

# Refusal Strategy in the Shakespearian Tragedy of Romeo and Juliet: A Discourse Analysis

Assist. Prof. Dr. Hussein Musa Kadhim Al-Nasrawi  
Dept. of English- College of Basic Education- University of Babylon

## Abstract

This paper deals with the different refusal strategies in the text of **Romeo and Juliet**. The researcher collects quotes ways of saying **No** from *The Cambridge Encyclopedia of the English Language* by David Crystal (2003: 287). Thus, the researcher applies this model in analyzing the text of **Romeo and Juliet**. The present study aims at identifying and analyzing the refusal speech acts according to Crystal's refusal model in this drama to ease and help both the reader and the researcher understand it accurately and easily. It comprises an introduction which gives some definitions and information about the topic, a plot of the play, a survey of the speech acts of refusal according to David Cristal (2003) model, data analysis of the text (Romeo and Juliet), and finally the conclusions which summarize the findings the researcher arrives at. In relation to the results of the study, the highest percentage of refusal is noticed in the meanings which have no name included within Crystal's model and the researcher names this strategy as '**Others**', while the least frequency is noticed in the category '**Evasive**'.

## 1. Introduction

**Discourse Analysis** is the field of linguistics that is concerned with how we build up meaning in the larger communicative rather than grammatical units. In other word, we pay more attention to the meaning in a text, paragraph, conversation, etc., than in a single sentence (Internet: 1).

According to Crystal (2003: 287), it is not enough to say yes and no to get the different aspects of affirmation or disinclination, our social survival needs linguistic competence to meet a great deal of repertoire of response. There is a relationship between linguistics and literary texts. As some scholars like Leech (1969: 2) says descriptive linguistics is concerned with the study of literature by applying certain theories in which case such a study is known as textual. In describing literary text, the linguist is concerned with looking through the text rather than looking merely at the text (Leech and Short, 1981: 6). The present study aims to identify and analyze the refusal speech acts according to Crystal's refusal model in "Romeo and Juliet". It is hypothesized that the field of refusal used largely in this investigation is Others since it implies the meaning of refusal.

The researcher uses data analysis to deal with such a study by discussing some samples from the text to explain the meaning of refusal strategies. The present paper is hoped to be a humble try for the researchers and the students who involved in studying such a field of applied linguistics.

## 2. Speech Act Theory

Speech acts is a term referring to a theory which analyses the role of utterances in relation to the behavior of speaker and hearer in interpersonal communication (Crystal, 2003: 427).

When we talk about the ways in which we interpret the meanings of the sentences in terms of the speaker's intention conveyed. This term, i.e., speech act is used to cover actions like 'requesting', 'commanding', 'questioning', and 'informing' (Yule, 1996: 132). According to Austen (1962 cited in Ralph and Jeff, 2006: 162), speech acts are of three levels: (i) Locutionary acts: grammar-internal actions like articulating a certain sound, using a certain morpheme, referring to a particular person. They fall under phonetics, phonology, morphology, syntax, and semantics; (ii) illocutionary acts (actions of communication like asserting a fact, asking a question, requesting an action, making a promise, or giving a warning; and (iii) perlocutionary acts (the actions that produces effects on the hearer, go beyond communication, like annoying, frightening, or tricking someone by what you tell them).

In relation to the classification of the speech acts, Searle (1981, cited in Jack et al. 1992: 343) established a five-part classification of speech acts:

- Commissive: a speech act that commits the speaker to doing something in the future, such as a promise or threat. For example:
  - If you don't stop fighting I'll call the police. (threat)
  - I'll take to the movies tomorrow. (promise)
- Declarative: a speech act that changes the state of affairs in the world. For example, during the wedding ceremony the act of marriage is performed when the phrase:
  - I now pronounce you man and wife is uttered.
- Directive: a speech act that has the function of getting the listener to do something, such as a suggestion, a request, or a command:

- Please sit down.
  - Why don't you close the window.
- Expressive: a speech act in which the speaker expresses feelings and attitudes about something, such as analogy, a complaint, to thank someone, to congratulate someone:
  - The meal was delicious.
- Representative: a speech act which describes states or events in the world, like an assertion, a claim, a report:
  - This is a German man. (assertion)

### 3. Speech Act of Refusal

According to Gass & Houck (1999), refusals are speech acts that occur as negative responses to other acts such as requests, invitations, offers, and suggestions. While such researchers as Félix-Brasdefer, 2004 and García, 2007 view refusals as commissive speech acts, refusals may not always fall into this category as they are not always rejections and sometimes involve negotiation in which the participants do not even know what the final outcome will be. When one decides not to accept an initiated act, s/he can generally take three possible refusal approaches: rejection, postponement, or proposal of alternative (Gass and Houck, 1999). For example, in response to a friend's request for borrowing a car tomorrow, one could say *sorry, I can't*, which is a direct refusal or rejection. The respondent could also say *I will have to see my daughter's schedule*, which is a postponement. Another response could be *Does next week work for you?* which is offering an alternative. Not only the direct refusals, but also postponements and proposals of alternatives are refusals because a respondent does not agree with the initial request. These responses, however, are not necessarily equal to the final outcome of an interaction. Even though a respondent directly refuses, the requester could come back proposing an alternative (e.g., *how about if I borrow it for only one hour, tomorrow?*). In the case of postponement, the requester may wait for the later confirmation of the respondent or may rush to obtain a concrete response. When the requester receives an alternative offer, s/he may be able to modify her/his initial request in some way or may not be able to do so. As described, in the case that the initiator of an act does not accept the initial response, several steps of negotiation would occur until they settle the matter. Moreover, as Gass and Houck (1999: 5 cited in Moaveni, 2014: 8-9), note "the final outcome may or may not be mutually satisfactory".

### 4. Crystal's (2003: 287) Refusal Strategies

David Crystal (2003: 287) classifies the refusal categories into seven types as given below:

#### 4.1 Inarticulate

The adjective 'inarticulate' means 'without or deprived of the use of speech or words' and its synonymous word is unarticulated. The word can be exemplified contextually as in: inarticulate beasts / remained stupidly inarticulate and saying something noncommittal / inarticulate with rage / an inarticulate cry. The similar words of this adjective can be summarized in: aphasic (unable to speak because of a brain lesion)/ unarticulated (uttered without the use of normal words or syllables)/dumb; speechless (unable to speak temporarily)/ mute;tongueless; unspoken; wordless (expressed without speech; especially because words would be inappropriate or inadequate)/ incoherent; tongue-tied (unable to express yourself clearly or fluently)/ grunting (making short inarticulate guttural sounds as of effort expended)/ groaning; moaning (making low inarticulate sound as e.g. of pain or sorrow)/ dumb (lacking the power of human speech)/ dumb; mute; silent (unable to speak because of hereditary deafness)/ aphonic; voiceless (being without sound through injury or illness and thus incapable of all but whispered speech). In addition, incommunicative; uncommunicative (not inclined to talk or give information or express opinions) (Internet: 2 )and the examples of this category are:Ah/ Oh.

The researcher adds such examples of the same kind as Nah/ Nuh-uh/ Uh-uh/ Boo (Internet:5).

#### 4.2 Apologetic/ Uncomfortable

The term apologetics is derived from the Latin adjective (apologeticus) and has its origin in the Greek adjective (apologetikos) means, broadly speaking, a form of apology. Apology, in its primary sense, is a verbal defense against a verbal attack, a disproving of a false accusation, or a justification of an action or line of conduct wrongly made the object of censure. Such, for example, is the *Apology* of Socrates, such the *Apologia* of John Henry Newman. This is the only sense

attaching to the term as used by the ancient Greeks and Romans, or by the French and Germans of the present day (Internet: 3). The word **Uncomfortable** is an adjective meaning 'not comfortable or uneasy' (Hornby, 1972:937):

Alas/ Can't sleep/ Do me favour/ Give over/ I'm afraid . . . / Sorry/ Unfortunately.

#### 4.3 Evasive

Evasive is an adjective which means 'avoiding giving clear answers to questions' (Hornby, 1995: 394) as illustrated in the following instances:

Any other time . . . / Ask Arthur/ Bye/ Must run/ Not right now/ Talk to me later/ The thing is . . . / What a pity.

#### 4.4 Definite (with negative word)

The meaning of this word is 'clear, that cannot be doubted' (Hornby, 1995: 305):

No can do/ No chance/ No go/ No way (José)/ Never (in a thousand years)/ Not a million years/ Not on your nelly/ I should say not.

#### 4.5 Definite (with no negative word)

The negative sense in this kind of strategy is implicit. For example: Are you serious?/ Drop dead/Fat chance/ Get lost/ knotted/ stuffed . . . , God forbid/ Hard cheese/ I'd rather die/ Impossible/ Over my dead body/ Push off/ See you in hell first/ Though titty/ Unthinkable/ You must be joking/ You've had it.

#### 4.6 Excuses

According to Hornby (1995:400), the word **excuse** means 'reason, either true or invented, given to explain or define one's bad behaviour or doing sth., or opportunity'.

The examples of this point are: If it were up to me/ I'm right out/ It's more than my job's worth/ It's not in my hands/ Love to, but . . .

#### 4.7 Euphemism/ Clichés

According to Crystal (2003: 462) euphemism is the use of a vague or indirect expression in place of one that is unpleasant or offensive (e.g. pass away for die).

A euphemism is the substitution of a mild, inoffensive, relatively uncontroversial phrase for another more frank expression that might offend or otherwise suggest something unpleasant to the audience (Internet: 4).

Cliché is an expression which has become so over-used that it no longer conveys much meaning, and is criticized (e.g. a fate worse than death) (Crystal, 2003: 459).

A cliché or cliché (pronounced UK: /'kli:ʃeɪ/, US: /klɪ'ʃeɪ/) is an expression, idea, or element of an artistic work which has been overused to the point of losing its original meaning or effect, especially when at some earlier time it was considered meaningful or novel. In phraseology, the term has taken on a more technical meaning, referring to any expression imposed by conventionalized linguistic usage. The term is frequently used in modern culture for an action or idea which is expected or predictable, based on a prior event. Typically a pejorative, "clichés" are not always false or inaccurate; a cliché may or may not be true. Some are stereotypes, but some are simply truisms and facts. Clichés are often employed for comic effect, typically in fiction.

Most phrases now considered clichéd were originally regarded as striking, but lost their force through overuse. In this connection, David Mason and John Frederick Nims cite a particularly harsh judgment by Salvador Dalí: "The first man to compare the cheeks of a young woman to a rose was obviously a poet; the first to repeat it was possibly an idiot."

A cliché is often a vivid depiction of an abstraction that relies upon analogy or exaggeration for effect, often drawn from everyday experience. Used sparingly, they may succeed. However, cliché in writing or speech is generally considered a mark of inexperience or unoriginality (Internet:4).

The forms of euphemism and cliché are:

Chance would be a fine thing/ Closed for business/ Correspondence closed/ If I wish were father to the dead/ Je regrette, mais . . . / Not my department/ Not my remit/ The editor regrets . . . / The umpire's decision is final/ Would that it were possible.

#### 4.8 Others

In addition, there are negative responses, in a form of a conversation by parents to a request by their 4-year-old for another biscuit taken from Crystal's model without name. The researcher calls such expressions as **others** such as:

- You've just had one.
- It'll be tea time soon.
- Ask Daddy.
- I haven't heard the magic word yet.

That is, each of the expressions in this section implied (no) without using it literally.

#### 5. Plot of the play

A boy (Romeo) comes from Montagues family and a girl (Juliet) comes from Capulets fall in love. But their

families are different and hate each other. Both lovers know they will not be allowed to marry. Since they are so much in love, they marry in secret. However, before their wedding night Romeo kills Juliet's cousin (Tybalt) in a duel, and in the morning he is forced to leave her. If he ever returns to the city, he will be put to death.

Juliet is then forced to marry Paris, who has been chosen by her parents, who do not know she is already married. At first she refuses - then agrees because she plans to fake her death in order to escape with Romeo.

She takes a sleeping potion and appears to be dead, so her parents lay her in a tomb. However, Romeo does not know about the plan, visits her grave and he is shocked by her death, he drinks the poison and dies just in time for Juliet to wake up and find him dead. Juliet finally wakes up, finds Romeo dead, and then kills herself with a dagger. This end closed the bloody gate of such a pure love for no reason but their families hate each other.

## 6. Data Analysis

In this section, the refusal strategy according to the previous model given by Cristal (2003: 287), the researcher discusses this topic (refusal expressions) in the same classification followed by Crystal (2003: 287), they are as follows:

### **Inarticulate:**

This category has the second highest strategy among others. It makes up (125) frequency of occurrence ( 22.32%) of the total, as indicated in the examples below:

- O, teach me how I should forget to think! (Act 1, Scene 1)

This kind of speech was done by Romeo to Benvolio in act one. He refused Benvolio's advice to leave Juliet, telling him that to leave her is to lose love, wise, and fair,

- O, swear not by the moon, the inconstant moon. (Act 2, Scene 2)

Confessing their love for one another, Romeo swore his love by the moon. Juliet warned him against swearing by the inconstant moon that monthly changes in its circled orb, lest his love should prove likewise variable. In other word, she refused that Romeo swears by the moon.

- O, she says nothing, sir, but weeps and weeps. (Act 3, Scene 3)

Replying to Romeo's question, the Nurse said that Juliet thought Romeo was not a murderer. The only deed Juliet did was weeping and calling out Romeo's name.

- O, she is lame! love's heralds should be thoughts.(Act 2, Scene 5)

Juliet has sent the Nurse as a messenger to Romeo and anxiously waits for her return. She feels that the messengers for lovers should be fast-footed. In other word, she didn't agree of the late of the Nurse as a messenger of love.

### **Apologetic/ Uncomfortable:**

It represents the sixth strategy of the other ones, i.e., (17 = 3.03%) as in:

- Alas that love, so gentle in his view. (Act 1, Scene 1)

Benvolio conversated Romeo about his love to Rosaline, it was love from one side. Romeo thought he loves Rosaline; he truly loved Juliet.

- Alas that love, whose view is muffled still. (Act 1, Scene 1)

Once again, Romeo sorrowed the untrue love to Rosaline because his feelings were sincere. He didn't accept to continue loving to the one taking no attention of him.

- So stakes me to the ground, I cannot move. (Act 1, Scene 3)

Here Mercutio was trying to show Romeo just how fanciful and unrealistic was his love for Rosaline. Romeo decided not to go in line with Mercutio speech.

- Alas, poor Romeo! he is already dead; (Act 2, Scene 4)

This scene took place at nine o'clock on the same morning that Romeo had visited with the Friar. Benvolio and Mercutio were talking about the letter Tybalt had sent to Romeo, challenging him to a duel. Mercutio worried that Romeo's love-lorn state would make him unfit for fighting an opponent as formidable as Tybalt.

- Alas, my liege, my wife is dead to-night; (Act 5, Scene 3)

Montague replied to Prince that no way to come to see Romeo because he has already lost her wife.

### **Evasive:**

It has the least frequencies in this analysis (10 =1.78%). For example:

- Not body's death, but body's banishment. (Act 3, Scene 3)

Romeo, after the death of Tybalt, took refuge in the Friar's cell to seek his advice. The priest informed him about the Prince's verdict. Romeo at first preferred death to banishment, but the Friar refused that Romeo chooses to be died.

- Therefore farewell; I see thou know'st me not. (Act 3, Scene 1)

Tybalt called Romeo a villain. Romeo, fresh from his marriage to Juliet, informed him that reasons of love

prevented him from fighting, but he denied that he was a villain. Tybalt again invited Romeo to a fight, and Romeo refused.

- Not I; unless the breath of heartsick groans. (Act 3, Scene 3)

These were the words of Romeo when heard in a knock on the door. He wanted to say that he was sad and he was here just for the sake of Juliet. That is, He was not the one to escape but to face the matters bravely.

- Not I, believe me: you have dancing shoes. (Act 1, Scene 4)

When Mercutio asked Romeo to dance with him, Romeo refused to do so ridiculing him to dance shoes.

**Definite (with negative word):**

This group of refusal comes third in the total frequencies (131 = 23.4%). As in the following examples:

- I am too bold, 'tis not to me she speaks. (Act 2, Scene 2)

Unaware of his presence, Juliet was at the window speaking a soliloquy and Romeo was waiting her to say something. He thought Juliet was speaking to something else not about him.

- Nay, as they dare. I will bite my thumb at them. (Act1, Scene 1)

This was a part of conversation between the two servants of the Capulet family Samson and Gregory, as they differed in the way to bother the Montague's servants Abraham and Balthazar. This reflected the struggle between the two families of the play, i.e., it began from the servants.

- Therefore be patient, take no note of him. (Act 1, Scene 5)

The hint here was a scene full of revenge and hatred resulted some criticisms on Romeo from his foes (Tybalt and Caplet). Caplet told him not to comment on Romeo.

- I will not say how true- But to himself so secret and so close. (Act1, Scene1)

The two participants Benvolio and Montague were talking about the Romeo's situation, whether he had some problems or other things. Montague said that she didn't annoy Romeo and he had some secrets about his feeling.

**Definite (with no negative word):**

This class of refusals is the fifth strategy of the overall (30 = 5.35%) as in the instances below:

- What, drawn, and talk of peace? (Act 1, Scene1)

It was a quarrel between Benvolio and Tybalt in which a reference of insult against all Montagues, i.e., Tybalt could not mind them.

- I hate the word as I hate hell, all Montagues, and thee. (Act1, Scene1)

Once again, Tybalt could not mind all Montagues even Benvolio, i.e., he refused them all as knights.

- Tut! I have lost myself. (Act 1, Scene1)

Romeo disagreed with his cousin Benvolio in that his love to Rosaline from one side. In other words, Rosaline was aloof from Romeo.

- Tut, man, one fire burns out another's burning; (Act 1, Scene2)

Benvolio started his conversation with Romeo by disapproval of the speech of the Capulet's servant to help in reading the list of the names of the guests invited to Capulet feast.

- God forbid! where's this girl? what Juliet? (Act 1, Scene1)

The Nurse replied to the lady Capulet that Juliet would not be fourteen until August 1st, two weeks in future. Juliet then answered her mother by saying that she had not thought of marriage. The idea of marriage was completely foreign to Juliet. The Nurse, however, was not so innocent, and, as always, spoke what was in her mind.

**Excuse:**

It has the seventh strategy in the list (19 = 3.4%). For example:

- Out./ (Act 1, Scene1)

When questioned about his behavior, Romeo disclosed that he was in love with a woman who did not love him, i.e., Rosaline. The young romantic was struggling love in his heart. That is, he loved Rosaline from one side. Benvolio asked Romeo to forget the girl, but Romeo stated he cannot.

- But thou art not quickly moved to strike. (Act 1, Scene1)

The play began with the servants of the two households carrying on the enmity of their masters. Samson and Gregory, the Capulet servants, and Abraham and Balthazar, the Montague servants, started a sword fight in a public square in Verona for no real purpose. Gregory refused the Samson words when striking quickly.

- I conjure only but to raise up him. (Act 2, Scene1)

This was a part of conversation between Benvolio and Mercutio the friends of Romeo. They talked about Romeo's new love Juliet. Mercutio said that he was here just to search for Romeo, since he disappeared in the garden of Capulets.

- But Romeo may not: more validity, more honourable state. (Act 3, Scene3)

It was a meeting between Friar Laurence and Romeo after killing Tybalt. Romeo said that he could not see Juliet but every cat and dog or little mouse and every unworthy things.

- That thou hast done me; therefore, turn and draw. (Act 3, Scene 1)

After Tybalt had called Romeo a villain, Romeo refused such an insult and told him that he had no idea about

him in his mind. Finally Tybalt asked Romeo to withdraw.

**Euphemism/ Clichés:**

The fourth strategy in the order goes to **Euphemism/ Clichés** (47 = 8.4%) as in:

- Either thou, or I, or both, must go with him.(Act 3, Scene 1)

After killing Mercutio, Romeo hoped to revenge his friend’s soul against Tybalt. That is, either to kill Tybalt or to be killed to attend his friend Mercutio.

- Tybalt is gone. (Act 1, Scene 2)

The Nurse pointed out that Tybalt was dead and Romeo should be banished.

- Go, be gone. (Act 4, Scene 2)

It is a kind of clichés when Capulet did not accept the Second Servant’s response about hiring twenty cunning cooks and asked him to leave.

- Out of her favour, where I am in love Your. (Act 1, Scene 1)

Romeo met Benvolio and they discussed Romeo’s love to Rasoline which was from one side. Romeo was deceived by her, he lived in love kingdom alone but Rasoline was aloof, paying no attention of his love.

**Others:**

This category has the highest frequencies of the total refusal (181 = 32.32%) as in the examples below:

- Thou shalt not stir a foot to seek a foe. (Act 1, Scene 1)

Lady Montague invoked her husband to fight their foe Capulet by refusing his slow movement to do so.

- Will they not hear? – ho! You men, you beast. (Act 1, Scene 1)

Prince of Verona was angry, disapproved the disorder made by the two antagonistic families, and threatened those who made noise and outbreaks.

- Farewell; thou canst not teach me to forget. (Act 1, Scene 1)

Since he loved Rosaline, Romeo refused to leave his lover under the suggestion given by his close friend and cousin Benvolio.

- Not having that, which, having, makes them short. (Act 1, Scene 1)

Romeo disagreed Benvolio in describing the time Romeo passed was long and difficult, but it was short and good time of love.

- Yet, tell me not for, I have heard it all. (Act 1, Scene 1)

Benvolio advised Romeo to forget Rasoline, but Romeo stated he cannot.

**Table (1) Frequency & Percentage of the refusal expressions**

No.	Refusal expression	No. of frequency	%
1.	Inarticulate	125	22.32
2.	Apologetic/ Uncomfortable	17	3.03
3.	Evasive	10	1.78
4.	Definite (with negative word)	131	23.4
5.	Definite (with no negative word)	30	5.35
6.	Excuse	19	3.4
7.	Euphemism/ Clichés	47	8.4
8.	Others	181	32.32
	Total	560	100

The table above shows that the dominant occurrence number of ‘others’ refusal expressions with a rate of (181), (32.32%) respectively. That is, the author has a freer area and he is not restricted to use certain words referring to refusal. The lowest number and percentage lies in ‘evasive’ (10), (1.78%) respectively. This indicates the ambiguity in the scenes and the true love between Romeo and Juliet in the drama, since this term refers to not giving clear answers to questions. The rest of the items in the table are listed as follows: ‘excuse’ (19, 3.4%); ‘Apologetic/ ncomfortable’ (17, 3.03%); ‘Definite (no negative word)’ (30, 5.35%); ‘Euphemism/ Clichés’(47, 8.4%); ‘Definite (with negative word)’ (131, 23.4%); and ‘Inarticulate’ (125, 22.32%).

**7. Conclusions**

In the light of discussion above, the researcher has come to the following conclusions:

- The highest percentage of refusal frequency is noticed in the type **‘Others’** (32.32%).
- The lowest percentage of refusal frequency was found in **‘Evasive’**(1.78%).

The rest refusal standards discussed in the following investigation are between the two previous types as in below:

- **‘Excuse’**.
- **‘Apologetic/ Uncomfortable’**.
- **‘Definite (no negative word)’**.
- **‘Euphemism/ Clichés’**.

- **‘Definite (with negative word)’.**
- **‘Inarticulate’.**

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## Internet websites:

- <http://www.usingenglish.com/glossary/discourse-analysis.html> HYPERLINK "http://www.usingenglish.com/glossary/discourse-analysis.html"/
- <http://www.audioenglish.net/dictionary/inarticulate.htm>
- *Catholic Encyclopedia*, New Advent: <http://www.newadvent.org/cathen/01618a.htm>
- Wikipedia, retrieved on 5 December 2011 at 18:35.
- <http://www.vidarholen.net/content/interjections/>

## Appendix (1)

### (i) Inarticulate

O, my word, we'll not carry goals./ O, where is Romeo?/O, break, my heart! poor bankrupt, break at once!/ Why then, O bawling Love! O loving.../ O, anything of nothing first create!/ O, heavy lightness! serious vanity!/ O, she is rich in beauty, only poor./ O, teach me how I should forget to think./ O, then I see Queen Mab hath been with you./ O, tis my love, O, that she knew she were./ O, that I were a glove upon that hand./ O, me/ O, speak again, bright angel for thou art./O, Romeo./O, be some other name./ O, gentle Romeo./ O, Swear not by the moon./ It is too rash, too unadvised, too sudden./ O, wilt thou leave me so unsatisfied./ O, blessed, blessed night!/ O, for a falconers' voice./ O, mickle is the powerful grace that lies./ O, she knew well./ O, let us hence./ O, he is the courageous./ O, single – soled jest./ O, here's a wit of cheveril!/ O, thou art deceived./ O, she is fame./ O, God, she comes./ O, honey nurse./ O, why look'st thou sad?/ My back O 't' other side... O, my back./O, God's lady dear./ O, so light a fool./ O, calm, dishonourable./ O, both your houses./ O, sweet Juliet./ O, Romeo, Romeo, brave Mercutio's dead./ O, I am fortune's fool./ O, noble price./ O, my brother's child./ O, prince! O, cousin! Husband! O, the blood is split./O, my dear kinsman./ O, cousin, cousin./ O, I have bought the mansion of a love./ O, Romeo./ This torture should be roar'd in dismal hell./ O, break my heart! poor bankrupt./O, courteous./ O, God./ O, Serpent heart, hid with a flowering face./ O, nature, what hadst thou- to do in hell./ O, that deceit should dwell./ O, find him./ But, O, it passes to my memory./ O, what a beast was I to chide at him./ O, thou wilt speak a gain of banishment./ O, then I see that madmen have no ears./ O, holy friar, O, tell me, holy

friar./ O, he is even in my mistress' case./ O, woeful sympathy./ O, she says nothing, Sir, but weeps and weeps./ O, tell me, friar, tell me./ O, Lord./ O, what learning is!./ O, Thursday let it be; O, Thursday, tell her./ O, now I would thy had changed voices too!./ O, now be gone./ O, by thou this count I shall be much in years./ O, think'st thou we shall ever meet again./ O, God- I have an ill driving soul./ O, fortune, fortune./ O, how my heart-abhor./ O, God ye god-den./ O, sweet my mother./ O, God, O, nurse./ O, he's a lovely gentleman./ O, most wicked friend./ Poor soul./ O, shut the door./ O, if I wake, shall I not be distraught./ O, look methinks I see./ O, lamentable day./ O, well – a – day./ O, me, O, me./ O, woeful time./ O, son./ O, Woo, O, woeful./ O, day, O, day, O, day, O, hateful day./ O, woeful day, O woeful day./ O, love, O, life! Not life but love in death./ O, child, O, child! mysoul, and not my child./ O, in this love, you love your child./ O, musicians./ O, an you have me live./ O, play me some merry dump./ O, I cry you mercy./ O, bid me leap./ O, tell not me of fear./ O, pardon me for bringing these ill news./ O, mischief, thou art swift./ O, this same thought did but forerun my need./ Poor living corpse./ O, woe!./ O, Lord, they fight: I will go .../ O, I am slain./ O, give one thee hand./ A lightning before death: O, how I may./ O, no, a lantern./ O, what more favour can I do thee./ O, here will I set up my everlasting./ O, you./ O, true a apothecary./ O, churl! Drunk all and left no friendly drop./ Romeo, O, pale./ O, comfortable./ O, much I fear some ill unlucky thing./ O, happy dagger./ O, heavens! O, wife./ O, me! this sight of death is as a bell./ O, thou un laugh./ O, brother Montague, give me thy hand.

**(ii) Apologetic/ Uncomfortable**

Alas that love, so gentle in his view/ Alas that love, whose view is muffled still/ So, stakes me to the ground, I cannot move./ Alas, poor Romeo./ I' faith, I am sorry, that thou are not well./ Alas the day, it did./ Cannot cometo him./ I'll not wed, I cannot love./ Alack, Alack, is it not like that./ Alas, Alas,! Help, help./ Out, alas,! she's cold./ Uncomfortable time./ Unhappy fortune./ Alack, Alack, what blood is this?/ Alas, my liege./ We cannot without circumstance descry./ So, stakes me to the ground, I cannot move.

**(iii) Evasive**

Hie to your chamber: I'll find Romeo./ Is she not down so late!./ I'll know his grievance, or be much denied./ Come he not home to-night./ Therefore farewell; I see thou know'st me not./ Is he gone, and hath nothing./ Not Romeo, prince, he was Mercutio's friend./ Not mad, but bound more than a madman is./ Not body's death, but body's banishment./ Not I; unless the breath of heartsick groans.

**(iv) Definite (with negative word)**

No, for then we should be colliers. /No, marry; I fear thee! Nay, as they dare. / I will not say how true- But to himself so secret and so close./ No, sir, I don't bite my thumb at you. / Quarrel, sir! No, sir. / I neither know it nor can learn of him./ No./ / No, for then we should be collier./ No, marry, I fear thee./ Nay, as they dare. I will bite my thumb./ No, may gentle Romeo./ No sooner in./ The game was ne'ver so fair./ Nay, that's not so./ In shape no bigger than agate-stane./ Nor, bide the encounter of lovingterms./ Nor, ape her lap to stain – seducing gold./ Ne'er saw her watch since first the word begun./ I never shall forget it./ Nay, I do bear a brain./ 't was no need, I trow./ For then she could stand alone ; nay, by road./ I never should forget it, 'wilt thou not, Jule?'/ Making yourself no less./ But no more deep will I endart mine eye./ We'll have no cupid hoodwink'd with a scart./ Nor , no without-book prologue, faintlyspoke./ No, so big as a round littleworm./ Fear me not./ No, better./ No, cos, I rather weep./ Tis no wit to go./ Tis well thou are not fish./ I neither know it nor can I learn of him./ This love feel I, that feel no love in this./ Tis not hard I think./ Nay, I do bear a brain./ Wilt thou not, Jule?/ Nay, I'll conjure too./ He heareth not, he sirreth, not, he moveth not./ This cannot anger him./ He jests at scars that never felt a wound./ And none but fools do wear it./ I'll no longer be a capulet./ It is nor hand, nor foot, no arm, nor face..../ And for that name which is no part of thee./ Henceforth I never will be Romeo./ Neither, fair saint if either thee dislike./ I am not pilot; yet, wert thou as far./ I'll frown and be perverse and say thee nay./ I have no joy of this contrast to-night./ And yet no further than wanton's bird./ Non but for some and yet all different./ Nor aught so good but strain'd from that fair use./ Sleep will never lie./ I bear no hatred./ Woman may fall, when there's no strength in men./ Nay, he will answer the letter's master./ Nay, I am the very pink of courtesy./ Nay, if thy wits run the wild goose chased./ Thou wast never with me for anything./ Nay, good goose, bite not./ Tis no less, I tell you./ No, hare, Sir, unless a hare sir./ Fam none of his flirt – gills fam none of his skains – mates./ I saw no man use you a pleasure./ No, truly Sir, not a penny./ Did you ne'er hearsay./ God send me no need of thee./ When indeed there is no need./ Nay, or there are two such, when should here none./ Having no other reason but because thou hast hazel eyes./ No, better term than this; thou art a villain./ To such a greeting, villain am I none./ I never injured thee./ No, tis not so deep as a well, nor so wide./ Nor tears, nor prayers shall purchase out abuses./ To person, eyes, ne'er look an liberty./ There's no trust./ No faith, no honesty in men, all perjured./ Thy father, or thy mother, nay, or both./ There is no end, no limit./ No words can that woe sound./ When that wise men have no eyes./ None in that true use indeed./ Nor that is not the lark./ I will omit no opportunity./ Then weep no more./ I never shall be satisfied./ Ay, Sir, but she will none./ How will she none? doth she not give us thanks./ Proud can I never be of what I hate./ thank me no thankings, nor proud me no./ Or never after look me in the face./ I speak no treason./ I ne'er acknowledge thee./ Nor what is mine shall never do thee good./ He dares ne'er come back to challenge you./ That's no slander./ Never trouble peter./ Will not let me



but never to return./ Readyn to go but never to return./ Never was seen./ Move them no more./ Not a dump we,  
'tis no time to play now./ No./ No money./ I will carry no crotchets./ Give no help./ No issue of true honour  
bring./ For no pulse./ No warmth, no breath./ If no inconsistent toy, nor womanish fear./ You shall have none ill./  
No, madam./ No, no: this shall forbidit./ Hast thee no letters to me from the friar?/ No, my good lord./ The word  
affords no law to make .. / Thou hast sold me none./ Nor, get a messenger to bring it thee./ Hath had no notice of  
these accidents./ So, shall no foot upon the church treat./ Hath had no power yet upon thy beauty./ Never from  
this palace of dim night./ I dare no longer stay./ This is my daughter's jointure, for no more./ There shall no  
figure at such rate be set./ Never, was a story of more woe./ Per chance, she cannot meet him: that's not so./  
Romeo must not live./ Is to himself- I will not say how true.

**(v) Definite (with no negative word)**

What, drawn, and talk of peace?/ I hate the word as I hate hell, all Montagues, and thee/ Tut! I  
have lost myself/ Tut, man, one fire burns out another's burning;/ Tut! you saw her fair, none else being by,  
Herself pois'd with herself in either eye./ At them which is a disgrace to then, if they bear it./ What, art thou  
drawn among these heartless hinds./ Out of her favour, where I am in love./ Slay flow- I can read./ God forbid!  
where's this girl? what Juliet?/ But where unbruised youth with unstuff'd brain./ Look to hear nothing but  
discord./ Nothing but one of your mine./ The unlucky manage of this fatal brawl./ And pay no worship to the  
garish sun./ We are undone lady, we are undone./ Taking the measure of an unmade grave./ The unreasonable  
fury of a beast./ Un- seemly woman in a seeming man./ Unworthy that she is./ All the world to nothing./ You no  
use of him./ I am nothing slow to slack his haste./ Nothing may prorogue it./ He should be dishonoured./ For  
nothing can be ill, if she be well./ Nothing can be ill./ Depart again: here, will I remain./ Go, get thee hence, for I  
will not away./ This is unbound lover.

**(vi) Excuse**

Out../ But thou art not quickly moved to strike./ I conjure only but to raise up him./ Therefor, thy kinsmen are  
not let to me./ That thou hast done me; therefore, turn and draw./ If thou art taken; hence, be gone, away!/  
Therefore, use none; let Romeo hence in haste./ Killing that love which thou hast vow'd to cherish./ Therefore  
stay yet; thou need'st not to be gone./ Talk not to me, for I'll not speak a word./ Because Musicians have no gold  
for sounding./ 'Tis an ill cook that cannot lick his own fingers:/ Therefore he that cannot lick fingers goes not  
with me./ In dear employment; therefore hence, be gone./ Out of her favour, where I am in love./ But sadly tell  
me who./ But new struck nine./ But he, his own affections' counsellor,/ But I  
bite my thumb, sir.

**(vii) Euphemism/ Clichés**

I strike quickly, being moved./ I will frown as I passed by./ Sir, but I bite my thumb./ Part, fools! Your lives  
shall pay the forfeit of the peace./ For this time, all the rest depart away./ Peer'd forth the golden winds of the  
east./ Should without eyes, see pathways to his will./ Feather of lead, bright smoke, cold fire, sick health./ Love is  
a smoke raised with the fume of sighs./ A fire sparkling in lover's./ If love cannot him the mark./ That bird would  
sing and think it were not night./ And not impute this yielding to light love./ The sun not yet thy sighs from  
heaven clears./ Do you not see that, I am out of breath./ he is not the flower of courtesy./ I must another way./  
Romeo, away, be gone! He's gone./ Tybalt is gone./ If those two are gone./ Either be gone before the watch be  
set./ We'll get you gone: O' Thursday be it then./ Wilt thou be gone? It is not yet near day./ I must be gone and  
live, or stay and die./ I'll say you gray is not the morning's eye./ Be gone, away./ Art thou gone so./ No pity  
sitting in the clouds./ For venus smiles not in a house of tears./ Where bloody Tybalt, yet but green in earth./  
Death is my son-in-law, Death is my heir./ Yet, nature's tears are reason's merriment./ We may put up our pipes,  
and be gone./ Get you gone./ Not, not till Thursday./ Either thou, or I, or both, must go with him./ Leave me, and  
do the thing I bid thee do./ No matter, get thee gone./ I will be gone, sire, and not trouble you./ Fly hence, and  
leave me; think upon these gone./ Stay not, be gone./ And death's pale flag is not advanced./ My master knows  
not but I am gone hence./ I departed not and left him there./ The sun, for sorrow, will not show his head.

**(viii) Others**

Thou shalt not stir a foot to seek a foe./ Will they not hear? – ho! You men, you beast./ Pursued my humour not  
surprising his./ Not having that, which, having, makes them short./ Yet, tell me not for, I have heard it all./ Dost  
thou, not laugh?/ Farewell; thou canst not teach me to forget./ She halt not seen the change of fourteen years./ I  
am not here./ She 'll not be hit./ She will not stay the siege of loving terms./ She is not fourteen./ And yet, to my  
teeth be it spoken./ With tender Juliet matche'd, is now not fair./ He may not have access./ To seek him here that  
means not to be found./ Be not her maid./ She speaks yet, she says nothing./ 'Tis not to me she speaks./ If thou  
wilt not, be but sworn my love./ Thou not a Manague./ He not Romeo call'd./ I know not how to tell thee./ My ears  
have not yet drunk./ Yet I know the sound./ Art thou not Romeo./ For stony limits cannot hold love out./ I would  
not for the world they saw thee./ Yet if thou swear'st./ So thou wilt woo, but else, not for the world./ Don't swear  
at all./ Well don't swear./ And yet I wish but for the thing I have./ And yet I would it were to give again./ If thou  
mean'st not well./ and maynot speak aloud./ I will not fail./ Yet, I should kill thee./ being misapplied./ or if not  
so, then here I hit it right./ Our Romeo hath not been in bed to-night./ Not truly in their heart./ To reason love,

that of it doth not haste./ They old tear that is not wash'd off yet./ For doting, not for loving./ Not in grave./ I pray thee, child not./ The other did not so./ Could not spell./ Not to his father's./ Why is not this lamentable thing?/ They cannot at ease on the old bench./ This be a grey eye or so, but not to the purpose./ Can you not conceive./ thou wastnot there for the goose./ And is it not – well served in to a sweet goose./ Why is not this better now than groaning for love?/ If I cannot, I'll find those./ Thou dost not mark me./ Doth not rosemary./ Yet she is not come./ Thou news be sad, yet tell them merrily./ Can you not stay a while?/ You not how to choose a man: Romeo! not not./ Yet his leg excels all mens'./ be not to talked on, yet they are./ That after hours with sorrow chide us not./ but come what sorrow can, it cannot countervail the exchange of joy./ And yet not fall, so light is vanity./ Brags of his substance, not of ornament./ I cannot sum up./ You shall not stay a lone./ We shall not scape a brawl./ nd yet they had hath been beaten as addle./ Could you not take some occasion./ didn't thou not fall out with a tailor for wearing./ By my heel, I care not./ I will not budge for no man's pleasure./ Boy, this shall not excuse the injuries./ The hurt cannot be much./ Stand not amazed./ Could not take truce with the untruly sleep./ He speaks not true./ Not Romeo, prince, he was Mercutio's friend./ But not possess'd it, and, though I am sold./ Not yet enjoyed./ I am not I, if there be such an I./ If he be slain, say I, or if not, no./ He was not born to shame./ Why follow'd not./ And death, not Romeo, take my maiden head./ That I yet know not./ Not, body's death, but body's banishment./ It help not, it prevails not: talk no more./ Thou canst not speak of that thou does not feel./ Not I, unless the breath of heart sick groans./ Doth she not think me an old murderer./ Not till the watch be set./ For then thou canst not past to Mantu./ She'll not come down to-night./ It was the nightingale, and not the lark./ You light is not day-light./ It is not the day./ This doth not so, for she divideth us./ I doubt it not./ Thou will not keep him long./ I am not well./ Thou cloud'st not make him live./ Yet let me weep for such a feeling loss./ But not the friend./ Cannot choose but ever weep the friend./ Thou weep'st not so much for his death./ And yet no man like he doth grieve my heart./ Fear thou not./ That thou expect'st not nor I look'd not for./ He shall not make me there./ I will not marry yet./ Is she not proud? Doth she not give us thanks./ not proud you have./ I thank you not./ And yet not proud./ Speak not, reply not, do not answer me./ May not one speak./ We need it not./ As you will not used, I'll pardon you./ You shall not house with me./ I do not use to jest./ You be not./ I'll not be forsworn./ If you do not make the bridal bed./ Hast thou not a word of joy./ Hath not so green./ If it did not./ You don't know the lady's mind./ I know not why it should be slow'd./ Do not deny to him that you love me./ For it is not mine own./ Tell me not./ Shall I not./ Is it not very like./ Spare not for the cost./ I know not./ No health some air breathes in./ No, not a whit./ Ne'er been sick./ What not a word./ Will, it not be./ I did yet behold./ Cufusion's cur lives not./ You could not keep from death./ She's not well married./ I know not what to say./ But not so long to speak./ Speak not of remedy./ Let not thy nurse lie./ Dost thou not bring me letters from friar./ The world is not thy friend nor the world's law./ Then be not poor, but break it./ My poverty, but not my will consents./ Not they will./ than these poor compounds that thou mayst not sell./ Come, cordial and not poison, go withme./ Would not let us forth./ I could not send it./ The letter was not nice but full of charge./ Yet put it out, for I would not be seen./ Do not interpret me./ Tempt not a desperate man./ Yet, I will adventure./ Put not another sin upon my head./ Did not attend him./ Said he not so./ Thou art not conquer'd, beauty's./ What art thou yet so fair./ I dare not sir./ Haply some poison yet doth hang on them./ Stay not to question, for the watch is coming./ Yet most suspected./ Is not so long as is a tedious tale./ For whom, and not for Tybalt./ Would not go with me./ Walt thou not, Jule?/ It is an honoure that I dream not of other./ An honoure I were not I thine only nurse./ Verona's summer hath not such a flower./ Give me a torch: I am not for this ambling./ Not I, believe me: you have dancing shoes.