

Mixed-Gender Interaction in *As You Like It*

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ABSTRACT: *The stereotyping of gender communicative styles in dichotomous terms was a major preoccupation in early approaches to gender-differentiated speech which generally fall under two well-articulated views (the Dominance Approach and the Difference Approach). The Dominance Approach views gender-differentiated speech as a reflection of traditional social roles, that of men's dominance and women's subordination. The Difference Approach, however, views such an issue with a different interpretation i.e. this phenomenon emerges because men and women belong to two different subcultures. Unlike men who are thought of being more hierarchal and independent-minded, women are thought of as belonging to a social world of solidarity and intimacy. As such, a set of features, inter alia polite speech was confined to female communicative style. In this regard, this paper attempts to explore speech differences in mixed gender interaction. Notably, Leech's (1983, revised 2007) politeness framework is employed on specific scenes from Shakespeare's comedy; *As You Like It* wherein speeches of both female and male characters in the play presented a totally different picture from that projected in early studies. That is to say, male characters are found to adopt a polite mitigated stance in their speech while female characters, on the contrary, are found to adopt an assertive, sometimes aggressive, style so that violating politeness maxims namely tact, approbation, sympathy and modesty.*

Keywords: *mixed gender interaction, politeness maxims, gender-differentiated speech*

I. INTRODUCTION

The stereotyping of gender communicative styles in dichotomous terms was a major preoccupation in early approaches to gender-differentiated speech which generally fall under two well-articulated views (the Dominance Approach and the Difference Approach). The Dominance Approach views gender-differentiated speech as a reflection of traditional social roles, that of men's dominance and women's subordination. The Difference Approach, however, views such an issue with a different interpretation i.e. this phenomenon emerges because men and women belong to two different subcultures. Unlike men who are thought of being more hierarchal and independent-minded, women are thought of as belonging to a social world of solidarity and intimacy. As such, a set of features, inter alia polite speech was confined to female communicative style. In this regard, this paper attempts to explore speech differences in mixed gender interaction. Notably, Leech's (1983, revised 2007) politeness framework is employed on specific scenes from Shakespeare's comedy; *As You Like It* wherein speeches of both female and male characters in the play presented a totally different picture from that projected in early studies. That is to say, male characters are found to adopt a polite mitigated stance in their speech while female characters, on the contrary, are found to adopt an assertive, sometimes aggressive, style so that violating politeness maxims namely tact, approbation, sympathy and modesty.

II. RESEARCH BACKGROUND

According to the Dominance Approach, gender differences in speech reflect an asymmetrical power relation between men and women. Women's speech is seen to be powerless hence identifying them with a subordinate position in society. Conversely, men's speech is regarded powerful showing dominance and power. Lakoff (1973) articulates the view that in a male-dominated society women are pressured to show their feminine qualities of weakness and subordination toward men (e.g. unassertiveness in speech). She (1973) observes that women tend to use linguistic devices that denote insecurity and powerlessness such as hedging, tag questions, indirection and conventional politeness, thus creating and perpetuating their lower societal position. Her work generates considerable interest in the study of gender and language, maintaining that women most often use their communicative competence to take a collaborative stance (Coates, 1989; Holmes 1986, 1993, 1995; Maltz and Borker, 1982). Men, on the contrary, are reported to use their communicative competence to control and dominate the communicative interaction (adopting a domineering and aggressive style) (O'Barr and Atkins, 1980; West and Zimmerman, 1983; Zimmerman and West, 1975).

Differently though, the Difference Approach associates gender differences in speech with differences in sub-cultures within the very culture both men and women belong to. Normally, women and men acquire different role orientations toward relations just at an early age in same-sex groups. Women's interactional styles

are different from that of men's, but not necessarily pejoratively viewed. Simply put, it is believed that women generally employ their communicative competence to enact the role identified in their own sub-culture which is assumed to be different from that of men. However, from a sociological point of view speech differences can hardly be clear-cut because a set of universal differences does not exist (Montgomery, 1995).

III. ASSUMPTIONS

In an attempt to invalidate traditional views about such differences, this paper shows that there is no well-defined view concerning speech stereotypes.¹ The major female characters in the play are shown to violate maxims of politeness which means that, unlike previous assumptions, one cannot assume that there is a clear-cut decision as to what is gender exclusive. To put this differently, this paper argues in favor of recent studies (Eckert and McConnell-Ginet, 2003) which put the dichotomous description of gender communicative styles into question.²

IV. FRAMEWORK

Leech's framework is adopted for this investigation. It rests on the idea that people abide by social norms in social interaction in order to avoid friction and maintain social equilibrium. To this end, they need to be polite and collaborative. Nonetheless, politeness has its own principles so that to be polite is to obey politeness rules.

According to Leech, the politeness principle involves two participants in a conversation those are *self* and *other*. The *self* conventionally is the speaker, while the *other* is the hearer or the addressee. The concept of *other* also refers to the third side. The speaker is expected to show consideration for the *other*. Hence, the politeness principles which refer to a series of six maxims need to be obeyed so that a feeling of comity is maintained and an atmosphere of relative harmony is established. The six maxims are identified as follows:

- 1- **The Tact maxim.** It requires speakers to minimize cost, maximize benefit to *other*. This maxim is implemented by directive/impossitive and commissive utterances (e.g. inviting, commanding, promising, and ordering).
- 2- **The Generosity maxim.** It requires speakers to minimize benefit, maximize cost to *self*.
- 3- **The Approbation maxim.** It requires the speaker to minimize dispraise, maximize praise to *other* (e.g. congratulation, welcoming, apologizing, praising).
- 4- **The Modesty maxim.** It requires the speaker to minimize praise, maximize dispraise of *self*.
- 5- **The agreement maxim.** It requires the speaker to increase agreement, minimize disagreement with *other*.
- 6- **The Sympathy maxim.** It requires a speaker to maximize sympathy, minimize antipathy with *other*.

Each maxim has five scales to determine the degree of its politeness (The Cost-benefit scale, The Optionality scale, the Indirectness scale, the Authority scale, and the Social Distance scale). For Leech the degree of politeness of an illocution is measured according to these scales of value which he modified in 2007 as follows:

- Vertical distance between *S* and *O* (in terms of status, power, role, age, etc.)
- Horizontal distance between *S* and *O* (intimate, familiar, acquaintance, stranger, etc.)
- Weight: how large is the benefit, the cost, the favor, the obligation, etc.
- Strength of socially-defined rights and obligations.
- Self-territory (in-group membership)
- Other-territory (out-group membership) (after Leech, 2007, p. 21).

Like maxims, all scales carry unequal weight in the transaction of an utterance in any given situation. The weight attributed to a particular scale is governed by culture specific norms. As far as the English speaking society is concerned, Leech observes that the Tact maxim operates most in greater politeness settings.

V. METHODOLOGY

A qualitative analysis was conducted on the data of this study, though quantification has been necessary for the tabulation of the data. The data was collected from *Act III, Scene V and Act IV, Scene I* in *As You Like It* in the form of dialogues enacted by the major characters in the play (Rosalind, Orlando, Silvius and Phoebe). Their utterances are analyzed because they represent a rich test-bed setting for mixed-gender

¹ Among the early approaches to speech stereotypes is Kitagawa's work (1979) which associates women's speech with the language of politeness whereas that of men with the language of power.

² Related literature shows that there is a lot of contradiction concerning mixed-gender interaction (Itakura & Tsui, 2004 and Kochiyama, 2003).

interaction namely in the verbalisation of politeness maxims, which are obtained from the source of data, *As You Like It*.

- The sampling technique adopted in this research is convenience or purposive sampling that fits the purpose of the research.
- The procedures taken up in this research are arranged in this order:
 1. Reading the play and watching it as a movie for several times in order to depict the right setting for mixed-gender interaction.
 2. Choosing a scene containing the aspects of politeness principles in its conversational turns.
 3. Collecting the data in order to be tabulated then converted into a diagrammatic figure.
 - Identifying the conversational turns that contain the politeness principles carried out by each character.
 - Finding out the politeness maxims maintained or violated by each character.
 4. Giving codes on the collected data.
 5. Analyzing and interpreting the data to answer the research problem.
 6. Drawing conclusions from the results of the analysis and giving suggestions.

VI. ANALYSIS

Using basically a qualitative approach, this study analyses *Act III, Scene V* and *Act IV, Scene I* in *As You Like It* with a desire to achieve an in-depth analysis of the operation of politeness maxims in the characters' speeches. This is so far closely associated with the values upon which the characters in question are constructing their discourse. The analysis begins with an interpretation of the situational context, and then embarks on data interpretation. The data collected is tabulated then converted into diagrammatic representations.

a. Interpretation of the situational context

The situational context in *Act III, scene V* revolves round the theme of love where Silvius is found to confess his love to Phoebe. The more he pleads with her to love him the more she scorns him. The disguised Rosalind (Ganymede) enters along with Corin when she sees how cruel Phoebe appears. However, in response to Phoebe mockery to Silvius's hyperbolic language, Rosalind begins to berate Phoebe, and asks her to respect Silvius's love. Phoebe falls in love with Ganymede and employs Silvius, for whom love is something poetic, to help her pursue her presumed lover.

The situational context of *Act IV, scene I* differs from that of *Act III, scene V*. The love affairs that are enacted in the play constitute the theme that connects all its parts. However, the characters in this scene are not the same. Herein, Orlando arrives an hour late for his lesson in love. He gives many complements to Ganymede and gives his excuse as well for his tardiness. Rosalind disguised as Ganymede refuses his plea to except his excuse. Even more, Rosalind describes Orlando's love as worse than a snail carrying its house on its back. Throughout the scene, Rosalind appears to have control over the speech situation. At first, she refuses Orlando's affections then she confesses that she will be his Rosalind in a more coming-on disposition.

b. Data interpretation

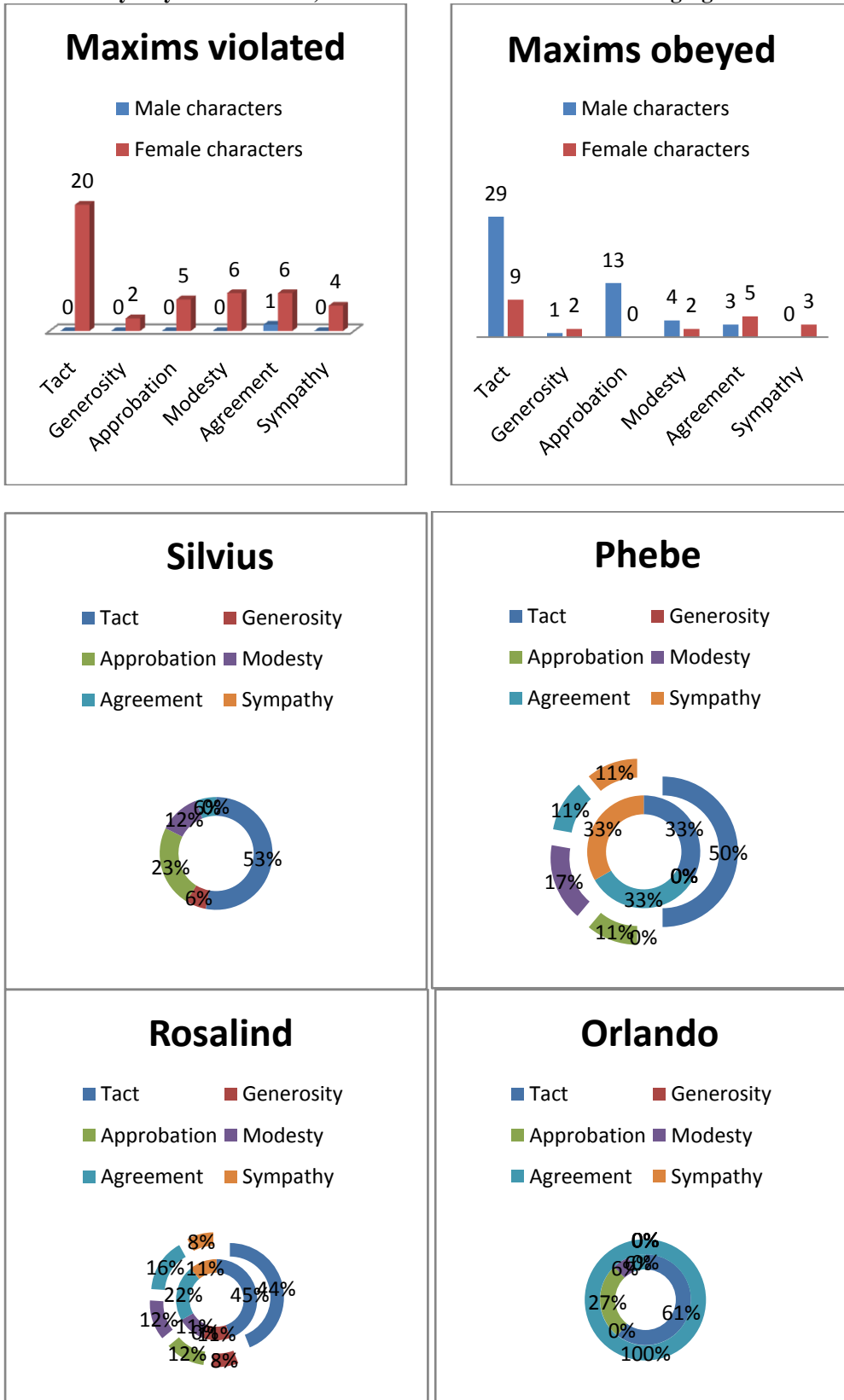
The data collected consists in thirty nine dialogues containing many instances of maxims operation/violation (see the Appendix for the thirty nine dialogues). It is found that in the two scenes, polite speech is used most frequently by male characters while female characters are most likely to adopt an assertive style in their speech. See Table 1 below:

Characters	Phebe				Silvius				Rosalind				Orlando			
	+		-		+		-		+		-		+		-	
Maxims																
<i>Tact</i>	1	33%	9	50%	9	53%	0		8	44%	11	0,44	20	61%	0	0%
<i>Generosity</i>	0	0%	0	0%	1	6%	0		2	11%	2	0,08	0	0%	0	0%
<i>Approbation</i>	0	0%	2	11%	4	24%	0		0	0%	3	0,12	9	27%	0	0%
<i>Modesty</i>	0	0%	3	17%	2	12%	0		2	11%	3	0,12	2	6%	0	0%
<i>Agreement</i>	1	33%	2	11%	1	6%	0		4	22%	4	0,16	2	6%	1	100%
<i>Sympathy</i>	1	33%	2	11%	0	0%	0		2	11%	2	0,08	0	0%	0	0%
Total	3		18		17		0		18		25		33		1	

Table 1. Maxims obeyed/or violated in the characters' speeches³

³ - means obeying a maxim
+ means violating a maxim

By way of illustration, the data is converted to the following figures:



Remarkably, the dialogues enacted between Phebe and Silvius have much similarity with the dialogues enacted between Rosalind and Orlando. In fact, both female characters, Phebe and Rosalind are found to violate

politeness maxims namely *Tact* and *Sympathy*; though they negotiate different roles and different positions in the play. They appear to adopt an assertive style in their speech.

By way of illustration the following excerpt from *Act III, scene V* includes instances of maxims operation such as *Tact* and *Approbation* on the part of the male character *Silvius*

SILVIUS

*Sweet Phebe, do not scorn me; do not, Phebe;
Say that you love me not, but say not so
In bitterness. The common executioner,
Whose heart the accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops?*

Conversely, the female character *Phoebe* is seen in a clear act of maxims violation namely *Agreement*, *Tact*, and *Sympathy*. Besides, she is using mock politeness (*Irony*) to offend *Silvius* and establish an atmosphere of authority and distance.

PHEBE

*I would not be thy executioner:
I fly thee, for I would not injure thee.
Thou tell'st me there is murder in mine eye:
'Tis pretty, sure, and very probable,
That eyes, that are the frail'st and softest things,
Who shut their coward gates on atomies,
Should be call'd tyrants, butchers, murderers!
Now I do frown on thee with all my heart;
And if mine eyes can wound, now let them kill thee:
Now counterfeit to swoon; why now fall down;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers!
Now show the wound mine eye hath made in thee:
Scratch thee but with a pin, and there remains
Some scar of it; lean but upon a rush,
The cicatrice and capable impressure
Thy palm some moment keeps; but now mine eyes,
Which I have darted at thee, hurt thee not,
Nor, I am sure, there is no force in eyes
That can do hurt.*

SILVIUS

*O dear Phebe,
If ever,--as that ever may be near,--
You meet in some fresh cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make.*

PHEBE

*But till that time
Come not thou near me: and when that time comes,
Afflict me with thy mocks, pity me not;
As till that time I shall not pity thee.*

Similar to *Phebe*, *Rosalind* is found to be assertive in her speech such as violating *Tact* and *Modesty* maxims. Firstly, *Rosalind* appears authoritative in the play as she dominates and controls the situation by violating the *Tact* maxim (giving advice, initiating courtship with *Orlando* and keeping it going in the course of communicative interaction). Secondly, *Rosalind's* famous observation that '*men are April when they woo, December when they wed*' makes of her a wise person (violating the *Modesty* maxim) and a dominant character; when *Orlando* is late for their appointment, she violates the *Tact* maxim:

ROSALIND

Farewell, Monsieur Traveller: look you lisp and wear strange suits, disable all the benefits of your own country, be out of love with your nativity and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola. Why, how now, Orlando! where have you been all this while? You a lover! An you serve me such another trick, never come in my sight more. (Act IV, scene I)

Nevertheless, as she admits that *'the sky changes... when [maids] are wives'*, she attacks her own gender thus giving herself less benefit more cost. May be such an admission could be an implicit manifestation on behalf of *Modesty* and *Approbation* maxims wherein men are given more value than women. But as soon as she realizes that the thrill of romance is short-lived, she attacks Orlando comparing him to a snail thus violating the very maxims she has already obeyed.

ROSALIND

Nay, an you be so tardy, come no more in my sight: I had as lief be wooed of a snail.

ORLANDO

My fair Rosalind, I come within an hour of my promise.

ROSALIND

Break an hour's promise in love! He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I'll warrant him heart-whole.

ORLANDO

Pardon me, dear Rosalind.

ROSALIND

Nay, an you be so tardy, come no more in my sight: I had as lief be wooed of a snail.

ORLANDO

Of a snail?

ROSALIND

Ay, of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman: besides he brings his destiny with him.

These results show that male characters use a more collaborative stance but female characters take a more assertive one and that male speakers are not domineering towards their female speakers but are most likely to adopt a polite stance. Thus one can affirm that assuming women's role to perform more engaging and cooperative images of their personality in mixed-gender interaction is no longer tenable. On the one hand, male characters are found to be keen keep the communicative interaction run with less friction. They score the highest number in obeying politeness maxims; revealing frequent domineering style markers in their communicative interaction. On the other hand, female characters are found to be rather aggressive and powerful.

VII. DISCUSSION

In *As You Like It*, the operation of politeness maxims on behalf of maintaining social equilibrium in relative harmony has proved to be male's major preoccupation which in turn considers aggressive or cooperative styles in mixed-gender interaction from a new perspective. Polite speech is not gender exclusive. Most interestingly, socially well-adjusted characters used cooperative communicative strategies regardless of gender. As can be observed, mixed-gender interaction that do exist have reflected the complexity of communication and the fact that a number of factors besides gender determine communicative styles. Therefore, one can assume that

men are at the disposition to adopt a polite stance more than women (the frequent occurrence of maxims of politeness in the speeches of male characters in the play is highly repetitive).

VIII. CONCLUSION AND IMPLICATION

To conclude, this paper shows that associating a particular communicative stance with a particular gender style is untenable because, when scrutinizing early vs. modern studies, one can see the inadequacy of defining gender communicative styles in dichotomous terms. It is clear that politeness is not an exclusive 'property' of either female or male speakers. Many factors such as status and age differences affect, in a way or another, communicative interaction. By implication, further research is needed in respect to mixed-gender interaction namely when the power holder is a woman. In particular, linking speech mannerisms to persuasion is another research issue of significant importance to investigate namely that certain studies erroneously linked the use of polite speech to the absence of power (Lakoff, 1973). However, these views have to be questioned because not all of these forms can be detrimental to a speaker.

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APPENDIX

Act 3, Scene 5

Datum 1/ S: SILVIUS Tact, Approbation, Modesty (+) A: Phebe Tact, Sympathy, Approbation (-)

SILVIUS

Sweet Phebe, do not scorn me; do not, Phebe;
Say that you love me not, but say not so
In bitterness. The common executioner,
Whose heart the accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops?

PHEBE

I would not be thy executioner:
I fly thee, for I would not injure thee.
Thou tell'st me there is murder in mine eye:
'Tis pretty, sure, and very probable,
That eyes, that are the frail'st and softest things,
Who shut their coward gates on atomies,
Should be call'd tyrants, butchers, murderers!
Now I do frown on thee with all my heart;

And if mine eyes can wound, now let them kill thee:
Now counterfeit to swoon; why now fall down;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers!
Now show the wound mine eye hath made in thee:
Scratch thee but with a pin, and there remains
Some scar of it; lean but upon a rush,
The cicatrice and capable impressure
Thy palm some moment keeps; but now mine eyes,
Which I have darted at thee, hurt thee not,
Nor, I am sure, there is no force in eyes
That can do hurt.

Datum 2/ S: SILVIUS Tact, Approbation (+) A: Phebe Tact, Sympathy, Agreement (-)

SILVIUS

O dear Phebe,
If ever,--as that ever may be near,--
You meet in some fresh cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make.

PHEBE

But till that time
Come not thou near me: and when that time comes,
Afflict me with thy mocks, pity me not;
As till that time I shall not pity thee.

Datum 3/ S: Phebe Tact, Modesty (-) A: SILVIUS Tact, Approbation (+)

PHEBE

Dead Shepherd, now I find thy saw of might,
'Who ever loved that loved not at first sight?'

SILVIUS

Sweet Phebe,--

Datum 4/ S: Phebe Tact (-) A: SILVIUS Tact (+)

PHEBE

Ha, what say'st thou, Silvius?

SILVIUS

Sweet Phebe, pity me.

Datum 5/ S: Phebe Sympathy, Tact, Agreement (+) A: SILVIUS Approbation, Tact (+)

PHEBE

Why, I am sorry for thee, gentle Silvius.

SILVIUS

Wherever sorrow is, relief would be:
If you do sorrow at my grief in love,
By giving love your sorrow and my grief
Were both exterminated.

Datum 6/ S: Phebe Tact (-) A: SILVIUS Tact (+)

PHEBE

Thou hast my love: is not that neighbourly?

SILVIUS

I would have you.

Datum 7/ S: Phebe Tact, Modesty, Approbation (-) A: SILVIUS Tact, Modesty (+)

PHEBE

Why, that were covetousness.
Silvius, the time was that I hated thee,
And yet it is not that I bear thee love;
But since that thou canst talk of love so well,
Thy company, which erst was irksome to me,
I will endure, and I'll employ thee too:
But do not look for further recompense
Than thine own gladness that thou art employ'd.

SILVIUS

So holy and so perfect is my love,
And I in such a poverty of grace,
That I shall think it a most plenteous crop
To glean the broken ears after the man
That the main harvest reaps: loose now and then
A scatter'd smile, and that I'll live upon.

Datum 8/ S: Phebe Tact (-) A: SILVIUS Tact (+)

PHEBE

Know'st now the youth that spoke to me erewhile?

SILVIUS

Not very well, but I have met him oft;
And he hath bought the cottage and the bounds
That the old carlot once was master of.

Datum 9/ S: Phebe Modesty, Tact, Approbation (-) A: SILVIUS Tact, Agreement, Generosity (+)

PHEBE

Think not I love him, though I ask for him:
'Tis but a peevish boy; yet he talks well;
But what care I for words? yet words do well
When he that speaks them pleases those that hear.
It is a pretty youth: not very pretty:
But, sure, he's proud, and yet his pride becomes him:
He'll make a proper man: the best thing in him
Is his complexion; and faster than his tongue
Did make offence his eye did heal it up.
He is not very tall; yet for his years he's tall:
His leg is but so so; and yet 'tis well:
There was a pretty redness in his lip,
A little riper and more lusty red
Than that mix'd in his cheek; 'twas just the difference
Between the constant red and mingled damask.
There be some women, Silvius, had they mark'd him
In parcels as I did, would have gone near
To fall in love with him; but, for my part,
I love him not nor hate him not; and yet
I have more cause to hate him than to love him:
For what had he to do to chide at me?
He said mine eyes were black and my hair black:
And, now I am remember'd, scorn'd at me:
I marvel why I answer'd not again:
But that's all one; omittance is no quittance.
I'll write to him a very taunting letter,
And thou shalt bear it: wilt thou, Silvius?

SILVIUS

Phebe, with all my heart.

Act 4, Scene 1

Datum 10/ S: ORLANDO Tact (+) A: ROSALIND Tact (-)

ORLANDO

Good day and happiness, dear Rosalind!

ROSALIND

Farewell, Monsieur Traveller: look you lisp and wear strange suits, disable all the benefits of your own country, be out of love with your nativity and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola. Why, how now, Orlando! where have you been all this while? You a lover! An you serve me such another trick, never come in my sight more.

Datum 11/ S: ORLANDO Tact (+) A: ROSALIND Tact (-)

ORLANDO

My fair Rosalind, I come within an hour of my promise.

ROSALIND

Break an hour's promise in love! He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I'll warrant him heart-whole.

Datum 12/ S: ORLANDO Tact, Approbation (+) A: ROSALIND Tact, Approbation, Modesty (-)

ORLANDO

Pardon me, dear Rosalind.

ROSALIND

Nay, an you be so tardy, come no more in my sight: I had as lief be wooed of a snail.

Datum 13/ S: ORLANDO Tact, Agreement (-) A: ROSALIND Approbation (-)

ORLANDO

Of a snail?

ROSALIND

Ay, of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman: besides he brings his destiny with him.

Datum 14/ S: ORLANDO Ø A: ROSALIND Approbation (-)

ORLANDO

What's that?

ROSALIND

Why, horns, which such as you are fain to be beholding to your wives for: but he comes armed in his fortune and prevents the slander of his wife.

Datum 15/ S: ORLANDO Approbation, Tact (+) A: ROSALIND Agreement (+)

ORLANDO

Virtue is no horn-maker; and my Rosalind is virtuous.

ROSALIND

And I am your Rosalind.
leer than you.

Datum 16/ S: ROSALIND Agreement (+) A: ORLANDO Approbation, Tact (+)

ROSALIND

Come, woo me, woo me, for now I am in a holiday
humour and like enough to consent. What would you
say to me now, an I were your very very Rosalind?

ORLANDO

I would kiss before I spoke.

Datum 17/ S: ROSALIND Tact (-) A: ORLANDO Tact (+)

ROSALIND

Nay, you were better speak first, and when you were
gravelled for lack of matter, you might take
occasion to kiss. Very good orators, when they are
out, they will spit; and for lovers lacking--God
warn us!--matter, the cleanliest shift is to kiss.

ORLANDO

How if the kiss be denied?

Datum 18/ S: ROSALIND Tact (-) A: ORLANDO Tact, Approbation, Modesty (+)

ROSALIND

Then she puts you to entreaty, and there begins new matter.

ORLANDO

Who could be out, being before his beloved mistress?

Datum 19/ S: ROSALIND modesty, Tact (-) A: ORLANDO Tact (+)

ROSALIND

Marry, that should you, if I were your mistress, or
I should think my honesty ranker than my wit.

ORLANDO

What, of my suit?

Datum 20/ S: ROSALIND Tact (-) A: ORLANDO Approbation (+)

ROSALIND

Not out of your apparel, and yet out of your suit.
Am not I your Rosalind?

ORLANDO

I take some joy to say you are, because I would be
talking of her.

Datum 21/ S: ROSALIND Tact, Agreement, Sympathy (-) A: ORLANDO Tact (+)

ROSALIND

Well in her person I say I will not have you.

ORLANDO

Then in mine own person I die.

Datum 22/ S: ROSALIND Tact (-) A: ORLANDO Tact, Approbation (+)

ROSALIND

No, faith, die by attorney. The poor world is
almost six thousand years old, and in all this time

there was not any man died in his own person,
videlicet, in a love-cause. Troilus had his brains
dashed out with a Grecian club; yet he did what he
could to die before, and he is one of the patterns
of love. Leander, he would have lived many a fair
year, though Hero had turned nun, if it had not been
for a hot midsummer night; for, good youth, he went
but forth to wash him in the Hellespont and being
taken with the cramp was drowned and the foolish
coroners of that age found it was 'Hero of Sestos.'
But these are all lies: men have died from time to
time and worms have eaten them, but not for love.

ORLANDO

I would not have my right Rosalind of this mind,
for, I protest, her frown might kill me.

Datum 23/ S: ROSALIND Sympathy, Agreement (+) A: ORLANDO Tact (+)

ROSALIND

By this hand, it will not kill a fly. But come, now
I will be your Rosalind in a more coming-on
disposition, and ask me what you will. I will grant
it.

ORLANDO

Then love me, Rosalind.

Datum 24/ S: ROSALIND Tact (+) A: ORLANDO Tact (+)

ROSALIND

Yes, faith, will I, Fridays and Saturdays and all.

ORLANDO

And wilt thou have me?

Datum 25/ S: ROSALIND Tact, Generosity (+) A: ORLANDO Tact (+)

ROSALIND

Ay, and twenty such.

ORLANDO

What sayest thou?

Datum 26/ S: ROSALIND Tact (-) A: ORLANDO Tact (+)

ROSALIND

Are you not good?

ORLANDO

I hope so.

Datum 27/ S: ROSALIND Tact (+) A: ORLANDO Tact (+)

ROSALIND

Why then, can one desire too much of a good thing?
Come, sister, you shall be the priest and marry us.
Give me your hand, Orlando. What do you say, sister?

ORLANDO

Pray thee, marry us.

Datum 28/ S: ROSALIND Tact (-) A: ORLANDO Tact (+)

ROSALIND

Ay, but when?

ORLANDO

Why now; as fast as she can marry us.

Datum 29/ S: ROSALIND Tact (-) A: ORLANDO Tact, Agreement (-)

ROSALIND

Then you must say 'I take thee, Rosalind, for wife.'

ORLANDO

I take thee, Rosalind, for wife.

Datum 30/ S: ROSALIND Tact (+) A: ORLANDO Agreement (-)

ROSALIND

I might ask you for your commission; but I do take thee, Orlando, for my husband: there's a girl goes before the priest; and certainly a woman's thought runs before her actions.

ORLANDO

So do all thoughts; they are winged.

Datum 31/ S: ROSALIND Tact (-) A: ORLANDO Tact (+)

ROSALIND

Now tell me how long you would have her after you have possessed her.

ORLANDO

For ever and a day.

Datum 32/ S: ROSALIND Agreement (-); Sympathy, Generosity (+) A: ORLANDO Tact (+)

ROSALIND

Say 'a day,' without the 'ever.' No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey: I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry; I will laugh like a hyen, and that when thou art inclined to sleep.

ORLANDO

But will my Rosalind do so?

Datum 33/ S: ROSALIND Tact (+) A: ORLANDO Approbation (+)

ROSALIND

By my life, she will do as I do.

ORLANDO

O, but she is wise.

Datum 34/ S: ROSALIND Modesty (+) A: ORLANDO approbation, Modesty (-)

ROSALIND

Or else she could not have the wit to do this: the wiser, the waywarder: make the doors upon a woman's wit and it will out at the casement; shut that and 'twill out at the key-hole; stop that, 'twill fly with the smoke out at the chimney.

ORLANDO

A man that had a wife with such a wit, he might say
'Wit, whither wilt?'

Datum 35/ S: ROSALIND Agreement (-) A: ORLANDO Agreement (-)

ROSALIND

Nay, you might keep that cheque for it till you met
your wife's wit going to your neighbour's bed.

ORLANDO

And what wit could wit have to excuse that?

Datum 36/ S: ROSALIND Tact (-) A: ORLANDO Modesty (+)

ROSALIND

Marry, to say she came to seek you there. You shall
never take her without her answer, unless you take
her without her tongue. O, that woman that cannot
make her fault her husband's occasion, let her
never nurse her child herself, for she will breed
it like a fool!

ORLANDO

For these two hours, Rosalind, I will leave thee.

Datum 37/ S: ROSALIND Tact (+) A: ORLANDO Tact (+)

ROSALIND

Alas! dear love, I cannot lack thee two hours.

ORLANDO

I must attend the duke at dinner: by two o'clock I
will be with thee again.

Datum 38/ S: ROSALIND Agreement (+) A: ORLANDO Tact, Approbation (+)

ROSALIND

Ay, go your ways, go your ways; I knew what you
would prove: my friends told me as much, and I
thought no less: that flattering tongue of yours
won me: 'tis but one cast away, and so, come,
death! Two o'clock is your hour?

ORLANDO

Ay, sweet Rosalind.

Datum 39/ S: ROSALIND Tact (-) A: ORLANDO Tact (+)

ROSALIND

By my troth, and in good earnest, and so God mend
me, and by all pretty oaths that are not dangerous,
if you break one jot of your promise or come one
minute behind your hour, I will think you the most
pathetical break-promise and the most hollow lover
and the most unworthy of her you call Rosalind that
may be chosen out of the gross band of the
unfaithful: therefore beware my censure and keep
your promise.

ORLANDO

With no less religion than if thou wert indeed my
Rosalind: so adieu.