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**Deception in Harold Pinter's the Caretaker
(1960): Qualitative Content Analysis**

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Abstract

Pinteresque has attracted not only literary critics but also linguists to investigate the characteristics of that style. The present study aims at analysing the discourse of deception in Harold Pinter's *the Caretaker* (1960) from a linguistic standpoint. It emphasizes the forms of verbal deception uncovered from the characters' discourse by applying Grice's theory of Conversational Implicature (CI) that deals with the four maxims of conversation: quality, quantity, relation and manner. The analysed corpus is extracted from the characters' dialogues in which they overlook the four maxims; therefore, forms of deception are generated. The results are interpreted through a Qualitative Content Analysis (QCA), a research tool that examines language characteristics and contextual meaning; then, organized based on the framework of verbal deception suggested by Gupta (2013). Findings yielded from the analysis of the second chapter suggest that characters violate all maxims specifically relation; hence, contrived statement is the most generated form of deception.

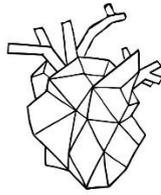
Keywords: Discourse Analysis, Deception, *The Caretaker*, Conversational Implicature, Maxims, Qualitative Content Analysis.

Dedication

Obviously, this work is dedicated to my mother, family and friends.

To my unborn daughter and my yet-to-marry wife too.

You would be proud.



Acknowledgement

I would like to express my sincere gratitude to my supervisor,

Prof. BENNEGHROUZI, for accepting to supervise me,

For her continuous guidance and support,

Encouragement and colossal knowledge without which I could not have conducted this work.

I would also like to thank members of the jury for having evaluating my work.

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List of Abbreviations

CI: Conversational Implicature

CP: Cooperative Principle

DA: Discourse Analysis

QCA: Qualitative Content Analysis

General Introduction

One of the most popular dramatic movements after World War II was the Absurd Theatre. It is originated in France with Albert Camus' "The Myth of Sisyphus". Amongst the pioneers of that theatre is Harold Pinter, who is known for his impressive use of language, or his style of writing which is labelled "Pinteresque". According to critics, his style includes all the forms that reflect daily speech, such as colloquial language, clichés, unpolished grammar, and illogical syntax.

The Caretaker portrays the absurdity of man's life using techniques that make his work unique and original. Peacock (1997, p.162) argues that what makes Pinter's style unique is "the desultory conversation or the ludicrous anecdote, in pauses and silence, and in the displacement activities seen in ordinary human". Harold Pinter's *The Caretaker* can be considered as a raw material for studies that attempt at analysing the daily used language. Traditionally, there were salient attempts to highlight the element of "lying" in the Caretaker, but not the theme of deception as a whole; therefore, the present research will consider filling this gap by exploring the theme of deception and extracting its forms through conducting a discourse analysis study. The personal interests of the researcher in the Pinteresque linguistic product helped in shaping an orientation for this research.

The main aim of this research is to analyse the verbal exchange between the main characters of the play. By extracting instances that carries the effect of deception, which is generated when characters violate the cooperative principle theorized by Paul Grice. In order to achieve the objectives of the present research, the following questions have been raised:

1. How do characters deceive in the play through the violation of the Cooperative principle?
2. To what extent can deception be found in their discourse?
3. What are the most reoccurring forms of deception in the characters' discourse?

For the sake of answering the above questions, the researcher provides the following assumptions:

1- While conversing, the characters tend to deceive through violating the four maxims: quality, quantity, relevance and manner.

2- Verbal deception in the play is apparent in countless instances throughout the conversations among characters.

3- Fabrications and contrived statements are the most occurring types of deception in the characters' discourse. That is to say, characters attempt to conceal, fabricate and change the topic of discussion to mislead each other.

The present study adopts discourse analysis as a methodological approach to collecting and interpreting data obtained from *The Caretaker*. In order to highlight the theme of deception yielded from the violation of Gricean maxims, passages selected from the characters dialogues are extracted. Furthermore, the data collected from the play is analysed by employing a Qualitative Content Analysis (QCA) method: a tool of interpretation that focuses merely on the quality rather than quantity. Then the forms of deception are categorized under the model of deception suggested by Gupta (2012) that includes ten (10) forms of verbal deception: Fabrication, overstatement, understatement, denial, contrived statement, half-truth, obfuscation, equivocation, and augmentation.

The dissertation consists of three chapters, the first chapter is devoted to the theoretical framework: discourse analysis, Grice Maxims, the theme of deception and Gupta's model of deception. The second chapter presents the corpus of the study, which are extracts from Pinter's *The Caretaker*, describes the data collection method then provides a qualitative content data analysis. As for the last chapter, it is concerned with the discussion of the findings yielded from the data analysis. It ends on explaining the incentives lying behind deception.

**CHAPTER ONE:
THEORETICAL FRAMEWORK**

Introduction

The present chapter handles the review of literature. It aims at defining key concepts: Discourse Analysis (DA) and Conversational Implicature (CI). It provides a thorough explanation of the framework of Verbal Deception proposed by Gupta et al (2012) To begin with, the term discourse, discourse analysis, context and deception are introduced. Then, Grice's theory of Conversational Implicature is briefly explained, after that, it ends on the classification of verbal deception and its forms based on the violation of Grice's Maxims: (quality, quantity, relevance and manner)

1. Definitions of discourse analysis

The term Discourse analysis originates etymologically from the Greek verb *analuein*: to deconstruct and the Latin verb *discurrere*: to run back and forth. This term Discourse Analysis has found its way into several disciplines such as linguistics, psychology, anthropology, history, literary studies, and sociology. However, in every discipline the term carries a different meaning (Wodak, 2008 p.4)

David Crystal (1992, p.72) sheds light on both spoken and written discourse by stating that "a piece of naturally occurring spoken, written, or signed discourse identified for the purpose of analyses" In the light of this quote, David Crystal has stressed out that written and spoken discourse can be analysed. Even though this definition does not state a direct reference to dramatic discourse, the statement "a piece (...) written (...) discourse" makes it clear that literary works are included thus this definition might not be the most workable one for this research since the latter deals with a dramatic discourse.

There are several definitions linked to Discourse Analysis in different fields, however all of them share the assumption that discourse cannot be limited to sentence boundaries.

In this respect, the researcher has selected definitions that take into account the notion of context since this work deals with the discourse of characters related to its context of occurrence. Gillian Brown and George Yule (1983, p.13) argue, “The analysis of discourse is necessarily the analysis of language in use.” That is to say, discourse analysis does not examine language in isolation, but in relation to context.

Guy Cook (1989, p.3) argues that:

Much language study, and a good deal of language teaching, has always been devoted to sentences. Yet we all know, even if we submit to this approach as a temporary-and perhaps very fruitful-measure, that there is more to using language, and communicating successfully with other people, than being able to produce correct sentences

According to Guy Cook, doing discourse analysis is going beyond the level of sentence. People generate discourses in hope of delivering meaningful messages and achieving certain aims, even if the sentences they produce are ill-formed, colloquial or ungrammatical. He (1989, p.5) also categorises language into two forms: (1) “language as potential object for study” this type is concerned with language usage and teaching literature. (2) “Language in use for communication” this type deals with how utterances are generated in specific contexts to deliver specific messages and reach specific aims; this type, for him, is “Discourse Analysis”

Fairclough’s (2003) view discourse from a social standpoint, unlike other scholars, Fairclough argues that there is a bond relating society to language, this bond is reciprocal as society constitutes language and language constitutes social practices. Furthermore, Fairclough proposed a tripartite model to analysing discourse critically. Thereby, he explained that discourse constitutes of three levels that should be accounted for in order to analyse discourse. The first level, Descriptive (text): to Fairclough (1993, p. 138), “text” refers to “the written or spoken language produced in a discursive event.” The second level, Interpretation: after the

textual discourse is generated, the product is examined and meaning is understood. The last level, Explanation: this level is what differentiates Fairclough's model from other models as it takes into consideration how discourse is employed within social context as an attempt to render power and reflect ideology.

Brian Paltridge (2006, p.3), on the other hand, explicitly stresses out the notion of context and its importance in this field "Discourse analysis considers the relationship between language and the context in which it is used." In this line of argument, Van Dijk (2001) explains how vital the notion of context is to the understanding of the functions of language; he also claims that the context has a certain power over language as it determines what kind of language and how it should be used.

2. The notion of context

As mentioned earlier, taking into account the notion of context is vitally crucial in analysing any type of discourse. There are different types of context in which language is used; this dissertation is concerned with exploring the dramatic context to reveal the theme of deception in the play. The dramatic context, according to Keir Elam (1980, p.81-129), comprises many components, one of them is the situational context that includes speakers, the actions performed in a certain time and the various external objects.

Elam continues to point out another equally important component context which is the context of utterance i.e., the communicative context. The latter is composed of "The relationship set up between speakers, listener, and discourse in the immediate here-and- now". Elam, in the aforementioned quote, emphasises the dynamicity of the relationship that links the components of the communicative context. In other words, this relation is in constant change as well as in a steady development therefore, whilst interpreting the context of utterance all contextual changes are to be considered. As context is a prominent element of any

communicative act, Grice maxims are no different since violating the latter would result in the effect of deception or other effects such as, politeness or humour.

3. The effect of deception

On the one hand, Deception is defined in Oxford Advanced Learner's Dictionary (OALD) as "the act of deliberately making somebody believe something that is not true" This definition of OALD is quite simple however, it is more suitable with the term lying. Gupta (2013, p.3) in her article "telling it like it isn't" defines deception in a more eloquent manner, "So, we would have to augment the OED definition so as to read something like "To cause [the hearer] to believe something that the speaker believes is false, or to allow [the hearer] to continue to believe something that the speaker believes is false."

On the other hand, Gupta (2013, p.7) argues that verbal deception is usually used in exchange for the term lying. The latter is in fact considered as one type of verbal deception. With this in mind, Verbal deception is the result of a verbal exchange that is the outcome of violating Grice maxims to deceive the hearer in hope of preventing them from: (a) reaching the truth or (b) misleading them to reach a falsehood i.e., to let them come to believe in something that the speaker believes is false.

4. Forms of verbal deception

In Gupta et al (2012) model of analysing verbal deception, they dissected verbal deception into twelve forms: fabrication, overstatement, understatement, denial, half-truth, false implicature, augmentation, contrived distraction, abstraction, equivocation, obfuscation, and pretending to lie.

Fabrication: In this type, the speaker formulates a false story far from the truth in order to deceive the hearer.

Overstatement: Simply means an exaggerated version of the truth, loaded with unnecessary information as to deceive the hearer. Example: Jane does not appreciate art, Max shows her one of his paintings, she thinks the painting is good yet she says “wow! This painting is really good! Quite an amazing job you did there Max. I liked the way colours are merged.”

Understatement: unlike overstatement, understatement is when the speaker attempts to minimise or lower the value of truth in order to deceive the hearer. “a statement that makes something seem less important, impressive, serious, etc. than it really is.” OALD. Example: Max crashes into a tree which deforms the lid. When Jane blames him, he says, “Come on! It’s just a scratch.”

Denial: As for Denial, Gupta et al. (2013, p.22) define it as “a rejection of the alleged truth of the proposition; the speaker indicates that he/she believes the proposition in question is false”. In brief, denial is the rejection of what is believed to be true. Example: Jane accidentally step on Max’s phone and break its glass. When Max asks her if she did it, Jane rejects his assertion by denying it.

Half-truth: in this form, the speaker deletes the relevant and important part to prevent the hearer from drawing a certain conclusion. Gupta et al state “Half-truths involve revealing only part of the truth, while concealing another part that involves the nexus of deception.” Example: Max comes home late because he was at an art exhibition then went to cafeteria with a girl who he just met. When Jane asks him why he was late, he mentions the part of how he lost feeling of time since the art exhibition was interesting. However, he conceals the part of going out with a girl. Max is telling truth but not the whole truth.

False implicature: The notion of implicature was first mentioned by H.P Grice in his theory of Conversational Principle; Implicature occurs when the literal meaning of an utterance differs from the intended meaning. Unlike Grice’s implicature, Gupta et al (2013, p.21) suggests that the implicature can be falsified which is the nexus of deception. Example: Max always comes

home early. One day he enters early as usual, Jane looks at her daughter and says, “look, your father came early today.” In this example, the statement “your father came early today” is true, but the meaning implied is that Max coming home early is unusual act which suggests a false implicature. Simply, Jane wants to make her daughter believe something that is not true.

Augmentation: Occurs when the speaker adds gratuitous information to a statement in order to deceive the hearer. Example: Jane sees Max having lunch with his secretary. “Did I see you having lunch with your secretary?” Max answers, “it was a good occasion to tell her how things work in the company.”

Contrived distraction: In contrived distraction, the speaker employed what is called, erratic speech: deliberately changing the subject by not answering a question to mislead the hearer or conceal the truth. Example: Jane receives a call from a friend. Max asks her who the caller is. “It’s nothing. Anyway, let’s leave that for now; tell me have you finished your new painting yet?”

Abstraction: this form, deception occurs when the speaker makes a broad and general statement with the intention to hide a specific statement from the listener; for example, Sally who wants to hide that she is going to visit “a boyfriend’s place”, she frames a general statement to deceive her mother by telling her that she is going to visit her “friend’s place.” One thing worth to clarify is that “abstraction” and “half-truth” are both concealing a preposition from the listener so that to deceive, but in different ways, that is; in “abstraction” the truth are concealed by generalizing a preposition; whereas, in “Half-truth” the truth is concealed by omission.(Gupta, 2013 p.23-23)

Equivocation: literally means, to speak in more than one voice. To be more explicit, the speaker says something which has more than one interpretation, where s/he believes that one of them is

true and the others are false. Example: The priest asked me to have faith. I have faith in my son that he'll graduate. Therefore, the priest should be happy. (Gupta, 2013 p.25)

Pretending to lie: in this form, the speaker says what s/he believes to be true but in a way making it sound as a lie. Gupta et al (2013, p.26) gives the example of a burglar interrogated by the cops, tells them the correct whereabouts of his accomplice, hoping that the cops would look elsewhere.

5. Politeness theory

According to the dictionary of Oxford, politeness means, “good manners and respect for the feelings of others.” From this stand point, linguists such as, Lakoff (1975), Leech (1983) and Brown and Levinson (1987) generated different theories concerning politeness. However, they all based their theory on the Conversational Principle (CP). Brown and Levinson categorized politeness into two types: Positive Politeness and Negative Politeness. They, Also, referred to the act of violating Grice maxims as “rational deviations”. Furthermore, Speakers tend to flout gricean maxims, in order to achieve the effect of respect and courtesy. Example:

1- “Jane” invited “Kate” to her house and prepared a special dish, however “Kate” did not like the dish.

Jane: What do you think of this dish?

Kate: It is very delicious thank you.

The second utterance deviates from the maxim of quality (say what you believe is true) Consequently, Kate expresses politeness.

6. The effect of humour

The concept of humour is defined in Oxford dictionary as follows: “The quality of something that makes it funny or amusing; the ability to laugh at things that are amusing.” For

Chiaro (2010, p.1) “Humour generating devices such as words and phrases with more than one meaning and distinctive references to people, history, events and customs of a particular culture are characteristics that are often the basis of wordplay.” That is, humour, which is associated with laughter and jokes, depends on people’s culture and norms; humour may lose its effect when it is transmitted to other society.

Attardo (2002) stipulates that:

It should be noted that humor is a real violation, not a flout or a mentioned violation ... since the CP is violated without the intention to let H arrive at an implicature. Humor differs from other modes of communication that involve violations of the CP, such as lying, in that its purpose (amusement) is largely approved of socially and that significant amounts of humor are incorporated in everyday conversations, exchanges (cited in Yus, 2016, p.43)

That is to say, for humor to happen, speakers in everyday exchanges deliberately violate the Gricean maxims. However, humour also depends on how the hearer interprets the exchange which is supposedly funny. To illustrate, the following instance is examined:

Husband: your nagging goes right in one ear and out of the other

Wife: that’s because there’s nothing in between to stop it. (Kotthoff, 2016, p.5)

The reply of the wife creates a type of humour which is called "trumping": this type occurs when the hearer interprets the speaker's utterance literally then replies on that basis. This reply does not only flout the maxim of quality as the wife says something that is not true, but also the maxim of manner since metaphors violate the maxim of manner. (Kotthoff, 2016, p.5)

7. Grice's Theory of Conversational Implicature

In 1967, Paul Grice taught a series of lectures at the Harvard University, in which he introduced his known theory "Conversational Implicature." (CI) later was published in the paper "Logic and conversation." (Grice, 1975 p.311)

Grice differentiated between the literal meaning: carried by the expression and the meaning that words report, and the implied meaning of the speakers intention: which he called implicature. He also adds, when participants are involved in a communicative exchange, they are by default guided by the so-called cooperative principle. Determining a high efficiency of the communication, the cooperative principle includes four maxims: (a) quantity, (b) quality, (c) relevance and (d) manner.

However, the four conversational maxims are often violated by the speakers in order to achieve certain objectives. Grice (1975, p.49) argues that flouting or violating one or more of the maxims could be the intention of the speaker, who desires to mislead or deceive the hearer. Therefore, this study will be based on Grice's theory of Conversational Implicature in an attempt to highlight the theme of deception in Harold Pinter's play "The Caretaker".

7.1 Implicature

Grice (1975) argues that, the notion of 'Implicature' refers to the implied meaning carried by the speaker's utterance which differs from the meaning of the expression: what is literally said. Therefore, any utterance has two distinct meanings, a direct and indirect meaning. Based on this, he categorises implicature into two forms: Conventional Implicature and Conversational Implicature.

The Conventional Implicature refers to the meaning that is part of the expression and the semantic component. In other words, the meaning is superficial and linked to the lexical item: which could be understood only from what the words carries without referring to a special

context. Conventional Implicature is independent from the cooperative principle. To illustrate, Grice (1975 p.44-45) gives this example: “He is an Englishman; he is, therefore, brave.” By using a means of conventional meaning (therefore), the speaker here conventionally implies that his bravery is a mere result of being English.

The Conversational Implicature, on the other hand, is the message conveyed by the speakers that is often beyond the literal meaning of what they say. The latter is dependent to the cooperative principle that includes a number of maxims. To illustrate, A- Will kitty be at the meeting? B- Her mother is at the hospital. The response here carries the implicature that Kitty will not come to the meeting.(Grice, 2003 p.45-54)

The cooperative Principle (CP), Grice (1975, p.45) explains that in all conversations speakers are expected to abide to the CP, which takes place in all exchanges. He asserts, “Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”

The Conversational Maxims: Grice (1975) argues that, the CP is composed of four maxims that are to be followed when an exchange is taking place.

Maxim of Quality: this maxim implies that the speaker should neither lie nor say what s/he lacks proof.

1. “Do not say what you believe to be false”.
2. “Do not say that for which you lack adequate evidence”

Maxim of Quantity: means that, the speaker should be informative and avoid adding unnecessary information.

- 1- “Make your contribution as informative as required.”
- 2- “Do not make your contribution more informative than is required.”

Maxim of Relation (relevance): by relation Grice means, the speaker should speak of what is relevant to the topic of the conversation and avoid the insertion of irrelevant information.

Maxim of Manner: This maxim involves what Grice called ‘Super Maxim’ which is, ‘Be perspicuous’ which includes four sub maxims:

1. Avoid obscurity of expression.
2. Avoid ambiguity.
3. Be brief (avoid unnecessary prolixity)
4. Be orderly.

Levinson (1983, p.103) commented on the aforementioned maxims that they specify and guide the participants in order for their communication to be efficient, relevant and adequately informative.

8. Verbal deception concerning Grice’s Maxims

As we have already discussed above, verbal deception results from the violation of one or more maxims, that is to say, the speaker may deliberately violate one of the maxims in an attempt to manipulate the listener and achieve a certain aim. Gupta et al. (2013, p.26) In fact Grice himself mentioned that this act of violating the maxims might be done to mislead.

As for Gupta et al’s categorisation of verbal deception in terms of Grice’s maxims goes as follows:

Quality: Gupta et al. (2013, p.26) in their model explains that, four forms of verbal deception yield from violating quality. (a) Fabrication: making up a false story, (b) overstatement and understatement: both of them modifies the proposition in order to mislead, (c) denial: the

participant denies something that is believed to be true and (d) pretending to lie: the speaker says sth true but makes it sound as if it is a lie hoping that the hearer will not detect the truth.

Quantity: Two forms of verbal deception result from violating quantity: half-truth and augmentation. As for the first, the speaker omits the important part of truth. For the second, the speaker inserts gratuitous details to the statement in order to mislead the hearer.

Relation: As for relation, augmentation also occurs since the speaker adds details that are not relevant to the subject. Moreover, another form of verbal deception takes place which is, contrived distraction: the speaker employs an erratic speech also to change the subject and distract the hearer from reaching the truth.

Manner: Three forms of verbal deception occur when manner is violated, equivocation and obfuscation: the speaker's utterance have different interpretations and its language is ambiguous. Abstraction: speaker makes a broad statement intending to hide a specific information from the listener.

9. Critique of Grace Maxims

As mentioned before, gricean maxims are what constitute the Cooperative Principle that, according to Grice, should be respected in all communicative exchanges for the purpose of making one's contribution as informative and direct as is required. However, scholars as Cruse and Horn disagree with CP since the latter is dependent on socio-cultural factors; hence, Grice maxims are not always universally welcomed by speech communities.

9.1 Relevance theory

According to Cruse (2000, p.368), Relevance theory is based on the assumption that relevance is the only maxim that speakers should abide to. For, relevance is what maintains the flow of conversations; speakers do not need other maxims (quality, quantity, and manner) to

understand each other. In simple terms, with the exception of relevance, the rest of maxims are redundant. Moreover, Cruse (2000, p.369) explains relevance as follows, “it looks as though the only requirement for bona fide communicative utterances might be that they should be maximally relevant on all salient parameters. This is the basis of relevance theory.” This means, the message of the conversation can be understood genuinely if speakers are relevant enough.

9.2 Neo-Gricean theory

After the numerous attacks on the classical Gricean theory, came a new attempt to reconstruct the original theory. Horn (1988) states:

Grice’s original framework is clearly at best incomplete and at worst inadequate beyond repair to the task of predicting sets of nonlogical inferences ... It is simultaneously too weak, in allowing the derivation of virtually anything by encompassing directly opposite maxims ..., and too strong, in treating all calculable inferences monolithically. (Cited in Huang, 2017, p.50)

For this, Horn (1985) provided the field of pragmatics with a new theory that stretches from the classical one. Marmaridou (2000, p.246) explains that, neo-Gricean theory constitutes a dualistic model holding two main principles: The Q-principle (based on quantity) “say as much as we can”, and the R-principle (based on relevance) “say no more than we must.”

Excluding quality and manner, the two mentioned theories give much importance to two maxims: relevance and quantity. First, relevance theory regards relevance as the ultimate key to being as communicative as required; whereas, the neo-Gricean theory puts emphasis on a dualistic paradigm that is based on relevance and quantity.

Conclusion

This chapter focused upon the main concepts of this study. First, the notion of discourse and discourse analysis has been defined. Then, verbal deception has been explained along with its forms. Moreover, politeness theory and the effect of humour were briefly introduced. After that, Grice's theory of conversational implicature has been introduced as the theoretical framework of the present research. In addition, we concluded with Gupta's model of verbal deception and provided some critiques on CP. Depending on the theoretical frameworks mentioned in this chapter, the following part of the study attempts at putting Gupta et al's model of verbal deception into practice.

**CHAPTER TWO:
THE CARETAKER ANALYSIS**

Introduction

The present chapter leads the way to the analysis of *The Caretaker* play, namely, the dialogues involving the forms of deception that are revealed through the violation of the conversational maxims. Furthermore, the data analysis, that adopts a Qualitative Content Analysis (QCA) as tool of analysis, is preceded by the plot of *The Caretaker* to give a general view about the characters of the play, the main occurring events, and the contextual situation that contains the occurrence of all the events.

1. The procedure of data collection

Since this study is concerned with character's discourse in Harold Pinter's *The Caretaker*, the methodology adopted is discourse analysis. Therefore, thirteen dialogues are selected in an attempt to analyse the character's verbal discourse containing the violation of Grice Conversational maxims: Quality: is the first maxim, which means, "be truthful." Next maxim, quantity: refers to the amount of information that should not be too much nor too little. Then, relation or relevance maxim: "be relevant." The last maxim, manner: fundamentally, requires the speaker to "be clear and unambiguous." (Grice, 1975, p.44) Mainly, the aftermath that results from violating these maxims among the characters in the play, leads to the generation of verbal deception.

2. Qualitative Content Analysis (QCA)

As previously mentioned in the general introduction, the present study is concerned with analysing deception in Harold Pinter's *The Caretaker* to sort out the forms of verbal deception adopted by the characters. As for the analysis of the data at hand, the researcher finds it that QCA is a suitable method to interpreting the dialogues of the play as it focuses on the quality of the linguistic content (language and meaning) rather than its number reoccurring elements (quantity).

Qualitative Content Analysis has many definitions attributed to it, Mayring (2000) for instance states that, “an approach of empirical, methodological controlled analysis of texts within their context of communication following content analytical rules and step models, without rush quantification”. In line with the previous definition, Hsieh and Shannon (2005 p.3) states, “a research method for subjective interpretation of the content of the text data through systematic classification process of coding and identifying themes or patterns.”

The previous definitions puts it forward that, QCA is a systemic analytical method intended to analyse texts along with their contexts. According to Hsieh and Shannon (2005 p.3), QCA stretches to three main forms: Summative, conventional and direct. The latter three forms are used to interpret the meaning of texts.

This work uses a direct form of QCA to analyse and interpret the data gathered from Harold Pinter’s *the Caretaker*. Consequently, Grice’s theory of Conversational Implicature will be the theoretical framework of this study including twelve forms of verbal deception based on Gupta’s model.

3. Summary of the Plot

The *caretaker* was written in 1960 by Harold Pinter; it consists of three acts and takes place in one room in west London. Critics pigeonholed the language of the play as being realistic containing the substance of tragedy. The play evolves around three main characters: Davies, Aston and Mick. The play begins with Mick sitting on a bed in the room, but when he hears a door open and shut somewhere, he leaves unnoticeably. Aston, his brother, and Davies, an old tramp, comes in the room. He knows Aston because the latter helped him in a fight at the Café, and then offered him a place to stay in. However, Davies starts telling Aston about his bad experiences in the street where he lived homelessly man. He reveals that he is going under an assumed name, ‘Bernard Jenkins’, and informs him that he will have to go to Sidcup to bring his papers that will confirm his real identity as soon as the weather is good.

The next morning Aston tells Davies that he snored in his sleep, but Davies denies it. Then, when Aston was about to go out he tells Davies that he can remain in the room. Davies's reply was that he would go out to look for a job. As soon as Aston was gone, Mick, Aston's brother, comes in and begins posing different questions to Davies as he did not trust him, then he tells Davies to rent the room if he wishes so. Few moments later, Aston comes back with a bag containing Davies's belongings, but Davies rejects the fact that the bag was his and gradually becomes annoyed. After that, Aston offers Davies a job: to be the caretaker of the room, Davies ponders upon the offer but eventually accepts it. Later Davies is in the room with Mick who uses vacuum cleaner in the dark to frighten Davies. Informally, he asks Davies if he wants to be the caretaker of the place. Davies asks who owns the place, but Mick changes the subject of discussion and asks for Davies's Identity card and Davies promises to go to Sidcup to bring them.

Davies uses bad weather as an ostensible reason in hope to avoid going to Sidcup. Then, Aston opens up to Davies by telling him about electroshocks he experienced unwillingly in the hospital; he also says that he would build a shed in the garden. Two weeks later, Davies complains to Mick about his brother Aston and incites him to expel Aston from the house. Mick pretends to agree. Consequently, Mick tells Davies to leave for he was ungrateful to the brothers' hospitality. Next, Aston enters, both brothers smile. Mick leaves and Davies starts begging Aston to let him stay, and he promises him he would not make noise. Curtains descend on Davies's protestations.

4. Data analysis

The current analysis of the play shows that the three characters (Davies, Aston and Mick) significantly violate the maxims of Grice. Davies, however, does not only violate the maxims but also transgresses the rules of grammar. The latter reveals many facts about Davies's

social status. In this analysis, our main concern is shedding light on the forms of verbal deception that are generated by violating or flouting Grice's maxims.

5. Extracts from the play

Throughout the following analysis, each extract is preceded by a brief introduction then followed by its analysis. Moreover, thirteen (13) extracts are ordered according to their occurrence in the script. It is necessary to mention that the formula of the extracts is kept identical to the original script (no changes in the language, italicization and capitalization.)

Extract 1

The first act begins with Davies's uncooperative behaviour, as he converses with Aston and violates the four maxims.

Aston. You want to roll yourself one of these?

Davies (*turning*). What? No, no I never smoke a cigarette

(*Pause. He comes forward*) I'll tell you though. I'll have a bit of that tobacco there for my pipe, if you like.

Aston (*handing him the tin*). Yes. Go on. Take some out of that.

Davies. That's kind of you. Just enough to fill my pipe, that's all. (*He takes a pipe from his pocket and fills it.*) I had a tin, only...only a while ago. But it was knocked off. It was knocked off on the Great West Road. (*He holds out the tin*). Where shall I put it?

Aston. I'll take it. (Act I, p8)

In this act, Davies violates the maxim of quality thus formulating a denial statement to deceive Aston: mentioning that he never smoked before, then he asks for some tobacco to fill his pipe. Then, Davies flouts the maxim of quantity by willingly adding unimportant information to his utterance; therefore, forming an augmentation statement: Davies only needs

some tobacco to fill his pipe, but as mentioned above, he carries on and adds unnecessary information.

Extract 2

Another noticeable element is Davies's speech which appears to be longer and uncooperative in contrast to Aston's

Aston. I saw him have a go at you.

Davies. Go at me? You wouldn't grumble. The filthy skate, an old man like me, I've had dinner with the best. *Pause.*

Aston. Yes, I saw him have a go at you.

Davies. All them toe-rags, mate, got the manner of pigs. I might have been on the road a few years but you can take it from me I'm clean. I keep myself up. That's why I left my wife.

Fortnight after I married her, no, not so much as that, no more than a week, I took the lid off a saucepan, you know what was in it? A pile of her underclothing, unwashed. The pan for vegetables, it was. The vegetable pan. That's when I left her and I haven't seen her since.

Davies turns, shambles across the room, comes face to face with a statue of Budha standing on the gas stove, looks at it and turns.

I've eaten my dinner off the best of plates. But I'm not young any more. I remember the days I was handy as any of them. They didn't take any liberties with me. But I haven't been so well lately. I've had a few attacks. *Pause* (Act I, p.9)

In the dialogue above, Davies's reply, "I've had dinner with the best" and "I've eaten my dinner off the best of plates" are an attempt to modulate the truth, since Davies's physical appearances reflect the opposite. Clearly, quality is violated here. Moreover, this exchange is noticeably longer and contains more information than is required. Consequently, quantity is also disregarded; hence, Davies frames an exaggerated statement. In addition, Davies goes further and starts telling Aston an anecdote that, by defaults, violates the maxim of relevance

creating another form of deception: Contrived statement, in order to avoid mentioning the fact that he was beaten at the café.

Extract 3

In this exchange, Davies tries to conceal his true impression about the belongings of Aston by stating words that contradicts with what he believes; therefore, violating quality.

Davies. Anyway, I'm obliged to you, letting me...letting have a bit of a rest, like...for a few minutes. (*He looks about.*) This your room?

Aston. Yes.

Davies. You got a good bit of stuff here.

Aston. Yes.

Davies. Must be worth a few bob, this...put it all together. There's enough of it. (Act I, p.9)

In the aforementioned exchange, the statement "You got a good bit of stuff here" lacks information that Davies deliberately omitted to hide his true impression about the objects in the room. By violating quantity, Davies forms a Half-truth to deceive Aston. Davies, then, adds, "Must be worth a few bob, this...put it all together. Pause. There's enough of it." In this, Davies pretends that he thinks the objects to be of value if sold together, however he violates the maxim of quality simply because, he says what he believes to be false. Equivocation appears here since Davies wants Aston to misinterpret his words. Later, When Aston leaves the room, Davies shows his true impression by stating "look at all this...What's he got all the paper for? Damn pile of papers" (Act I, p.28)

Extract 4

In another exchange, Davies sees a Buddha statue, looks at it then asks Aston about it. By doing so, he violates three of Grice's maxims.

Davies. What's this?

Aston (*Taking and studying it*). That's a Buddha.

Davies. Get on.

Aston. Yes. I quite like it. Pick it up in a ... in a shop.

Looked quite nice to me. Don't know why. What do you

Think of these Buddha?

Davies. Oh, they're...they're all right, en't they?

Aston. I was pleased when I got hold of this one. It's very well made. (Act I, p.17)

On the one hand, Davies's answer oversteps the maxim of manner as he repeats the pronoun "they" twice. On the other hand, he refers to the statue with "they" rather than using "it" changing the subject leading to floating of relation. Also, this choice of plural pronoun denotes vagueness; Davies also says, "Oh, they're...they're all right, en't they?" violates two sub maxims: (1) do not say things for which you lack evidence, and (2) do not say what you believe is false, since Davies forms a tag question that implies he is not sure. Consequently, quality is also disregarded. By this, an obfuscation is generated; since Davies's verbal act is unlikely to be correctly interpreted by Aston.

Extract 5

Davies does not only violate quality, but also appears to be evasive as he attempts at giving direct answers.

Aston. Where you going to go?

Davies. Oh, I got one or two things in mind. I'm waiting for the winter to break (Act I, p.16)

In this short dialogue, Davies violates the maxim of relevance "be relevant" as he changes the subject and answers in an unexpected way. Therefore, he creates a contrived statement: only to prevent Aston to reach the truth of where Davies is going, thus, Davies's utterance contains a verbal deception.

Extract 6

In this exchange, both Davies and Aston deny the fact that they dream or had a dream in their lives. Therefore, both of them intentionally overlooked the maxim of quality.

Aston. Were you dreaming or something?

Davies. Dreaming?

Aston. Yes.

Davies. I don't dream. I never dreamed.

Aston. Nor have I.

Davies. Nor me.

Aston (*crossing to the bed with a toaster*). No. You wake me up. I thought you might have been dreaming.

Davies. I wasn't dreaming. I never had a dream in my life. (Act I, pp.22-23)

Davies in his statement, "I don't dream. I never dreamed" and "I wasn't dreaming. I never had a dream in my life", violates the maxim of quality: he does so by denying the fact that he dreamed last night, then he forms an overstatement by saying that he never dreamed in his life. Davies, then, forges a denial statement to deceive Aston who, in return, also denies the fact that he dreams.

Extract 7

Aston, in another dialogue, talks with Davies about the noise the latter makes during his sleep, but Davies denies it and articulates an uncooperative utterance.

Aston. May be it was the bed.

Davies. Nothing wrong with the bed.

Aston. Might be unfamiliar.

Davies. There's nothing unfamiliar about me with beds. I slept in beds. I don't make noises just because I sleep in a bed. I slept in plenty of beds. I will tell you what, maybe it were them Blacks.

Aston. What?

Davies. Them noises.

Aston. What blacks?

Davies. Them you got. Next door. Maybe it were them blacks making noises, coming up through the walls. (Act I, p.9)

The two statements: “I will tell you what, maybe it were them Blacks.” And “Them you got. Next door. Maybe it were them blacks making noises, coming up” through the walls.” Directly violates quality, since Davies attempts at deceiving Aston by blaming Aston’s neighbours. Moreover, Davies is a racist person and that can be seen from the start of the play when he speaks of different races; Davies takes a short pause that indicates his attempt at misleading Aston, then, by violating quality and making up a false story, he creates a fabrication statement to conceal the truth that he makes noise while asleep.

Extract 8

Likewise, in another verbal exchange between Davies and Mick, Davies uses another form of verbal deception.

Davies. He’s got no feeling!

Mick. He don’t let you sleep?

Davies. He don’t me sleep! He wakes me up!

Davies. He goes out, I don’t know where he goes to, where’s he go, he never tells me. (Act III, pp.62- 63)

The statement “he don’t me sleep! He wakes me up!” discounts the maxim of quality. Since Aston did not bother Davies, in fact he offered him a bed to sleep. However, Davies, once again, tells lies about Aston. Therefore, he builds a contrived statement so as to construct a false picture of Aston in Mick’s mind.

Extract 9

In the following exchange, Davies violates the maxim of relevance; as a result, he frames a contrived statement to mislead Aston.

Aston. Welsh. Are you?

Davies. Eh?

Aston. You Welsh?

Davies. Well, I been around, you know...what I mean...I been about...

Aston. Where you born then?

Davies (*darkly*). What do you mean?

Davies. I was...uh...oh, it's a bit hard, like, to set your mind back...see what I mean ...going back ...a good way...lose a bit of track, like...you know...(Act I, p.25)

In this exchange, Davies answers Aston's yes/no question by stating irrelevant information, "Well, I been around, you know...what I mean...I been about..." thus he voluntarily disregards the maxim of relevance. Then, Aston asks Davies "Where you born then?" Yet again, Davies answers in an ill-formed manner full of incomplete and broken statements that infer his hesitation to say the truth. Consequently, Davies constructs a contrived statement to block Aston from reaching the truth.

Extract 10

In the second act, when Davies converses with Mick, the former deliberately float the maxim of quality to conceal his identity.

Mick. What is your name?

Davies. I don't know who you are. I don't know who you are.

Mick. Eh?

Davies. Jenkins

Mick. Jenkins

Mick. Jen...kins. (Act II, p.30)

First, deliberately repeats Mick's question; therefore, he violates quantity. Second, since Davies has no identity card, he says that his name is "Jenkins" which floats the maxim of quality. Consequently, a Fabrication is generated to alter the truth.

Extract 11

Mick, however is not content with Davies' answers, instead he insists on reaching the truth about Davies.

Mick. What's your name?

Davies (*Shifting, about to rise*). Now look here!

Mick. What?

Davies. Jenkins. (Act II, p.30)

Mick's pretends that he did not hear Davies' Answer while he repeats the question, he violates the maxim of quantity in order to mislead Davies and to check whether or not he is telling the truth. Mick, then, floats the maxim of quality.

Extract 12

In the next communicative act, Davies loses his temper and keeps on changing the subject of the conversation.

Mick. Holding out a hand warningly. You intending to settle down here?

Davies. Give me my trousers then.

Mick. You settle down for a long stay?

Davies. Give me my bloody trousers!

Mick. Why where you going?

Mick. Give me I'm going, I'm going to Sidcup! (Act II, p.33)

The topic of the discussion evolves around Mick's question "how long Davies is staying."

However, Davies reply "Give me my bloody trousers!" directly violates the maxim of relation,

giving the impression that Davies is trying to deceive Mick by framing a Contrived statement to opt out of the subject.

Extract 13

Later on when Aston returns, He offers Davies a job of being the caretaker of the apartment. Davies, once more, violates manner.

Aston. You could be...Caretaker here, if you liked.

Davies. What?

Aston. You could... look after the place, if you liked...polish the bells.

Davies. Bells?

Aston. It will be fixing a few, down by the front door. Bass.

Davies. Caretaking, eh?

Aston. Yes.

Davies. Well, I...I never done Caretaking before, you know... I mean to say... I never ...

What I mean to say is ... I never been a Caretaker before. (Act II, pp.42-43)

Davies's Broken utterances and ambiguous statements denotes that he discounts the maxim of manner and two sub-maxims: "be specific and avoid obscurity" and "be orderly and brief", which gives the impression that he does not know what a caretaker is, yet he hedges around and repeats words, in order to preserve the flow of the conversation. Consequently, two forms of deception are produced: obfuscation and equivocation.

Conclusion

This chapter introduced the procedure of data collection, which is centred upon the Qualitative Content Analysis tool (QCA), Then it delivered a brief summary of the plot of the play at hand. Essentially, it shed light on the data analysis to unveil the theme of deception and its forms. This procedure was carried out by extracting thirteen (13) instances of dialogues in which the violation of Gricean maxims is apparent.

**CHAPTER THREE:
FINDINGS & DISCUSSION**

Introduction

The present chapter aims at discussing and interpreting the findings yielded from the analysis of *The Caretaker* in respect to Grice's theory of logical and effective conversing. It, also, accounts for how deception is rendered in the character's verbal utterances: how they transgress the maxims of conversation (quality, quantity, relevance and manner). Consequently, leading to the unfolding of different types of deception.

Discussion of the findings yielded from the analysis of *The Caretaker*

Conversational theory shows that the characters deceive each other through the whole play. This appears right from the first exchange (Act I, p, 8), which has been analysed in the results where Davies tells his unpleasant experience in the café. In this exchange, Davies formulates a false implicature statement to make Aston believe that he was the only assaulted in order to draw Aston's compassion towards him, and not towards the foreigners whom he called "aliens". Consequently, he deceived Aston. Moreover, According to Gupta et al. (2013), this act of deception transgresses the four conversational maxims, which lines up with our analysis.

The next extract revolves around a humorous statement that managed to violate three Gricean maxims. First, Davies states, "That's why I left my wife (...) and I haven't seen her since" (Act I, p.9) . This statement clearly violates the maxim of manner, quality and relevance simply to manipulate Aston and earn his respect: to mislead him. In addition, the maxim of quality is overlooked because Aston was not certain about the date of which he divorced his wife; thus, he generated a statement of which he was not sure about. Furthermore, the maxim of manner is also violated when Aston uttered incomplete sentences alluding to ambiguous ideas. "I took the lid off a saucepan, you know what was in it? A pile of her underclothing,

unwashed. The pan of vegetables, it was. The vegetable pan”. This unfathomable but humorous expression also violates the maxim of relevance.

In another Davies’ statement “Oh, they’re...they’re all right, en’t they?”. He deliberately violates the maxim of “be brief” as he repeats the pronoun they to refer to one statue. This also denotes that he does not hold any regard to this statue as he generalizes by employing the pronoun “they” which violates quality as well.

Now, concerning the following forms of deception: fabrication, denial and overstatement. As already yielded in the analysis, these three forms are generated through only the violation of one maxim: quality. To illustrate, first form of fabrication appears in “he don’t me sleep! He wakes me up!” in which Davies tells lies to Aston’s brother. As for denial, in the first act when Aston offers Davies some tobacco but Davies refused saying that he is a decent man and never smoked. Then, he asks for some just to fill his pipe. In addition, Davies states, “I don’t dream. I never dreamed” which can be considered as an overstatement.

The characters’ use of different forms of deception in one statement appears again in Davies’s statement who adopts a denial and a contrived distraction as two deceptive forms to mislead Aston. He denies and rejects his friendship with Aston by saying, “well, I wouldn’t say that we was all that friend”. Instead of expressing his gratitude to Aston, Davies replies to Mick that he is not a friend of Aston, denying the fact that he is just an “old tramp” and all Aston did was to rescue Davies from a bar fight and bring him home. By uttering these statements, Davies violates the maxim of quality. In the same verbal exchange, Davies adopts another form of verbal deception, which is a contrived distraction, to mislead Mick. Davies, then, changes the subject of the conversation and his utterance seems uncooperative with Mick’s question; thereby, he violates the maxim of relation “Be relevant”.

In the opening page of the second act, Davies introduces himself to Mick using an assumed name which is “Jenkins” in an attempt to hide his real identity; thus, he deceives Mick. In the same verbal exchange, Davies adopts two forms of verbal deception: a denial and fabrication. Again, in another act, Davies adopts two forms of deception: equivocation and obfuscation, in order to deceive Mick, Davies uses incomplete and ambiguous speech to avoid giving a direct response to Mick who offers him a job of the Caretaking.

The results also indicate that all of the characters are manipulating the truth; consequently, they are violating all the maxims of conversation. All of them, in fact as hypothesized, adopt a deceptive behaviour. To begin with, Davies does not abide to the conversational principle and, therefore, violates all the four maxims, which leads to the creation of several forms of deception as discussed before. Also, Davies deceived both Aston and Mick for two apparent reasons; (1) to preserve his public image in the eyes of Aston, that appears right from the first act in which Davies lies, "I have had a dinner with the best" only to gain Aston's respect. And (2) he conceals his true identity from Mick, then when Mick asks from Davies' Identity Card, Davies also lies and says he forgot them in Sidcup.

Fundamentally, Davies adopts most of the previous verbal deception forms: as a result, he violates all the conversational maxims. Thus, he is the most deceptive character in the play. Davies seems ungrateful complaining about the size of the shoes and about not having laces. He, then, speaks too much using ambiguous, nonsensical words with repetition. By doing so, Davies violates three conversational maxims, namely the quantity maxim, the relation maxim and the relevance maxim, by adopting equivocation and augmentation as two forms of verbal deception with the hope to manipulate Aston who seems tolerant and kind to him.

As for Aston, As for Aston, he is not obviously deceiving since his verbal acts are spontaneous as it is apparent in his response to Davies in the first act; however, Aston produces a denial and an exaggerated statement when he replies to Davies that he does not dream as well. Yet, Aston's statements nor his behaviour does not show any intention to deceive. Moreover, Aston's talk about building a shed in the play resembles Davies talk of going to Sidcup to bring his papers; both of these are mere objectives that were not realized.

Mick's verbal behaviour is rather questionable. This appears in the second and the third act, as Mick adopts several forms of deception one of which is lying; hence, Gricean maxims are violated. In addition, Mick sought to understand the nature of Davies by uncovering his real name and, therefore, expose him to Aston. Mick kept on asking Davies repetitive questions expecting him to make a mistake and reveal his identity. By doing this, Mick violates the maxim of quantity, which denotes Mick's desire to deceive Davies.

Another element deduced from the analysis is the extensive use of some forms of deception such as, fabrication, denial, obfuscation, equivocation, augmentation and contrived statement By Davies only. However, the last form seems to be the most reoccurring form of deception since Davies, who appears to be the most deceptive character, changes the subject whenever he is asked, not only that, but he also appears to be cunning because he always has a contrived answer in store to mislead other characters. Moreover, contrived statement is the result of violating one maxim, which is relevance; consequently, the latter is also the most overlooked conversational maxim.

Incentives of deception

The theme of deception is manifested in the three acts of the play; all characters violated Grice maxims and deceived at least one time (as is the case with Aston). However, the question that rises here, why do characters deceive each other in the first place?

The researcher will answer the question at two levels: psychological and philosophical. The former includes three possible reasons, Frist, to preserve one's self-image: This could be achieved by nearly all deception forms namely overstatement, fabrication and denial (Gozna, Vrij and Bull, 2001). The character here, Davies as an example, attempts to keep his identity well concealed by removing important information that could reveal his social background. That is why he kept on misleading Aston and Mick. In the first act, Davies answers Mick with an exaggeration: "I've had a dinner in the best places", which contradicts with Davies' outfit and behaviour. In addition, preserving self-image can also be demonstrated in what Sigmund Freud called "Projection", which is manifested when Davies rejected the fact that he makes noises while asleep, and projected it at the hypothetical neighbours whom he never encountered. He said "(...) it were them blacks" "them you got next door" (Act I, p.9)

Second, instant gratification: This happens when the deceiver believes that there is a reward at the end of his/her deceptive behaviour without regarding any moral obligations or what could happen if their cover is exposed. (Gozna, Vrij and Bull, 2001). This reason can be directly linked to Davies' attitude for the simple reason that he deceived Aston to gain a place to stay. Therefore, he fabricated stories and lied about his identity just to impress Aston and make him believe that there would be no harm in harbouring Davies. For instance he says, "I've had dinner in the best places" and "no I never smoke a cigarette" (act I, p.8)

Third, another reason for why characters deceive each other might be of a psychopathological nature; that is, the deceiver misleads others and distorts the truth in many occasions that s/he developed a habit which became incorporated with his/her personality. Kush (2019) explained that a pathological liars lack empathy and feeling of guilt, as they do not reflect on the outcome of their lies but only lie for their benefits. Now, Davies' behaviour of continuous deception suggests that he might have a personality disorder, a type of complex that prevents him from telling the truth.

The second level is associated with the philosophy of the absurdity of life. In 1941, Albert Camus published a book under the title "The myth of Sisyphus". In this philosophical book, Camus explored the conditions of human existence, which, at that time, appeared to be meaningless and nonsensical; mainly, because of the destruction and trauma World War II has caused. These absurd conditions appeared in many of Camus' dramatic works, which led to the birth of a new genre called, "Theatre of the Absurd".

This genre, however, employed techniques that were new on stage such as, illogical narratives, colloquial language and irrational discourse. Harold Pinter's *The Caretaker* is an example of how life is a box full of randomly occurring events and unplanned conversations that are based on deception and slyness. Deception occurs when all moral obligations have failed: in a world where people do not believe in morals or in God himself, deception would prevail. This goes in line with Dostoevsky's (1880) quote, "If God does not exist, everything is permitted." what some would consider tricking others into getting what they desire without any regard to the consequences.

Pinter has succeeded to imbue *The Caretaker* with elements reflecting the absurdity of life. First, through the character of Davies, he gave an example of how people suffered post war trauma. For instance, when Davies suffered from hallucinations, his mother took him to doctors who would electrify him as a way of treatment, which worsened the situation. Second, Davies told Austin that he left his wife short after marriage. In this, Pinter demonstrates how men, who were in miserable conditions, failed to be responsible and abandoned their families. Third, Identity crisis is a sweeping phenomenon in the modern world. When Mick asks Davies about his name, the latter fabricates a new one then tells Mick that he left his ID card in Sidcup. This denotes that people can no longer identify their true selves. Eventually, people attempt to make their lives less complicated but that does not function in a senseless world.

Conclusion

This chapter discussed the findings obtained from the corpus of the study “the Caretaker” to provide answers to the research questions. It presented how the violation of Grice maxims cause the effect of verbal deception and discussed its forms. Moreover, it dealt with each character’s discourse and then put emphasis on the most deceptive character. Most importantly, it further provided answers to the incentives underpinning deception on two levels: psychological and philosophical.

Limitations

The present study faced two setbacks; the researcher has selected only thirteen extracts that contained the element of deception due to the limited number of pages in the analysis chapter. The second limitation, due to lack of time and the minimized number of pages in master dissertation, the researcher could not opt for another post World War II sample as a second theory to extrapolate the findings, and reach, perhaps, different results.

Recommendations

Further studied are recommended for researchers who have interest in the theme of this study. The latter can also be examined from different angles as other textual analysis methods could treat the corpus of this study as a raw data material to reach different conclusions. First, Politeness theory can be applicable to this play as an attempt to justify the natural deviation from Grice maxims, and explain why characters deceive each other. Second, stylistics can also interpret this text to highlight the linkage between meaning and stylistic techniques employed by the author such as foregrounding. Third, shifting light on social status, power and authority among characters, critical discourse analysis might lead to different outcome. Eventually, there are many methods to deal with such corpus; however, selecting the appropriate one depends on the researcher’s personal preference as well as the research scope.

General Conclusion

The present study has explored deception in Harold Pinter's *The Caretaker* relying on discourse analysis as a methodological approach. The dissertation has set three main objectives. The first objective is to shed the light on the way the characters' conversational behaviours cause deception effect in *The Caretaker*. As for the second objective, the dissertation has aimed to determine the forms of deception that are mostly apparent in *The Caretaker*. The third objective is to find out the maxims that are violated to achieve those forms. The study has adopted QCA approach to reveal the different forms of verbal deception that were adopted by the characters in *The Caretaker* on the basis of Grice's theory of Conversational Implicature.

Based on the results of the previous chapter, it is shown that all characters in the caretaker not only fabricated the truth but also adopted various forms of verbal deception all along the play, which are generated when characters deliberately overlook the Gricean conversational maxims. In addition, findings have also shown that the most reoccurring form of deception is contrived statement; that is, intentionally changing the subject. Consequently, the maxim of relevance is violated the most. It is also vital to note that the aforementioned findings have met with the researcher's hypotheses.

Harold Pinter's drama is a depiction of everyday conversation, reflecting what is happening between individuals in real life situations. Noticeably, Pinter's use of "silences", pauses and repetitions reflect to a great extent his philosophy of absurdism; not only that, his ability to bend the rules of language also displays his mastery of language. Moreover, the characters' discourse in *The Caretaker* is based on indirect and implicit meaning, which, by default, leads to the violation of conversational rules; therefore, creating deceptive effects.

In order to conduct several studies in the context of deception, several approaches could also handle that theme. Multimodal Discourse Analysis (MDA) would approach the play from

textual and visual aspects. That is, a researcher would not only regard the script but also focuses on the way characters behave, dress and even scrutinize their non-verbal language. Stylistics, as a domain that studies the style of a certain author by employing linguistic tools, would further be of much utility to highlight the language deviations in the Pinteresque style: shedding light on the de-familiarization to link it to subliminal meaning that causes deception.

In summary, this research has examined the violations of conversational maxims in Harold Pinter's *The Caretaker* from a textual standpoint, which would reveal the deceptive behaviour underpinning the characters' discourse. This study has also shown the reasons characters attempt to deceive each other, which might be of a direct link to the Pinteresque style that reflects absurdity of life where morals are disregarded; therefore, misleading, fabricating and concealing the truth while conversing would be a natural result

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