



**THE USE OF PRAGMATIC STYLISTICS
IN ANALYZING A PORTION OF ALBERTO FLORENTINO'S
"THE WORLD IS AN APPLE"**

Rhonex Presbitero Paras

ABSTRACT

This paper aims to identify and analyze the artistic masterpiece of Alberto S. Florentino's "*The World is an Apple*" based on the principles of pragmatic stylistics most particularly the speech acts. The foundation of Pragmatic Stylistics is essential to text studies, understanding of the message of a text and conveying the intention of the speaker of the text.

Further, this paper serves as an avenue in delving the text's meaning and the purpose of the speaker. It reinforces literature through the lens of pragmatic stylistics where speech acts and illocutionary classification play as intervening variables to identify the meaning of the utterance with its intention, purpose, or effect.

INTRODUCTION

Language is part and parcel of everyday lives and it is considered as an inseparable piece of human development. It is the central instrument used to convey messages, to communicate ideas, thoughts and opinions. It positions us in the society we live in; it is a societal affair which generates and further determines our position in all aspects of numerous social interactions and situations. In certain conditions people are literally dependent on its appropriate practice and there are instances when they need to be understood quite

correctly. Language is incorporated in nearly all fields of human activity and maybe that is why language and linguistic communication have become relevant platforms that are widely discussed among linguists, lawyers, psychologists and philosophers.

According to an American language philosopher J.R. Searle (1976: p.16) speaking a language is performing speech acts, acts such as making statements, giving commands, asking questions or making promises. Searle states that all linguistic communication involves linguistic (speech) acts. In other words, speech acts are the basic or minimal units of linguistic communication. They are not mere artificial linguistic constructs as it may seem, their understanding together with the acquaintance of context in which they are performed are often essential for decoding the whole utterance and its proper meaning. According to the definition above, it tries to make some analysis of speech act theory and directness or indirectness using some theories from linguists as a fundamental development of this paper.

AUTHOR'S BACKGROUND

Alberto S. Florentino is the author and playwright of the famed "*The World is an Apple.*" The themes he usually tackles about deals with everyday scenarios of a commoner's life. He usually portrays the struggles of Filipinos. He was born on July 28, 1931. Florentino had his first familiarity probably during the time when his father, a teacher, was active on school activities such as directing plays, opted to get assistance from his son to do copies of the plays that he is directing. It is said that Florentino got his technique in playwriting with the experiences he got due to the fact that while typing multiple copies of his father's plays, he needed to read the manuscript over and over again. As for his education, he attended U.S. Information Service and then at the University of the East. He also attended the University of the Philippines and the Far Eastern University. Alberto Florentino was 23 when, as an accounting student at the University of the

East, he won a Palanca award for his play, "*The World is an Apple.*" This success at his first serious attempt at playwriting made him abandon his accounting studies to become a writer. He has since written more than 50 plays for stage and more than 100 for television, besides having published seven collections of his own plays and more than 70 titles by other Filipino authors. He is today considered as one of the foremost Filipino playwrights in English.

BACKGROUND STORY

The World Is An Apple (1959)

The World Is An Apple' is a play in one act, written by Alberto S. Florentino and directed by Nick Agudo. It was first presented on television by the Caltex Star Caravan on 24 July 1959 under the direction of Wilfrido Ma. Guerrero. It was published in the The Sunday Times Magazine on 26 Sept 1954; in Jean Edades (ed) More Short Plays of the Philippines, Manila, 1957; and Alberto S. Florentino's The World Is An Apple and Other Prize Plays , Manila: Cultural Publishers, 1959. It won the first prize in the one-act play category of the Don Carlos Palanca Memorial Awards for Literature in 1953 and 1954.

This play depicts social realities, particularly of the problems of the urban poor. It tells the story of a couple who has no money to buy food for their children. His husband spent their money for his vices and he lost his job for stealing. Falsely figuring out the situation as misfortune he left his wife and daughter, went back to his partner in crime and did crimes again to have money.

This is a story of how wrong decisions become greater burdens to a family. Mario's family happens to be in the lower bracket of society. He cannot even provide for his family's basic needs. Albeit all this hardships, his wife Gloria, still manages to keep her good virtuous. She insists that the way they are living

is a much better than the one they will have if they do wrong acts. But Gloria's entire constant reminder to Mario did not prosper. Mario decided to come back to his old life of crime when he lost his job when he tried to steal an apple for his daughter. He keeps on insisting that his priority is to provide what his wife and daughter needs. He left with Pablo, his old crime buddy, even if Gloria pleaded very hard for him not to go with the man.

This is a sad representation of what is happening in the society today. Due to lack of better opportunities to heighten one's standard of living, some become entangled with the wrong crowd. By doing so, these individuals do not help their family at all; instead, they end up worsening their family's problem. It is man's basic instinct that drives him towards his survival. But, no matter what, he should not forget that society expects him to conform to its norms. One's action is weighed right or wrong and thus should be kept towards the proper action.

STYLISTICS



Stylistics, a yoking of style and linguistics, is a discipline which has been approached from many perspectives. Its meaning varies, based on the theory that is adopted. When we carry out the different activities that are connected to our area of business, either in spoken or written forms, we often use devices of thought and the rules of language, but there are variations so as to change meanings or say the same thing in different ways. This is what the concept of style is based upon: the use of language in different ways, all for the purpose of achieving a common goal - to negotiate meanings.

According to Nordquist (2019) Stylistics is a branch of applied linguistics concerned with the study of style in texts, especially, but not exclusively, in literary works. Also called literary linguistics, stylistics

focuses on the figures, tropes, and other rhetorical devices used to provide variety and distinctness to someone's writing. It's linguistic analysis plus literary criticism.

Stylistics has also become a much valued method in language teaching and in language learning, and stylistics in this 'pedagogical' guise, with its close attention to the broad resources of the system of language, enjoys particular pride of place in the linguistic armoury of learners of second languages. Moreover, stylistics often forms a core component of many creative writing courses, an application not surprising given the discipline's emphasis on techniques of creativity and invention in language Simpson (2004).

Wales (1989) explicated in "A Dictionary of Stylistics", 2nd ed. (Pearson, 2001), the goal of "most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant." Basically, studying a text closely helps to unearth layers of meaning that run deeper than just the basic plot, which happens on the surface level.

It concerned with relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit way as possible. The goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text. The goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text (Trotsky, 2017).

It is previously noted in the work of Short (1996) that stylistic analysis is therefore presented as a necessary complement to implicit nature of much work within literary criticism. It is the scientific study of style because it follows an objective methodology, namely, retracing or recovering the process of text production.

PRAGMATISM

According to James, the term ‘pragmatism’ is derived from the Greek word ‘pragma’ which means action or practice or activity from which in the words ‘practice’ and ‘practical’ have been derived.

Pragmatism was a philosophical tradition that originated in the United States around 1870. It is a philosophical tradition that interprets truth in terms of the practical effects of what is believed and, in particular, the usefulness of these effects. The philosophy that the truth of an idea is dependent on its workability; ideas or principles is true so far as they work. For pragmatists, only those things that are experienced or observed are real.

Pragmatists believe that reality is constantly changing and that we learn best through applying our experiences and thoughts to problems, as they arise. The universe is dynamic and evolving, a "becoming" view of the world. There is no absolute and unchanging truth, but rather, truth is what works. Pragmatism is derived from the teaching of Charles Sanders Peirce (1839-1914), who believed that thought must produce action, rather than linger in the mind and lead to indecisiveness.

It can be summarized by the phrase “whatever works, is likely true.” Because reality changes, “whatever works” will also change — thus, truth must also be changeable and no one can claim to possess any final or ultimate truth.

A practical, matter-of-fact way of approaching or assessing situations or of solving problems. Using, experimenting, and/or acting on a given idea in certain circumstances; whatever these results are, these are to be considered the whole of what one knows of that idea.

PRAGMATIC STYLISTICS

Pragmatic Stylistics is part of the manifestation of linguistic stylistics. This variety of stylistics shows the meeting point between pragmatics and stylistics, that is, how pragmatic resources, such as performative and speech acts can be employed to achieve stylistic effects.

Scholars have demonstrated that the objective of pragmatics is to show how users of any language can use the sentences obtainable in such a language to convey messages which are directly or explicitly shown in the propositional content of the sentences. Pragmatics came round to fill the gap created by the truth-condition semantics. The latter is a semantic theory which holds the view that the truthfulness of the falsity of a sentence or an utterance is subject to the degree to which the propositional content of such a sentence or an utterance is verifiable from the world.

Further, on the pragmatic meaning of a text it can be recovered through the context that produces the text. It is the realization that context is necessary in the exploration of the pragmatic meaning that guides a language user or text producer into employing appropriate linguistic resources in the text in order to achieve the stylistic meaning through what Ayodabo (1997:136) regard as “...the degree of effectiveness of an utterance (herein referred to as text) in relation to the learners (or readers) at the perlocutionary level.” But for the perlocutionary level to be achieved, we are informed by the speech act theory (the proponents of which include Austin 1962 and Searle 1969) that the illocutionary acts must have satisfied certain felicity conditions.

This is not the concern in the present study. It is therefore, obvious that the frequency of a speech act is highly significant in understanding the extent to which it has been stylistically exploited by text producers to exert some perlocutionary effect(s) on the readers (s) of such a text. In this arrangement, there is a yoking

of pragmatics and stylistics. Pragmatic Stylistics is, thus, viewed as a two-in-one theory of text analysis which focuses on the effects of context on the text.

Speech Acts

To produce an utterance is to engage in a certain kind of interaction. This is a fact that, until recently, logicians and philosophers of language have tended to overlook though it has been stressed by linguists, psychologists, sociolinguists, and anthropologists. One of the most features of the theory of speech act, which was introduced into the philosophy of language by J. L. Austin, is that it gives explicit recognition to the social or interpersonal dimension of language behaviour and provide a general framework for the discussion of semantic and syntactic distinctions that linguists have traditionally described in terms of mood and modality (in Lyons 1977:p.725).

Austin criticizes the view that the main purpose of sentences would be to state facts or to describe some state of affairs as either true or false. He argues against, which retains the view that the only meaningful statements are those that are verifiable (Austin.1976: p.2). Instead, Austin claims that such truth-evaluable sentences only constitute one type of utterance, pointing out that there are other types of utterances which are neither true nor false, but nonetheless meaningful. He calls this second type of utterance "performative". Performatives are used to carry out an action. In that they differ from other types of declarative sentences (constatives) which only describe the world (constatives) in systematic ways. On the syntactic level, however, both performatives and constatives take the grammatical form of declarative sentences. Austin revises his theory considerably in the course of his lectures and eventually replaces the dichotomy "performative" vs. "constative" with a more general theory of speech acts which regards every utterance as a type of action.

Lyons (1977) which is cited by Nitiasih shows that there are two characteristics of speech act, they are:

1) Speech act does not refer to the act of speaking as such (i.e. to the production of actual spoken utterance), but to something more abstract.

2) Speech act is not restricted to communication by means of spoken language because there are also certain non-linguistic communicative acts conveying certain meanings.

Speech act can be analysed on three levels. In Austin's further development of investigating about speech act, he drew three distinctions between Locutionary acts, Illocutionary acts, and Perlocutionary acts as the following:

1) A Locutionary Act is an act of saying; the production of meaningful utterance, the utterance of certain noises, the utterance of certain words in a certain construction, and the utterance of them with a certain „meaning“ in the favourite philosophical sense of that word, i.e. with a certain sense and a certain reference (Austin 1962: p.944 as cited by Lyons 1977: p.730).

2) An Illocutionary Act is an act performed in saying something; making a statement or promise, issuing a command or request, asking a question, christening a ship, etc.

3) A Perlocutionary Act is an act performed by means of saying something; getting someone to believe that something is so, persuading someone to do something, moving someone to anger, consoling someone in his distress, etc.

Approaches in Defining “Illocutionary Act”

Many define the term "illocutionary act" with reference to examples, saying for example that any speech act (like stating, asking, commanding, promising, and so on) is an illocutionary act. This approach has

generally failed to give any useful hints about what traits and elements make up an illocutionary act; that is, what defines such an act. It is also often emphasized that Austin introduced the illocutionary act by means of a contrast with other kinds of acts or aspects of acting: the illocutionary act, he says, is an act performed *in* saying something, as contrasted with a locutionary act, the act *of* saying something, and also contrasted with a perlocutionary act, an act performed *by* saying something. Austin (1975: p.123) eventually abandoned the "in saying" / "by saying" test.

According to the conception adopted by Bach and Harnish in 'Linguistic Communication and Speech Acts' (1979), an illocutionary act is an attempt to communicate, which they analyse as the expression of an attitude. Another conception of an illocutionary act goes back to Schiffer's book 'Meaning' (1972: p.103), in which the illocutionary act is represented as just the act of meaning something. Based on their essential conditions, and attending to the minimal purpose or intention of the speaker in performing an illocutionary act, Searle (1975) proposes a taxonomy of illocutionary acts into five mutually exclusive and jointly exhaustive classes:

1. *Representative or assertive*. The speaker becomes committed to the truth of the propositional content.
2. *Directive*. The speaker tries to get the hearer to act in such a way as to fulfill what is represented by the propositional content.
3. *Commissive*. The speaker becomes committed to act in the way represented by the propositional content.
4. *Expressive*. The speaker simply expresses the sincerity condition of the illocutionary act.
5. *Declarative*. The speaker performs an action just representing herself as performing that action.

Illocutionary Force

Several speech act theorists, including Austin himself, make use of the notion of an *illocutionary force*. In Austin's original account, the notion remains rather unclear. Some followers of Austin, such as

David Holdcroft, view illocutionary force as the property of an utterance to be made with the *intention* to perform a certain illocutionary act rather than as the successful performance of the act (which is supposed to further require the appropriateness of certain circumstances). According to this conception, the utterance of "I bet you five pounds that it will rain" may well have an illocutionary force even if the addressee doesn't hear it. However, Bach and Harnish assume illocutionary force just in case this or that illocutionary act is actually (successfully) performed. According to this conception, the addressee must have heard and understood that the speaker intends to make a bet with them in order for the utterance to have 'illocutionary force'.

If we adopt the notion of illocutionary *force* as an aspect of meaning, then it appears that the (intended) 'force' of certain sentences, or utterances, are not quite obvious. If someone says, "It sure is cold in here", there are several different illocutionary acts that might be aimed at by the utterance. The utterer might intend to describe the room, in which case the illocutionary force would be that of 'describing'. But she might also intend to criticize someone who should have kept the room warm. Or it might be meant as a request to someone to close the window. These forces may be interrelated: it may be by way of stating that the temperature is too cold that one criticizes someone else. Such a performance of an illocutionary act by means of the performance of another is referred to as an *indirect speech act*.

STYLISTIC ANALYSIS AND PRAGMATISM

The main objective of stylistics is to demonstrate and illustrate how the linguistic features of a literary work, such as phonological, lexical, grammatical, semantic, and pragmatic generate meaning, and to what extent they contribute to its overall meanings and effects.

According to Short and Semino (2018:117) Stylistic analysis is a linguistic criticism. Furthermore, it attempts to provide a commentary which is objective and scientific, based on concrete quantifiable data, and applied in a systematic way rather than subjective emotions and desires. That is, to construe how our understanding of a text is achieved by examining in detail the linguistic organization of the text and how a reader, informed, model, or super reader, needs to interact with that linguistic organization to create meaning. Thus, it could be concluded that every analysis of style is an endeavor to find out the artistic principles underlying a writer's linguistic choices of language. Notably, all authors, whatever their ideologies are, or all texts, whatever their genres are, have their individual qualities.

Further, *Stylistics* as has been shown in the previous units, is traditionally concerned with the study of style in language. Verdonk (2002:4) defines it as the analysis of a distinctive expression and description of its purpose and effect. The partnership between both pragmatics and stylistics appears quite possible given the qualities that they share. Both are, for instance, interested in such features as are beyond the sentence boundary. The application of pragmatic and stylistic theories to text analysis indicates a clear departure from how texts were analyzed when modern linguistics began to develop. In this respect, Dressier et al (1993:16) inform us that the tradition at the inception of the evolution of modern linguistics was for analysis to confine the analysis of a text to the domain of sentence which was, then, regarded as the largest unit with an inherent structure.

STATEMENT OF THE PROBLEM

The main focus of this paper is to analyze the pragmatic stylistic features particularly the speech acts and illocutionary classification presented in the short story written by Alberto S. Florentino which is entitled “The World is an Apple”.

Specifically, this aims to answer:

1. How the speech acts and illocutionary classification expressed in the story “The World is an Apple” written by Alberto S. Florentino using the speech act analysis by Austin (1969) and classification of illocutionary acts by Searle (1995)?

METHODOLOGY

The researcher utilized qualitative approach particularly the textual analysis which involves understanding language present in texts to gain information regarding how people make sense of and communicate life and life experiences. Additionally, it is also used to describe and interpret the content, structure, and functions of the messages contained in texts

The study was a close textual analysis of the short story “The World is an Apple” written by Alberto S. Florentino. Its close textual analysis focuses solely on the first portion of the short story.

The short story is a recommended text as a tool for the analysis of *Pragmatic Stylistics*. For this reason, sampling and methods in selecting the text are no longer required.

The whole story “The World is an Apple” contains 307 lines or sentences from the dialogues among the main characters, then the researcher divided the story into five parts, this gave the researcher 61 lines for each part. Then, the researcher placed the divided parts in the box to pick what specific lines to use. Subsequently, the researcher had picked the first 61 lines of the short story and was used as basis for textual analysis.

The sixty one (61) lines from the first portion of the short story “The World is an Apple” was analyzed and interpreted using the pragmatic stylistics, particularly the speech act analysis of the text or utterance.

The researcher also employed content analysis using a document as unit of analysis

Content analysis defined as a “research technique for making replicable and valid references from data to their context (Krippendorff, 1980). Additionally, content analysis is a research tool used to determine the presence of certain words, themes, or concepts with some given qualitative data.

Moreover, the researcher used content analysis to quantify and analyze the presence, meanings and relationships of such certain words, themes, or concepts in the text and can make inferences about the messages within the texts, the writer, the audience, and even the culture and time of surrounding the text.

Lastly, the researcher also utilized frequency counts; a measure of the number of times that an event occurs, and percentages; another way of expressing a proportion in analyzing data.

RESULTS AND DISCUSSION

Table 1
The World is an Apple
(Speech Act)

Line No.	Locutionary Act (Utterance)	Illocutionary Act (Speech Act)	Perlocutionary Act (Effect)
1	Gloria: “ <i>Mario, is that you?</i> ”	Directive (Asking)	Mario responded “Yes”.
2	Mario: “ <i>Yes</i> ”	Assertive (Stating)	There is an affirmation of Mario himself.
3	Gloria: “ <i>I’m glad you’re home early.</i> ”	Expressive	Gloria is happy.

		(Thanking)	
4	Mario: <i>"How is Tita?"</i>	Directive (Asking)	Gloria responded that Tita is unwell.
5	Gloria: <i>"Don't wake her up Mario."</i>	Directive (Requesting)	Mario did not wake up Tita.
6	Gloria: <i>"She's tired; she's been crying all day".</i>	Assertive (Stating)	Mario let Tita sleep and relax.
7	Mario: <i>"Has she been eating well?"</i>	Directive (Asking)	Gloria responded "No".
8	Gloria: <i>"She wouldn't eat even a mouthful of lugao."</i>	Assertive (Stating)	Mario showed a piece of concern.
9	Gloria: <i>"I'll buy her some biscuits."</i>	Commissive (Planning)	Mario nodded his head as a sign of agreement.
10	Gloria: <i>"Maybe she'll eat them".</i>	Assertive (Stating)	Mario also believed that Tita will eat biscuits.
11	Gloria: <i>"I'll take some money."</i>	Commissive (Planning)	Mario didn't give anything to Gloria.
12	Mario: <i>"Gloria! Wait a minute!"</i>	Directive (Ordering)	Gloria stopped looking for the money in Mario's pocket.
13	Gloria: <i>"Hey, what's the matter?"</i>	Directive (Asking)	Mario explained his side that Gloria should also think of their daughter.
14	Gloria: <i>"Why are you suddenly so touchy?"</i>	Directive (Asking)	Mario responded to Gloria that she should also look into the welfare of their daughter.
15	Mario: <i>"Who wouldn't be?"</i>	Directive (Asking)	Mario expressed his sentiments regarding their daughter.
16	Mario: <i>"I am talking to you about the child and you bother me by searching my pockets!"</i>	Assertive (Stating)	Gloria got upset and she did emphasize that she never neglected her daughter instead she gave the utmost care she needs.
Line No.	Locutionary Act (Utterance)	Illocutionary Act (Speech Act)	Perlocutionary Act (Effect)
17	Mario: <i>"I wish you'd think more of our daughter!"</i>	Assertive (Stating)	Gloria bursted out her anger.
18	Gloria: <i>"My God! Wasn't I think of her?"</i>	Directive (Asking)	Mario responded "Yes".
19	Gloria: <i>"Why do you think I need some money? To buy me a pretty dress? Or see a movie?"</i>	Directive (Asking)	Mario replied to Gloria to calm down.
20	Mario: <i>"Lower your voice. You'll wake up the child up."</i>	Directive (Requesting)	Gloria lowered her voice but intense.
21	Gloria: <i>"All I want is a little money to buy her something to eat!"</i>	Assertive (Stating)	Mario didn't give anything to Gloria.
22	Gloria: <i>"She hasn't eaten anything all day!"</i>	Assertive (Stating)	Mario felt guilty for he can't give any amount of help to Tita.

23	Gloria: <i>“That’s why I was “bothering” you!”</i>	Assertive (Stating)	Mario apologized to Gloria.
24	Mario: <i>“I’m sorry, Gloria...”</i>	Expressive (Apologizing)	Gloria accepted Mario’s apology.
25	Gloria: <i>“It’s all right, Mario.”</i>	Assertive (Stating)	Mario was quite at ease.
26	Gloria: <i>“Now, may I have some of the money?”</i>	Directive (Asking)	Mario started to stutter as he answered back.
27	Mario: <i>“Money?”</i>	Directive (Asking)	Gloria responded “Yes”.
28	Mario: <i>“I ... I don’t have any, not right now.”</i>	Assertive (Stating)	Gloria wondered since that day is Mario’s payday.
29	Gloria: <i>“Today is payday, Mario”.</i>	Assertive (Stating)	Mario is uncertain what words to say.
30	Mario: <i>“Yes, but - .”</i>	Assertive (Stating)	Gloria kept on questioning Mario about the payday.
31	Gloria: <i>“But what? Where’s your pay for the week?”</i>	Directive (Asking)	Mario answered gloomily that he didn’t have any money.
32	Mario: <i>“I don’t have it.”</i>	Assertive (Stating)	Gloria got shocked and upset.
33	Gloria: <i>“What?”</i>	Directive (Asking)	Mario got startled.
34	Gloria: <i>“I waited for you the whole day and you tell me –“</i>	Assertive (Stating)	Mario insisted that he didn’t receive anything.
35	Mario: <i>“that I have nothing! Nothing!”</i>	Assertive (Stating)	Gloria felt unhappy.
36	Mario: <i>“What do you want me to do, steal?”</i>	Directive (Asking)	Gloria responded to Mario that stealing is no good and she also emphasized that Mario should never thought that way.
Line No.	Locutionary Act (Utterance)	Illocutionary Act (Speech Act)	Perlocutionary Act (Effect)
37	Gloria: <i>“I’m not asking you to do a thing like that!”</i>	Assertive (Stating)	Mario left speechless.
38	Gloria: <i>“All I want to know is what you did with your pay.”</i>	Assertive (Stating)	Mario bluntly told the truth.
39	Mario: <i>“Nothing is left of it”.</i>	Assertive (Stating)	Gloria kept on wondering why Mario had no money left.
40	Gloria: <i>“What happened?”</i>	Directive (Asking)	Mario reasoned out.
41	Mario: <i>“Oh, I had a few drinks with my friends.”</i>	Assertive (Stating)	Gloria thought that Mario was just fooling her.
42	Mario: <i>“Before I knew it, I had spent every centavo of it.”</i>	Assertive (Stating)	Gloria didn’t believe on Mario’s explanation.
43	Gloria: <i>“Mario, do you think you can</i>	Directive	Mario didn’t utter any word for he

	<i>make a fool of me?"</i>	(Asking)	didn't know what to say.
44	Gloria: <i>"Haven't I seen you drunk before, crawling home like a wounded snake and smelling of alcohol like a hospital?"</i>	Directive (Asking)	Mario tried to reason out.
45	Gloria: <i>"You don't smell or look drunk."</i>	Assertive (Stating)	Mario confirmed that Gloria was right.
46	Mario: <i>"All right, so I didn't go drinking."</i>	Assertive (Stating)	Gloria believed on him.
47	Gloria: <i>"But your pay, what happened to it?"</i>	Directive (Asking)	Mario refused to directly answer Gloria.
48	Mario: <i>"It's better if you don't know, Gloria."</i>	Assertive (Advising)	Gloria was insistent enough to know the reason for she has the right to know it.
49	Gloria: <i>"Look, Mario, I'm your wife."</i>	Assertive (Stating)	Mario became speechless upon hearing it from Gloria.
50	Gloria: <i>"I have the right to half of everything you get."</i>	Assertive (Stating)	Mario agreed on Gloria's statement.
51	Gloria: <i>"If I can't have my share, I have the right to know at least where it went!"</i>	Assertive (Stating)	Mario started to explain his side.
52	Mario: <i>"All right. I spent it all on another woman."</i>	Assertive (Stating)	Gloria didn't believe on him.
53	Gloria: <i>"Another woman?"</i>	Directive (Asking)	Mario didn't say any word.
54	Gloria: <i>"I don't believe it; I know you wouldn't do such a thing."</i>	Assertive (Stating)	Mario felt happy for he believed that Gloria had faith in him.
55	Mario: <i>"I didn't know you had so much faith in me."</i>	Assertive (Stating)	Gloria disagreed.
56	Gloria: <i>"No, Mario! What I mean is, you wouldn't spend all your money when you know your daughter may need some of it."</i>	Assertive (Stating)	Mario agreed.
Line No.	Locutionary Act (Utterance)	Illocutionary Act (Speech Act)	Perlocutionary Act (Effect)
57	Gloria: <i>"You love her too much to do that."</i>	Assertive (Stating)	Mario felt some ache in his heart.
58	Gloria: <i>"What's wrong, Mario?"</i>	Directive (Asking)	Mario refused to say any word and turned his face away.
59	Mario: <i>"Nothing, Gloria, nothing."</i>	Assertive (Stating)	Gloria was still insistent, that's why she kept on asking Mario if there is something wrong.
60	Gloria: <i>"I know something is wrong, Mario, I can feel it."</i>	Assertive (Stating)	Mario was about to say the reason to Gloria.
61	Gloria: <i>"Tell me what it is."</i>	Directive (Requesting)	Mario told Gloria that he already lost his job.

Table 1 presents the series of locutionary acts or utterances that are observable in the first portion of the short story “The World is an Apple”. Aside of locutionary acts, illocutionary acts are also identified and it has been specified with its different types. Further, perlocutionary acts or the effects of utterances are also provided.

Table 2

The World is an Apple
(Summary of Illocutionary Act)

Speech Act Types	Frequency	Percentage
Assertive	34	55.74
Directive	23	37.70
Commissive	2	3.28
Expressive	2	3.28
Declaration	0	0
TOTAL	61	100

The table 2 shows the summary of illocutionary act present in the short story “The World is an Apple”. It is evident that among the five (5) types of speech acts the Assertive is the noticeably dominant in the text with 55.74%, followed by the Directive with 37.70% then the Commissive and Expressive which both have 3.28% and for the Declaration it was not employed in the first portion of the short story particularly in lines 1 to 61.

Further, that the employment of speech acts in the short story was not distributed properly for the fact that some of the speech acts appeared seldomly or not at all in the text. Also, it’s observable that most of the

lines from first to the last one are more on stating given that the two main characters who are Gloria and Mario were just simply stating their ideas, opinions and thoughts in their conversations.

Table 3

The World is an Apple
(The Use of Illocutionary Act
Assertive)

The Use of Illocutionary Act ASSERTIVE	
Line Number	Utterance
2	Mario: “Yes”
6	Gloria: “She’s tired; she’s been crying all day”.
8	Gloria: “She wouldn’t eat even a mouthful of lugao.”
10	Gloria: “Maybe she’ll eat them”.
16	Mario: “I am talking to you about the child and you bother me by searching my pockets!”
17	Mario: “I wish you’d think more of our daughter!”
21	Gloria: “All I want is a little money to buy her something to eat!”
22	Gloria: “She hasn’t eaten anything all day!”
23	Gloria: “That’s why I was “bothering” you!”
25	Gloria: “It’s all right, Mario.”
28	Mario: “I ... I don’t have any, not right now.”

The Use of Illocutionary Act ASSERTIVE	
Line Number	Utterance
29	Gloria: “Today is payday, Mario”.
30	Mario: “Yes, but - .”
32	Mario: “I don’t have it.”
34	Gloria: “I waited for you the whole day and you tell me –“
35	Mario: “that I have nothing! Nothing!”

37	Gloria: <i>“I’m not asking you to do a thing like that!”</i>
38	Gloria: <i>“All I want to know is what you did with your pay.”</i>
39	Mario: <i>“Nothing is left of it”.</i>
41	Mario: <i>“Oh, I had a few drinks with my friends.”</i>
42	Mario: <i>“Before I knew it, I had spent every centavo of it.”</i>
45	Gloria: <i>“You don’t smell or look drunk.”</i>
46	Mario: <i>“All right, so I didn’t go drinking.”</i>
48	Mario: <i>“It’s better if you don’t know, Gloria.”</i>
49	Gloria: <i>“Look, Mario, I’m your wife.”</i>
50	Gloria: <i>“I have the right to half of everything you get.”</i>
51	Gloria: <i>“If I can’t have my share, I have the right to know at least where it went!”</i>
52	Mario: <i>“All right. I spent it all on another woman.”</i>
54	Gloria: <i>“I don’t believe it; I know you wouldn’t do such a thing.”</i>
55	Mario: <i>“I didn’t know you had so much faith in me.”</i>
56	Gloria: <i>“No, Mario! What I mean is, you wouldn’t spend all your money when you know your daughter may need some of it.”</i>
57	Gloria: <i>“You love her too much to do that.”</i>
59	Mario: <i>“Nothing, Gloria, nothing.”</i>
60	Gloria: <i>“I know something is wrong, Mario, I can feel it.”</i>

The most dominant classification of illocutionary act in the short story “The World is an Apple” is the *Assertive* with the frequency of 34 which is equivalent to 55.74%. *Assertive* can be found in lines 2, 6, 8, 10, 16, 17, 21, 22, 23, 25, 28, 29, 30, 32, 34, 35, 37, 38, 39, 41, 42, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 59 and 60.

Assertive is what the speaker believes. The sentences that include in assertive are sentence of statement of fact, question, conclusion and description.

According to Searle (1979) states that “The point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something is being the case, to see truth of the expressed proposition.

It is highly evident that the utterances of Gloria and Mario in the first portion of the short story cover one classification of illocutionary act which is *Assertive* particularly on *Stating* where the two

characters are just simply stating their thoughts, opinions and sentiments about where the payday goes, about Tita’s condition or even stating their individual ideas and views about something.

Table 4

The World is an Apple
(The Use of Illocutionary Act
Directive)

The Use of Illocutionary Act DIRECTIVE	
Line Number	Utterance
1	Gloria: <i>“Mario, is that you?”</i>
4	Mario: <i>“How is Tita?”</i>
5	Gloria: <i>“Don’t wake her up Mario.”</i>
7	Mario: <i>“Has she been eating well?”</i>
12	Mario: <i>“Gloria! Wait a minute!”</i>
13	Gloria: <i>“Hey, what’s the matter?”</i>
14	Gloria: <i>“Why are you suddenly so touchy?”</i>
15	Mario: <i>“Who wouldn’t be?”</i>
18	Gloria: <i>“My God! Wasn’t I think of her?”</i>
19	Gloria: <i>“Why do you think I need some money? To buy me a pretty dress? Or see a movie?”</i>
20	Mario: <i>“Lower your voice. You’ll wake up the child up.”</i>
26	Gloria: <i>“Now, may I have some of the money?”</i>
27	Mario: <i>“Money?”</i>
31	Gloria: <i>“But what? Where’s your pay for the week?”</i>
33	Gloria: <i>“What?”</i>
36	Mario: <i>“What do you want me to do, steal?”</i>
40	Gloria: <i>“What happened?”</i>
43	Gloria: <i>“Mario, do you think you can make a fool of me?”</i>
44	Gloria: <i>“Haven’t I seen you drunk before, crawling home like a wounded snake and smelling of alcohol like a hospital?”</i>
47	Gloria: <i>“But your pay, what happened to it?”</i>
53	Gloria: <i>“Another woman?”</i>

58	Gloria: “ <i>What’s wrong, Mario?</i> ”
61	Gloria: “ <i>Tell me what it is.</i> ”

The second most dominant classification of illocutionary act in the short story “The World is an Apple” is the *Directive* with the frequency of 23 which is equivalent to 37.70%. *Directive* is observable in lines 1, 4, 5, 7, 12, 13, 14, 15, 18, 19, 20, 26, 27, 31, 33, 36, 40, 43, 44, 47, 53, 58, and 61 in the first portion of the short story.

Directives is what the speaker says to ask the hearer to do something. It means the speaker wants the hearer to do what the speaker wants. The sentences that include *Directive* are sentence of commands, orders, requests, and suggestions.

According to Searle (1979) states that “The illocutionary point of these consist in the fact that they are attempts (of varying degrees, and hence more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something.

The short story has numerous *Directives* most particularly in *asking* which has a frequency of 19, then the *requesting* with a frequency of 3 and the least one which is *ordering* with the frequency of 1. The *Directives in asking* started on the short story where Gloria thrown a question to Mario to confirm if it is really Mario and then it was followed when Mario asked Gloria about the condition of Tita. *Asking* was also observable when Gloria asked her husband why he become so touchy and why he acted strange. Gloria was also asking money from her husband to buy some biscuits for Tita and she kept on asking her husband where did the money go for the fact that it’s already his payday by then she asked over and over again where did the payday go. Indeed, these scenarios show the utterances of the two characters where they emphasized and utilized *Directive* specifically the *asking* in the middle of their conversations.

On the other hand, *requesting* which is under in *Directive* is also noticeable in the first portion of the short story particularly in line 5 “*Don’t wake her up Mario*” where Gloria requested Mario not to wake up or disturb Tita since Tita is not feeling well. Another *Directive-requesting* is in the line 20 “*Lower your voice. You’ll wake up the child up*” where Mario requested Gloria to calm down and lower her voice for she might awaken their sleeping child. For line 61 “*Tell me what it is*” where Gloria requested Mario to tell what is happening and what makes him worried so much.

Further, *ordering* which is again under in *Directive* appeared once in the first portion of the short story particularly in line 12 “*Gloria! Wait a minute!*” an utterance from Mario where he ordered Gloria to stop on what she was doing specifically on getting some money from his pocket.

Thus, the statements above compel or make another person’s action fit the propositional element. It is usually used to ask question or to give request or order thereby causing the hearer to take a particular action, request, command or advice.

Table 5

The World is an Apple
(The Use of Illocutionary Act
Commissive)

The Use of Illocutionary Act COMMISSIVE	
Line Number	Utterance
9	Gloria: “ <i>I’ll buy her some biscuits.</i> ”
11	Gloria: “ <i>I’ll take some money.</i> ”

The table 5 shows that Illocutionary Act – *Commissive* appeared twice in the short story “The World is an Apple”. It can be observed in lines 9 and 11 in the first portion of the text with 3.78%.

Commissive is what the speaker says that relate to the future action. It means that the speaker commits to the listener. The sentences that include in *Commissive* are sentence of promises, refusal, and pledges.

According to Searle (1979) states that “The illocutionary act whose point is to commit the speaker (again in varying degrees) to some future course of action.

In the context of *Expressive* in the short story particularly in line 9 “*I’ll buy her some biscuits*” which indicates planning where Gloria plans to buy a biscuit for Tita given for the fact that Tita didn’t eat even a mouthful of *lugao*, indeed this sentence falls into *Expressive*. On the other hand, *Expressive* was also utilized in line 11 in the first portion of the text “*I’ll take some money*” a statement which was uttered by Gloria towards Mario for Gloria needs some money to buy a biscuit for Tita, that’s why she plans to take some money from the pocket of her husband however she didn’t get any since Mario stops her to do so.

Table 6

The World is an Apple
(The Use of Illocutionary Act
Expressive)

The Use of Illocutionary Act EXPRESSIVE	
Line Number	Utterance
3	Gloria: “ <i>I’m glad you’re home early.</i> ”
24	Mario: “ <i>I’m sorry, Gloria...</i> ”

The table 6 reveals that the utilization of illocutionary act which is *Expressive* appeared twice in the short story “The World is an Apple”. It is noticeable in lines 3 and 24 in the first portion of the text which comprises 3.28% similar with the percentage of the illocutionary act *Commissive*.

Expressive is what the speaker feels. The sentences that include in *Expressive* are sentence of pleasure, pain, likes, dislike, joy, and sorrow.

According to Searle (1979) states that “The illocutionary point of this class is to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content.

Hence, *Expressive* was used in the short story particularly in line 3 “*I’m glad you’re home early*” where Gloria expressed her elation when she knew that her husband is already at home. And *Expressive* is also noticeable in line 24 “*I’m sorry, Gloria*” an utterance which was expressed by Mario when he felt sorry and apologetic for what she did to Gloria.

Table 7

The World is an Apple
(The Use of Illocutionary Act
Declaration)

The Use of Illocutionary Act DECLARATION	
Line Number	Utterance

The table 7 shows that there is an absence of *Declaration* in the short story. In other words, all throughout in the story this classification of illocutionary act was never employed by the author. Additionally, it also reveals that the two main characters who are Gloria and Mario never had any utterances regarding the illocutionary act which is *declaration*.

As to the definition of *Declaration*, it refers to what the speaker says that may cause a change to the listener.

According to Searle (1979) states that “It is the defining characteristic of this class that successful performance of its members brings about the correspondence between the propositional content and reality.

Further, the author of the short story “The World is an Apple” didn’t utilize *Declaration* and this is indeed observable in the text that the conversations among the two characters never had any utterances that may lead on changing the state of the world in an immediate way.

CONCLUSION

Indeed, the conquest of true learning is achieved through understanding the language and its features. One of its relevant features is the speech acts which provide a framework to identify the conditions underlying the production and understanding of utterances as a particular linguistically realized action. The significant insight that I have gained from speech act theory is that language performs communicative acts where it is use to perform some sort of linguistic action or function in communication. Indeed, speech acts are the basic units of linguistic communication, taken together with the principle of expressibility, it also

suggests that there are a series of logical and analytic connections between the notion of speech act, what the speaker means, what the speaker intends, what the hearer understands, and what rules governing the linguistic elements.

Moreover, speech act theory is fundamentally concerned with what people do with the language and with the function of language. Typically, the functions focused upon communicative intentions which revolve around the illocutionary act that can be labeled and realized in a single sentence. Language can be used for speech act because people share rules that create the acts: utterances “count as” successful and non-defective performances of speech acts when they fulfill certain conditions. The rules and conditions draw upon linguistic knowledge and knowledge about the world, and knowledge about the world that allows certain linguistic devices to indicate illocutionary act.

Additionally, when people speaking a language, they are acting the speech act like asking questions, commands, requests, promises, and expressing feelings. Those have been involved in the speech act theory particularly on three levels of speech act, namely locutionary, illocutionary, and perlocutionary act. Those three levels have a close relationship which cannot be separated with each other. Those are the relation of literal and intended meaning which has been produced and reproduced response of those two meanings. There are also more detail classes that are parts of illocutionary act, they are assertive, expressive, directive, commissive, and declarative. All of those classes are often uttered indirectly or even directly.

From above, I can conclude that the meaning of the word does not just depend solely on the structure of sentences, but it also depends on the speakers' utterance and the effect that may be drawn from it. In a conversation, the intended meaning of speakers does not always match on a simple utterance since the meaning meant by the speaker will be examined first in pragmatics.

Thus, pragmatics accords with stylistics for they are directly concerned in speakers' choices from a range of grammatically acceptable linguistic forms. *Pragmatics* looks mainly at choice as the means chosen to perform actions and *Stylistics* studies choice with particular interest in the consequences on the linguistic level and the effects produced on the hearer. Certainly, pragmatics and stylistics are two imperative variables which provide better understanding not just on the language structure but also on its meanings and the things that underlie on it.

REFERENCES

- Austin, John L.**, 1961, "Performative Utterances," in J.O. Urmson and G.J. Warnock (eds.), *Philosophical Papers*, Oxford: Clarendon.
- Ayodabo, J.** (1997). "A Pragmatic-Stylistic Study of Abiola's Historic Speech June 24, 1993" in Lawal, A. (Ed.) *Stylistics in Theory and Practice*. Ilorin: Paragon Books pp 136-149.
- Lyons, J.** (1977). *Language Arts & Disciplines*. Cambridge University Press
- Nordquist, R.** (2019) *Stylistics and Elements of Style in Literature* <https://www.thoughtco.com/stylistics-language-studies-1692000>
- Searl, J.** (1979). *Expression and Meaning*. United Kingdom: Cambridge University Press
- Simpson, P.** *Stylistics* (London: Routledge 2004. pp. vi, 247.)
- Short, M. and Semino, E.** (2008). Evaluation and Stylistic Analysis. In Willie Van Peer (ed.), *The Quality of Literature Linguistics Studies in Literary Evaluation*. Amsterdam: John Benjamins Publishing Company.
- Short, S** (1996). English Standard Version (ESV) Retrieved on December 3, 2017 <https://www.coursehero.com/file/20390588/1-Stylistics>
- Trotsky, L.** (2017). *Literature and Revolution*. New York: Russell and Russell, . Retrieved on December 3, 2017 [https://www.biblegateway.com/passage/?search=Psa lm+4&version=KJV](https://www.biblegateway.com/passage/?search=Psa%20lm+4&version=KJV)
- Verdonk, P.** (2006). *Stylistics*. Oxford: Oxford University Press
- Wales, T.** (1989). Background to Stylistics and Style. Stylistics is the scientific study of style. . Retrieved on December 3, 2017 from <http://slideplayer.com/slide/4864832/>

APPENDIX A

THE WORLD IS AN APPLE

By: Alberto S. Florentino

Characters:

Mario

Gloria

Pablo

Time: Late afternoon

Scene: A small and poor home behind a portion of the Intramuros walls. There are two wooden boxes on either side of the doorway. At left is an Acacia tree with a wooden bench under it. Mario enters from the street at the left. He is in his late twenties, dressed in old and worn out and with hair that seems to have been uncut for weeks. He puts his lunch bag on the bench, sits down, removes his shoes and puts them beside his lunch bag.

Gloria: (calls from inside) Mario! (no answer) Mario, is that you?

Mario: Yes.

(Gloria, a small woman of Mario's age, with long hair and a thin body, comes out wiping her hands on her dress.)

Gloria: I'm glad you're home early.

Mario: How is Tita? (Without waiting for an answer, he enters the dwelling.)

Gloria: (crosses to bench) Don't wake her up, Mario. She's tired; she's been crying all day.

Mario: (reappears and crosses to bench and sits on one end) Has she been eating well?

Gloria: She wouldn't eat even a mouthful of lugao. I'll buy her some biscuits. Maybe she'll eat them. (She slips her fingers into his breast pocket.) I'll take some money—

Mario: (rises, annoyed) Gloria! Wait a minute!

Gloria: (surprised) Hey, what's the matter? Why are you suddenly so touchy?

Mario: Who wouldn't be? I'm talking to you about the child and you bother me by searching my pockets! I wish you'd think more of our daughter!

Gloria: (crosses to center) My God! Wasn't I think of her? Why do you think I need some money? To buy me a pretty dress? Or see a movie?

Mario: Lower your voice. You'll wake the child up.

Gloria: (low, but intense) All I want is a little money to buy her something to eat! She hasn't eaten anything all day! That's why I was "bothering" you!

Mario: (apologetic) I'm sorry, Gloria...(Grips her arm and turns away.)

Gloria: It's all right, Mario. Now, may I have some of the money?

Mario: (turns to her) Money? I...I don't have any, not right now.

Gloria: Today is payday, Mario.

Mario: Yes, but-

Gloria: But what? Where's your pay for the week?

Mario: I don't have it.

Gloria: What? I waited for you the whole day and you tell me—

Mario: (angry) —that I have nothing! Nothing! What do you want me to do, steal?

Gloria: I'm not asking you to do a thing like that! All I want to know is what you did with your pay.

Mario: (sits on the bench) Nothing is left of it.

Gloria: What happened?

Mario: Oh, I had a few drinks with my friends. Before I knew it, I had spent every centavo of it.

Gloria: (eying him closely) Mario, do you think you can make a fool of me? Haven't I seen you drunk before, crawling home like a wounded snake and smelling of alcohol like a hospital? You don't smell or look drunk.

Mario: All right, so I didn't go drinking.

Gloria: But your pay, what happened to it?

Mario: It's better if you don't know, Gloria.

Gloria: Look, Mario, I'm your wife. I have the right to half of everything you get. If I can't have my share, I have the right to know at least where it went!

Mario: All right (rises). I spent it all on another woman.

Gloria: Another woman? I don't believe it. I know you wouldn't do such a thing.

Mario: I didn't know you had so much faith in me.

Gloria: No, Mario! What I mean is, you wouldn't spend all your money when you know your daughter may need some of it. You love her too much to do that.

(Mario sits down and buries his head in his hands. Gloria crosses to him and lays a hand on his shoulder.)

Gloria: What's wrong, Mario?

Mario: (turns his face away) Nothing, Gloria, nothing.

Gloria: (sits beside him) I know something is wrong, Mario. I can feel it. Tell me what it is.

Mario: (stares at the ground) Gloria, I've lost my job.

Gloria: (rises, surprised) Oh, no!

Mario: (looks up at her) It's true, Gloria.

Gloria: What about your pay for the whole week?

Mario: I lost my job a week ago.

Gloria: And you never told me!

Mario: I thought I could get another without worrying you.

Gloria: Did you think you could get another job so quickly? It took you five months to get that one.

Mario: It won't take me so long to get another.

Gloria: But how did you lose it?

Mario: (rises and turns away) What's the use of talking about it? That won't bring it back.

Gloria: (suddenly, in an agonized voice) Mario!

Mario: (turns around) Yes?

Gloria: Have your sinful fingers gotten you into trouble again?

Mario: Now, now, Gloria! Don't try to accuse me, as they did!

Gloria: What did they accuse you of?

Mario: Just what you meant to say. Pilfering, they call it.

Gloria: What else would you call it? What, according to them, did you steal?

Mario: (low) It was nothing much, really nothing at all.

Gloria: What was it?

Mario: It was an...an apple.

Gloria: An apple! You mean-

Mario: An apple! Don't you know what an apple is?

Gloria: You mean, you took one apple?

Mario: Yes, and they kicked me out for it. For taking one, single apple, not a dozen, not a crate.

Gloria: That's what you get for not stopping to think before you do something.

Mario: (sits down) Could I have guessed they would do that for one apple, when there were millions of them? We were taking them to the warehouse. I saw one roll out of a broken crate. It was that big.

(demonstrates) It looked so delicious. Suddenly I found myself putting it in my lunch bag.

Gloria: That's the trouble with you. When you think of your own stomach, you think of nothing else.

Mario: (rises) I was not thinking of myself!

Gloria: Who were you thinking of, me? Did I ever ask you to bring home apples? I am not as crazy as that.

Mario: I was thinking of our child.

Gloria: Tita? Why? Did she ever ask for apples?

Mario: Yes, she did. Do you remember that day I took her out for a walk? On our way home we passed a grocery store that sold “Delicious” apples at seventy centavos each. She wanted one apple but I could not buy it for her. I did not have seventy centavos. I felt terrible. I bought her one of those green apples sold on the sidewalk, but she threw it away. She said they were not “real” apples. Then she cried. So, when I saw that apple roll out of the broken crate, I thought that Tita would love to have it.

Gloria: You should have tried to bring home pandesal, rice, or milk and not those “Delicious” apples. We're not rich. We can live without apples.

Mario: Why? Did God create apple trees to bear fruit for the rich alone? Didn't He create the whole world for everyone? That's why I tried to bring the apple home for Tita. When we brought her into this world, we promised her everything. She has the right to have everything in life.

Gloria: So, for just an apple, you lost a job you need so much?

Mario: I wouldn't mind losing a thousand jobs for an apple for my daughter!

Gloria: Where is the apple you valued so much? It is here? (crosses to the bench to get the lunch bag)

Mario: No, it isn't here. They kept it as evidence. (sits down)

Gloria: See? You lost your job trying to steal an apple and you also lost the apple!

(Gloria puts away the shoes and the lunch bag. She sits on the steps and remains silent for a time.)

Gloria: (rises) Stealing an apple—that's too small a reason to kick a poor man out of work. You should ask them to give you a second chance Mario.

Mario: They won't do that.

Gloria: Why not?

Mario: (rises) Can't you see they had been waiting for me to make a slip like that? They've wanted to throw me out for any reason so they can bring in their own men.

Gloria: You should complain-

Mario: Suppose I did? What would they do? They would dig up my police record.

Gloria: (crosses to him) But Mario, that was so long ago! Why would they dig that up?

Mario: They'll do anything to keep me out! (Holds her by the arm.) But don't worry, I'll find another job. It isn't really so hard to look for a job nowadays. (From this point he avoids her eyes.) You know, I've been job-

hunting for a week now, and I think I have found a good job.

Gloria: There you go lying again.

Mario: Believe me! I'm not lying this time.

Gloria: (crosses to center) You're always lying; I can't tell when you're telling the truth.

Mario: In fact, I'll see someone tonight who knows of a company that needs a night watchman.

Gloria: (holds his arm) Are you only trying to make me feel better, Mario?

Mario: No, Gloria.

Gloria: Honest?

Mario: (avoids her eyes) Honest! (sits down)

Gloria: (sighs happily, looks up) I knew God wouldn't let us down. I'll pray tonight and ask Him to let you have that job. (Looks at Mario.) But, Mario, would it mean that you'd have to stay out all night?

Mario: That would be all right. I can always sleep during the day.

Gloria: (brushes against him like a cat) What I mean is it will be different when you aren't by my side at night. (Walks away from him.) Oh, but I think I'll get used to it. (Crosses to center, turns around.) Why don't you go see this man right now? Anyway you don't have anything to do tonight. Don't you think it's wise to see him as early as you can?

Mario: (after a pause) Yes, I think I'll do that.

(Gloria crosses to the steps to get his shoes, followed by Mario.)

Gloria: (hands him his shoes) Here Mario, put these on and go. I'll stay up and wait for you. (Sits on the steps and watches him.)

Mario: (putting on the shoes) No, Gloria, you must not wait for me. I may be back quite late.

Gloria: All right, but I doubt if I sleep a wink until you return. (Gloria comes up to him after he finishes and tries to hug him but he pushes her away. Suddenly confused, he sits on the steps. Gloria sits beside him and holds his hands.)

Gloria: Mother was wrong about you. You know, before we got married, she used to tell me, "Gloria, you'll commit the greatest mistake of your life if you marry that good-for-nothing loafer! You can't make him any straighter than you could a crooked wire with your bare hands." Oh, I wish she were alive now, she would have seen how much you've changed! (She sees someone behind the tree; Pablo. He has been watching them for a time. He is older than Mario, evil-looking, and well dressed.)

Pablo: (sarcastic) Hmmm...How romantic!

Mario: (rises) Pablo!

(Suddenly weakened, Mario starts to fidget. There is an uncomfortable silence as Gloria rises and walks to

center, her eyes burning with hate. Pablo lights a cigarette, never taking his eyes off her.)

Pablo: You're not glad to see me, are you ? (Puts a foot on the bench.)

Gloria: (angry) What are you doing here? What do you want?

Pablo: S-a-a-y...is that the way to receive a friend who has come to visit?

Gloria: We don't care for your visits!

Pablo: You haven't changed a bit, Gloria, not a bit.

Gloria: Neither have you, I can see!

Pablo: You're still that same woman who cursed me to hell because I happened to be Mario's friend, even long before you met him. Time has not made you any kinder to me. You still hate me, don't you?

Gloria: Yes! And I'll not stop hating you, not until you stay away from us!

Pablo: Am I not staying away from you?

Gloria: Then why are you here?

Pablo: God! Can't I come to see you now and then to see if life has been kind to you?

Gloria: (scornfully) We were doing well until you showed up!

Pablo: Your daughter...she was that high when I last saw her...how is she?

Gloria: (quickly) She's all right!

Pablo: Oh, I thought she had not been very well.

Gloria: (suspicious) How did you know? (To Mario.) Did you tell him?

Mario: (stammering) I...no...how could I? I haven't seen him in a long, long time (sits down) until now of course.

Pablo: What is she sick with?

Gloria: We don't know.

Pablo: Don't you think you should take her to a doctor? (Puts his foot down and pulls out his wallet.) Here, I'll loan you a few pesos. It may help your daughter get well.

Gloria: (scornfully) We need it all right but, no thank you!

Pablo: Why don't you take it?

Gloria: Paying you back will only mean seeing your face again.

Pablo: Well, if you hate to see my face so much, you don't have to pay me back. Take it as a gift.

Gloria: The more I should refuse it!

Pablo: All right, if that's how you want it. (Sits down and plays with the wallet.)

Gloria: Mario has stopped depending on you since the day I took him away from your bad influence!

Pablo: Haven't you realized yet that it was a terrible mistake—taking him away from me?

Gloria: I have no regrets.

Pablo: How about Mario? Has he no regrets, either?

Gloria: He has none.

Pablo: How can you be so sure? When he and I were pals we could go to first-class, air-conditioned movie houses every other day. I'll bet all the money I have here now (showing his wallet) that he has not been to one since you "liberated" him from me. And that was almost four years ago.

Gloria: One cannot expect too much from honest money, and we don't.

Pablo: (rises and walks about) What is honest money? Does it look better than dishonest money? Does it buy more? And honesty? What is it? Dressing like that? Staying in this dungeon you call a house? Is that what you so beautifully call honesty?

Mario: (rises) Pablo...

Pablo: (mockingly) See what happened to your daughter? That is what honesty has done to her. And how can honesty help her now? She's not sick and she needs no medicine. You know that. You know very well what she needs: good food! She's undernourished, isn't she?

Mario: Pablo!

Gloria: I know you have come to lead him back to you dishonest ways, but you can't. He won't listen to you now! We have gone this far and we can go on living without your help!

Pablo: (sarcastic) You call this living? This, Gloria, is what you call dying, dying slowly...minute by minute.(laughs)

Mario: (crosses to him and shakes him) Pablo, stop it! (Pablo stops.) You shouldn't have come.

Pablo: (brushes him off) I got tired of waiting for you!

Gloria: So you have been seeing each other! I was afraid so!

Pablo: He came to the house yesterday-

Mario: Pablo, don't-

Pablo: (ignoring Mario) -he said he would be back this noon. But he didn't show up. I came because I was afraid his conscience was bothering him.

Mario: Pablo, I told you she should not know!

Pablo: It's all right, Mario, you'd better tell her everything. She's bound to know later. Tell her what you told me: that you don't believe any more in the way she wanted you to live. Tell her. (Mario turns his back on them.)

Gloria: (crosses to Mario) Mario! Is this what you meant by another job! Oh, Mario! You promised me you were through with him. You said you'd go straight and never go back to that kind of life.

Mario: (turns around and holds her arm, stammering) Gloria, you...you must try to understand...I tried long and hard, but I could not get us out of this kind of life.

Gloria: (crosses to center and shouts at Pablo) You're to blame for this, you son-of-the-Devil! You've come to him when you know he's down-

Pablo: He came to me first!

Gloria: -when you know he'll cling to anything and do anything! Even return to the life he hates! (Crosses to him and strikes him.) Get out of our sight! Get out!

Pablo: (easily wards off her fists) All right, all right...I'll leave just as soon as Mario is ready to go.

Gloria: He's not going with you! (Crosses to center.)

Pablo: Is that so? Why don't you ask him? (Sits on the bench, grinning.)

Gloria: (shouts) I said he's not going!

Pablo: (points to Mario) Go on, ask him.

Gloria: (turns to Mario) You're not going with him, are you Mario? Tell that crook you're not going with him anywhere! Tell him to leave us and never come back! Tell him to go, please Mario, please!

Mario: (holds her arm) Gloria...I...

Gloria: Mario, I know he has talked to you and tried to poison your mind again, but don't go with him. This is still the better way of life. If things have not been turning out well, you must know that God is not letting us down. He is only trying us.

Mario: (holds her) Gloria...I...

Gloria: (pulls away from him) You're going! I can see that you want to go with him! Ohhhh...(cries) you'll leave me here again wondering whether you'll be...shot in the heart or sent to jail!

Pablo: (behind the tree) Don't worry about him, Gloria, he's safe with me. He won't come anywhere near jail. I've got connections.

Gloria: (rushes madly at him and claws his face) You hideous beast! You—get out!

Mario: (pulls her away) You stay there, Pablo. I'll be with you in a minute.

(Leads her to the steps.)

(Pablo fixes his clothes, cursing)

Mario: (firmly) Gloria. I'm going with him.

Gloria: Don't, Mario, don't!

Mario: You can't make me stop now, I've been thinking about this since last week.

Gloria: Mario...(holds fast to him)

Mario: (loosens her hold) You take care of yourself and our child and I'll take care of myself. Don't wait up

for me. (Mario walks away with Pablo. Gloria stares dumbly at them, then shouts.)

Gloria: Mario!

(She covers her face with her dress and cries into it. The daughter, from inside, joins her in crying as the curtain falls.)

© GSJ