The Characterisation of Margaret in Tennessee Williams's *Cat on Hot Tin Roof*: A Cognitive Stylistic Study

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Abstract:

This study investigates the characterisation of Margaret from *Cat on Hot Tin Roof* (1955) by Tennessee Williams. Characterisation is a process in which fictional characters are fleshed out by the author. Margaret is one of Williams's most memorable characters. Going through the process of characterisation attracts attention to how readers come to admire Margaret and how they infer some of her traits that are not directly mentioned in the play. Checking out the linguistic choices made by Margaret in the dialogue can explain all of her traits. In the end, the whole process of building up her personality comes to light. This study is guided by Jonathan Culpeper's (2014) model to characterisation in which he emphasises the importance of background knowledge that comes to the process of reading. The model has two sides to it: the knowledge that comes to the text by the readers and the information that the text possesses. The analysis of this character is filtered through speech acts theory, conversation analysis, Grice's maxims, impoliteness strategies, self and other presentation and finally cognitive categorisation. In the end, a lot can be inferred from her language which shows how rich she is as a dramatic character.

عملية خلق شخصية مارغريت في مسرحية تينيسي ويليامز 'قطة على سطح صفيح ساخن': دراسة اسلوبية ادراكية

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الملخص:-

يناقش هذا البحث عملية خلق شخصية مارغريت بوليت في مسرحية *قطة على سطح صفيح ساخن* لتينيسي ويليامز. خلق الشخصية هي عملية بناء الشخصية الأدبية التي يقوم بها المؤلف. مارغريت هي واحدة من شخصيات ويليامز الأكثر التصاقا بذاكرة جمهوره. لذا فأن تحليل بناء شخصية مارغريت يوضح كيفية جذب مارغريت انتباه القراء و كيف أنهم يستنبطون الكثير من ميزاتها غير المذكورة صراحة في النص. و بذلك فأن دراسة تتمحور حول الاختيارات اللغوية التي تقوم بها مارغريت و التي تعطي فكرة شاملة عن طبيعتها اجمالا. و بالنهاية فأن عملية خلقها كشخصية تبدو أكثر وضوحا و تكاملا. يعتمد هذا التحليل بشكل كامل على نظرية جوناثان كالبيير لتحليل عملية خلق الشخصية الأدبية و التي تأخذ بعين الاعتبار المعرفة الخلفية للقارئ و التي يسبغها على النص المقروء. لهذا النموذج جانبان: المعرفة الخلفية التي تأتي إلى النص و المعلومات التي يحتويها النص نفسه. يتضمن هذا التحليل افعال الكلام و تحليل المحادثة و قواعد غرايس و استراتيجيات الوقاحة و تقديم الذات و تقديم الاخرين و اخيرا التصنيف الادراكي. في النهاية يمكن لكثير من ميزات مارغريت أن تستنبط من خلال اسلوبها في الحوار عملية خلق أدبية ثرة.

1.   Introduction

2.   Characterisation is the process that explains how a character is built in a fictional world. It is about all the traits that pile up in the reader's mind throughout the reading process. Some of these traits are given directly by the text. Other traits are induced from the text by observing the character's language. This paper examines those two types of traits and how the reader comes up with them. To do so, Jonathan Culpeper's (2014) approach to characterisation is employed to explore Margaret Pollitt from *Cat on Hot Tin Roof* (1955). The first is a general introduction to cognitive stylistics since this model is within the scope of cognitive stylistics. The second lays out the model in terms of its premises and rules. The third is a detailed analysis of Margaret. The final section includes conclusions.

3.   Cognitive Stylistics

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

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

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

6.   Culpeper's Approach to Characterisation

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

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

according to the trigger. As such, this text comprehension theory is the blueprint for Culpeper's model.

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

Table No. (1): Types of Categorisation

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

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

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

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

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

13.   In this research, Culpeper's model is applied to one of Tennessee Williams's prominent characters, Margaret. The linguistic tools and techniques proposed by the model is applied to the analysis of Margaret's dialogue. The analysis leads to coming up with inferences of Margaret that are not stated by the text.

14.   ٤. The Characterisation of Margaret

15.   Margaret is a major female character in the play. Starting with the speech acts, representing speech acts display a higher percentage (77.9%) in Margaret's language than her other speech acts. They are often employed to reveal one's opinion and feeling by using verbs, such as "hope", "perceive" and "think". Margaret has an inclination to express her opinion and to communicate what thoughts she has and how she perceives the world throughout the play, as in the examples below. In the first one, she uses "notice" to mitigate her criticism of Big Mama, whereas she uses "admired" to express her opinion of Big Daddy. The intention behind this use is to filter everything through her own perspective which is in common with Blanche, as in this example:

16.   Margaret (with affected lightness): I've noticed you do, Big Mama, but people have got to have moments of privacy, do not they?

17.   And in:

18.   Margaret: I've almost sort of admired him in spite of his coarseness, his four-letter words and so forth. Because Big Daddy is what he is, and he makes no bones about it … (CHTR, Act I: 906).

19.   In the two examples above, these verbs are paired with the pronoun 'I' which takes up to (2.68%) of Margaret's entire vocabulary, the second-highest word. This probably indicates that Margaret is quite 'self-involved' and filters reality through her own perspective. This pronoun indicates that she is quite absorbed by her own needs and wants.

But even the higher percentage of the pronoun "you" (3.05%) is due to her long conversation with her husband. She tries to convince him of the validity of her own needs, as in this example:

20.　　Margaret: You can be young without money, but you can't be old without it. You've got to be old *with* money because to be old without it is just awful, you've got to be one or the other, either *young or with money*, you can't be old without it. --- That's the *truth*, Brick (CHTR, Act I: 908).

21.　　Margaret has a desperate need to keep her husband focused on fulfilling her burning desire to live in prosperity which is not a priority of his.

22.　　Table No. (1) illustrates Margaret's speech acts.

23.　　Table No. (1): Margaret's Speech Acts

24. No.	25. Type of Speech Acts	26. Percentage	27. Number
28. 1.	29. Ordering	30. 4.41%	31. 3
32. 2.	33. Requesting	34. 2.9%	35. 2
36. 3.	37. Representing	38. 77.9%	39. 53
40. 4.	41. Promising	42. 2.9%	43. 2
44. 5.	45. Threatening	46. 1.4%	47. 1
48. 6.	49. Thanking	50. 5.88%	51. 4
52. 7.	53. Apologising	54. 4.41%	55. 3

56.　　Moreover, Margaret exhibits (2.9%) for promising, (5.88%) for thanking and (4.41%) for apologising. In comparison to other characters in the play and Big Daddy, in particular, the ability to apologise and thank indicates a desire to maintain a level of classiness. Being elevated and classy makes her feel that she does belong to a higher social class than her original social class that she despises and makes her

worthy of her attempts to mount the social ladder. The percentages of requesting (2.9%) and threatening (1.4%) demonstrate that Margaret is quite 'non-conflicting', especially if compared to Big Daddy. The commands (4.41%) performed by Margaret can be seen in situations where she gives an order to someone younger and less authoritative than she is. Orders take up (6.89%) for (2 times) and are directed to a little child. In this example, she orders a little girl:

57.   Margaret: Go away, little girl (CHTR, Act I: 912).

58.   As for her impoliteness strategies, Margaret has none. Margaret can keep her composure. In table No. (2) Margaret shows no positive face-threatening acts, no negative face-threatening act and no bold on record:

59.   Table No. (2) Margaret's Strategies of Impoliteness

60. No.	61. Positive Face	62. Negative Face	63. Bold on Record
64. 1.	65. 0.00%	66. 0.00%	67. 0.00%

68.   This further supports the idea that Margaret is 'non-conflicting' and 'ladylike'. The social rank she is at is quite new to her and she desperately attempts to stay where she is at. Having no desire to offend anybody or to give orders is quite representative of her. In the play, she strives to maintain an upscale living as a lady.

69.   Maggie's maxim violations are of manner and quality. In the example below:

70.   Brick: What are they up to Maggie?

71.   Margaret: why, you know what they are up to (CHTR, Act I: 884)!

72.   In another turn, Margaret violates the maxim of quality:

73.   Big Mama: fair or not fair I want to ask you a question: do you make Brick happy in bed?

74.   Margaret: Why do not you ask if he makes me happy in bed (CHTR, Act I: 903)?

75.   In place of giving her a legitimate answer, Margaret refrains from answering by asking another question. It is too hard on her to admit to a marriage that lacks intimacy. This is another violation of quality:

76.   Mae: Listen to what, Maggie?

77.   Margaret: I have an announcement to make.

78.   Gooper: A sports announcement, Maggie?

79.   Margaret: Brick and I are going to --- have a child (CHTR, Act 3: 971)

80.   In the example above, Margaret makes a false announcement. Her marriage is cut short by her husband. They live like an old sexless married couple. Both Brick and her know that and the other characters suspect her story as well.

81.   These violations happen at times when Margaret is willing to keep out others from knowing exactly the reasons behind her inner conflict. In the first quote, it is an attempt to keep Brick interested in what she is about to tell him gradually about a plan to keep Gooper and Mae away from Big Daddy's will. In the second and third examples, it is her attempt to conceal the fact about her failing marriage. This proves that Margaret has things to obscure: her failing marriage.

82.   In conversation analysis, there is a set of traits that can be thematically inferred from Margaret's language. Margaret basically speaks with Brick most of her turns. On many occasions, she criticises other people's parenting style and their children. She sounds judgmental, as in this:

83.   Margaret (sweetly): Dixie, Trixie, Buster, Sonny, Polly! --- Sounds like four dogs and a parrot . . . animals acts in circus! (CHTR, Act I: 896).

84.   She thinks high of herself especially when it comes to how beautiful and dazzling she is. In this example she speaks of being a seductive woman which takes (5.17%):

85.   Margaret: How high my body stays on me! --- nothings has fallen on me --- not a fraction . . . men admire it. I still turn heads on the street… (CHTR, Act I:904).

86.   Due to her spousal abandonment issues, she openly speaks of being lonely in a loveless marriage which takes up to (2.28%), as in:

87.   Margaret: Living with someone you love can be lonelier--- than living entirely alone! --- if that one you love does not love you . . . (CHTR, Act I: 891).

88.   Probably the biggest knot in her life is not being able to get pregnant because of the spousal abandonment. Being childless takes (4.57%), as in this:

89.   Margaret: … it goes on all the time, along with constant little remarks and innuendos about the fact that you and I have not produced any children, are totally childless and therefore totally useless! (CHTR, Act I: 884).

90.   Although it is not quite linguistically ascertained being a nervous woman, as in:

91.   Margaret: … I feel all the time like a cat on a hot tin roof! (CHTR, Act I: 897).

92.   And, in some parts, she retails past memories and has a humble beginning, as in:

93.   Margaret: Always had to suck up to people I couldn't stand because they had money and I was poor as a Job's Turkey. You do not know what that is like … (CHTR, Act II: 907).

94.   These topics are solely discussed with Brick. Being interested in giving explanations and justification for her past and current action shows how important these issues are to Margaret. Figure No. (1) below shows how Margaret talks about herself in the dialogue:
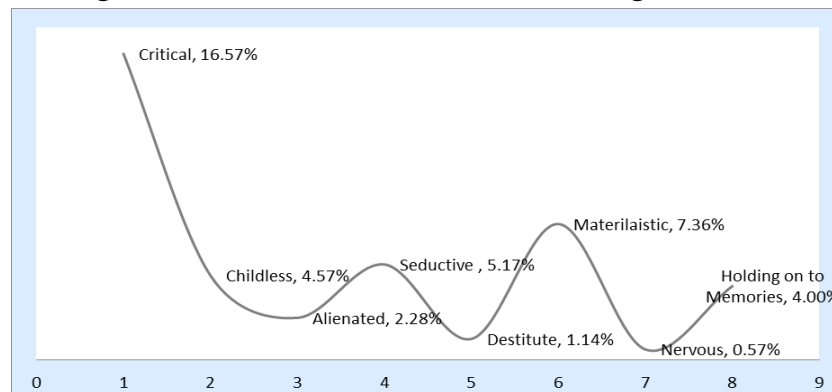
95.   Figure No. (1): Margaret's Dialogue Impressions

96.   Margaret takes (175 turns) throughout the play. She is 'critical' of everybody around but most of the family system on Big Daddy's property in (16.57%) of her dialogue. (16%) of Margaret dialogue shows her to be 'materialistic' since she keeps pushing her husband further to gain as much money as possible from Big Daddy. In (10%) of her dialogue, Margaret speaks out on the fact that she is 'childless' and tries to convince her husband to set off on their fertility journey which he rejects. In (4.00%) of her dialogue Margaret speaks about the memories that she has with Brick and his deceased friend, Skipper. In (5.17%) Margaret talks about how 'seductive' and attractive she is that everyman she encounters pours his heart out at her. In (1.14%) Margaret looks back on her early life and how 'in destitute' she lived that she couldn't make ends meet. Then, her feeling of alienation and 'loneliness' are considered for (2.28%) of her entire dialogue. Finally, she deliberates over her nervousness and 'anxiety' for about (0.57%) only. In every stage of the dialogue, more information is accumulated and is inferred by the topics that Margaret considers and put thoughts into. Therefore, the readers come up with the conclusion that Margaret, according to how long she hangs on a certain subject, is 'materialistic', 'childless', 'has a sense of how attractive she is', 'raised poor', 'critical' and 'nostalgic person'.

97.   Exclamations are used quite infrequently in Margaret's dialogue compared to how 'nervous' she is often portrayed to be. This ties in with the inference made above about ability to conceal her intentions and keep her self-control. There are (9 times) occurrences of "oh", (21.42%), (once) for each "uh-huh" and "uh" and (3 times) for "huh". As to the pragmatic particles, "well" is fairly used to indicate a moment of doubt, as in this:

98.   Brick: Maggie, you're spoiling my liquor. Lately your voice always sounds like you'd been running upstairs to warn somebody that the house was on fire!

99.   Margaret: Well, no wonder, no wonder. Y'know what I feel like, Brick (CHTR, Act I: 897)?

100.   Now Margaret is uncertain of what she actually feels or how to put it. It is further intensified by the repeated phrase "no wonder". Repeated words and phrases are there to stress out what the character is feeling and thinking. In this situation, Margaret stresses her feeling of doubt and awe. In the extract, Margaret uses the pragmatic phrases, such as "you know", to carry out the same feeling. This phrase occurs (8 times) in Margaret's language. Table No. (3) lists Margaret's surge features.

101.   Table No. (3) Margaret's Surge Features

102. Surge Features						
103. Exclamation 104. Utterances	105. Oh	106. Mmm	107. Aw	108. Uh-huh	109. Huh	110. h
	111. 21.42%	112. 0%	113. 0%	114. 2.38%	115. 7.14%	116. 2.38%
	117. 9	118. 0	119. 0	120. 1	121. 3	122.
123. Pragmatic Particles	124. What	125. Why	126. You know	127. Well	128.	
	129. 0%	130. 0%	131. 19.04%	132. 33.3%	133.	
	134. 0	135. 0	136. 8	137. 14	138.	
139. Taboo and Swear Words	140. Goddamn			141. Son of a Bitch		
	142. 7.14%			143. 7.14%		
	144. 3			145. 3		

146.

147.   The grammatical construction analysis of Margaret's dialogue uncovers a high percentage of compound-complex sentences (8.44%). The average of Tennessee Williams's compound-complex constructions is (2.96%). Therefore, Margaret stupendously accedes this average number. Margaret is far more 'sharp-witted' than all of Tennessee

Williams's characters taken for this study. No other character comes close to her and this reveals her to be quite eloquent and well-spoken. This is verified as well by the low percentage of simple sentences (61.21%) which is considerably lower than average. This percentage ties in with a lexical density of (23.13%) which is far higher than Blanche's lexical density (18.84%). Lexical density is significant because the higher it is the more a character is alluded to be intelligent due to the variety of lexical items used. Table No. (4) shows Margaret's grammatical constructions:
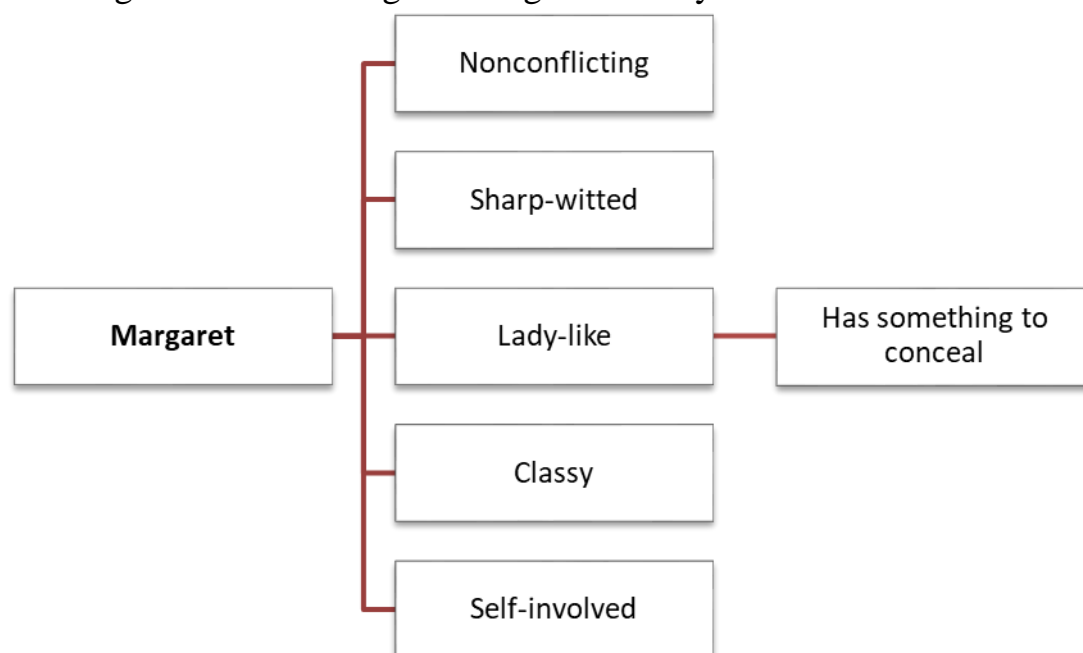
148.

149. Table No. (4): Margaret's Sentence Types

150. No.	151. Simple	152. Compound	153. Complex	154. Compound-Complex
155. 1.	156. 61.21%	157. 16.88%	158. 13.35%	159. 8.44%

160.

161. Margaret's inferred qualities are: 'self-involved', 'has something to conceal', 'non-conflicting', 'sharp-witted', 'ladylike' and 'classy'. Figure No. (3) shows Margaret's traits through the linguistic analysis:

162.

163.   Figure No. (3): Margaret's Inferences

164.   Table No. (5) exhibits instances of textual characterisation provided by the author and Margaret herself. Maggie traces back to the childhood she lived and how destitute she has been all her life. By referring to herself as "a cat on a hot tin roof" (CHTR, Act I: 908), Margaret admits to being 'restless'. She discloses qualities of her to Brick only so as she justifies her persistent attempt to get a good inheritance off Big Daddy. Then, Margaret shows herself as 'competitive' as in "my hat still on the ring and I am determined to win" (CHTR, Act I: 992) and 'envious' as in "I am consumed with envy and eaten up with longing" (CHTR, Act I: 897). By the author, she is straightforwardly described as 'attractive', 'alone' and 'loud-voiced'.

165.   Table No. (5): Margaret's Textual Traits 1

166.	No.	167.	By Herself	168.	By the Author
169.	1.	170.	"I have been so goddamn disgustingly poor all my life" p. (907).	171.	"a pretty young woman, with anxious lines on her face" p. (883).
172.	2.	173.	'I had to suck up to people' p. (907)	174.	"Margaret's voice is both rapid and drawling" p. (883).
175.	3.	176.	"poor as Job's Turkey" p. (907).	177.	"she has the vocal tricks of a priest delivering a liturgical chant" p. (883).
178.	4.	179.	"I am like a cat on a hot tin roof" p. (908).	180.	----------------------
181.	5.	182.	"I am consumed with envy and eaten up with longing" p. (897).	183.	"her eyes constantly twinkles and her voice shakes with laughter" p. (887).
184.	6.	185.	"my hat still on the ring and I am determined to win" p. (892).	186.	"it is constant rejection that makes her humour bitchy" p. (888).
187.	7.	188.	"I cannot afford to be thin-skinned again" p. (890).	189.	"alone, completely alone" p. (903).
190.	8.	191.	"I am Maggie the cat" p. (903).	192.	----------------------

193.   By Brick and Big Daddy, Margaret is described in relation to being 'attractive' and 'restless'. Table No. (6) shows what Brick and Big Daddy say about Margaret:

194.   Table No. (6): Margaret's Textual Traits 2

195. No.	196. By Brick	197. By Big Daddy
198. 1.	199. "lately your voice always sounds like you have been running upstairs to warn somebody that the house is on fire" p. (897).	200. "that woman of yours has a better shape on her than Gooper's" p. (924).
201. 2.	202. "they looks nervous like cats" p. (924).	203. "they look nervous as cats' p. (924).

204.   Table No. (7) below shows Margaret being described by another character, the process of other-presentation, by the author and Margaret herself, and the process of self-presentation. The linguistic analysis proves that Margaret is 'non-conflicting', 'sharp-witted', 'self-involved', 'ladylike' and 'classy'. The linguistic analysis sheds light on the sides of Margaret's personality that the other characters fail to recognise. Margaret's inner struggle is not something of interest to Brick and Big Daddy. It is enough for them to refer to her as 'anxious' without having an insight into her own perspective on life.

205.

206.   Table (7): Margaret's Self and Other-Presentation

207. No.	208. Traits	209. Self-Presentation	210. Other-Presentation	211. Authorial
212. 1.	213. Poor	214.	215.	216.
217. 2.	218. restless	219.	220.	221.
222. 3.	223. Envious	224.	225.	226.
227. 4.	228. Competitive	229.	230.	231.
232. 5.	233. Attractive	234.	235.	236.
237. 6.	238. Loud voice	239.	240.	241.
242. 7.	243. Alone	244.	245.	246.

247.   Traits are coming into shape Margaret in the reader's mind and from different sources. The first level of traits comes from how Margaret linguistically behaves: speech acts, surge features and maxims. The

second set of traits comes directly from the author, Big Daddy and Brick through textual characterisation. And a third set is inferred from the subjects that she handles in dialogue with Brick and that can be studied via conversation analysis. Table No. (8) Margaret's piece-meal integration:

248.   Table No. (8) Margaret's Piece-Meal Integration

249. No.	250. Piece-Meal Integration	
251. 1.	252. Linguistic Analysis	253. Non-conflicting, has something to conceal, sharp-witted, ladylike, classy, self-involved
254. 2.	255. Other-Presentation	256. Lonely, loud-voiced, attractive, restless
257. 3.	258. Impressions	259. Childless, materialistic, critical, nostalgic, alienated, raised poor, has a sense of how attractive she is

260.   A character throughout the text matures and evolves. It is categorised, but then more traits are added. In the end, more traits are assembled that the initially created category is not inclusive enough. As a result, the reader keeps enhancing the category and recategorises the character multiple times because of the number of inferences that pile up. This cognitive categorisation is spontaneous, not deliberate. This characterisation of Margaret proves she is that type of character that is highly personalized. Margaret's categorisation is piece-meal which means that her personality grows ceaselessly as the play progresses. The linguistic analysis shows traits of Margaret that are not stated explicitly. The explicit cues shine a light on what she looks and how she sometimes behaves. What remains is how Margaret thinks and perceives the world throughout the play as sources of impression formation. However, the newly gained information does not cause a sudden shift of perspective, but slowly accumulates and enriches the readers' understanding of Margaret. These three sources enrich Margaret and create a highly evolved character that is not category-based but piece-meal. Not fitting to any category is quite expected of Margaret. In this analysis, not

belonging to a category that is already known by the readers means the character challenges the reader's expectations and stored knowledge. This might explain what is said about Margaret in terms of not complying and levelling to what is expected. In other studies, Margaret is perceived just like this: a recusant. Wensby (2015: 12) points out this, in relation to being a cat as the title of the play suggests, saying "Maggie can be seen as the eponymous cat struggling to stay in a situation full of demands for her to change. The reference to an animal is suggestive of Maggie resisting the disciplinary efforts to conform of the Pollitt household and thus rejecting its construction of femininity". This state of change is also referred to by Merbah (2013: 39) as "ambitious, cool and self-made" and "she never gives up what she wants".

261.   Conclusion

262.   The study shows that Margaret's characterisation is rich. A lot of her traits are not directly stated but are inferred from her stylistic choices. A set of traits is only inferred from language which adds to the set of traits plainly given in the text. Margaret's representing speech acts, maxims, the high frequency of hesitations and grammatical complexity are the linguistic features pertinent to Margaret's inferences. This makes Margaret a highly invested in character. She is interesting and admirable because her traits get richer and more expanded as readers immerse themselves in the play. As a consequence, her categorisation is piece-meal because it gets constantly expanded by the traits that the reader encounters all along with the text.

263.   References

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