# Comparative Analysis of Past and Present Generation Discourse Patterns: Progression vs. Regression

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## Abstract

*This research paper aims to explore the progression and regression of past and present generations as reflected in their discourse by critically analyzing and evaluating the one-act play, **The boy comes home** by A.A. Milne chosen for its thematic relevance with the area under study. The framework of analysis used is the three-dimensional (3-D) theoretical model by Fairclough. It scrutinizes the text and interprets it at micro and macro levels to explore discourse patterns that manifest the progression and regression of two different generations. The study of discourse patterns reveals the rift between values of old and new generations. Both hold good in their relevant context, but problems arise when they come in contact each other. However, the study leads to the conclusion that societal and familial harmony can be achieved only by showing respect towards the values of each generation. The study has broader implications from a socio-cultural and anthropological perspective for the people from two generations in interaction with each other.*

**Keywords:** Discourse patterns, progression, regression, A.A. Milne, The Boy Comes Home

## 1. Introduction

### 1.1 Background of the study

Ever since human beings' creation, the need for a medium to communicate with others has prevailed. Images, signs, and gestures all helped to convey messages, but language surpassed them all. Language has successfully played its prominent role as a tool for communication. This tool helps people to speak their minds and participate in socio-cultural scenarios. The function of language includes communication, expression of identity, imagination, and emotions (n.pag). Language, more than anything else, is what makes us human beings. It has been evolving since the time of its creation. Language changes when the users of a language face change in social, cultural, and national scenarios. New technology and ever-developing ways of living

require new specialized ways to communicate. Human cognition, too, brings a change in language as no two humans are alike, and linguistically, we all are our environment's products. Natural languages keep on changing, thus reporting progression and regression, which in themselves are continuous processes. Living languages are never static; they are somewhat in a state of flux, adapting to the social contexts in which they are used.

Language being a contextualized phenomenon has introduced Discourse Analysis (DA). DA is currently considered a methodological and conceptual framework in many disciplines. In the most general and straightforward terms, discourse analysis is defined as an analysis of the language in use (Kelly & Crawford, 1997). Based on the literature reviewed, discourse is the language used in context, and discourse analysis is used to determine how language interacts with it. The discourse patterns depend upon the interlocutors' native culture, language, and the purpose of discourse. It is the main reason that the discourse patterns of one type of text would be different from another text type. (Montano-harmon, 2001) These patterns highlight features of language used in context and reveal sound knowledge regarding participants of social interaction.

Language becomes what its speakers make of it. Language, therefore, is not limited to its formal and functional aspects only. It has got much more to add to the general fabric of civilization. Discourse produced by a community or particular generation limns ideology and thought patterns, social, cultural, and economic conditions of that set of speakers. An analysis of discourse patterns as an epitome of discourse takes attention towards socio-cognitive dimensions. Language reveals progressive and regressive changes in more than a mere choice of the lexicon.

Interestingly, advancements in technology have brought about a change in the overall veneer of culture. The same is valid with the language used in society. This advancement and many other known and unknown factors have given rise to a paradoxical situation: progression and regression of values. Change is always a two-way process. Old ideologies give way to new ones, and sometimes in certain situations, both co-exist but seldom at peace with each other. This study is an endeavor to investigate progression and regression hinted through discourse produced by present and past generations through the purposive sampling by selecting a one act play (*The Boy Comes Home)* to serve the research purposes.

*The Boy Comes Home* is a celebrated work by the English playwright Alan Alexander Milne who participated in both world wars. He was the man who had first-hand experience of what was going on on the war front and the resultant expectations from people participating in the war. The elders back home had problems realizing that their young ones serving in the army and making their decisions would not return home instantly as the same dependent young chickens. In a very light-hearted fashion, this play brings out this tension in Uncle James's family, who just welcomed their young Nephew Philip back from the war. The interaction between the two

generations reveals that Uncle James's values have regressed for Philip while his self–styled values have progressed at the same time. As evident through their dialogues, this progression and regression of values are the focus of this study.

## 1.2 Significance of the study

This study focuses on how language communicates the traditional, societal, and cultural values of participants involved in a communicative act. The speakers from two different generations, on the contrary, are continuously involved in an unconscious process of shaping the language in their own ways. This research is an effort to recognize, investigate, and analyze the discourse patterns reflecting socio-cognitive influences on both. The discourse produced by different generations has different patterns corresponding to the acknowledged values in their respective times and social circles. This study does not judge the present and past values as good or bad; it only aims to determine how discourse reflects the changes taking place in society in terms of values and ideology.

## 1.3 Scope of the study

This study investigates the discourse patterns as an indicator of evolution. The comparative analysis of present and past generation discourse patterns lays bare the societal and cultural evolution, a product of certain factors ranging from political and socio-cultural to individual influences. This study has its scope in linguistics and social, cultural, political, anthropological, and even environmental inquiry. It has wide-ranging research dimensions attached to it.

## 1.4 Limitations of the study

Though the study leads to several research interests, which obviously cannot be investigated within the length of this one paper, this particular study is limited to studying discourse patterns as one tool to observe and analyze progression and regression. This analysis of discourse patterns can lead to valuable information regarding the evolution of a language regarding certain variables causing the change in certain features. Future researchers may focus on the more elaborate aspects and variables of language change. This study has been conducted on progression and regression as evident through discourse patterns of English people; future researchers can opt for speakers of other languages like Arabic, Urdu, Spanish, and so on.

## 1.5 Delimitations of the study

This study offers a comparison of discourse patterns observed in the dialogues of past and present generations to find out the difference between the two. This comparative analysis has been conducted on A. A. Milne's critically acclaimed drama, *The Boy Comes Home.* Alan Alexander Milne is a celebrated 20th-century playwright whose works have won him great fame. His work ranges from war literature to children's

literature, covering every phase and situation of human existence. However, this present study has been delimited to his play mentioned above for its relevance to the research contention.

## 1.6 Aims and Objectives

This study investigates the discourse patterns as a product of a language created through social interaction. The change in discourse patterns indicates the change that takes place not only in the structure and features of a language but also in the social context. Human language is a dynamic phenomenon absorbing influences and responding to extrinsic and intrinsic stimuli. However, the focus in this specific study is on how language communicates more than just words. It reflects an ideology, an opinion, and a worldview. This study is conducted with the following objectives in view:

1. to find out variations in the discourse patterns of past and present generations.

2. to establish how these changes in discourse patterns reflect progression and regression of values.

3. to outline the socio-cognitive factors that cause progression and regression in a society.

## 1.7 Statement of the problem

There is nothing permanent in this world. Everything undergoes a process of change. One change leads to another, making one phenomenon progress and the other regress at the same time. Progression and regression thus become relative terms and get their meaning from the context. This context is reflected through participants' discourse patterns, making it easy for the investigator to get to the matter's crux. The conflicting instances of two generations destroys the social fabrics and may lead to social restlessness. Research and reflection are required to bring awareness in the people of different generations to bring harmony and sense of peaceful co-existence in them.

## 1.8 Research questions

This research attempts to answer the following questions:

1. What are variations found in the discourse patterns of present and past generations in A. A Milne's *The Boy Comes Home*, and how these facilitate or obstruct the communication?

2. How do the discourse patterns in the selected text account for progression and regression at psychological, familial, and social levels of human interactions?

3. As revealed through discourse analysis, which socio-cognitive factors are responsible for progression and regression in the past and present generations?

## 2. Literature Review

In linguistics, the term discourse means a unit of language that is longer than the length of a single sentence. It has been derived from the Latin prefix **dis**- and -**currere.** Dis- means away, and the root word 'currere' means 'to run.' The study of discourse analyzes the use of spoken or written language in a social context (n.pag). The linguists have not yet reached an agreement on the definition of discourse. Some use it with reference to texts, while others reside in the notion of spoken words, a stretch of language larger than a sentence. It involves sermons, jokes, and narratives (Cook, 1992: 25). However, over time, the term was found equally suitable for written communication. The positive criticism shows that there are more functions performed in discourse rather than the mere communication of information. These functions lead to the classification of discourses into informative discourse, argumentative discourse, narrative discourse, and so on. This typology involves formal and informal discourses, too, depending on the type of structure within which discourse is produced. Accordingly, many analysts have emerged in recent times working under the umbrella of discourse studies (DS).

Michel Foucault is an authoritative voice in the realm of DS. For him, the analysis of discourse means analyzing the statements, texts, and utterances, but this analysis must concern the rules that govern the building of statements and utterances (Foucault, 1984). However, in his book *Discourse in English Language Education* (2013), John Flowerdew opines that analysis of discourse can analyze both the structure and function of discourse. He defines discourse analysis as the study of language in its contexts of use and above the level of the sentence. According to Teun A. Van Dijk, in his article, *Aims of Critical Discourse Analysis* (1995), social power and the way it is used by one group to control others is a significant concern of discourse studies. "Patterns of discourse control and access are indeed closely associated with social power" (1995: 20). These patterns show access and control while talking to friends and family but grow feeble in front of dominant discourse patterns created by high-ups.

The discourse patterns are the ideas arranged logically. They vary when there is a change in the native language of speakers or the writers. The logical arrangement of ideas thus appears to be culture-bound (Montano-Harmon, 2001). Discourse pattern as a concept appeared in construction grammar on culture, involving human psychology and language use. This new dimension reveals that whatever knowledge we have about language is stored as an image and a meaning attached to it. This image and meaning it signifies can be specific or abstract as the case may be (n.page). Discourse patterns give cohesion to text and enable the readers to understand the constructed message. The examples of frequently occurring discourse patterns are claim-counterclaim, problem-solution, question-answer, and general-specific statement arrangements. Though the structure of patterns is fixed, the number of sentences may vary in a specific arrangement. Thus, discourse patterns' study demands a keen focus on micro level of analysis.

In present times the study of discourse patterns has claimed the attention of researchers as a revealing tool. In an article, *Kyle Booten and Marti A. Hearst (2016)* observe how wisdom is conveyed through language. They analyzed a corpus of two-line quotations and interpreted the manifestations and tendencies of highly rhetorical patterns. They concluded that stylistic patterns were more common in quotations. In his article, *Thomas M. Tehan* (2016) took up a fascinating study. He studied the discourse patterns of a ballad Lord Rendall. Analyzing the ballad from a discourse analysis perspective, the researcher was surprised that so many words conveyed so little in the form of narratives, so he focused on finding out how the information was patterned through stanzas. The repetitions and break in the story were a part of the overall pattern too. He concluded that a discourse analyst's job was to look beyond the typical storyline and delve deep into the patterns to develop the real narrative.

These narratives, when unlocked through language, reveal historical, social, and psychological contents. Historical events and how, under the influence of these, the generations change their perspectives is an essential concern of literary writings. World Wars proved turning points in the socio-cultural history of the world. Hobfoll and Spielberger, in their article *Family Stress: Integrating Theory and Measurement* (1992), discuss the influence of such vital events on family values. They believe that families can manage stress caused by such events by staying united and connected. They further opine that the stress caused by outside events can be lessened by family support, but most often, the internal issues of a family aggravate the situation. In his article, Archie J. Bahm (1976) writes that social scientists and interdisciplinary researchers have not yet started taking an interest in moral crises, creating a moral vacuum in human society. He also draws attention to the doctrine of rights and duties. Everyone desires to enjoy rights and ignores duties. Bahm believes that such a society that accepts rights and declines duties is indeed self-destructive. Society is most often a negative influence on people. It inculcates degenerative characteristics due to the abnormal pressures that it exerts on the members of society. These degenerative characteristics influence the change in social values and impacts the social age of the members of society/community.

Penelope Eckert outlines the distinction between chronological age, biological age, and social age. The adults were found to be of biological age, which related to maturity as expressed through their language use. Attention has been paid to the language of childhood or adolescence, but no attention has been paid to young and middle-aged persons' discourses. The language undoubtedly develops as a product of social factors and events encountered by the individuals (Eckert, 1997). In her article, Jenny Cheshire (2006) suggests that the young speakers resist the influence of societal norms; the effect of friendships, on the contrary, is durable, so the young people are more under the influence of their friends. Regarding the middle-aged people, it has been observed that here people become more social, and they are inclined to conform to the values of the mainstream society so that they may be

accepted socially. This behavior may be a result of pressures of work, personal independence or geographic and/or social mobility, all of which lead to greater variability in social relationships (Cheshire, 2006).

## 3. Research Methodology

This research, qualitative in nature, follows the three-dimensional theoretical approach of critical discourse analysis presented by Norman Fairclough. He is one of the pioneers in this specific field of study. He believes that CDA considers discourse, ideology, power, social practices, and almost everything else. For him, language is more a matter of social practice rather than a linguistic phenomenon. Thus, it becomes a part of people's communicative processes, and it helps raise people's consciousness regarding social interactions (Fairclough: 1989). Based on his understanding and findings, he developed his three-dimensional approach in 1989, which was later revised and published in 1992 in his book *Discourse and social change*. In the early model, Fairclough presented three dimensions of analysis: text, interaction, and context. The following figure shows how the canvas of discourse analysis broadens with the addition of these dimensions.

**Figure 1** (Original Version)

Text

↓

Interaction

↓

Context
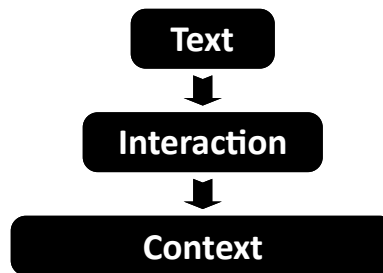
After revising his model, Fairclough presented discourse as a discursive practice and as a social practice, as shown in the following figure.

**Figure 2** (Revised version)

Text

↓

Discursive Practice

↓

Social Practice
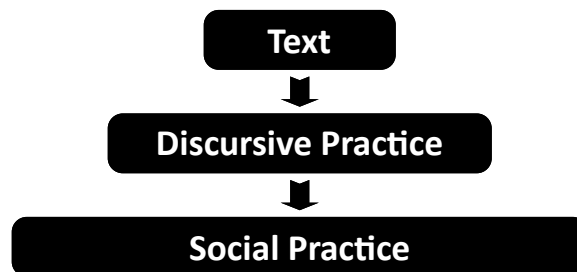
Through this approach, Fairclough presents three stages of analysis with three dimensions of discourse: inter-related, one leading to the other. The stages involved

in the analysis are description, interpretation, and explanation. The first stage is the text's formal analysis; the second stage connects links in the text to that of interaction, whereas the third stage moves to the large structure, connecting interaction to social context.

The population for this present study is the post-war English drama concerning societal and familial values. The sample accordingly is A. A. Milne's one-act play *The Boy Comes Home*. War was a game-changer at social, psychological, behavioral, and familial levels. This post-war drama offers excellent scope as far as the progression and regression of values are concerned. The dialogues of drama are treated as data, and an in-depth analysis of discourse produced by Uncle James and Philip using Fairclough's three-tier approach has been conducted to investigate the research questions.

## 4. Data Analysis

This research follows Fairclough's three-tier model. This analysis, therefore, has been conducted in three parts. The discourse to be investigated in this paper pertains to one act English drama, a light-hearted comedy, *The Boy Comes Home* by the famous playwright A.A. Milne. Before proceeding with the analysis, it is pertinent to share a few pre-hand observations regarding this discourse to have a secure and robust foundation for this analysis.

## 4.1 Background of Discourse

The discourse under consideration is produced by five participants in the play who are found engaged in a communicative act. Philip, the protagonist, is the youngest in Uncle James's household. Uncle James is Philip's guardian, but later, he turns out to be his strongest opponent. Philip is an orphan whose father entrusted Uncle James with his wealth and Philip's care till he comes of age, i.e., twenty-five years. When the play opens, it is informed through dialogues that Philip is twenty-three years old and has just returned from the war. Uncle James, an authoritarian clinging to the old values of obedience, wants Philip to join his jam business.

On the contrary, Philip has been out on the war front and has developed a sort of independence, thus fostering his new values much different from Uncle James's. The discourse produced by these characters is an accurate representation of the clash of values. The show of power ultimately settles the conflict arising out of the argument. As for the conflict of values, it is resolved when both the old and the new values are given due respect. The apt use of language contributes a lot towards creating the light-hearted atmosphere of this play.

## 4.2 Data Presentation (Text Analysis)

As a one-act play, this drama involves verbal and quick action expressed through verbal and non-verbal communication. As the first step, the analysis involves the

study of formal features and patterns. A close investigation of discourse reveals specific micro and macro patterns that make up the text's whole fabric. The macro patterns are most often argumentative, narrative, expository, and persuasive. There is an overlapping of patterns too. Descriptive patterns are a few in numbers, and whenever they arise, they merge with persuasive patterns. These patterns appear within the question-answer framework. There are micro-patterns as well of repetition, pauses, ellipsis, but no silences. Another observation is regarding italicized words, which repeatedly appear, making the analyst aware of these words' significance, emphasizing the vital aspect/s.

Furthermore, the characters pick up lead from previous statements and start their comment, thus making frames their starting point. There is another pattern of giving order but in the frame of request. Much of the communication is centered upon Uncle James and Philip.

**Macro Discourse Patterns**

**Table 1.** Macro Discourse Patterns

| Discourse Patterns | Used By |
|---|---|
| Argumentative | Uncle James and Philip, a few dialogues from Mrs. Higgins |
| Persuasive | Primarily by Philip and sometimes by Uncle James |
| Narrative | Philip |
| Expository | Philip, Uncle James, Aunt Emily, Mary |

**Table 2.** Micro Discourse Patterns

| Discourse Patterns | Examples from Text |
|---|---|
| **Repetition** | **Mary**:  I'm sure; I don't know what Mrs. Higgins will say? <br> **Mary**:  I don't know *what* she'll say. <br> **Mary**:  well, I'm sure; I don't know what Mrs. Higgins will say. <br> **Emily**:  Philip, dear, I don't know what Mrs. Higgins will say____. |
| **Pauses** | **Philip**: He seemed just the same last night _____ and he still has breakfast at eight o'clock. <br> **Mrs. Higgins**:  Well, I -___ well _____well! <br> **James** [embarrassed].  I_____er _____ well___ (he coughs) <br> **Emily** [nervously].  Yes____er____ I think if you ____perhaps _____ |

| | |
|---|---|
| **Ellipsis** | **Philip**. H'm! I always used to be frightened of him….. I suppose he's just the same.<br>**Philip**. Aunt Emily ….. Aunt Emily ……Do you mind my smoking here?<br>**Philip**. Well, there were three things I could do__ hang on, move to this other trench, against orders, or go back myself and explain the situation….. I moved… and then I went back to the CO and told him I'd moved……. And then I went back to the company again……[quietly] that was when I became twenty-five………or thirty-five…….or forty-five. |
| **Italics** | **Philip.** *I* sent for you, Mrs. Higgins.<br>**Emily** [reproachfully]. You didn't spend much of it with *us*, Philip<br>**Philip.** I know. *You've* been a darling to me always but Uncle James and I…….<br>**Emily**. Of course, he is a *little difficult* to get on with. |

**Interpretation of Data (Text Consumption)**

The presentation of micro and macro discourse patterns indicates the ongoing rift between Philip and Uncle James, respectively, the two young and old generations' representatives. The supremacy of a language user can very quickly be established by categorizing the discourse patterns. After making himself heard on the war front, Philip finds it easy to win the war of words at home. It is to be noted with care that Philip does not let anyone persuade him to do their will. He has his arguments and valid ones. The patterns that emerge from his discourse are mostly argumentative. Persuasion is a pattern taken up by Uncle James when he fails to make Philip listen to his arguments, and Philip exercises the same pattern but with the use of force:

**James**: …. But you understand that I expect you to come to the office with me
　　　　　　tomorrow at nine o'clock.
**Philip**: Damn it, sir! Stand to attention when you talk to an officer.
**James**: Threats, eh?
**Philip**: Persuasion.
**James**: At the point of the revolver? You settle your argument by force.

Uncle James holds onto the values of his generation and is under the impression that these old Victorian values still hold sway. Philip, who has been out in the modern world, away from home's restrictions into the military discipline, turns out to be an unexpected and formidable challenge for Uncle James. With his newly acquired values, Philip emerges as a very confident and articulate speaker, as is evident from his coherent and witty remarks:

**Philip**: Sorry to have kept you waiting, but I was a bit late for breakfast.
**James**: A bit late! I make it just two hours.

**Philip**: All right, Uncle James. Call it two hours late. Or twenty-two hours early for tomorrow's breakfast, if you like.

The discourse produced by Philip exposes his once allegiance to family values, but these values are no more valuable for him:

**Philip:** Before I went to the war, I did a lot of silly things. Don't drag them up now.

As far as micro patterns of discourse are concerned, Philip never fails to say what he wanted to communicate in clear terms. It is always some other character struggling to find appropriate words, which is indicative of a vulnerable mind. These discourse patterns emerge as representative symbols of two generations' capabilities to communicate. Before Philip's arrival, everyone except Aunt Emily is quite sure of himself, even the cook, Mrs. Higgins. The reason for this self-assurance is the common ground of Victorian values that they all shared. With Philip in the house, these Victorian people find themselves face to face with a new set of values and ideals imported by Philip from the war front and, thus, there starts the clash of values. Fairclough took context into account as the shaping factor behind a specific discourse. The changed behavior and a new type of discourse presented by Philip are an attribute of his socio-cognitive progress as an independent decision-maker. This fact rightly observed by Aunt Emily is reported in these words:

**Emily**: Well, I think that Philip's four years out there have made him more of a man; he doesn't seem somehow like a boy who can be told what to do. I'm sure they have taught him something…. Well, I can only say you'll find him different.

### Explanation of Data (Social Analysis)

*The boy comes home* is a light comedy in which the hero Philip defeats his strong Uncle. The play moves around a conflict between Philip and Uncle James. Both are different in their temperaments. Philip stands for Young Generation while James stands for traditional authoritative values. He is traditional and strict with his rules and regulations, but Philip, on the contrary, has different views to see the world. He persuades others with firm and mature arguments. This play, therefore, presents a conflict between the values of the old and new generations.

There is a generation gap between Phillip and Uncle James, challenging to reconcile until one of them decides to change. The reconciliation is essential for human beings to lead a good life. The old generation takes the young generation as relatively immature and insensible. They consider them just like kids, and they expect that these kids should obey the older ones. Like Philip, the young ones are mature enough to take their decisions right and handle the problems around them. These two men, belonging to different ages, give rise to a conflict resolved at the end of the play.

The play is initiated with the description of Uncle James' house furnished in a heavy mid-Victorian style. The house is further equipped with engravings on the walls and front and back doors in the house. The description of the house shows the traditionalistic approach of Uncle James.

Philip, the protagonist of the play, has just returned after spending four years of his life as an officer in France. This experience has converted him into a strong, charming, and mature boy of twenty-three. He is now a changed man, having spent the last four years giving orders and growing up very fast. His attitude shows his dominance and hegemony over other characters. He has an ideal personality who knows how to take control of other people. He has been living in the house after his father's death and is well aware of Uncle James's behavior. Immediately, he challenges his Uncle's house's protocol, exceedingly annoying his Uncle in the process.

His conversation with Marry shows his dominance over her. He acts as her boss and orders her to fulfill his desires. On the contrary, he is delightful and darling to Aunt Emily. His gestures show love and affection for her. The dialogues between Philip and Aunt Emily show their respect, admiration, and concern for each other. Philip is quite open and willing to share his fears and problems with his Aunt, who treats him like a mother.

Philip's character is all about proving what a man can do with his confidence and how to use power and force at the right time. He has proved his skills while conversing with Miss Higgins, the cook of Uncle James' house, who is an aggressive, arrogant, dominant, and stubborn lady as strict as Uncle James in the rules and regulations. She has empowered Marry and Aunt Emily with fear and anxiety. She is reluctant to make breakfast for Philip because breakfast time is over. Her reluctance and angry voice have made Aunt Emily fumble in front of her, but Philip's rigid, calm, and authoritative behavior forces her not only to cook something for her but also made her speechless. It shows Philip's skillful personality to handle problems.

On the contrary, Uncle James is a strict disciplinarian and has a dictatorial nature. He asks Philip to follow the discipline of the house and do accordingly. He is a middle-aged person who is not very impressive, even in his black morning-coat. His thin straggly beard has turned grey, which shows his age. He has a weak personality; however, he is a severe and strictly disciplined person. His severity passes for strength with the weak. He wishes to dominate his family members with almost no liberty. He is used to deciding for all his family members regardless of whether they like his decision. He takes Philip as a careless sort of person; therefore, he wants to control him. Though we cannot deny his fatherly affection and care for Philip, he does not appreciate the way he deals with him.

On Philip's return from war, James expects him to be civilized because he thinks that the army's tough training has made him a cultured and sophisticated gentleman. However, when he hears from Emily that he took breakfast at 10 o'clock,

he becomes disappointed. He looks at his watch frequently while waiting for Philip and thinks that he has destroyed a day. It shows his extreme punctuality as he says, ''here's ten o'clock past ten and no sign of him. I'm practically throwing away a day''.

When Emily asks him about the discussion he wants to have with Philip, he says that he wants Philip to join his jam business. Here he is described as an imposing character who tries to control everyone around him. James is also described as a person who is quick to judge others as he says that he has not seen any particular change in Philip. After Emily departs from his room, he soon goes to sleep and dreams about his discussion with Philip.

He dreams that Philip comes to his room. When he enters the room, he does not feel any hesitation or fear of being late. He just simply excuses and takes his pipe out and starts smoking. It shows his carefree and calm nature. He tries to resolve all issues lightly. When interrupted by Uncle James while smoking, he immediately turns to his Aunt to take permission. Uncle James's speech shows little pauses, indicating his lack of confidence, while Philip seems to be quite confident and dominating. Philip tells his point of view with ease that he needs money to start a business. As Uncle James is strict in his rules, he does not like his suggestion and coldly denies him by saying that as per the rules, he will give his money when he turns twenty-five. Knowing his intentions, Philip starts to narrate an incident in Somme that he took the decision wisely when any other could lose his senses. He further says that he was twenty-five or thirty-five or forty-five at that time. His confidence and tactful communication skills make Uncle James so nervous that he hardly recovers himself. He coughs to overcome his nervousness. Philip first tries to empower his Uncle with his communication skills, but when Uncle James shows stubborn behavior, Philip takes out the revolver that threatens him. Initially, Uncle James shows aggression to control his nephew, but soon he becomes terrified and asks him to put the revolver back. His loud and angry tone soon becomes nicer and nervous, and his actions show his worry and miserable condition. Philip's ability to take control of other people has been highlighted in the conversation with his Uncle. He not only makes his Uncle frightened but also forces him to change his decision.

When Uncle James gets up, he is unable to differentiate dream from reality. He is too amazed to think clearly. His dream is the dawning revelation to him that youth has undergone a procedure of becoming mature at quite a young age. Philip has returned home with that legacy of training that he received at the war front. The dream, to him, indicates the damage a war could cause to the fabric of morals and values.

Uncle James behaves pleasantly with Philip when he enters his room, not in the dream this time. They have a conversation in a light mood. That dream proves fruitful for Philip in having a cognitive edge. After the dream, Uncle James changes himself according to the wills of the modern cult, and the conflict between Philip and

himself is resolved. This dream also depicts how power has been transferred from Uncle James to Philip and how they develop a mutual relationship by listening and respecting each other's perspectives. Therefore, the play teaches us to be kind, forgiving, and lenient with today's youth. When the elderly adopts this elegant posture, the youth is attracted to them and get settled. Otherwise, James's hollow and harsh kind of discipline can further spoil the youth, not reform them.

## 5. Conclusion:

The play turns out to be the absolute epitome of a case of past and present generations, focusing on the progression and regression of values exposed through the discourse produced by both generations. Philip is the only representative of the young generation in Uncle James' household and takes control of communication. He produces all types of macro patterns supported by the micro-patterns, which indicate that he is sure of himself. He is following the new set of ethics and values. The discourse produced by Uncle James is weak now and he is unable to convince the participants involved in the communicative act in the play. His discourse is dominant when he is all by himself or communicating with his own generation's female characters. His inability to make Philip follow his footprints finds expression in his broken sentences. His discourse is not as persuasive as Philip's, who becomes the master of the situation in that particular context. Fairclough's three-tier model connects the analysis of text to the broader societal structure of norms and values. Discourse is a powerful tool in language users' hands to express what is proper and valuable. Since discourse represents social realities, the discourse under discussion also revealed a greater social reality that time was changing. The values of the old Victorian generation experienced regression, while the new modern generation's values were in progression.

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