	6	1	10	7	4	5
Pragmatic Particles	What	Why	You know	Well	-----	
	5.97%	1.49%	0%	16.41%	-----	
	4	1	0	11	-----	
Taboo and swear Words	Shit	Hell	Fucking	Jesus	Son of a Bitch	
	10.44%	4.47%	2.98%	1.49%	7.46%	
	7	3	3	1	5	

Another aspect in Chicken's dialogue is the fact that he has broken grammar. Double negation is one of the protruding grammatical mistakes, as in "they do not have no idea". The other prevalent grammatical mistake is subject-verb inconsistency, as in "they was married". Sometimes Chicken uses the plural speaking pronoun "they" in

place of the deictic pronoun "there", as in "my face ain't all they is to me". Table No. (4) shows Chicken's types of broken grammar.

Table No. (4): Chicken's Types of Broken Grammar

No.	Broken Grammar	Example
1.	Double negation	"they do not have no idea"
2.	Subject-verb inconsistency	"I know of invalid men to marry their nurses, or anyhow live with 'em like they was married"
4.	Using 'they' in place of 'there'	"you do not have to look in my face, my face ain't all they is to me"

As for Chicken's sentence types, they are a little above or below the average.

Table No. (5): Chicken's Sentence Type

No.	Simple	Compound	Complex	Compound Complex
1.	65.72%	22.76%	8.21%	3.28%

However, there is a variety of mispronunciations in Chicken's language that pair with the grammatical mistakes. Chicken drops the nasal velar consonant [ŋ] in words that end with 'ing', as in "holdin". He also drops the stop alveolar sound [t] at the end of the word, as in "expeck". He changes the mid-open back vowel [ɔ:] to sound like a diphthong, as in "dawg". Other dialect variations are also detected, as in "git", "laigs" and "haid"¹. Table No. (6) shows Chicken's mispronunciation.

Table No. (6): Chicken's Accent

No.	Mispronunciation	Example
1.	Dropping [ŋ] from gerund forms	achin' - holdin' - beatin'
2.	Dropping [t] sound at the end	instinck - expeck - subjeck - self-respeck
3.	Dropping [ɔ:] for [aw]	mawnin' - awready - dawg - fawgit
4.	Other mispronunciations	y'see - y'know - git - outa - lissen - tole - tnight - lemme - bein - agin - laigs - 'em - wimmen - haid

The findings concerning grammar and pronunciation highlight the fact that Chicken belongs to the lower working class unlike his brother, Lot. This has always been referred to by Chicken who is extremely 'insecure' about his breeding. Chicken confesses to Myrtle saying "... live the life of a dawg that nobody owns and that owns nothing" (KE, Scene 7: 695) as in "daddy got Lot in marriage but not me" (KE, Scene 5: 678). Therefore, the separation between Lot and Chicken social classes is consequential. Tabasum (2016: 100-1) places his analysis of this play on this class distinction. Accordingly, Chicken represents the physical, raw and natural reality of life since he stands for the patriot.

Lot, on the other hand, represents the artificial, sick and sophisticated modern life.

The traits inferred by the linguistic analysis are: 'lower-class', 'insecure', 'disrespectful', 'inconsiderate', 'coarse', 'controlling', 'selfish', 'rude' and 'unempathetic'. Figure No. (2) shows Chicken's inferred traits.

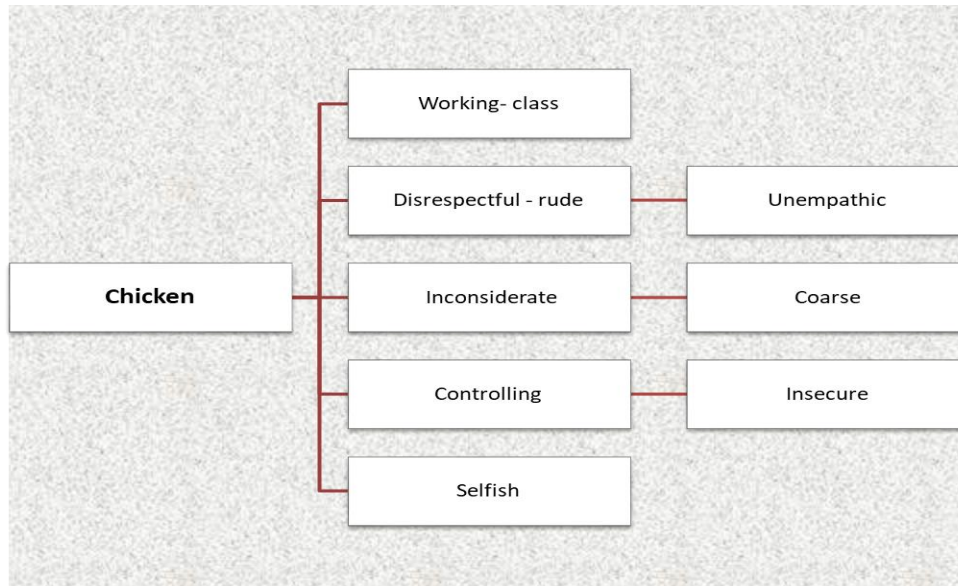


Figure No. (2): Chicken's Inferences

This textual characterisation is taken from what Chicken says about himself and what other characters say about him. Table No. (7) shows what Myrtle and Lot say about Chicken and what Chicken says about himself:

Table No. (7): Chicken's Textual Traits

No.	By Myrtle	By Lot	By Himself
1.	"that animal" p. (652).	"my half-brother Chicken who runs this place for me" p. (632).	"my mother had coloured blood in her" p. (695).
2.	"that animal down there could drink a liquor store dry and walk straight to another" p. (671).	"is that the black bird of jealousy eating at your heart" p. (642).	"I am a country boy with common habits" p. (674).
3.	-----	"he is strange by nature and not accepted around here" p. (633)	"I am dark-complected" p. (675).
4.	-----	-----	"daddy got Lot in marriage but not me" p. (678).

The two processes of self and other-presentation provide and reveal aspects of a character that can fall in alignment with the impression made through reading the dialogue. Self-presentation is more informative in this case as Chicken reveals to Myrtle and in turn to the readers' qualities of his that are not alluded to by the author and the other character. Chicken discloses information about his breeding and being 'born out of wedlock', 'having coloured blood' in him, being 'common' and 'pursuing a difficult life'. Table No. (8) shows the processes of self and other-presentation.

Table No. (8): Chicken's Self and Other-Presentation

No.	Traits	Self-Presentation	Other-Presentation
1.	Animal	•	•
2.	Jealous		•
3.	Strange and unaccepted		•
4.	Having a difficult life	•	
5.	Common – country boy	•	•
6.	Dark-complected	•	•
7.	Born Out of wedlock	•	

Doing Chicken's characterisation involves inferences through the stylistic analysis, textual characterisation and impression made about him through his attitude in the dramatic plot. In every stage, there are traits and impressions that add to the reader's understanding of Chicken. In every stage, Chicken grows, and more qualities are added. This proves that the categorisation of Chicken is piece-meal which means that more information is gathered as the reader plows through the text. Chicken is not static, but he grows as the text advances. Hence, Chicken is bottom-up piece-meal character. Table No. (9) shows how Chicken's personality develops throughout the play:

Table No. (9): Chicken's Piece-meal Integration

1.	Linguistic analysis	'lower-class', 'insecure', 'disrespectful', 'inconsiderate', 'coarse', 'controlling', 'selfish', 'unempathetic' and 'rude'.
2.	Self and Other-presentation	'animal', 'born out of wed-lock', 'dark-complected', 'coloured blood', 'strange and unaccepted', 'having a rough life', 'jealous', 'common and a country boy'.
3.	Impressions	'mocks the health of his brother', 'doubts his brother's marriage', 'molests his sister-in-law', 'schemes against his brother' and 'feels inferior to his brother'.

The tension between Lot and Chicken calls to mind the jealousy between brothers that are totally different in personality. Lot is white, cultured, with a mother complex, born in wedlock and sick. Chicken is the opposite. He is black, rural, loathes his slave mother, born out of wedlock and healthy. Moreover, a woman separates between the two and calls attention to their dire differences. This might activate the schematic knowledge of a well-known Freudian notion of Cain and Abel. Cain kills Abel out of jealousy and takes his woman. The same pattern is present in this play. The inferiority complex which encompasses Cain's complex offers a solid ground for picking up the patterns in the play that align with the patterns in Cain's complex.

5. Conclusion

The study shows that Chicken's traits are either directly stated or inferred from his linguistic choices. He is mainly described in relation to being abusive and disrespectful. His ordering speech acts, maxims, impoliteness strategies and dialect are his most salient stylistic features. He constantly affirms what is said about him by behaving in the way expected. Also, this similarity between what is said about him and what he shows makes reading this character highly entertaining. Add to this, how he moves and behaves in the plot falls into what is said about him and what is inferred from his language. The multiple sources of traits this character has renders him to be well-fleshed by the author. His categorisation is, therefore, not simple but constantly shifts due to the surge of **traits the come** during the reading process.

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¹ For 'get', 'legs' and 'head'.