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A Discourse-Pragmatic Oriented Approach to Pinter's Drama: *Trouble in the Works*, *Betrayal* and *Mountain Language*

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For those who love me, and want me to succeed.

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Abstract

The present paper is an application of a discourse-pragmatic oriented approach to Pinter's drama. In this study, the theories of pragmatics and discourse analysis are applied to Pinter's three plays: *Trouble in the Works*, *Betrayal* and *Mountain Language.* The aim of the first analysis is to investigate the pragmatic theories and particularly the cooperative principles of Grice. The second analysis displays the strategic manipulation of language for showing what is socially appropriate, and hence, Brown's and Levinson's theory of politeness is tackled. In the last play, a critical discourse analysis is applied to Pinter's political text. After having investigated the structure of verbal interaction and assessed the strategies that speakers and hearers use in conversations taken from the three plays, the findings of the present enquiry first demonstrate the importance of the cooperative principles in accounting for the absurdity of the play. Second, they illustrate how participants manipulate their use of language under the restriction of context, social distance and relative power, and finally, they exhibit the role of language and language use in the reproduction of dominance and inequality.

Résumé

Le présent travail est une application d'une approche pragmatique aux textes dramatiques. Dans cette étude, les théories pragmatiques et l'analyse de discours sont appliquées à des pièces écrites par le grand dramaturge Britannique Harold Pinter. L'objectif de la première analyse est de discuter les principes coopératifs du philosophe Grice. La seconde pièce montre comment la manipulation stratégique du langage est utilisée afin d'arriver à ce qui est approprié en société, et donc, la théorie de politesse, de Brown et Levinson est adoptée. La dernière pièce, qui est une pièce politique demande une analyse critique de ce texte. Après avoir examiné la structure de l'interaction verbale et les stratégies que les interlocuteurs utilisent dans leurs conversations, il a été conclu que la théorie pragmatique, en particulier, les principes coopératifs sont importants pour expliquer les textes dramatiques et surtout absurdes. Les résultats de cette étude aussi montrent que la manipulation du langage dépond du contexte de situation, de la distance sociale et du pouvoir relatif, et que l'usage du langage est important dans la reproduction de la dominance, l'injustice et l'inégalité.

ملخص

هذه المذكرة عبارة عن تطبيق مقاربة براجمتيكية وتحليل الخطاب المتواجد في نصوص درامية مأخوذة من مسرحيات الكاتب المسرحي البريطاني الكبير هارولند بنتر . بعد دراسة تركيبة التفاعلات الشفوية والاستراتيجيات التي يستعملها المتكلم والمستمع تم التوصل إلى أهمية النظرية البراجماتيكية وخاصة البادئ التعاونية في شرح النصوص الأدبية الدرامية كما أنها بينت أن التلاعب باللغة يعتمد على السياق ، المسافة الاجتماعية وقوة القرابة ، وأن استعمال اللغة والتعامل معها يساعد على التعبير عن الهيمنة ، الظلم واللامساواة الموجودة في نصوص أو خطابات سياسية بشكل غامض وغير مباشر

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Introduction:

Language has always been considered as a means of communication. It is used by different 'users' for different purposes. One might use language to ask for something, another one for sending a message, someone else for declaring something and so on. In literature, language is also used discursively. A writer may use language for different intentions, and what he writes can also be interpreted differently. A novelist or a short story writer, for instance, expresses himself and tells the reader different things via language. A playwright, when presenting his plays acted by characters with an attempt to convey meaning, addresses his audience via language, too. So, all that can take place in this universe can be achieved through language in order to reach the truth, to clarify things, or to uncover the hidden thoughts. Sometimes, language is used as a weapon by which their users defend themselves or even fight others with it. But, what about using language only for the sake of using it, using language for creating uncertainty, using language for sinking in ambiguity and looking for nothing into darkness, using language for getting a breach of communication? In this case, language is not used but manipulated by its user in order to achieve the intended purpose. This kind of language is the major concern of the British playwright whose drama is regarded as the unique genre among the other dramatists of his era. The postmodernist, contemporary playwright and Nobel Prise winner, Harold Pinter created the so called "pinteresque" language, a very simple language, clear cut and comprehensible. Yet, it most often leads to ambiguity, breach of communication and silence. The choice of such British playwright is due to his position as a prominent contemporary dramatist, and his distinctive use of language as well. In fact, Pinter is the playwright to whom belongs the type of drama that critics call it 'absurd'. This kind of drama is an especially productive tool for foregrounding the routine and common place in verbal interaction (Simpson 1997). The "Theatre of the Absurd" is a phrase used to describe the plays of the 1950's and 1960's, which were derived from an essay by the French philosopher Albert Camus; *"Myth of Sisyphus"* written in 1942. Camus defined the human situation as basically meaningless and absurd. Later on, playwrights such as Samuel Beckett, Eugene Ionesco, Jean Genet, Harold Pinter and some others shared the view that man inhabits a universe whose meaning is indecipherable and that his place within it is purposeless. For them, man is troubled and obscurely threatened. Moreover, with regard to his interest, Pinter did not maintain the same theme in his plays, but he evolved from one decade to another. Pinter's early works were described by critics as "comedy of menace". In this first part, he tried to represent the society of that moment, whereby he was influenced by the

circumstances that he lived (the second world war and post war) with characters belonging to the social class. After this period, Pinter started dealing with plays known as "memory plays". Here, the characteristics of the absurd are clearly displayed. So, is it not absurd to think that 'Robert' and 'Jerry' (in *"Betrayal"* 1978) remained friends after 'Robert' had discovered the love affair taking place, for seven years, between 'Emma' who is Robert's wife and 'Jerry' his best friend? In this era, Pinter gave up the social themes and tried to experiment so with characters belonging to the high class. In the third part of his career, Pinter talked about his political preoccupations and the social conditions being the cause of people's suffering from the horrors of war and violence. Via his plays, Pinter showed a kind of criticism against the powerful nations which were, in fact, the source of such cruel reality.

After giving little information about Pinter and the Absurd Theatre, which will, indeed, be the business of the second chapter of this dissertation, let us now go and unveil the rational for selecting the drama genre as a case of study in our work and also the approach to be tackled. Needless to say, drama has, for a long time, not raised any attention from linguists or stylists. It was, however, considered as the 'neglected child'. Since 1970's and 1980's some linguistic researchers have begun to pay attention to drama. It was until these recent years, and with the development of English stylistics researches, a number of linguists become interested in drama. However, as there are few researches on drama from the perspective of discourse and pragmatics, the present thesis attempts to analyse drama and Harold Pinter's plays, in particular, by applying a discourse pragmatic oriented approach. Mainly adopting discourse analysis theories and pragmatic concepts especially the cooperative principles, this approach provides an important theoretic support to the analysis of drama, which its most distinctive feature is its dialogues. So, the main objective of the present work is to show the significant role of pragmatic analysis in clarifying the linguistic behaviour of language users in the process of communication. Moreover, it aims at demonstrating how the pragmatic concepts are beneficial when applied to the analysis of verbal interaction in literary works, especially drama. Besides, the similarities between drama dialogues and ordinary conversations make it possible for the theories of conversational analysis to be applied to the analysis of modern dramatic dialogues. By virtue that the major concern of this project is analysing the language of Pinter's plays in his evolution, the focus will be, then, on dialogues taken from different plays moving from one decade to another. The reasons for choosing the plays are that they are rich with the linguistic behaviours and verbal interactions among the characters that will be helpful to the analysis. The choice of the plays is chronologically

ordered as well, so as to reach a reply to the question asked about whether Pinter kept faithful to his style and the techniques of writing in his shift from one period to another or he changed them as he changed his interests. The enquiry will, as it has been mentioned above, be about the nature of dialogues. An investigation of the structure of verbal interaction will take place and an assessment of the strategies that speakers and hearers use in conversation will be put forward. To this end, Sinclaire and Coulthard's Birmingham model (1975), which was, in turn, revised by Burton's study of discourse structure (1980) will be applied. Grice's cooperative principles in conversation (1975) and Sperber's and Wilson's theory of relevance (1986) will be developed. Another model to be tackled will be that of Brown's and Levinson's theory of politeness (1987). In addition to that, the disciplinary approach to the study of discourse that focuses on the ways political domination and inequality are reproduced by language will be present. In this respect, the role of discourse in the reproduction of dominance will be revealed. These models will be applied to Pinter's three plays from three different decades.

It is worth bearing in mind that, in language study, discourse is regarded as a term reserved for the highest level of linguistic organisation, and it refers to the structure and function of language beyond the level of the sentence. Moreover, one of the primary focuses in discourse analysis is on explaining how conversation works. Therefore, the interest will be, throughout this dissertation, in how the spoken interaction of the characters is structured and how their conversational contributions are connected to convey meaning. This analysis, hence, will be a means of displaying the degree of absurdity and oddity of Pinter's plays in his evolution as well as depicting the gradual development of the language used. The focus will also be oriented towards two interrelated areas in which two main questions need to be answered. First, does conversation in Pinter's plays have a structure? Second, what do characters hope to bring about in the interaction and how they are determined to accomplish it? For answering these questions, the present dissertation will be arranged as follows: the first chapter will include the establishment of the rules of discourse analysis in general terms. The discourse models   will be displayed and explained. This chapter is, in fact, considered as a theoretical background of the practical analysis of the selected plays, which will be the core of the last chapter. The analysis will give theoretical considerations illustrated with examples taken either from Pinter's different plays or from everyday conversations. The second chapter will be devoted to Pinter's drama. Whereupon, little information about Harold Pinter and the kind of drama to which he belongs; i.e. the Absurd Theatre will be given. The characteristics

of Pinter's drama will take part in this chapter. Besides, the dramatist's evolution with its three parts will be displayed. The last chapter will be the analysis of Pinter's three plays; whereby the application of the models cited above will take place. The project will end with a conclusion in which we shall contend the possibility of our hypothesis or its fallacy.

CHAPTER ONE

Drama and Discourse Analysis

Chapter I: Drama and Discourse Analysis:

Introduction:

A discourse pragmatic oriented approach will be applied to Pinter's plays taken from the three periods of his career. By so doing, the aim is not to show the absurdity of Pinter's language or to contend Pinter's relation with the Absurd Theatre at all. This paper is merely designed to show the degree of absurdity, or oddity as Simpson(1997) calls it, throughout Pinter's career ranging from comedy of menace, passing by old memories and arriving to political interests, via a model that seeks to analyse drama dialogues from the structural perspective as well as the strategic one with bearing in mind that structure and strategy of language are, according to Simpson, regarded as the two important dimensions, which serve as a useful conceptual model for explaining how conversations work. This is not to say that this approach is the only one that can achieve our aim. On the contrary, a discourse pragmatic oriented approach is one of the important models that have taken place in discourse analysis over the last two decades.

This chapter is an overview of the broad principles of discourse organisation whereby the general rules of discourse analysis will be established by giving explanation to the concepts of discourse structure and strategy, and also providing some details about Simpson's revised discourse model known as "the three Ss". This statement will, however, be best explained in the first section of this chapter, which will be devoted to give clear demonstration for this model by presenting examples that will illustrate the rational behind selecting such approach, while the second section will be the centre of interest of the analysis of drama, where the models applied to this analysis will be developed and illustrated by examples taken from Pinter's different plays or other dialogues belonging to different literary genre be it fiction or novels. In the course of this chapter, a schema, as suggested by Short (1989), which exhibits the structure of dialogue in plays will be developed. This will, indeed, be the essence of the first subtitle in this chapter.

I-1- Dialogue in Drama:

Generally speaking, any form of conversation is, as Short (1989) claims, the one in which one person addresses and gives information to another as is figured below:

Figure I.1.1: The structure of conversation

However, there are some situations which deviate from this basic form of conversation. When writing in a diary, for instance, the addresser and the addressee may be the same. There might be one addresser and many addressees as in the case of a lecture. The addresser and the addressee may also be physically and temporally separated as in a party political broadcast.

In drama, although the same basic form takes place in any play, there is a structure whereby one level of discourse is embedded in another. That is, when character speaks to character, this discourse is part of what the playwright 'tells' the audience (Short, 1989: 146). This embedded model of discourse shows the structure of dialogue in plays (Figure **I.1.2**) the fact which makes, as Short (1989) claims, dramatic conversations different from verbal exchanges in society.

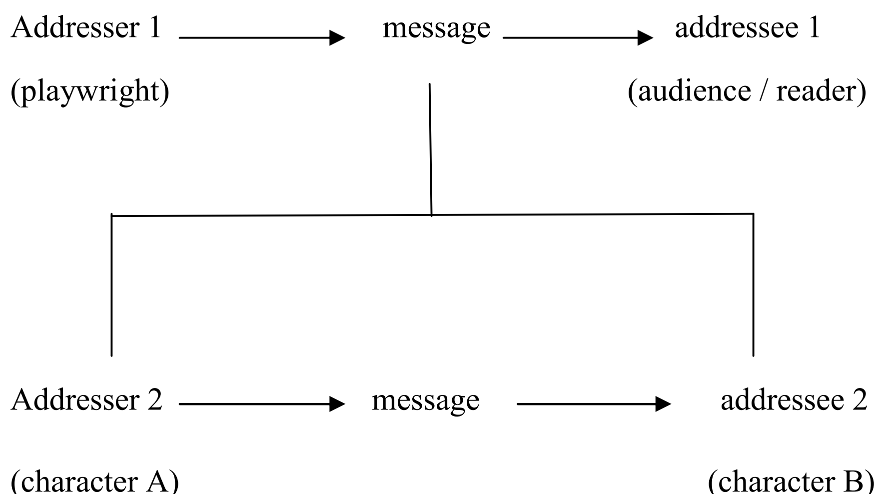


Figure I.1.2: The structure of dialogue in plays

Needless to say, real and dramatic conversations differ in many ways. This difference lies in the fact that the talk, in drama, is ‘tidied up’ in the sense that there are few unclear utterances, false starts and hesitations. In addition to this, the sentences are syntactically complete and the larger units of discourse are semantically coherent. For Elam (1980: 178), “drama presents what is very much a ‘pure’ model of social intercourse, and the dialogue bears a very limited resemblance to what actually takes place in ‘everyday’ linguistic encounter.” Elam (2002) adds that dramatic discourse is “purer than real life exchange and it is organised in an ordered and well-disciplined fashion”.Thus, fiction is hardly considered reality for it creates “a real seemingness, encoding reality rather than recording it” (Fiske and Hartley, 1992:161). Yet, this point of view is not held by all the researchers in this filed. D Burton (1980), like others, looks at dramatic conversations differently. On her account,

> …drama dialogue presents conflict. This conflict is a complex matter, …but this alone makes drama data radically different from almost all other data collected and analysed… Crudely, the interactants-fictitious as they are-argue, try to assert themselves, insult each other, ignore each other, refuse to do what they are asked to do, don’t bother to be polite, create unnecessary obstacles and so on. In short, they exhibit all sorts of conversational behaviour… Here as elsewhere, drama data force the analyst to re-examine his taken-for granted assumptions, and provokes powerful and fascinating insights into everyday conversational structure. (Burton, 1980:116)

So, for Burton, conversations in drama are condensed or derived from naturally occurring conversations. Hess-Luttich (1985) shares the same view with her as he says:

> …they [literary dialogues] reach in the communicative mechanism a degree of condensation which can hardly be found in the everyday practice of interacting individuals, because they represent in particular critical situations of interaction in a well marked way, because they are regarded as analytically pure in comparison with everyday discourse, or because they more strictly define a number of typical situations within a theoretically indefinite set of possible situations of discourse. (Hess-Luttich, 1985:203)

Nevertheless, much has been said about the fact that drama dialogue cannot be exactly the same as real life dialogue because of the layered nature of the dramatic discourse.

According to Simpson (1997), the most obvious difference between drama and naturally occurring conversation is that characters in plays are not real people. Another difference, he adds, is that in drama dialogue there are two communicative layers. On the one hand, there is interaction within a play, which is the character-to character dialogue, and this interaction is displayed on stage or in the text. On the other hand, there is communication between the dramatist and audience or reader, and this is known as the higher communicative level where the playwright becomes "a kind of puppeteer who oversees and controls the displayed interaction…the messages passed between characters 'within' the play become, at the higher communicative level messages 'about' the play itself." (Simpson, 1997: 164).

Simpson (2004) continues to assert that drama dialogue and naturally occurring conversation are different in the sense that in the context of drama dialogue, the interaction works on two levels: one level of discourse is embedded inside another. This is, however, what Short (1989) argues when he suggests the structure shown in Figure (**I.1.2)**. In Simpson's account, this structure of dialogue in plays is useful for it differentiates two sets of interactive contexts: the 'fictional' context surrounding the characters within the play, and the 'real' context which tends to formulate the interaction between author and reader. Thus, the features that mark social relations between people at the level of discourse between characters become, as Simpson (2004) argues, messages about those characters at the level of discourse between playwright and audience or reader.

In spite of their numerous characteristics, drama dialogues, as Simpson assumes, require for their understanding and interpretation the same rules of discourse that govern everyday social interaction. In other words, the assumptions made about dialogue in a play are based on assumptions about how dialogue works in the real world. As Simpson (1997:164) puts it: "the analytic tools needed for observing what dramatists do must be able to handle the full panoply of verbal interaction." Therefore, dramatic conversations cannot be analyzed only by shedding light on the basic patterns of everyday conversation being exhibited in Simpson's model of the three 'Ss'.

I-2-General Patterns of Discourse Analysis in the Study of Drama:

According to Simpson (1997), conversational interaction is less organised than the other linguistic levels of language. It is, he claims, "peppered with dysfluencies, non-squiturs, false

starts and hesitations. Sometimes, we do not know even what someone, engaged in talk, is going to say" (1997:131). Linguists also assume that discourse is, unlike the other levels of language, 'fluid' and not stable. Nevertheless, discourse does have structure by virtue that in a research into it, it is expected to have a conversation including questions which anticipate answers, statements or comments require acknowledgements while requests look forward to reactions. These are, indeed, the three structural exchanges that are found in any conversational interaction. Thus, a conversation, though it is, as Burton (1980) puts it, complicated it still remains structured. Yet, this structure may fall down and collapse, and this is what is known as "*communication breakdowns"*, which is, in fact, one of the main characteristics of drama dialogue in general, and dialogues of Pinter's plays in particular. Broadly speaking, these communication breakdowns, also known as the *"breach in discourse"*, can be created by the hearer's misinterpretation of the speaker's utterance, as shown in the following example where two sisters (A) and (B) are talking to each other, and the speaker(A) is planning to make a phone call to a relative living abroad, so she said:

A: What's the code to Los Angeles?

The hearer (B), as she misinterpreted A's structure, she thought that A has asked her: "Do you want some coleslaw sandwiches?" on the ground that coleslaw is the kind of salad known in North America, and hence, she believed that her reply: "are you hungry?" is appropriate in such context. But, since A was not concerned with what B thought, she did not find B's response coherent and then, gave her a second utterance: "what", which, in turn, caused the communicative breakdown being mentioned below:

A: What's the code to Los Angeles?

B: Are you hungry?

A: What?

B: What?

It is worth mentioning that the best way to start our survey is by displaying the general patterns in discourse and this will not be other than introducing the two axes of language; i.e. the syntagmatic and paradigmatic axes so as to give a satisfactory explanation of the patterns of collocation. In this instance, the question that will be addressed is: how can we account for

the patterns and structures which are the basis of any conversation? The answer will be the core of what follows.

I-2-1- Language Organisation:

Needless to say the idea of explaining how words are combined into patterns has traditionally been defined by calling for the concepts of *"chain"* and *"choice"*. These two concepts are represented in a diagram as the two interesting axes: the *syntagmatic* and *paradigmatic* axes, as illustrated in Figure **I.2.1**. These two fundamental dimensions of analysis have been first distinguished in semiology. On Saussure's account, the individual symbol is arbitrary and depends on the language system of which it is a part, and the interrelationships of symbols within this system could be classified into a horizontal, linear (and sequential arrangement known as the **syntagmatic** axis, whereas the vertical, non-linear and, as Saussure used as a term*, associative* one is labelled the **paradigmatic** axis.

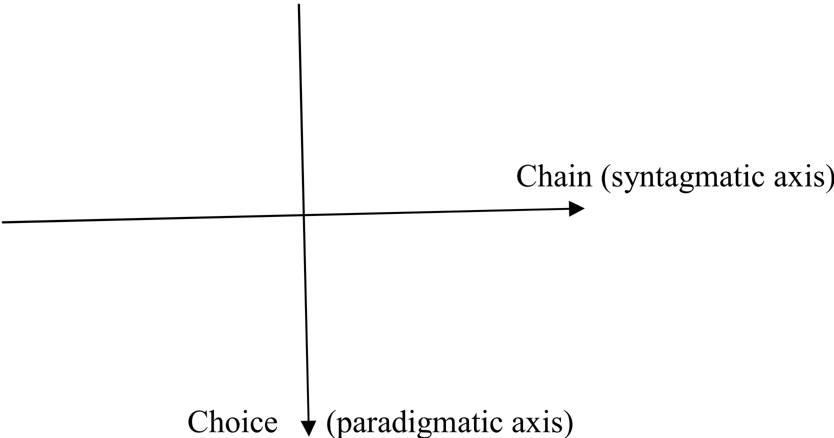


Figure I.2.1 Chain and choice (Simpson, 1997)

The syntagmatic axis tends to show how words combine and which kind of structural relationships link them. The paradigmatic axis explains how certain words in language can be selected at particular points along the chain and why others would not be appropriate. Moreover, the syntagmatic axis involves a process of combination and, thus, it forms the structural frame, which informs the possible selection of items where this selection is proposed by the paradigmatic axis. For the same reason, the paradigmatic axis offers a pool of lexical entries for each item along the syntagmatic axis. In this respect, it is worth saying, after Roman Jakobson, that " the paradigmatic dimension involves selection amongst possible

alternatives". The word *'tree'*, for instance, can be replaced by *'bush'* or '*shrub'*. While the syntagmatic axis involves a process of combination as follows: "*the cat sat on the mat",* but not "*the sat cat the on mat"*. Thus, the syntagmatic axis is, as it was mentioned above, the axis of ***"chain"***, where the relations between words are of this order: a ***and*** b ***and*** c, whereas the paradigmatic axis is the axis of ***"choice"***, where the elements are linked in the following relationship: a ***or*** b ***or*** c. Furthermore, the syntagmatic relations are said to be *"in prasentia"* for they are "based on two or more terms that occur in an effective series" (Saussure, *Courses in General Linguistics*, p 123). Whereas the associative relations tend to unite terms *"in absentia"* in a "potential mnemonic series" (ibid).

Semiotically speaking, the syntagmatic relations, on the one hand, define the way symbols might combine to form a chain of *signifiers*. The paradigmatic relations are, on the other hand, built upon the sets or categories of associated terms, which may or may not replace one another. To select one term from an associative set, first, identifies what category of words it is appropriate to use at this point in the communication and, second, excludes other terms from the same set. If we go back to the example mentioned above: *"the cat sat on the mat"*, a structural frame is established by the syntagmatic combination of *'the'* and *'cat'* and *'sat'* and so on. This arrangement of words predicts the nature of lexical items that can be selected on the paradigmatic axis. In this crucial respect, the frame anticipates an animal rather than a thing with regard to the word *'cat'*. Otherwise, it would be odd to say: *"the pen sat on the mat"*. More specifically, it requires a domestic animal, for it is impossible to say: *"the lion sat on the mat"*, neither *'an elephant'* nor even *'a mouse'*. By this example, however, and from the semantic perspective, the following phrase *'sat on the mat'* will clearly require the type of lexeme with which it combines and no item other than *'cat'* can be combined with this phrase. This lexical combination is known as ***collocation***. To illustrate, collocation refers to the grammatical combination of lexemes, while the term *'collocate'* is used to describe any word which is juxtaposed with another word under a structural restriction set up by the syntagmatic axis. To make it more clear, let us consider the following sequences:

a- These .... are *addled.*

b- Here comes a *bay-coloured........*

c- It's a ferocious pride of ....

The suitable collocates for the three words *addled*, *bay-coloured* and *pride* would be the following nouns *eggs*, *horse* and *lions*. Hence, it is worth stating that the structural frame possess a predictive power by virtue that the lexical items in the syntagmatic chain can expect the kinds of items that will follow and which are, of course, selected from the pool of lexical entries. Moreover, the principal of collocation has the ability to explain why words occur in the sequence they do, and also to show what happens when words do not occur in familiar combination; that is to say, they emerge with no lexical prediction and the items, then, will not appropriately be selected. This is, in fact, what is known as the *semantic mismatch*, which usually takes place in metaphors, tropes and figures of speech found particularly in poetry. To illustrate this, we need to introduce an example taken from the first sonnet of Sir Phillip Sidney's poem *Astrophil and Stella* (1582):

"Some fresh and fruitful showers upon my sunburnt brain"

The crucial point to remember in this example is that it lacks the prediction of structural frame, and the combination of the two items *'sunburnt'* and *'brain'* is called by Simpson the *'collocational clash'*, which is built on the juxtaposition of items with incompatible senses. In addition to the figures of speech and metaphors being rich of the collocational clash, another classical rhetorical trope known as *oxymoron* is concerned. By this kind of trope, however, is meant that two contradictory terms appear in conjunction. In fact, these clashes are best figured in drama genre as they are regarded as a usual thing in many types of everyday discourse. However, in order to clearly show this, there is an urgent need for introducing the stylistic exercise that was developed by Simpson in his book *"Language through Literature"* (1997). The exercise is called 'shunting' and is considered as a useful tool for the study of language patterns. It must be mentioned that this exercise will pave the way to what will be explained in the next subsection dealing with the general patterns in discourse. Simpson began his exercise by devising some syntagmatic combinations where each one of which contained two elements: **a+b** as it is mentioned below:

Stone masons	sad dream	soft rain
Purple roses	shredding machine	sick joke
Killing fields	tangerine pips	unhygienic cafe

Next, he took the **b** elements of each pair and shunted them at random around the set of combinations. So, by mixing these elements, new **a+b** pairings resulted from this shunt and

are likely to be collocational clashes. Here are some of the new configurations displaying the unexpected pairings:

Stone roses sad cafe soft machine

Purple rain killing joke tangerine dream

In fact, all these six clashes do exist in English, since they are all either names of popular rock and pop groups like 'stone roses', for instance, or song titles such as 'purple rain', which was sang by the American pop singer Prince. It is worth bearing in mind that this shunt, giving birth to names or monikers for persons or albums, attempts to create a lasting psychological impact. Thus, it is through the unusual shunted combinations that the commonplace in the typical collocations is foregrounded, and the unfamiliar constructions of lexemes seem to posses greater potential than usual collocations. Hence, it is not surprising to say that the collocational clash has become the preferred stylistic strategy of many artists.

If this shunting exercise is performed on the examples of collocation mentioned above, other intriguing clashes will be provided as follows:

a- The *addled horse*
b- The *bay-coloured lions*
c- The *pride of eggs*

Thus, it is important to recall that while the individual component words would be accepted on their own, when they are forced to keep company with unfamiliar partners the results are often being bizarre and unusual.

After having introduced the two axes of language, and the patterns of collocation have clearly been displayed, it is time to move on so as to deal with the highest level of linguistic organisation, which is discourse. In fact, this will be the business of the next section whereby the general patterns in discourse will be yielded.

I-2-2- Discourse Organisation:

Being the cornerstone of this enquiry, discourse generally refers to the structure and function of language beyond the level of the sentence. As it is reserved for the highest level of linguistic organisation, the units in discourse analysis are larger than any other linguistic unit.

Discourse is, in fact, regarded as the main concept of modern thinking. It is concerned, however, with the way language works in relation to the social context in which language is

used. Therefore, the primary emphasis in discourse analysis is on explaining how conversation works, and analysts of discourse are interested in how spoken interaction is structured and also how speakers' conversational contributions are connected to convey meaning. As it was cited previously, with the example that leads to the communicative breakdown, conversation, though it is complex, it is still structured.

In discourse analysis, there are some basic principles of conversational coherence which state that speakers and hearers lie on each other to be cooperative in interaction, and what they say to each other has a degree of relevance. These principles, however, are best illustrated when an ill-formed interaction is casually met. The shunting exercise that was displayed in the previous subsection is a good illustration of the interactive well-formedness, where the grammatical combinations have, after being randomly joined, exhibited collocational clashes.

Combinations in discourse, however, function on a similar principal to the grammatical combinations, where the collocation in lexical semantics is as analogous to the category of exchange in discourse. So, while a ***collocation*** is a combination of lexemes (i.e. words), an ***exchange*** is a combination of conversational contributions produced by different speakers about the same topic. Here are, for instance, four exchanges proposed by Simpson (1997), each one of which consists of two structural components:

A: Hi! How is it going?
B: Oh, not so bad, and yourself?

A: Right now, have the bowels been working OK?
B: Mmm...Yeah...

A: What now do you think should be our reaction to yesterday's mortar attack in Sarajevo?
B: Well, I'm someone who's said that unless we take firm action then these problems will escalate. I mean the best thing you can about Bosnia – and there are not many good things you can say – is that it is a crisis that came before Europe was ready.

A: Come on now, eat up your Crunchy Nut Cornflakes.
B: No want it! No want it!

Though they are considered as decontextualised utterances, these exchanges are understood with the help, of course, of the communicative competence, which provide the reader with a lot of information, and not only the sources of these exchanges are deduced. In fact, both the identity and power of the participants engaged in the dialogue are easily predicted. Once looking at these exchanges, one can infer that the first exchange is an

informal opening to a conversation, the second is from a doctor-patient casual meeting, the third is taken from a political interview and the last one is from a domestic encounter between an adult and a child. Hence, all these exchanges represent nothing out of an ordinary speech. However, by applying the same shunting exercise (that one seen in the previous subtitle), the following rather strange exchanges will be produced:

A: Hi! How is it going?
B: No want it! No want it!

A: Right now, have the bowels been working OK?
B: Oh, not so bad, and yourself?

A: What now do you think should be our react reaction to yesterday 's mortar attack in Sarajevo?
B: Mmm...yeah...

A: Come on now, eat up your Crunchy Nut Cornflak
B: Well, I'm someone who's said that unless we take firm action then these problems will escalate. I mean the best thing you can about Bosnia – and there are not many good things you can say – is that it is a crisis that came before Europe was ready.

However, explanations for why the shunted exchanges look so bizarre will be revealed in the next section, which is designed to shed light on the models of drama so as to tease out the weird features of these exchanges, and then, taking a step towards defining the 'absurd' as a dramatic genre. For the moment, the present enquiry still keeps dealing with language organisation. After the two axes of language have been developed, and since the research's concern is a discourse oriented approach, an exploration of discourse organisation will unfold over the present subsection.

Needless to, the syntagmatic axis, also known as the axis of chain, forms the structural frame along which combinations of units are arranged, and the paradigmatic axis, also called the axis of choice, supplies a pool of possible entries for a given category in the structural frame. When associated with discourse, these two axes are moulded into ***structure*** and ***strategy***. (Figure I.2.2)

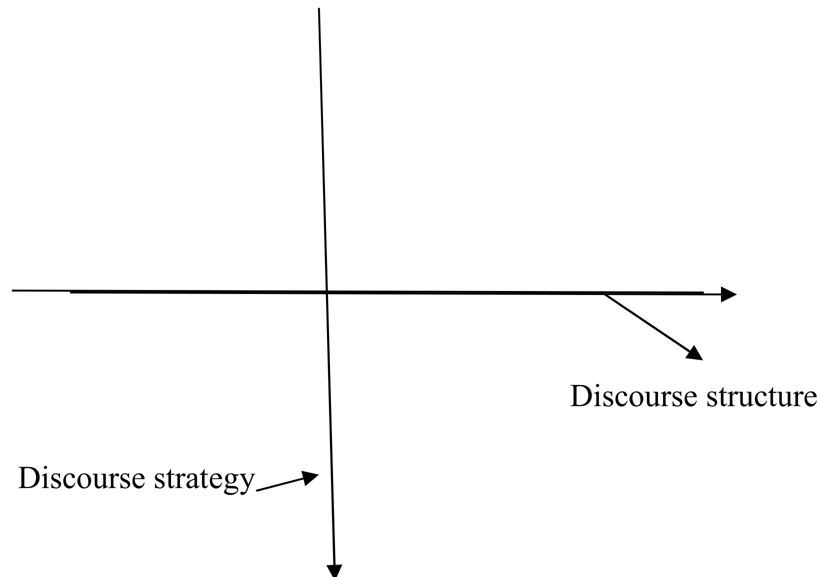


Figure I.2.2: Structure and strategy (Simpson, 1997)

The structural axis, on the one hand, accounts for the linear progression of discourse as a sequence of exchanges. These exchanges, however, occur in a conversation interaction, and they often take the form of familiar pairings. As already mentioned above, these pairings are *"questions/answers"* or *"statements/acknowledgments"*. Yet, some exchanges may include non-verbal behaviour. If, for instance, a speaker makes a request which does not need a verbal utterance, the hearer, then, will give a non-verbal reaction. Here, the exchange is *"request/reaction"*. Thus, the three principal types of discourse exchanges being arranged along the syntagmatic axis are best illustrated in the following pairs:

1- A: What's the time? & B: It's three o'clock.
2- A: It's nice today. & B: Yes. It is, indeed.
3- A: Open the door. & B: (goes to the door and opens it)

On the other hand, the paradigmatic axis, with its focus on strategy, tends to foreground the strategic nature of discourse. From this perspective, attention is emphasised on the way speakers use ***"different interactive tactics at specific points during a sequence of talk"*** (Simpson in Culpeper,Short and Verdonk 1998: 37).This axis represents the utterance selected from a pool of available options. To illustrate, consider the third exchange cited

above. As speaker A's utterance is unquestionably clear and forthright, it may be rude or even inappropriate in some contexts. There are, therefore, other less direct ways of getting the hearer B to perform the same reaction. Take, for instance, the following three exchanges which all display the same discourse structure:

1- A: Open the window.
   B: (*opens the window*)

2- A: Could you open the window?
   B: (*opens the window*)

3- A: Goodness me, it's hot in here!
   B: (*opens the window*)

(adapted from Simpson 1997: 136)

In terms of discourse structure, all the three exchanges include a request and a reaction. Yet, in terms of discourse strategy, the first part in each exchange is different from one another, with the most direct form used in exchange (1) to the least direct one used in (3). In Figure **(I.2.3)**, all the three strategies are arranged along the paradigmatic axis. Thus, the paradigmatic axis forms "a strategic continuum ranging from direct to indirect along which different types of utterances can be plotted" (Simpson 1997: 135)

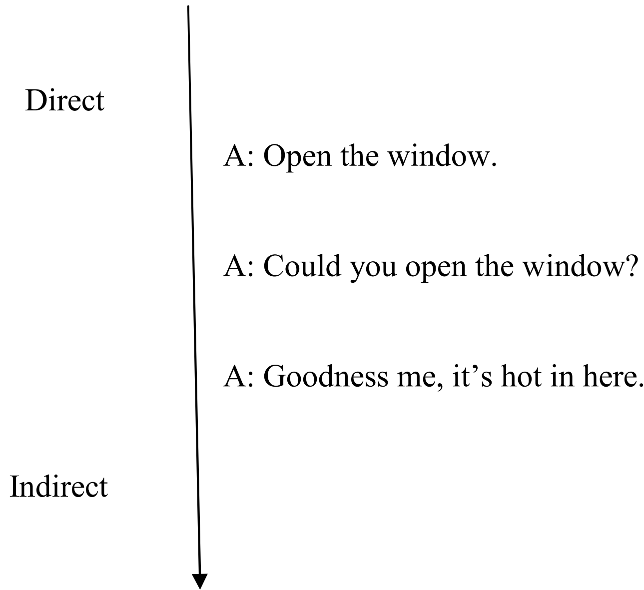


Figure I.2.3: The strategy axis (Simpson, 1997)

Speakers are normally aware of what sort of strategy can be used in which circumstances. The first strategy, for instance, will be appropriate if it is used with friends or social equals in an informal context, but if it is used with a social superior interlocutor in a formal context, the interactive consequences will be odd. The communicative strategies that a speaker uses are thus sensitive to the perceived context. In this respect, context tends to operate as a crucial third dimension in discourse analysis. Termed by Simpson (1997) as the contextual ***setting*** of an interaction, context both determines the structure of discourse and influences its strategy. According to Simpson (1997), setting is the non-linguistic context which envelops any piece of communication. This is not to say that it represents only the physical environment of interaction. The contextual setting also extends to the assumptions and beliefs that people bring to discourse.

However, the importance of setting as the third dimension in discourse can be illustrated in the following example:

A: er... you have to go to head office...please

B: (nods and rises to go)

Although there is no description of the setting of such exchange, it is still possible to tease out that it is a 'request-reaction' exchange. The speaker, here, employs two either side particles: 'er' and 'please'. With the hesitation used around them, these particles mitigate the force of the request function. The use of 'have to' instead of 'must' expresses *objective* obligation, in the sense that the requirement expressed by 'have to' is presented as a general rule and not something that can be attributed directly to the speaker. The use of 'must', on the other hand, makes the request seem like a subjective decree that is passed from speaker to hearer. All of these features combine to push the utterance toward the indirect end of the strategic continuum by reducing the obviously command-like status of request to the status of a suggestion.

Hence, the two dimensional discourse model being spotlighted throughout the previous subsection can be replaced by the model comprising the three components: **structure**, **strategy** and **setting**. Although clearly interrelated, Simpson claims, these three parameters enable the linguist to examine and concentrate upon different aspects of discourse

organisation. Figure **(I.2.4)** reveals the revised model which depicts setting as a circle embracing the other two axes. In fact, any piece of discourse can be viewed as an interaction of the three Ss.

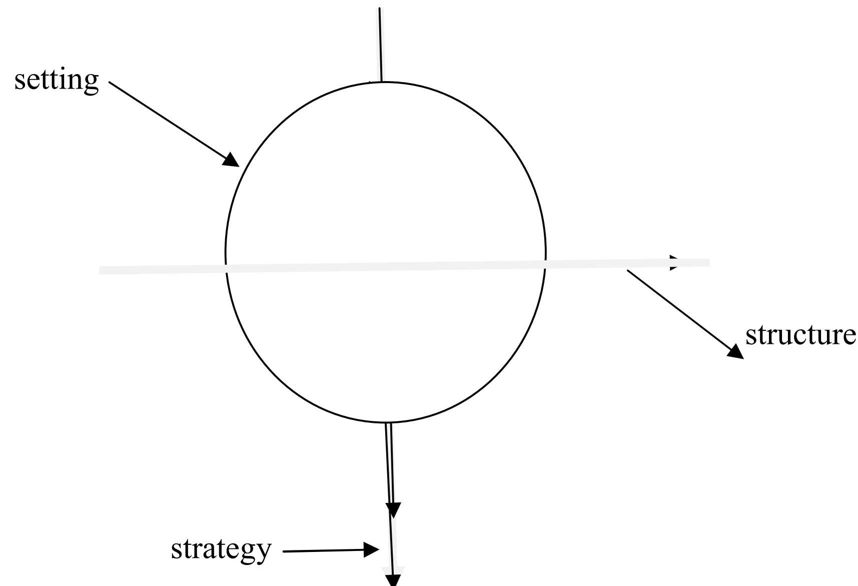


Figure I.2.4: The three **"Ss"** (Simpson, 1997)

One last matter needs to be cleared up before moving on to assess the models applied to drama analysis being the core of the next section. When talking about discourse, one needs to be very careful about the way of using the imperative, interrogative or declarative terms. This is simply because these types of grammatical ***mood*** describe the form of a sentence and not the function of the utterance in context. The imperative term differs from the two indicative moods declarative and interrogative, on the ground that it expresses no grammatical subject, and even the verb in this construction cannot be marked for any tense. In this respect, the addressee is the receiver of the request. Indicatives, on the other hand, contain both subject and verb. However, in declaratives the subject always comes first. While in interrogatives either the verb or part of the verb phrase comes first followed by the subject as it is illustrated below:

- The cat is in the garden.
- Sally has opened the door.
- Is the cat in the garden?
- Has Sally opened the door?

It is important to recall that the three principal moods are often associated with particular discourse functions, when the interrogative is the form commonly used for asking questions, the declarative is the form frequently used for making statements and the imperative which is used for orders or requests. Yet, the mood of a sentence does not change its function in discourse. An imperative, however, can do a lot more than just giving an order as mentioned in the following examples:

- Have a drink. (expresses an ***offer***)
- Have a nice day. (expresses a ***ritualistic parting***)

By the same token, an interrogative is not used only to ask questions, and a declarative as well may propose many discoursal possibilities as cited below:

- Could you pass me that pen? (expresses a ***polite request***)
- That door is still open. (expresses a ***command*** which is to close the door)

So, this lack of correspondence between form and function depicts an important strategy-framing device in discourse. The strategy continuum, here, is ranging from direct to indirect or vice versa. If the form and function are similar in a sentence, for instance, there will be no softness and the utterance will be rude. Whereas the asymmetric relation between form and function allows for mitigating the power of the direct request, for instance, where an imperative construction is employed. The interrogative form is also used to achieve a less direct request. The most indirect strategy is when an absence of semantic link takes place between the function of an utterance and the form being given in a declarative form as shown in Table **I.2.1**

Discourse strategy	Form	Function
Direct ↓	Egs: • Close the door. (imperative)	Order/request
Less direct ↓	• Would you close the door? (interrogative)	Request
Indirect	• It's hot in here. (declarative)	Request

Table: I.2.1 Form and Function

However, explaining precisely how and why discourse is fashioned and organised in a linguistically enigmatic way, and this is in fact one of the features of drama dialogues, will be the centre of interest of the next section which throws light on the models used for the analysis of dramatic discourse.

I-3-Models for the analysis of dramatic discourse:

As it was stressed above, this section will unfold the models that can be applied to the analysis of dramatic dialogues, and will be organised in a manner conforming with the broad principles of discourse organisation that were seen in the previous section. The first subsection will focus on discourse *structure*, whereby the model used by Deidre Burton (1980) will be explored and discussed in detail. The second subsection will be devoted to discourse *strategy*. Meanwhile, Grice's cooperative principle in conversation (1975), Sperber and Wilson's theory of relevance (1986) and Brown and Levinson's theory of politeness (1987) will be developed. The third dimension in discourse model, which is *setting*, will be integrated with these two models in which it plays a crucial important role.

I-3-1- Analysis of Discourse Structure:

It is worth mentioning that there has not been too much works done in the analysis of dramatic discourse with the exception of the work done by D. Burton (1980) and few others.

Being regarded as one of the most prominent recent examples of structural analysis, Burton's study of drama dialogues proposes a model which is, in turn, a modification of the model used by Sinclair and Coulthard (1975) for the analysis of classroom discourse. Known as the "Birmingham model", Sinclair and Coulthard's model derived from the rank scale model originally developed by Halliday (1961), which concentrated on theory of grammar.

The purpose of the Birmingham model was to isolate the exchange patterns that characterise the interaction between teachers and pupils during lessons. They claimed that the exchange patterns like those mentioned below were typically used in classroom discourse:

A: What's the capital of Italy?
B: Roma.
A: Yes, Roma. That's right.

The teaching exchange, however, consists of three basic components: an initiation by the teacher, a response by the pupil and a feedback from the teacher. This three-pattern exchange is appropriate only in classroom setting. Otherwise, the following exchange would be a normal part of everyday conversation:

A: What's the time?
B: Three o'clock.
A: Yes, three o'clock. That's right.

Therefore, an urgent need to provide interaction outside classroom brought about extensions among which the most important model was Burton's study of discourse structure (1980). Burton revised the classroom model to make it dealing with all sorts of talk. By so doing, she applied many of her revisions to examples of modern drama dialogue.

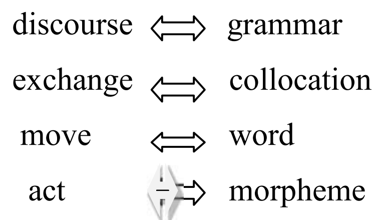
In keeping with structural emphasis of the Birmingham tradition, she arranged the units of discourse in the following order:

Exchange

Move

Act

Burton's model is, in fact, analogous to the Systemic Grammar model; where it is seen as a parallel to the way words form structural relationships. By considering moves as equivalent to words, then, just as words combine into collocations, moves are able to be joined to form exchanges. Moreover, as words can be divided into morphemes, moves are divided into acts, which can either stand on their own as root morphemes do, or can only be in combination with another act as in the case of bound morphemes.



It is important to state that any interaction comprises of one or more transactions, a transaction contains one or more exchanges, an exchange one or more moves and a move one or more acts. Nevertheless, emphasis will, in this model, be given to interactions at the levels of move and act on the ground that higher units are, according to Burton, not very likely to yield much when dealing with drama texts. (1980: 146).

The same point has, in fact, been made by Michael Toolan in his analysis of Joyce's *Portrait of the Artist as a Young Man* (Toolan 1985). Toolan concentrated on the interactive unit of the move. For him, the move is a key level in discourse, and "as it is normally coterminous with speaker change, the move is the primary level for the propulsion of talk, and marks the transition points at which subsequent speakers are drawn to respond" (Toolan in Carter and Simpson 1989).

Indeed, Burton herself said that the really interesting interactive ranks are those of ***exchange*** and ***move*** since the former is made up of the latter, and this latter is considered as 'minimal free interactive unit' (Burton, 1980: 124). By this she meant that a speaker has to make, at the lowest level, a move, before any change in speech turn can occur. Of the seven different types of moves proposed by Burton, three are, in Simpson's account, the most important:

1) *Opening moves*: are the new items which serve to open the talk.
2) *Supporting moves*: are those which occur after any other type of move and they involve items that agree with the initiatory moves they support.
3) *Challenging moves*: are the moves which function to delay the progress of a topic or at least the introduction of a topic.

Since the combination of moves leads to form exchanges, here is a 'question-answer' exchange taken from Pinter's play *"Victoria Station"* (1975) with a good illustration of how these types of moves function:

Controller: 274, what are you doing? *(Opening move)*
Driver: I'm not doing anything. *(Supporting move)* (Pinter, 1975:49)

This exchange is clearly made up of two moves: the opening move introduces a new topic and the supporting move maintains the discourse framework by accounting for an answer to the question asked. However, it is worth noting that the controller's opening move includes more than just a single act. It begins with the act *summons* (274; the code of the driver), which is followed by the more substantial act *question*. The supporting move comprises just a single act, which is an answer. To be more clear it is important to look again at the example cited in the preceding section:

A: er...you have to go to head office...please.
B: (nods and rises to go).

As it was mentioned earlier, this sequence is a 'request-reaction' exchange, which consists of two moves. The speaker A's move contains three discourse acts. The most important act is the central one, while the other two acts are the subordinates: 'er' and 'please', where the former is categorised as a *marker*, which signals that a more important act is about to follow and a *prompt*, which is used to ensure that the function of this request is

understood. However, the table figured below serves as an illustration of the structural analysis of discourse.

Opening move	Act	Supporting move	Act
A: er... You have to go to head office... please	*marker* *request* *prompt*	B: (nods and rises to go)	*reaction*

Table I.2.2: Requesting exchange

For the moment, only supporting moves have been displayed, but what about the challenging moves of discourse? As their label suggests, these kinds of moves delay the progression of the introduction of a topic and restrain the second part of the exchange. Answering, for instance, a question with another question rather than giving an answer constitutes a challenging move in discourse. An exchange taken from Pinter's play *"The Lover"* (1963) is an illustration to this where a response would have supported Richard's initial question, another question is given in its place.

Sarah: You won't be early today, will you?
Richard: Will he come again today?
Sarah: Who?
Richard: Who? (Pinter, 1963: 159)

This exchange is clarified in the following table:

Opening move	Act	Supporting move	Act	Challenging move	Act
You won't be early today, will you?	*question*			Will he come again today? Who? Who?	*question* *question* *question*

Table I.2.3: Questioning exchange.

These challenging moves create a breach in the framework which leads to the collapse of the exchange, and despite the fact of being considered as an important element in the organisation of discourse, the structure of discourse is not sufficient for discourse analysis. The structural models, as Simpson points out, tend to explore the surface of discourse, rather than tease out the strategies which function behind the surface. (1997: 147). In fact, for the breach in discourse structure to be repaired, some strategies are required (Simpson in Culpeper, Short and Verdonk, 1998:39). Thus, while the structural model is used to explain *how* discourse is structured, that is to say, how it is organised in a linear progression as a sequence of exchanges, another model, in other words, discourse strategy seeks to account for explanations about *why* discourse is structured in such way, where the focus will be on the interactive tactics used by the language users and this is, indeed, the main concern of the subsection that follows.

I-3-2- Analysis of Discourse Strategy:

By involving the study of discourse in terms of strategy, this analysis has a focus on the way speakers use different tactics at a particular context during a conversation. As observed in the previous section of this chapter, the paradigmatic axis, also termed as the axis of selection (Simpson, 2004: 86), forms a strategic continuum ranging from direct to indirect along which different types of utterances are given. The indirectness used in these utterances will be explained when presenting the work of the philosopher Paul Grice (1975), the theory of relevance by Sperber and Wilson (1986) and politeness theory explained by Brown and Levinson (1987).

I-3-2-*a-* *Grice's Maxims:*

The language philosopher Paul Grice (1975) is regarded as one of the first linguists who attempt to account for meaning as it develops in conversation. To this end, he distinguishes between what a sentence means and what someone means when uttering that sentence. Grice's article, which was published in 1975 and served for exploring the strategies of verbal interaction, has influenced the study of the way speakers use indirectness in conversation. Grice provides an interpretative model that explains how to draw inferences from conversation (Culpeper, Short and Verdonk, 1998: 54). He argues, however, that conversation is considered as a co-operative effort, and he contends that what enables this conversation to carry on is an assumption that we as speakers have purposes for conversing and that we recognise these purposes to be achieved if we co-operate (Cooper in Culpeper, Short and Verdonk, 1998: 56-57). Grice calls the assumption the ***"co-operative principle"*** (henceforth CP) and states it imperatively as follows: *'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'* (Grice, 1975: 45). By developing the CP, which is as Simpson points out, a basic assumption that speakers normally plan in order to achieve purposeful and effective communication in conversation (Simpson, 1997: 148), Grice asserts that if speakers wish to observe the CP they have to obey four conversational maxims:

The first maxim of the cooperative principle is the maxim of ***quantity***, which says that speakers should be as informative as is required, that they should give neither too little information nor too much. Some speakers like to point to the fact that they know how much information the hearer requires or can be bothered with, and say something like, *"well,* ***to cut a long story short****, she didn't get home till two."* So, people who give too little information risk their hearer not being able to recognize what they are talking about because they are not explicit enough, whereas, those who give more information than the hearer needs risk boring them.

The second maxim is that of ***quality****,* which says that speakers are expected to be sincere; that is, to be saying something that they believe corresponds to reality. They are assumed not to say anything that they believe to be false or anything for which they lack evidence. Some speakers like to draw their hearers' attention to the fact that they are only saying what they believe to be true, and that they lack adequate evidence as illustrated in the following conversation:

A *I'll ring you tomorrow afternoon then.*

B *Erm, I shall be there* ***as far as I know****, and in the meaning have a word with Mum and Dad if they're free. Right, bye-bye then sweetheart.*

A *Bye-bye, bye.*

When saying *"as fa*r *as I know"* B means *"I can't be totally sure if this is true"*, so that if A rings up and finds that B is not there, B is protected from accusations of lying by the fact that she did make it clear that she was uncertain.

The third is the maxim of ***relation,*** which says that speakers are assumed to be saying something that is relevant to what has been said before. Thus, if we hear *"The baby cried. The mommy picked him up"*, we assume that the *'mommy'* is the mother of the crying baby and that she picked him up because he was crying. Similarly in the following exchange:

A *There's somebody at the door.*

B *I'm in the bath.*

(Widdowson, 2004)

In this example, B expects A to understand that his present location is relevant to A's comment that there is someone at the door, and that he cannot go and see who it is because he is in the bath.

The last is the maxim of ***manner***, which says that we should be brief and orderly, and avoid obscurity and ambiguity. Let us consider the following exchange from a committee meeting, where the speaker points to the fact that he is observing the maxim:

*"Thank you Chairman. Jus-****just to*** *clarify* ***one point****. There is a meeting of the Police Committee on Monday and there is an item on their budget for the provision of their camera".*

These maxims are not, however, regulative as grammatical rules and in a conversation they are not always observed, otherwise, this conversation would become ***"an over-literal, direct and unsophisticated routine"*** (Simpson, 1997: 148). Therefore, it is not important to obey the four maxims, and this is in fact the main concern of Grice's theory. Grice (1975) argues that many of the *'non-literal'* meanings that occur in interaction are derived from

“deliberate departures from these maxims” (ibid). The so-called departures can take a number of forms:

1- Opting out : making clear that one is aware of the maxim, but is prevented for some reason from observing it. Politicians and reporters of news can be in this situation.

2-Violating a maxim : speakers are said to *‘violate’* a maxim when they know that hearers will not know the truth and will only understand the surface meaning of the words. In this respect, speakers supply insufficient information; that is, they say something insincere, irrelevant or ambiguous, and hearers wrongly assume that they are cooperating.

If speakers violate the maxim of quantity, for instance, they do not give the hearers enough information to know what is being talked about, because they do not want the hearers to know the full picture. Consider the following scenario. There is a woman sitting on a park bench and a large dog lying on the ground in front of the bench. A man comes along and sits down on the bench.

Man: Does your dog bite?

Woman: No

(The man reaches down to pet the dog. The dog bites the man’s hand)

Man: Ouch! Hey! You said your dog doesn’t bite.

Woman: He doesn’t. But that’s not my dog. (adapted from Yule 1996:)

One of the problems in this scenario has to do with communication. Specifically, it seems to be a problem caused by the man’s assumption that more was communicated than was said. It is not a problem with presupposition because the assumption in *‘your dog’* (i.e. the woman has a dog) is true for both speakers. The problem is the man’s assumptions that his question ‘does your dog bite?’ and the woman’s answer ‘No’ both apply to the dog in front of them. From the man’s perspective, the woman’s answer provides less information than expected. In other words, she might be expected to provide the information stated in the last line. Of course, if she had mentioned this information earlier, the story would not be as funny. So, for the event to be funny, the woman has to give less information than is expected. The woman, however, knew that the man was talking about the dog in front of her and not her dog at home, yet she intentionally did not give him enough information because she might be indicating that she did not want to take part in any cooperative interaction with a stranger. Let us take another example:

Husband: How much did that new dress cost, darling?

Wife: Less than the last one.

(Yule, 1996)

Here, the wife covers up the price of the dress by not saying *how much* less than her last dress. When asked *'how much did that new dress cost, darling?'*, she has violated the maxim of quality by not being sincere, and giving him the wrong information.

3- Flouting: This is the most interesting way of breaking a maxim. The assumption is not that communication has broken down, but that the speaker has chosen an indirect way of achieving it. It may be that something in the situation prevents giving a direct answer to a question; considerations of politeness may inhibit the speaker to give a direct answer. In many cultures, it can be socially unacceptable to say exactly what is in one's mind unless one knows the hearer very well. Thus, we might prefer not to say to a shop assistant, for instance, and this is what I usually do when I go shopping, as I hand back a dress, *"This looks awful on; I don't want it after all"*, but rather *"I'll go away and think about it and maybe come back later"*. Here, the speaker is not lying, and the shop assistant knows that s/he has no intention of returning. Similarly, in Britain, if the response to an invitation to a romantic date is *"I'm washing my hair tonight"*, the inviter knows that it means *"I'm free but I don't want to go out with you"*. So, when speakers appear not to follow the maxims but expect hearers to appreciate the meaning implied, as in the case of the shop assistant or the romantic date, we say that they are *'flouting'* the maxims. Just as with an indirect speech act, the speaker implies a function different from the literal meaning of form. Hence, when flouting a maxim, the speaker assumes that the hearer knows that his/her words should not be taken at face value and that they can infer the implicit meaning. Here, the speaker leaves the listener doing some inferencing work so as to reveal the hidden meaning that the utterance conveys. These hidden meanings are referred to as ***implicatures*** and they are characterized by the kind of utterances which are situated at the indirect end of the strategy continuum seen in the previous section.

In order to illustrate how implicatures work, here are examples showing the flouting of the four maxims:

1-Flouting quantity:

The speaker who flouts the maxim of quantity seems to give too little or too much information. In the following example

A *Well, how do I look?*

B *Your shoes are nice….*(Yule, 1996)

B does not say that the sweatshirt and jeans do not look nice, but he knows that A will understand this implication, because A asks about his whole appearance and only gets told about part of it.

With reference to dramatic texts, the flouting of the quantity maxim is best illustrated in Hamlet's reply to Polonius:

Polonius: What do you read, my lord?

Hamlet: Words, words, words. (Act II- 190)

In this exchange, Hamlet answers Polonius's question by stating what is really obvious and this, however, gives Polonius information which he already possesses; that is to say that Polonius knows that what Hamlet is reading are words. Hamlet has not given the old man an appropriate answer and, as the flouting of quantity maxim often seems to be rude (Short in Carter and Simpson, 1989: 149), what is likely to be concluded is that Hamlet is being rude to Polonius either in order to get rid of him or he is trying to pretend to be mad.

2- Flouting quality:

The speaker flouting the maxim of quality may do it in several ways. First, he may flout the maxim by exaggerating as in the **hyperbole** *"I could eat a horse"* or *"I'm starving"*. He can also flout this maxim by using a **metaphor**, as in *"my house is a refrigerator in January"*. Here again, hearers would understand that the house was very cold. In fact, Grice himself says that the obvious kind of example of the breaking of the quality maxim is the phenomenon of metaphor (Short in Carter and Simpson, 1989: 149) as shown in Shakespear's *Romeo and Juliet*:

Romeo: If I profane with my unworthiest hand

This holy shrine, the gentle sin is this:

My lips, two blushing pilgrims, ready stand

To smooth that rough touch with a tender kiss.

Juliet's hand is not a holy shrine, but by stating that it is, Romeo shows his respect and devotion. Similarly his lips are not two blushing pilgrims but the reader can easily infer his quasi-religious love.

Similarly, we all know how to interpret the meaning behind the words *"Love's a disease. But curable"* (Macaulay 1926), and *"Religion… is the opium of the people"* (Marx in -83). Euphemism, as well, can be put in this category. So, when people give expressions that are gentler or less direct than the ones normally used to refer to something unpleasant such as *"I'm going to wash my hands"*, which is a euphemism for *"I'm going to urinate"*, and when people say *"She's got a bun in the oven"* meaning *"She's pregnant"*, or *"He kicked the bucket"* meaning *"He died"*. The implied sense of these words is well established that the expressions can only mean one thing. The last two main ways of flouting the maxim of quality are **irony** and **banter**, and they always form a pair. As Leech (1983) says: "While irony is an apparently friendly way of being offensive (mock politeness), the type of verbal behavior known as 'banter' is an offensive way of being friendly (mock impoliteness). Thus, in the case of irony, the speaker expresses a positive sentiment and implies a negative one. If a student, for instance, comes down to breakfast one morning and says *"If only you knew how much I love being woken up at 4 am by a fire alarm"*, s/he is being ironic and expecting his or her friends to know that s/he means the opposite. Banter, on the contrary, expresses a negative sentiment and implies a positive one as in *"you're nasty, mean and stingy. How can you only give me one kiss?"*, which is intended to be an expression of friendship or intimacy.

3-Flouting relation:

If speakers flout the maxim of relation, they expect that the hearers will be able to imagine what the utterance did not say, and make the connection between their utterance and the preceding one. Hence, in the following example:

A *So what do you think of Mark?*
B *His flat mate is a wonderful cook.*
(Yule, 1996)

B does not say that she was not very impressed with Mark, but by not mentioning him in the reply, and apparently saying something irrelevant (talking about the flat mate instead), she implies it.

4-Flouting manner:

Those who flout the maxim of manner are often appearing to be obscure. Let us consider this sort of exchange between husband and wife, and this, in fact, what usually happens when I am speaking to my husband in front of my little daughter:

A *Where are you off to?*

B *I was thinking of going out to get some of that funny white stuff for somebody.*

A *Ok, but don't be long, dinner is really ready.*

(Simpson, 1997)

Here, B speaks in an ambiguous way, saying *'that funny white stuff'* and *'somebody'*, because he is avoiding saying "ice-cream" and "Sally", so that his little daughter does not become excited and ask for the ice-cream before her meal.

It should be noted that the flouting of a maxim may involve some kind of trade-off (Neddar 2004), where one violates a maxim in order to uphold another, for the latter may be more important in the communicative situation than the former. A guest, for instance, may say *"The meal is delicious"* though he finds the food disgusting. The speaker, here, is flouting the maxim of quality just for the sake of being polite. This does not imply that the guest is lying, he rather wants to maintain social relations, which are far better than telling exactly what he has in mind. Moreover, deliberate violations of the maxims are not only possible, but also tolerated so as to create new social meanings which Grice (1975) calls 'attitudinal' created by departures from the cooperative principle. One condition for these intended floutings is that they have to be meant by the speaker and perceived by the hearer, otherwise, communication degenerates into lying or it totally breaks down. Thus, the importance of our awareness of these maxims and our concern to show that we do want to observe them in our communication is clearly indicated by a number of expressions –cautious notes-or **hedges** used to indicate that we may have violated a maxim. Expressions as *"to the best of my knowledge"*, *"so far as I know"* and *"I am not sure, but…"* show that the speaker is aware of the maxim of quality. When saying *"I won't bother you with all the details"* or *"to cut a long story short"*, the speaker is conscious of the quantity maxim. *"Well, anyway"* and *"I don't know if this is important"* can act as hedges on the expectation of relevance. *"To be clear, I…"* and *"I don't know if this makes sense…"* are examples of the maxim of manner. All of these examples of hedges are good indications that the speakers are not only aware of the maxim, but that they want to show that they are trying to observe them. However, even in conversation, a speaker may use expressions like *"No comment"* or *"my lips are sealed"* in

response to a question. Although these expressions are typically not observing the Gricean maxims by virtue of the fact that they are not as informative as is required in the context, they are interpreted as communicating more than is said, and the typical reaction of listeners to any apparent violation of maxims is, as Simpson points out, the key to the notion of implicature.

The notion of 'implicature' is one of the central concepts in pragmatics. It is a technical term coined by H.P. Grice for an indirect, context-determined meaning, which refers to what is 'suggested' in an utterance, even though neither expressed nor implied by the utterance. Paraphrasing E. Black (2006), by implicature is meant those elements of a message that are not encoded, but whose recovery is based on the assumption that the hearer will be able to make the appropriate inferences. Grice, however, distinguishes between what he calls *conventional* and *conversational* implicature. Conventional implicature has, on the one hand, to do with connectors. If someone says, for instance, *"He comes from Italy, **so** he must know how to prepare pizza"*, the word ***so*** makes an implicative relation between coming from Italy and being able to prepare pizza. The conversational implicature, on the other hand, depicts the distinction between what one says and what one means, where interpretations are not inferred due to words like connectors. In explanation of this kind of implicature, Grice claims that people entering in conversation with each other, they agree to co-operate towards mutual communicative ends (Short in Carter and Simpson, 1989: 148). To illustrate, consider the following exchange between a husband and his wife:

Wife: *I hope you brought the bread and the cheese.*
Husband: *Ah, I brought the bread.*
(Simpson, 1997)

After hearing the husband's response, the wife has to assume that her husband is cooperating and is totally aware of the quantity maxim. But he did not mention the cheese. If he had brought the cheese, he would say so. The husband must intend that his wife infers that what is not mentioned is not brought. In this case, the husband has conveyed more than he said via a conversational implicature. It is worth noting that it is speakers who communicate meaning via implicature and it is listeners who recognize those communicated meanings via inference. (Yule, 1996). If we go back to the example cited above when flouting relation (that of Mark and his flat mate), we notice that B intended A to infer that she (B) was not impressed with Mark, and A assumed that it was relevant to his question and understood that B was flouting some of the maxims.

It is quite apparent that Grice's model offers useful guidelines for providing the ways in which implicatures, suggestions or any other indirect meanings function in conversation. Moreover, the greatest benefit of this model lies in its ability to explain how 'non-literal' meanings in language pass between interlocutors. Nevertheless, this model has been criticized for being informal and even Grice has been regarded as a philosopher of natural language.

An important extension to Grice's theory is the model that expands the maxim of relation. Being regarded as an attempt to work out in detail the Gracean maxim of relation, this model is known as the *theory of relevance*, which is the core of the next subsection.

I-3-2-b *Relevance Theory:*

Proposed by Dan Sperber and Deirdre Wilson (1986), relevance theory is an inferential theory of communication which aims to explain how the audience infers the communicator's intended meaning. This theory is based on a definition of two principles of relevance: a cognitive principle and a communicative one. According to the aim of the present enquiry, the focus will be on the second principle which includes the claims that understanding an utterance is a matter of inferring the speaker's intention. Sperber and Wilson, however, assert that communication is successful not when hearers recognize the linguistic meaning of an utterance but when hearers infer the speaker's meaning of this utterance (Simpson, 1997: 151).

It is important to state that there are two ways to imagine how thoughts are communicated from one person to another. The first way is through the coding and decoding system. In this approach, the speakers or authors encode their thoughts and transmit them to their listeners or audience. The hearers or audience receive the encoded message and decode it in order to arrive at the meaning that the speakers or authors intend to convey. This is, however, what is known as 'the classical code model' of communication and can be figured as follows:

Speaker's thought/intention ⟹ encoded ⟹ transmitted ⟹ decoded ⟹ Intention/thought understood.

The second way of conceiving how thoughts are communicated is a model where the speakers or authors convey as much information as is needed in a certain context so that the hearers or audience can reach the intended meaning from what is said or written and from the

context as well. In this model, the speakers or authors take into account the context of communication and the cognitive environment between the speakers or authors and hearers or audience. That is what the speakers or authors think that hearers or audience already know. Then, speakers or authors say just enough to communicate what they intend, by relying on hearers or audience to fill in the details that they did not explicitly communicate. This can be illustrated below:

Speaker's thought/intention & context mediated information ⟹ encoded ⟹ transmitted ⟹ decoded & context mediated information ⟹ thought/intention understood by hearer.

The exchange taken from Pinter's play *Victoria Station* (1975) is a good example to this model:

Controller: I know what it means, 274. It means you've got a passenger on board.
Driver: That's right.

(Pinter, 1975: 56)

Here, the driver did not say "yes, it means that". He also did not say "it means I've got a passenger on board". Both of the utterances are implied with his reply, and both would be somewhat redundant if they were said. So, what the driver said was just enough to understand his meaning. The controller, however, filled in the missing context mediated information, that is his utterance was whether his understood meaning was right or not and he recovered this meaning from the driver's two words answer.

Sperber and Wilson describe communication in terms of two interrelated components: *ostention*, which is the speaker's act of showing something through language; that is making an utterance, and *inferencing*, which is what hearers do when they try to decode the acts of ostention in their way of decoding the speaker's meaning. The two components form the ***ostensive-inferential communication***. This kind of communication is, in fact, the outcome of what the relevance theory adopted from the work of Grice whose interest was in the speaker's meaning and was refined by this theory for the study of communication.

Relevance theory also accepted Grice's characterisation of an utterance as the speaker's expression of certain intentions. According to Grice, when a speaker means something by an utterance, he has two intentions. The first one is the intention to produce a certain response in

the hearer. From a cognitive perspective, this kind of intention can be thought as an intention to modify the hearer's mental representation of the world by providing the hearer with information about the speaker's representation of the world. When a speaker, for instance, says 'it is sunny', he may intend his addressee to come to think it is sunny. The reason that the hearer comes to think so is that the utterance provides evidence that the speaker thinks that it is.

The second intention is that the first be recognised. In order to explain what has just been said, an example discussed by Grice (1975) needs to be cited. Grice discusses a case in which a man was anonymously informed of his wife's affair by means of a photograph that has been left lying where the man will see it. In this case, the person who placed the photograph intended to inform the man of something, and then to affect the man's beliefs, and this is, in fact, the first intention. Yet, this person who placed the photograph did not want the man to know that he intended to do so. Hence, this person lacked the second intention.

Adopted by relevance theory, this structure characterises the ostensive-inferential communication as illustrated in the following form:

Ostensive-inferential communication:

a) The informative intention: is the intention to inform the audience of something.

b) The communicative intention: is the intention to inform the audience of one's informative intention.

As demonstrated by Grice's photograph example, the presence of the communicative intention is a criterion for whether the speaker intends to communicate with his interlocutor. Moreover, the success of this intention is sufficient for successful communication in the sense that if this intention succeeds, the hearer will recognise the informative intention; that is he will realise what it is that the speaker intended him to come to think. The success of the informative intention, by contrast, is not required for successful communication. For Sperber and Wilson, the presence of the informative and communicative intentions creates what is known in relevance theory as the *ostensive stimulus*.

Work on communication in relevance theory views that the speaker offers the hearer some clues about his communicative and informative intentions and that the hearer uses these clues in order to infer an appropriate interpretation of the speaker's utterance. This is, however, the pre-Gracean point of view which treats communication as purely a matter of coding and decoding of a message. As it was discussed above, the code model is a one-stage model of utterance interpretation, where the hearer just decodes the signal and gets the message. In contrast, Sperber and Wilson's inferential model, which is also adopted by the

neo-Gracean approach (Horn and Levinson), is a two-stage model since the clues provided by the speaker will include some phrases. In this case, the hearer will have to, first, decode the phrases used and, then, infer what the speaker intended to convey.

In view of the ostensive-inferential communication, Sperber and Wilson argue that communication is designed to bring about *'contextual effects'* and by this, they mean the modifications in the store of knowledge between speaker and hearer in interaction. In other words, achieving contextual effects means adding new information to the knowledge that has previously been existed in order to strengthen it. On Sperber and Wilson's account, understanding an utterance is deriving contextual effects from it, and in order to derive these contextual effects, reference of this utterance must be identified. The crucial point to remember is that the more clearly and openly the ostensive stimulus is shown, the less effort for decoding meaning is done. In this respect, the stimulus is said to show *strong relevance.* When the ostensive stimulus is less clear, great efforts are of course needed to decode such stimulus. When this happens, the stimulus is said to carry *weak relevance* (Simpson, 1997).

However, Simpson (1997) gave an example for a better understanding of the relevance theory. The example is about a man who was walking beside a river, carrying a fishing rod in one hand and a large salmon in the other. This ostensive stimulus which will interact with the existing knowledge that the person, who observes the man has, leads this person to infer that the man has caught the salmon in the river. The existing knowledge that the observer brings to bear in his processing effort for decoding the stimulus might be the following: salmon are fish which are found in rivers, fishing rods are tools used for getting fish out of rivers and so on. What this person infers improves his store of knowledge with new information and hence, a contextual effect will be produced. Yet, in reaching the contextual effect, this observer has searched for relevance only as far as he needs, and once relevance is proven inferring process will stop. But it is possible that the inference being drawn by the observer is not the right one. The man could be an actor or someone else. Thus, it is worth stating that the aim of interaction is to derive the most important contextual effect in order to reach the most relevant conclusion being given the available ostensive stimulus.

The relevance theory model has, however, been criticised for not being developed on the basis of clear and evident examples. Moreover, this model tends to expand the maxim of relation, and it is not regarded as the main analytic model to be applied in the current survey in addition to Grice's maxims. Another model that is concerned with the social and personal dimensions of verbal interaction needs to be introduced throughout this chapter. This model is Penelope Brown and Stephen Levinson's theory of politeness (1978; 1987).

I-3-2-*c- Politeness Theory:*

Being regarded as a sociolinguistic theory in the pragmatic tradition, politeness theory (henceforth PT)(hereafter abbreviated to PT) was developed by Brown and Levinson (1978, 1987) who extended Gauffman's (1967) dramaturgical approach. Using Durkheim's work on social rituals, Gauffman examined how people manage their public identities, which he later labelled 'face'. Building on Gauffman's notion of identity, Brown and Levinson tended to clarify how we manage our own and others' identities through the use of politeness strategies. In fact, Brown and Levinson (1987) explain politeness with reference to the notion of *face*, which is a kind of social 'self-image' that everyone has and expects others to recognise. They suggested that face is primarily a socio-psychological phenomenon which has two basic dimensions. *Positive face* is the desire to be liked, appreciated and admired by others. *Negative face* is the want not to be ordered or forced into things. In other words, it is the wish to be free from imposition.

Yet, in interaction, there are a lot of situations where someone's face can be threatened. A speaker may ask his addressee, for instance, to do things for him. He may even offer him a constructive advice. These circumstances, however, pose a threat to either the positive or negative face of the interlocutor. The threats such as requests, offers or criticisms are verbal acts known as Face Threatening Act (FTA) (Simpson, 1997: 156). According to Simpson (1997), doing an FTA is a necessary feature in language usage; otherwise the verbal interaction would be odd. Life would be impossible if no one could ask a question, no one could complain and no one could ever ask someone to do something. But speakers may use some strategies so as to lessen or mitigate the possible threat. In this crucial respect, speakers are doing what is called Face Saving Act (FSA) (Yule, 1996: 61). To clarify this, it is important to return to the example mentioned above (Figure I.2.3) about discourse strategy. The form *'Goodness me, it's hot in here'* was categorised as indirect since the utterance takes the form of a declarative sentence with no overt lexical link to what is requested (i.e. to open the window). According to Brown and Levinson, this strategy would be classified as ***off-record*** by virtue that it avoids any explicit mention of the service requested. Hence, this off-record strategy might be referred to as a 'hint'. The realisation of *off-record* strategies generally includes metaphor, irony, tautologies and all kinds of indirect hints (Simpson, 1989:172).

In contrast to this, the speaker may use a direct form by giving the following utterance *'Open the window'*. This strategy is ***on-record*** for it contains a direct lexical link with the

request. So, by going on record, the speaker is faced with a choice: either to perform the FTA baldly, without redress or to choose performing the FTA with redressive action. By redressive action is meant 'giving face' to the addressee (Simpson, 1989:172), that is to say, the speaker will indicate that no threat to face is planned to be done and hence, a face saving act FSA is performed.

To clarify, if the speaker wants the addressee to open the window, as it is mentioned in the example stated above, he may select one of the following redressive FTA:

a) Could you open the window?
b) Would you mind opening the window?
c) I wonder if you could open the window.

These three redressive FTAs can contrast the bald non-redressive FTA of the direct example *'open the window'* and also can contrast the off-record FTA of the example *'goodness me, it's hot in here'*. In spite of the fact that these redressive FTAs are not classified as off-record FTA like the example *'goodness me, it's hot in here'*, they seem to be more polite than the direct example *'open the window'*, and this is because they redress the addressee's desire for freedom from imposition. In other words, these redressive FTAs tend to redress the hearer's negative face. Thus, the three redressive FTAs are said to be instances of negative politeness, and the same thing can be applied to positive politeness (Simpson, 1989:173). The following schema by Brown and Levinson (1978) can summarise the possible strategies for performing FTAs. **(Figure I-3-3)**

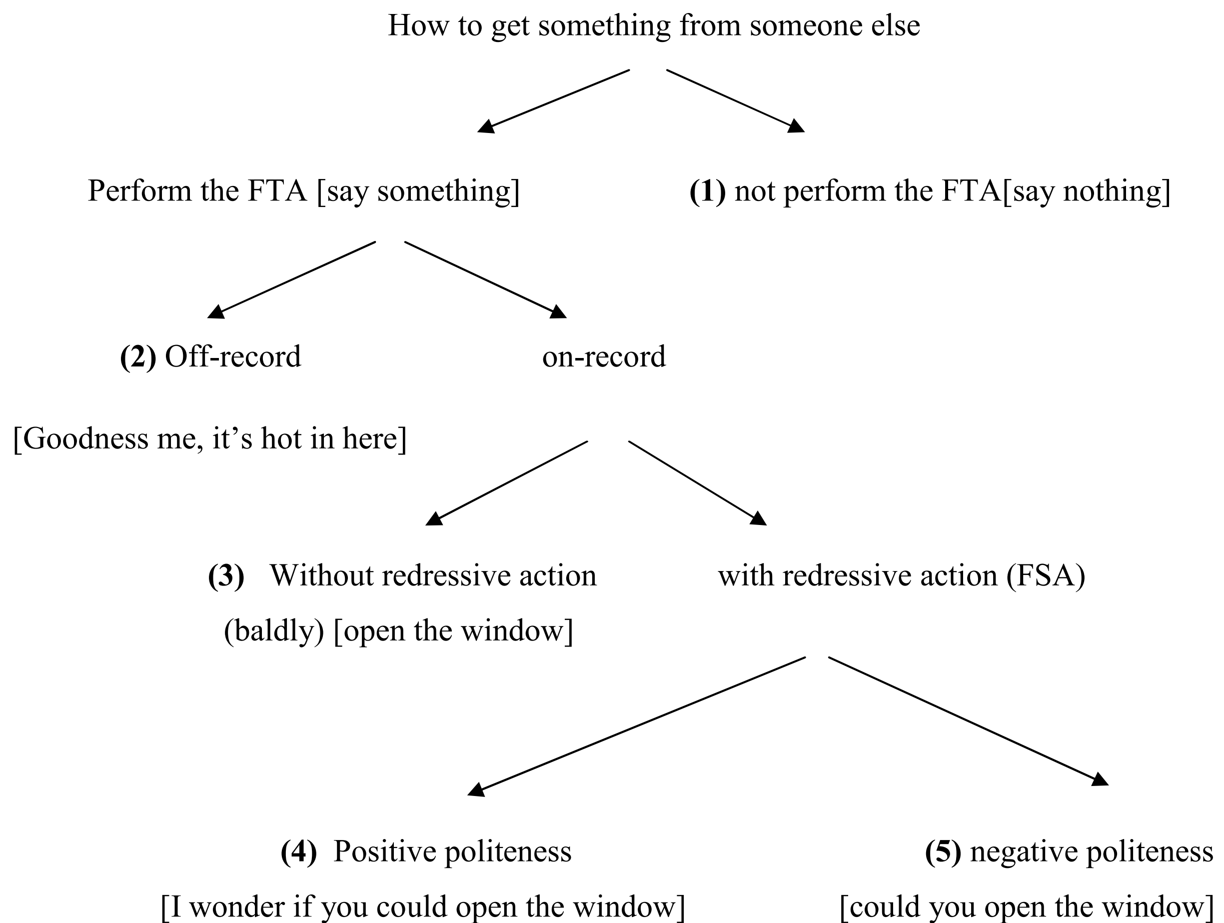


Figure I-3-3: Brown's and Levinson's schema of performing FTAs (1996: 43)

It is noticed that each strategy in the schema is numbered in order to obtain a clear explanation. So, strategy (1), which avoids the FTA, represents no imposition on the addressee at all. Strategy (2) is classified as off-record where the function of FTA is ambiguous, the fact which gives the addressee more than one interpretation and makes of the speaker a polite person. Strategy (3), which is very direct, includes no politeness markers at all. Broadly speaking, this bald and non-redressive FTA can be used in two situations. The first one is when the speaker has a position of high relative power over the hearer. In this case, the addresser does not need to fear any unpleasant consequence by using such strategy. The second one may be a serious or unexpected situation that requires immediate action. Here, the speaker has no time for using a strategy of politeness. Strategies (4) and (5) display ways of performing the kind of FTAs that take into account the face wants of the hearer. So, strategy

(4), which redresses the positive face of the addressee, comes to realize positive politeness. Whereas strategy (5), where the FTA is performed with redress to the hearer's negative face, achieves negative politeness.

It is worth mentioning that the choice of a particular strategy, whether it is positive politeness, negative politeness or even off-record is restricted by some contextual factors that relate both to speaker and addressee. These contextual factors consist of the relative social power and the relative social distance of the interactants. Both of these factors are regarded as crucial to the choice of politeness strategy. So, the addresser who has high relative power over the addressee can use, as it has just been mentioned above, a less polite strategy such as the bald, non-redressive FTA. The interactant who is less powerful than his interlocutor will, on the contrary, need to use a more polite strategy like negative politeness, for instance, or off-record.

The degree of social distance that is between speakers can also determine the choice of a polite strategy. The speaker who does not know his interlocutor very well will, of course, behave in different way from the one who does. In a conversation, intimate people, for example, do not need to select a certain polite strategy since there is no threat to their face from one another. Whereas, non-intimate people are obliged to choose politeness strategies that are appropriate to the context.

Thus, performing FTAs depends, as Culpeper (1998) put it, upon the relationship between the interactants. However, he states:

> If I have been slaving away in my office for hours and I am desperate for a cup of tea, it is going to be easier for me to ask a long-standing colleague than a new one. That is because in terms of 'social distance' I am closer to the colleague I have known for ages than the one I have only known for a few days. If the head of my department happened to be in my office at the time, it would be more difficult to ask him than to ask my new colleague. That is because he is more 'powerful' than I am, whereas my new colleague would be more or less equal with me in terms of 'power'. (Culpeper et al, 1998:84).

The size of imposition that is involved in the performance of an FTA, Culpeper adds, also determines the choice of polite strategies. He also gives an example about this. He says: "If I popped in after work to visit a friend and was asked if I would like a drink, asking for a glass of water would be less face threatening than asking for a glass of vintage port. Brown and Levinson suggest that it is possible to rank acts according to size of imposition" (ibid).

After outlining the theory of politeness which deals with how people keep polite through the use of language, it is time to move to another model where power is exercised also through the use of language. This is, however, what is known as critical discourse analysis (CDA), which will be the core of the last subtitle in this chapter.

I-3-2-*d-Critical Discourse Analysis:*

Critical discourse analysis (henceforth CDA) is an approach to the study of discourse where the focus is on the ways social power abuse, dominance and inequality are put into practice by text and talk in the social and political context. Founded by Norman Fairclough, Teun van Dijk, Ruth Wodak and Michel Meyer, this approach emerged in the early 1990s and is understood as both a theory and a method in that it presents not only a description and interpretation of discourse in social context but also offers an explanation of why and how discourse works.

According to Van Dijk (1995), CDA has become a label for a special approach which seeks to study social problems and political issues such as racism, colonialism and social inequality. Being called problem- or issue-oriented, CDA does not characterise a school or a field of discourse analysis but rather a critical approach which emphasises the relations between discourse and society.

It is important to point out that there are many types of CDA, and critical analysis of conversation is different from an analysis of news reports in the press, for instance, or of lessons and teaching at school. Besides, studies in CDA tend to pay attention not only to one level of discourse, but to all levels and dimensions including grammar, syntax, phonology, speech acts and pragmatic strategies where the relationship between textual features and social meanings tends to be revealed as straightforward transparent unlike in practice, i.e.in a text, the values are attributed to particular structures such as passive clauses used in a mechanical way (Fairclough, 1992). Moreover, CDA studies are not limited only to verbal approaches to discourse, but also to semiotic ones such as pictures, films, sounds or gestures.

It is worth mentioning that many works in CDA are about the ideologies that play an important role in the resistance against dominance or inequality, and the aim of CDA studies is to reveal and uncover what is hidden or implicit or even not obvious in relation of the underlying ideologies being in the text or talk. That is to say, studies in CDA often try to bring to the fore the strategies that help in exercising control over people and rendering the illegitimate legitimate so as to influence the minds, and indirectly the actions of people since action is controlled by mind, and this is of course in the interest of dominant group. By so

doing, i.e. by displaying the mental control and social influence, CDA studies bring about a critical or oppositional standpoint against the powerful group and particularly those who abuse of their power.

It is important to stress that studies in CDA always try to support a prospect of solidarity with dominated groups by virtue that these studies tend to create some strategic suggestions for the development of a counter-power or counter-ideologies in the aim of resisting and challenging the wants of dominant groups and elites.

In sum, and as described above, CDA is regarded as an approach in discourse analysis which seeks to examine the discursive structures and strategies that help in the realisation of mind control. It explicitly studies discourse and its functions in society, and shows how the forms of inequality are expressed, legitimated and represented in text and talk. Yet, there is a question that hardly needs to be asked: how to do CDA? The answer to this question will be found in the third part of the last chapter which will display the analysis of one of Pinter's political plays, whereupon an exploration of the language of the play will be done so as to exhibit the structures and strategies used for exercising power and dominance through language.

CHAPTER TWO

Pinter’s Drama

Chapter II: Pinter's Drama

Introductin:

Since the present paper aims to display a discourse pragmatic approach to Pinter's drama in his evolution as a playwright, and since this approach has already been explained in the previous chapter dealing with drama and discourse analysis, it is time now to shed light on Pinter's drama and his evolution, which would, in fact, be the bridge between the first and last chapter of the dissertation. It represents the smooth passing from theory to practice. This is, however, the core of the present chapter, which falls into three sections:

The first section of this chapter will be concerned with the definition of drama in general and the characteristics of this literary genre. Then, the kind of drama to which Harold Pinter's work belongs, named the theatre of the absurd, will be introduced by throwing light on its origin, characteristics and language.

The second section will be devoted to Pinter's plays and their characteristics. The chapter will end with an exhibition of Pinter's evolution throughout his career as a playwright ranging from the first period known as 'comedy of menace', passing by the memory plays that represent the second part of his career and arriving at the last period which involves political plays being the major interest of Pinter in his career.

II-1- Drama: The Neglected Child

Regarded as a unique tool to explore and express human feeling, drama is an essential form of behaviour in all cultures, and it is a fundamental human activity. It is the specific mode of fiction, which is represented in performance. Broadly speaking, the term of drama comes from a Greek word meaning 'action', which is derived from the verb meaning 'to do' or 'to act'.

It is worth mentioning that the structure of dramatic texts is, unlike the other forms of literature, influenced by the stage on which the actors perform drama in theatre and before the audience. This is, however, what is known as a play, which is a term designated by the use of drama in the narrow sense. Yet, the difference between drama and play lies in the fact that the former is literature, which is a written text, whereas the latter is a show, which is usually performed on stage. Nevertheless, the text of the drama, together with the stage directions

signalling the indirect presence of the author, is not merely imprinted in the pages of a book. “A true play is three-dimensional: it is literature that walks and talks before our eyes... the text of the play is meant to be translated into sights, sounds and actions which occur literally and physically on stage” (Boulton, 1968: 3).

It should be apparent that plays, novels and poems are different sorts of literary texts. This can, however, be shown by considering the extent to which they can be read or heard. Novels are the most readerly form by individuals alone. Poems are the next most readerly form in that they can be read by an individual but also can be heard. A play is the least readerly form. It can be read by an individual, but with difficulty. Moreover, play- texts receive little attention from both twentieth-century literary critics and stylisticians if they are compared with poems and fictional prose. This problem lies in the fact that spoken conversation has for many centuries been commonly seen as an unstable form of language, and thus plays, with their close similarity with everyday speech, have always been considered as undervalued.

For some literary critics, Shakespeare and some other Elizabethan playwrights were not concerned since their plays were often written in verse. In fact, with the literary-critical movements of New Criticism in the USA and Practical Criticism in Britain, which dominated the criticism of the mid-twentieth century, such plays were treated as ‘dramatic poems’. By denying these plays their status as ‘spoken conversation to be performed’, they were considered as stable texts that need a close analysis.

Similarly, the early stylistics of the 1960s tended to concentrate on the analysis of poetry (e.g. Jakobson 1960; Jakobson and Jones 1970; Leech 1969). This was, however, not only because of the influence of New Criticism and Practical Criticism, but also because of the heritage of Russian Formalism. So, the formalist notions of foregrounding, deviation and parallelism could be most easily seen in the phonetic, grammatical and lexical patterning of poetry rather than play-texts.

Even for drama, it was suggested that the only adequate analysis should be the analysis of performance and not play-text. As Short (1989) argues, this view has come about partly because of the inability of practical criticism, including the traditional stylistic analysis, which has concerned itself with deviation and textual pattern, to deal with the meanings which are produced by dramatic texts. Moreover, those critics who have argued over this view, have concerned themselves with interpretation of plays.

Needless to say, the development of stylistics since the 1960s has been encouraged by new developments in linguistics, and it is these developments which have enabled stylisticians to begin dealing with other genres. For example, Michael Halliday's (1971) application of systemic functional grammar to William Golding's novel *The Inheritors* inspired the investigation of how ideational patterns (i.e. language is used to convey information about the context) can be used to convey a particular point of view in prose fiction (Fowler 1977; Leech and Short 1981; Simpson 1993).

More recently, in the late 1970s and in the 1980s developments in discourse analysis, conversation analysis and pragmatics; that is methods of analysis developed by linguists in order to deal with face-to-face interaction, have supplied stylisticians with tools to analyse the meanings of utterances in fictional dialogue. Some studies have, as it has already been mentioned, focused on the linguistic structure of dramatic dialogue such as Burton (1980), some have used politeness theory so as to illuminate the social dynamics of character interaction like Simpson (1989) and others have obtained ideas and styles from pragmatics and discourse analysis in the aim of shedding light on aspects such as characterisation and absurdity.

However, in spite of the availability of linguistic frameworks, stylisticians have often found difficulties in investigating play-texts, and hence, the stylistics of drama remains almost unexplored. Indeed, it has been pointed out that out of thirty nine articles published so far in the journal *Language and Literature* only five examine texts taken from plays. It is hoped, then, that this neglected child, named drama, will have chance to be explored as the other literary genres have so as to be well understood.

II-1-1-Aspects of Drama: Text-play and Performance

Short (1989) once addresses such fundamental question: If we want to understand plays, can we sit in a classroom – or even in an armchair – and read them or should we be sitting in a theatre? It is fundamental because the stylistics of drama is based on the assumption that one can gain a rich understanding of a play by analysing the text. Short has presented a list of arguments for the adequacy of reading a play-text and he argues that while the three aspects of a play i.e. text, production and performance, are different in a number of ways, the production and performance are constrained and restricted by inferences drawn from the

reading of the text. In order to support this view, Short has analysed extracts from a TV series and he shows how a considerable number of unwritten performance features can be inferred from the dialogue. As a consequence, he introduces analytical approaches by which these inferences can be recovered.

It is clear that the vast majority of plays are written to be performed. It is said ‘majority’ because there are a few plays by John Keats, for instance, which were never intended to be performed. In these plays, however, the actors are given only very general directions and are free to make things up as they go along, including the words they say. Whereas, the plays to be performed specify the words to be spoken and give some stage directions. It is this kind of plays that modern drama critics say about them that they can only be properly understood in the theatre. Styan (1971), for instance, says that “the fullness of music is only heard in performance, so it is with drama” (J.L.Styan, 1971:1). The Shakespearean critic Stanley Wells (1970: ix) claims that “the reading of a play is a necessarily incomplete experience”.

Writers and directors have also taken this position. Brecht says that “proper plays can only be understood when performed” (1964: 15), and Stanislavski contends that “it is only on the stage that drama can be revealed in all its fullness and significance” (1968: 115). In this crucial respect, Short argues that if merely reading a play is truly inadequate, much traditional drama criticism would need “an interpretative health warning appended to it, and the common educational practice of reading play-texts and discussing them in seminars would need to be replaced by performance-based theatre studies” (Short in Culpeper et al, 1998:6-7).

Short wants to argue that sensitive understandings of plays can be arrived at through ‘mere reading’ and he tries to demonstrate, through a linguistic analysis of a dramatic extract, that dramatic texts contain very rich indications as to how they should be performed. For him, a play is “a detailed recipe for pretence” (ibid). As Searle (1975: 328) puts it: “the author of a play gives directions as to how to enact a pretence which the actors then follow”. This position extends that outlined by semioticians of theatre like Elam (1980).

It is worth noting that dramatic criticism of the 1940s, 1950s and even the 1960s was a text-based study, which treated plays rather like poems by analysing metaphors, strands of imagery and so on, leaving parts of the plays out of the context in order to treat them as poems. It was until very recently that there have been ways of analysing in texts what is commonly held to be the basic characteristics of drama, i.e. the meanings which are said to be implied behind the words that the characters speak. These meanings are often made apparent

to the audience in a theatre by the use of gestures, tone of voice and so on. Therefore, and since these features have only been observed in performance, this fact has led many recent critics to suggest, as mentioned above, that plays can only be properly understood and evaluated on the stage. In this respect, J.L.Styan says:

> The most difficulty in thinking about a play is simply to remember that given words for demonstration on stage, there is no other *completely* valid means of judging their efficiency and value except within their own terms. Leave your armchair throne of judgment, says Granville-Barker, submit for the while to be tossed to and fro in the action of the play: drama's first aim is to subdue us. (Styan, 1960:65)

Styan, like many other critics, distinguished between complete appreciations, which can only go on in the theatre, and is defined as impoverished literary analysis. Talking of Ibsen's *Rosmersholm*, he says:

> A 'literary' analysis will tend to confine itself to comments on the theme of the play, and perhaps to a statement about Rebecca's realisation of the position she has reached in her understanding of the household. On the stage, Ibsen gives us a much larger statement. (Styan, 1960:18)

On Short's account, the problems which raise the realm of criticism on the theatrical experience are two-fold. First, plays have to be treated in a different way from other literary works. Second, the object of dramatic criticism becomes variable in the sense that both meanings and value will change not just from one production to another but also from one performance of a particular production to another. As a consequence, there will be no play to criticize. Instead, there will be a talk about X's production in theatre Y on the evening Z, and critical discussion, then, becomes impossible unless the two critics concerned have both seen the same performance.

There are, however, some situations which suggest that the object of dramatic criticism should not be the theatrical performance but text-play. Teachers and students, for instance, can read plays without necessarily seeing them performed, and they even manage to understand them and argue about them. The dramatic producer also reads and understands a play in order to decide how to produce it.

All this does not suggest that Short has something against performances or he tries to suggest that critics should never go to the theatre. For him, plays are written to be performed, and going to the theatre is usually an exhilarating and instructive experience. Moreover, theatrical performance is just as deserving of study as dramatic text. In this respect, Short, as Styan and others do, claims that there must be a distinction between literary and theatrical analysis. Literary criticism should take the text as its object of investigation and develop techniques of textual analysis able to cope with the implied aspects of meaning that were mentioned above. Theatrical criticism deals with comparing different ways of performing the same scene, first, in terms of its theatrical effect and second, in terms of its faithfulness to the dramatic text.

Short has demonstrated that if a close attention is paid to the linguistic form of dramatic texts, a huge amount of information will be inferred about an appropriate way to perform these texts. This is because a large amount of information about how to interpret utterances is provided, and it is the same process of inference concerning

II-1-2- The Odd Talk: The Absurd Theatre

On Simpson's account, the twentieth-century plays, which are characterised as absurdist are called 'odd talk'. For him, the odd talk often involves taking the assumptions and patterns from one discourse context and using them in another, where they would not normally be found. The present study, however, tends to demonstrate the effects of this kind of 'discoursal mismatch' in absurd drama. Yet, before doing so, it would be better to give little information about such kind of talk, namely the Absurd Theatre, which is indeed the corpus of the present enquiry.

The Theatre of the Absurd, however, is the term which was coined by Hungarian-born critic Martin Esslin who made it the title of his 1962 book on the subject. This kind of drama refers to a particular type of play, which first became popular during the 1950's and 1960's and which presented on stage the philosophy given by the French philosopher Albert Camus in his 1942 essay *The Myth of Sisyphus* in which human conditions are defined as basically meaningless .According to Camus, humanity has to accept that there is no a rational explanation of the universe and hence, the world must be seen as absurd. "The feeling of absurdity bursts from the comparison between a bare fact and a certain reality, between an

action and the world that transcends it. The absurd is essentially a divorce" (Camus in Culpeper et al, 1998: 34). The Absurd in this kind of drama takes the form of man's reaction to a world apparently without meaning and man as a puppet controlled or menaced by invisible outside forces. The plays involved in this movement generally share many characteristics that include nonsense dialogue, repetitive or meaningless action, and non-realistic or impossible plots.

Esslin (1980) considered the term "Theatre of the Absurd" as a device by which he meant to highlight some fundamental points found in the works of some playwrights. These playwrights are grouped under the label of the absurd in order to convey their sense of anxiety, fear and wonder being confronted with an inexplicable universe. Esslin classified four playwrights as leaders of this movement: Samuel Beckett, Eugene Ionesco, Arthur adamov and Jean Genet. Later, Esslin also included the British playwright Harold Pinter to this group of writers who were not always comfortable with the label and sometimes preferred to use terms such as "Anti-theatre" or "New Theatre". Other playwrights being involved with this kind of theatre are Tom Stoppard, Jean Tardieu, Edward Albee and N.F. Simpson.

II- 1-2- a -Origin:

It is worth mentioning that the Theatre of the Absurd is traced back to avant-garde experiments of the 1920's and 1930's. Nevertheless, its roots have existed since a long time. The absurd elements made their first appearance after the rise of Greek drama in the Old Comedy. In Greek mythology, Sisyphus is condemned by the Gods interminably to roll a boulder up to the top of a mountain, only to watch it fall back down again under its own momentum. In fact, Sisyphus is the archetypal absurd 'hero' and in his dangerous and unfortunate situation Camus saw mirrored the true absurdity of the human condition: a pointlessly preoccupied individual, perpetually alienated from his own society, whose "whole being is exerted towards accomplishing nothing" (Camus,1984: 108). Later, and in the Middle Ages, the morality plays were considered as the source of the Absurd Theatre. These plays were depicting everyman-type characters dealing with allegorical and existential problems. They also took part in the allegorical drama of Elizabethan times when dramatists like John Webster, Jakob Biederman and Calderon had depicted the world in mythological image. Shakespeare's tragicomedies such as *"The Winter's Tale"* and *"The Tempest"*, are regarded as a major influence on absurdist writing.

During the nineteenth century, the absurd elements were revealed in certain plays like that of Ibsen and Strindberg and more obviously in Alfred Jarry's "monstrous puppet-play" Ubi Roi (1896), which is considered as the acknowledged predecessor of the Theatre of the Absurd. In fact, Ubi Ro is a caricature and a terrifying image of the animal nature of man and his cruelty. In the 1920's and 1930's, the emphasis on the role of the subconscious mind became prominent. At that time, the dramatists' intention was to go further with art not as a mere imitation of surface reality. Instead, they demanded that it should be more real than reality and deal with essences rather than appearances.

The Theatre of the Absurd was also anticipated in the novels of James Joyce and Franz Kafka who were searching into their own subconscious and exploring the universal significance of their own private obsessions. Silent films and comedy as well as the verbal nonsense in the early sound films of Laurel and Hardy and the Marx Brothers also contributed to the development of the Theatre of the Absurd as did the verbal nonsense of Francois Rabelais and Edward Lear.

In fact, it was the Second World War that brought the Theatre of the Absurd to life. The nature of this conflict and the resulting trauma of living under the threat of nuclear annihilation put the human life in danger and insecurity. During this period, the surrealist philosopher Antonin Artaud (1896-1948) came and rejected realism in theatre calling for a return to myth and to the deepest conflict within the human mind. So, he asked for a theatre that would create a modern mythology. It was no longer possible, Artaud insisted, to keep using traditional art forms and standards that had ceased being convincing and lost their validity. Though he did not live to witness its development, the Theatre of the Absurd was the new theatre that Artaud was dreaming of. It was, as Ionesco firstly called "anti-theatre". This new theatre was surreal, illogical and plotless, and the public's reaction was incomprehension and rejection.

II-1-2- b-Characteristics:

The Theatre of the Absurd appeared first in Paris. The first production of an absurdist play was Jean Genet's *The Maids* in 1947. *The Bald Soprano* by Ionesco was first performed in 1950, and Samuel Beckett's *Waiting for Godot*, regarded as the best known of all such plays, was produced in 1953. In fact, Beckett's play is the most famous and most

controversial absurdist play. The characters are strange and have difficulty in communicating. The language they use is often ludicrous and the play seems to end in precisely the same condition it began. In fact, it is sometimes referred to as "the play where nothing happens". The play supporters consider the play as an accurate parable on the human condition in which the more things change, the more they are the same. On their account, change is only an illusion.

Needless to say, the traditional theatre aimed to create a photographic representation of life as it really was. But the Theatre of the Absurd, also known as the New Theatre, attempts to create a mythological and allegorical vision almost related to the world of dreams. These dreams express a belief that human existence has no meaning or purpose and therefore, all communication breaks down the fact which gives way to irrational and illogical speech. Furthermore, the absurdity of this theatre takes the form of a man's reaction to a world apparently without meaning, or a man regarded as a puppet controlled or menaced by invisible outside forces.

So, the Theatre of the Absurd is preoccupied with exploring the apparent futility of human existence, the alienation of the individual from a hostile society and the religious and spiritual disillusionment experienced in the wake of the Second World War. This type of theatre is characterised by comedy mixed with horrific or tragic images, characters found in hopeless situations, forced to do repetitive or meaningless actions, and dialogues full of clichés and nonsense where time and settings are generally ambiguous.

The plays belonging to this theatre focus not on logical and realistic acts but on human beings trapped in an incomprehensible world no matter how illogical it is. So, the incomprehensibility is coupled with the inadequacy of language in order to form 'meaningful' human connections.[1] According to Esslin, Absurdism is "the inevitable devaluation of ideals, purity and purpose. Absurdist drama asks its viewer to draw his own conclusions, make his own errors"[2]. Esslin makes a distinction between the dictionary definition of absurd ("out of harmony") and drama's understanding of the absurd:"Absurd is that which is devoid of purpose...man is cut off from his religious, metaphysical and transcendental roots, he is lost; all his actions become senseless, absurd and useless"[3].

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[1] A. Lewis…
[2] M. Esslin, pp 20,24
[3] Ionesco in Esslin, p23

II-1-2-c-Characters:

The characters in absurdist drama are lost and floating in an incomprehensible universe and they abandon rational thoughts. They appear as automatons living in routines and speaking only in cliché. Ionesco, for instance, called the Old Man and Old Woman in *The Chairs* "uber-marrionettes". Pinter's plays also feature characters trapped in an enclosed space menaced by some force that the characters can't understand. In his first play *The Room*, the main character, Rose, is menaced by Riley who invades her safe space though the actual source of menace remains enigmatic. In fact, the theme of characters in a safe space menaced by an outside force is repeated in many of his later plays. In *The Visit*, written by the Swiss dramatist Friederich Durrenmatt in 1956, the main character Alfred is menaced by Claire Zachanassian; a rich woman with a decaying body and multiple husbands throughout the play, who guaranteed a payout for anyone in the town willing to kill Alfred.

It is worth mentioning that characters in absurdist drama also faced the chaos of a world that science and logic have abandoned. Ionesco's recurring character, Berenger, faces a killer without motivation in *The Killer*, and Berenger's logical arguments fail to convince the killer that killing is wrong. Moreover, the characters in absurdist plays are interdependent pairs, commonly either two males or a male and a female. Some critics call this the "pseudo couple", where the characters are roughly equal or one is dominant over another, like Vladimir and Estragon in *Waiting for Godot* or Ben and Gus in *The Dumb Waiter.* The relationship of the characters may dramatically shift throughout the play as the professor and the pupil in Ionesco's *The Lesson*, Peter and Jerry in Albee's play *"The Zoo Story"* or Wills and Fibbs in Pinter's sketch *Trouble in the Works".*

II-1-2-d- Language:

One of the most important aspects of absurd drama is its distrust of language as a means of communication. In this genre, language has become nothing but a vehicle for conventionalised, stereotyped and meaningless exchanges. As Dr Culick put it, in the language of absurd theatre, words failed to express the essence of human experience. The Theatre of the Absurd constituted an attack on language showing it as an insufficient tool of communication. So, by ridiculing conventionalised speech patterns, the Theatre of the Absurd tries to make people aware of the possibility of going beyond everyday conversation.

The discourse of absurd plays is irrational, anti-realist, illogical and markedly "devoid of the traditional attractions of the well-made drama" (Esslin, 1980: 28). However, while literary critics largely agree about the significance of language in these absurdist plays, their attempt to account for the nature of absurd dialogue is still unintelligible. Esslin, for instance, talks of the 'incoherent babblings' (1980: 22), which closely examines "the limitations of language both as a means of communication and as a means for the expression of valid statements" (1980: 85). For him, the 'verbal nonsense'; that is the language of the absurd is "a dead thing, limiting communication, which is at once very funny and very terrifying" (Esslin, 1969: 54)

It is quite apparent that critics' insistence on the 'meaninglessness' of absurd dialogue fails to explain how absurd texts can still mean on a more general communicative level. According to Simpson (1998), there is also a tendency in the critical literature to assume that linguistic absurdity is somehow unique or inherent to absurd drama. In his view, this assumption is simply untenable. By isolating some broad-based similarities in patterns of language use, Simpson has sought to establish connections between so-called absurd dramatic dialogue and other genres such as the verbal comedy sketch. He has concentrated particularly on a type of humour referred to as 'incongruity-based' (Raskin, 1987:17).

For him, absurdism is often linked with humour, and in order to confirm this saying, he has explored, however, a small extract from a sketch in the *Monty Python's Flying Circus* series, which is considered as one of the best-known exponents of this type of humour in British radio and television. This series revolves around two men who meet for the first time in a bar, and instead of the phatic talk, which normally characterises such first meetings, it was observed that one of the characters was asking a series of highly personal questions of the other the fact which generates considerable humour and the effect of absurdity at the same time. This kind of incongruity-based humour is, unlike puns and other forms of verbal play, more abstract, more surreal and ultimately more radical (Paton, 1988:217). This form, however, is the least studied in linguistic analyses of humour because of its relative complexity.

In fact,

So, the dialogues of absurd plays, though they are always said to have nonsense language, are sometimes naturalistic. When characters use nonsense language, words appear to have lost their denotative function, and hence, creating a misunderstanding among

characters the fact which makes the Absurd Theatre distinctive. In Ionesco's play *The Bald Soprano*, for instance, the characters would exchange empty clichés that can never be equivalent to true communication, rather they go through routine dialogue full of clichés without actually communicating anything or making a human communication. Furthermore, the language of absurdist theatre is devalued as in Beckett's *Waiting for Godot* or Ionesco's *The Bald Soprano*.

Pinter, for example, who is famous for his pauses, presents subtle elliptical dialogue where the primary things that characters should address are always replaced by ellipsis or dashes. The following exchange between Aston and Davies in *The Caretaker* typically shows Pinter's style:

Aston: More or less exactly what you...

Davies: That's it... That's what I'm getting at is... I mean what sort of jobs... *(Pause)*

Aston: Well, there's things like the stairs... and the... the bells...

Davies: But it'd be a matter... wouldn't it...It'd be a matter of a broom...isn't it?

(Pinter, 1959: 32)

So, much of the dialogue in absurdist drama reflects the inability to make a connection. When language appears, it demonstrates such disconnection, which can be used for comic effect as in Pinter's *The Birthday Party* when Goldberg and McCann torture Stanley with apparently nonsensical questions and non-sequiturs and drag him off at the end, but it is never revealed why:

Goldberg: What do you use for pyjamas?

Stanley: Nothing.

Goldberg: You verminate your sheet of birth.

McCann: What about the Albigensenist heresy?

Goldberg: Who watered the wicket in Melbourne?

McCann: What about the blessed Oliver Plunkett?

Goldberg: Speak up Webber. Why did the chicken cross the road?

(Pinter, 1957: 51)

Another example of nonsense is illustrated in Ionesco's *The Lesson*, when the professor tries to force his pupil to understand his nonsensical philology lesson:

Professor: ... In Spanish: the roses of my grandmother are as yellow as my grandfather who is Asiatic; in Latin: the roses of my grandmother are as yellow as my grandfather who is Asiatic. Do you detect the difference? Translate this in... Romanian.

Pupil: The... how do you say "roses" in Romanian?

Professor: But "roses", what else?... "roses" is a translation in Oriental of the French word "roses", in Spanish "roses", do you get it? In Sardanapali, "roses"...

(Ionesco, 1951: 67)

Other absurdists use this nonsense, repetition of clichés and the fear from what comes from the outside as in Albee's *The Delicate Balance*, where Harry and Edna take refuge at the home of their friends Agnes and Tobias because they suddenly become frightened:

Harry: There was nothing... but we were very scared.

Edna: We... were...terrified.

Harry: We were scared. It was like being lost: very young again, with the dark, and lost. There was no... thing... to be... frightened of, but...

Edna: We were frightened... and there was nothing.

(Albee, 1966: 31)

In addition to that, absence, emptiness, nothingness and unresolved mysteries accompanied with silence are also central features in absurdist plays. In Ionesco's *The Chairs,* for instance, an old couple welcomes a large number of guests to their home, but these guests are invisible and all we see is empty chairs; a representation of their absence. Likewise, the action of Godot in Beckett's play reveals the absence of a man named Godot for whom the two characters always wait.

II-1-3- Odd Talk and Drama Discourse:

It is important to mention that the definition of the odd talk is not an easy task and it needs to know first what constitutes the non-odd talk. But, since discourse is, as it has been

mentioned earlier, considered as the most fluid level of language organisation, a definition of 'normal interaction' is difficult to be obtained. Nevertheless, there exists among discourse analysts an agreement about what constitutes a well-formed discourse and this means that there exists a method for explaining the ill-formed discourse as well.

As there are many studies in discourse analysis, there are also some basic assumptions about the communicative properties of language in general and the spoken interaction in particular. According to Shiffrin (1987), the most significant of all these properties is the notion that all interaction occurs in a 'context', which can be divided into three categories:

1- Physical context: It is the actual setting or environment in which interaction takes place be it in the workplace, at home or in a public place. The spoken language generally includes a face-to-face conversation where the speaker and hearer share the same physical context, except for some forms of spoken interaction such as broadcast talk where speaker and hearer are not in the same position.

2- Personal context: It is the social and personal relationships of the interactants to one another. Here, the personal context also includes social networks and group membership, the social and institutional roles of speakers and hearers, and the relative status and social distance that is appropriate between participants.

3- Cognitive context: It refers to the shared and background knowledge being held by participants in interaction. This type of context changes as interaction progresses, and it overlaps to the speaker's past experience, cultural knowledge and world-view.

It is worth mentioning that all approaches need t be aware of the importance of context in the study of discourse such as the approach focussing on structure and strategy, which has been explained in detail in the previous chapter.

Needless to say, working from some basic assumptions about naturally occurring conversation has presented an informal model for studying incongruity in discourse. The core theoretical element of this model is the interface between utterance and discourse context. Speakers use their communicative competence in order to place different types of utterances in different types of context. In fact, the concept of communicative competence becomes a valuable interpretative tool for considering any mismatches that occur between what a speaker says and what is anticipated by personal, physical and cognitive dimensions of context. So, much of the dialogue found in absurd drama offers many opportunities for studying this form of linguistic incongruity.

This is not the only form of linguistic incongruity, however. As it has been mentioned in the previous chapter, Burton (1980) amongst other has pointed out that discoursal mismatches are important in language organisation ranging from the way characters tell stories to one another to the way sound patterns are used in their speech. It is also clearly the case that odd talk is, as Simpson claims, neither the sole preserve of humour nor, as some critics have suggested, of absurdism.

Esslin (1980) suggests that 'absurd dialogue' is exclusive to absurd drama. Yet, he describes the language of Edward Albee's *The Zoo Story* as "a clinically accurate study of schizophrenia" (1965: 22). This remark, however, seems to contradict his argument. In a clinical study of schizophrenic discourse, Simpson puts it, Rochester and Martin (1979) identified certain types of incoherence in the speech of thought-disordered patients, but as they covered different aspects of language organisation definite parallels are difficult to be drawn. In any case, odd talk, Simpson claims, does not need to be funny, and it is a 'strategy-framed' (Paton, 1988:223) in the sense that the text is geared towards humorous interpretation within an explicitly comic context. Linguistic incongruity is, Simpson adds, not in itself a guarantor of laughter and interpreting it has to do with what interpreters are prepared to invest in the text.

II-2- Characteristics of Pinter's Drama:

Regarded as one of the most influential English playwrights of the twentieth century, Pinter was behind the appearance of both the Absurd Theatre and the "Angry Young Men" dramas of working class social realism in England for bringing English theatre into a new era. His first plays, with their working-class setting and surface naturalism, seemed to link Pinter with the group of Angry Young Men. But only the surface of his plays is naturalistic. However, most of Pinter's plays take place beneath the surface and comes to express man's difficult situations in the irrational universe, which is, indeed, the concern of the Theatre of the Absurd. This distinct innovative combination of absurdism and naturalism has largely been recognised by scholars.

II-2-1- Pinteresque:

As a young man and before he started writing plays, Pinter was influenced by Franz Kafka and Samuel Beckett. Like Kafka, Pinter portrays the absurdity of human existence with the surface naturalism, and with the meticulous use of language by his characters that Pinter succeeds to put the absurdist and naturalistic techniques of his drama all together. The language of his characters, which is repetitive and meaningless, is actually more realistic than the rhetorically patterned dialogue found in what is known as 'realistic drama'. This is by virtue that the language of human beings, when it is isolated on the stage, becomes comic and marks human inability to communicate what is important to them in their life. The language of Pinter's characters is profoundly communicating the human conditions. Pinter' major themes generally include interpersonal power struggles, failed attempts at communication, psychological cruelty and the nature of memory.

Pinter's dialogue is considered as the most distinctive stylistic signature. It is characterised by long pauses and silence. His particular atmosphere and environment in drama, including implications of threat and strong feeling produced through colloquial language and long pauses, is defined as 'pinteresque'. Derived from his name, this adjective entered the language in order to describe the unique style used by Pinter. As Susan Harris Smith observes, the term 'pinteresque' has had an established place in the English language for almost thirty years. It entered the Oxford English Dictionary (OED) in 2006, where it was defined as *"of or relating to the British playwright, Harold Pinter, or his works"* (OED, 2006).The Swedish Academy defines the characteristics of the term 'pinteresque' as an enclosed space and unpredictable dialogue, where people are at the mercy of each other.

Pinter's drama, however, was first perceived as a version of Absurd Theatre. But later, it has been characterised as 'comedy of menace', a genre where the playwright highlights domination and submission being hidden in the most part of conversations. The plays of this genre include people who are always defending themselves against intrusion without giving any importance to their past.

Over the years, Pinter himself was dismissive when people were talking about languages, silences and situations as being painteresque. In an interview on *News night Review*, in 2006, Pinter asserted:

> "I have no idea what it means. Never have. I really don't... I can detect where a thing is 'Kafkaesque' or 'Chekhovian', but with respect to 'pinteresque', I can't define what it is myself. You use the term 'menace' and so on. I have no explanation of any of that really. What I write is what I write" (Pinter, 2006).

II-2-2-Piter's Pauses and Silence:

Another characteristic of Pinter's work is the use of pauses and silence. This characteristic, indeed, has as many different interpretations as the various contexts it appears in, from a state of being where a set of circumstances take place to a non-linguistic reply for denoting a surprise, a shock or a disappointment. In his speech to the National Student Drama Festival in Bristol in 1962, Pinter defines the two kinds of silence, i.e. pause and silence as a failure of communication.

In fact, silence cannot easily be interpreted since it implies non-uttering. It could be a denial or agreement to what has just been said or only a loss for the right words. Sometimes, silence is regarded as a diplomatic possibility for implying something that cannot be expressed in words. Philosophically speaking, silence creates *"an entry, a passage,...it is a prelude to revelation"* (Chevalier and Gheerbrant, 1995: 343). From the linguistic point of view, silence is not used only when there is a lack of words. On the contrary, as Herman put it:

> Silences are not seen merely as the negation, or absence of speech. They function as communicative and meaningful elements in interaction and as resources to be used. Within speech events there is the silence of listening, and active silences as in inferencing procedures used in communication (Herman, 1998: 98)

Thus, it is argued that the silence of listening is not passive since the participants in the act of speaking should pay attention to what is uttered. Once the act of listening is done, the compls ex process of inference is begun a looking for a proper reply will be needed.

With regard to the duration of silence, the latter has different types: the longest break is marked as *silence* and the next one is known as *pause*, while the shortest one is marked with *three dots*, which is considered as a hesitation. Hall (1996) contends that *"what is not said often speaks as forcefully as the words themselves. The breaks represent a journey in the actors' emotions"* (Hall, in Billington 1996: 176).

Pinter himself gave an interpretation to silence:

> There are two silences. One when no word is spoken. The other when perhaps a torrent of language is being employed. This speech is speaking of a language locked beneath it. The speech we hear is an indication of that which we don't hear. (Pinter, 1989: 14)

This is, however, what characterises Pinter's work. It is for his use of the techniques mentioned above that he was and will be best remembered, and for his ability to create a dramatic work out of every day speech. In all of his plays, Pinter demonstrates an extraordinary ear for his use of the speech patterns of ordinary people. The dialogue in Pinter's plays is full of monotony and repetitiousness the fact which makes audience recognise his work on the ground that they have heard this sort of talk before.

II-2-3- Pinter's Plays:

Pinter himself has indicated that his purpose is to observe what happens to people. In order to do so, he usually chooses as his central image of his plays, a room, an ordinary room where people live. Pinter's plays are regarded as a representation in miniature of the world. On his accounts, people feel safe in a room because outside there are alien forces. Inside the room there is warmth and light in which people can feel secure. The conflicts in Pinter's plays always occur when one of the outside forces penetrates into the room and disturbs the security of its occupants. Pinter once said: *"hell is the others"* (Pinter,...)

Pinter's plays are short and written in just one act. They are not easy to understand. The text is very complex to know everything because of the lack of biographic data about characters and the ambiguity of what they say. Pinter's plays could seem to be boring because in his plays nothing happens. There are just people talking for the sake of talking without reaching a solution for their problems or even arriving at a reasonable end. In fact, Pinter's plays are, for the most part, pieces of social evidence which he leaves audience to interpret or resolve.

It is worth mentioning that Pinter's plays have many points in common. Most of them include few characters whose past is very important in the play. Rebecca, for instance, in *Ashes to Ashes* (1996) is telling her husband about her past. In this respect, Pinter said: *"the road of our existence is tormented by a memory"* (Pinter, 1989). Pinter also wants to highlight the difficulty of communicating among people as it is seen in *The Dumb Waiter* (...), in the dialogue between Gus and Ben.

Pinter's first play, *The Room,* was produced in 1957 and staged by the Bristol University drama department. The play was restaged three years later at the Humpstead Theatre Club in London. With its story of mysterious intruders and its elliptical speech, this play showed that Pinter had found his place as a dramatist. After his son was born in 1958, Pinter wrote *The Birthday Party*, his first full-length play. Opened in the West End in 1958, the play received disastrous reviews and closed in a week.

By contrast, Pinter's next full-length play, *The Caretaker*, which was produced and opened in London in 1960, had an impressive critical success. The play was about two brothers who live in a seedy house in London and, for inexplicable reasons, invite a homeless man named Davies to share their quarters and to act as a kind of a guardian of something. Michael Billington, who was a critic for *The Guardian* and Pinter's biographer, depicted the play as a masterpiece that is severe and lacks attraction, *"a universally recognizable play about political manoeuvring, fraternal love, spiritual isolation, language as a negotiating weapon or a form of cover-up"* (Billington, 1962:). In fact, this play had secured Pinter's reputation after the failure of the previous play. The same critics, who had considered *The Birthday party* as meaningless, found *The Caretaker* the play where the masterly technical skills were widely provided.

Pinter's next play, *The Homecoming*, was opened in London in 1965. The play is about an all-male family headed by their father and the woman who enters and disrupts their

domain. The play reached major success in London and won a Tony Award as best play. The play which came after was *Old Times* (1971) in which a husband and wife meet a woman they may or may not know in the past. Next, *No Man's Land* (1975) came to illustrate a faded poet who visited a wealthy patron for an evening of remembering. Then, came *Betrayal* (1978), this elegant play as critics saw it, which is about young couples being unfaithful to one another. In spite of its absurd theme and reverse chronology, *Betrayal* was regarded as Pinter's most accessible play.

After *Betrayal*, Pinter's plays became shorter like *A Kind of Alaska* (1982). This piece, however, is one of the three short plays grouped under the title *"Other Places"*. Regarded as the most highly praised of the other pieces, the play is based on case histories of coma victims who have been restored to consciousness after spending years in an unconscious state. It examines, in the words of Esslin, time, reality and nature of the self. At the same time he continued his involvement in films. It was with his plays *Moonlight* (1993), where a portrait of family relationships being weakened and destroyed by disagreements and hostilities, and *Ashes to Ashes* (1996), which is a play about torturers and victims reflected in a typically uncommunicative marriage, that Pinter returned to the longer, ambiguous and meditative form.

In 1984, came *One For The Road;* a psychologically complex play about the tortured nature of the torturer and his powerful desire for admiration, respect and even love. Four years later Pinter wrote *Mountain Language* (1988), a play inspired by the Turkish suppression of the Kurdish language but also reflecting Pinter's concern with the restrictions on speech and thought in Thatcher's Britain. Pinter pursued the same theme in his play *Party Time* (1991)

It is worth mentioning that Pinter's plays have provoked critical controversy because of their obscurities, ambiguities and interrelationships. Pinter wrote groups of plays on a major theme then moves on to a new theme and another series of dramatic variations.

Regarded as the distinguished British dramatist usually named as one of the leading contributors to the Theatre of the Absurd, Pinter demonstrates an extraordinary ear for the speech patterns of ordinary people and a highly developed ability to create interest and suspense by means of a series of momentarily conflicts.

As Stanley Kauffmann[4] put it, Pinter has always placed words exactly: for verisimilitude, for rhythm, for silhouettes of banality that encloses horror or very often humour. His language is evolving new lyric qualities, poignant but still compassionate. Most of his characters have been on their own fighting against others.

According to Jay Cocks[5], the essence of Pinter is in suggestion and allusion, and of all contemporary writers, he is the one who has best calculated how to contain fire under ice. His plays flourish in paradox and give the feeling of tightness, of mounting frustration and desperation, like a large room in which all the exits systematically and for no reason begin to disappear. For him, Pinter's plays are funny and all rooted in a private pain whose source remains secret.

Moreover, Pinter via his plays proved that theatrical poetry can be found in the banalities, the repetitions, the evasions and even the hiatuses of everyday speech (Billington, 2008). For Pinter, dramatic speech is a *camouflage* for the real, unexpressed, hidden emotion. As he said in Bristol, *"so often, below the word spoken is the thing known and unspoken"*.

As for the man himself, Billington wrote, he was full of contradictions. He had a reputation for being short-tempered and angry. But, in writing a critical biography of Pinter, Billington was struck by his iron loyalty, meticulous precision and innate capacity for friendship. Among famous dramatists, Pinter was the only one who remained close to the friends of his youth.

So, in more than twenty plays written between 1957 and 2000 and including masterworks such as *The Birthday Party, The Caretaker, The Homecoming* and *Betrayal*, Pinter has succeeded to capture the anxiety and ambiguity of life that man witnessed in the second half of twentieth century with abrupt and hypnotic dialogues full of pauses, silence and the menace of imminent violence.

II – 3- Pinter's Evolution:

Pinter was the author of twenty nine plays and fifteen dramatic sketches being presented along more than forty years. His career included three parts each of which deals with a certain

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[4] *S. Kauffmann* in The New Republic (*reprinted by permission of* The New Republic, 1970 *by Harrison Blaine of New Jersy, Inc*) pp 20, 31.
[5]

theme. In the first part, Pinter tried to represent the society of the moment and the social classes. Besides, his political ideas were illustrated throughout this period which is called by critics “comedy of menace”. The second part of his evolution displays characters not of the low class but the high class. In this age, Pinter gave up the social theme and tried to experiment with absurd and irrational relations among the characters. This period is known as “memory plays”. The third part of his work is a return to his beginning but in an overt way. Unlike the plays of 50’s and 60’s, which were restricted in a single room, Pinter’s later plays talk about his political preoccupation by throwing light on the hard conditions that many countries in the world have witnessed during 80’s and 90’s till the beginning of 21st century. The three parts of this evolution will be presented and discussed in what follows.

II- 3- 1- Comedy of Menace: (1957-1968)

It is a term used to describe the body of plays written by Pinter between late fifties and late sixties (1957 to 1968). This label was coined by the drama critic Irving Wardle[6] who borrowed it from the subtitle of Campton[7]’s play *The Lunatic View: A Comedy of Menace* when reviewing Pinter’s and Campton’s plays in *Encore;* a theatre magazine in 1958. Wardle’s article Comedy of Menace (1958) was centred on *The Birthday Party* (1958) because it was the only play of Pinter that Wardle had seen at that time. However, he argued that this play exemplified the type of comic menace which gave rise to this article.

From his experience with *The Birthday Party* and the other Pinter’s early plays *The Room* and *The Dumb Waiter* Wardle proposed, in comedy of menace, that this comedy enables the victims of the destruction that took place in that era to joke about the situation they lived and display the absurd image of the world. He also suggested that ‘menace’ in Pinter’s plays stands for something more important, which is destiny of man and this destiny is, in Wardle’s words, *“handled in this way not as an austere exercise in classicism but an incurable disease which one forgets about most of the time and whose lethal reminders may take the form of a joke...is an apt dramatic motif for an age of conditioned behaviour in which orthodox man is a willing collaborator in his own destruction”* (I. Wardle, 1958:33).

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It is worth mentioning that Pinter himself denied the term “comedy of menace” and questioned its relevance to his work. In December 1971, however, he claimed in an interview that ‘menace’ is a term that he did not coin. In spite of Pinter’s qualification the term ‘comedy of menace’ has been prevalent since the late 1950s in advertisement and in critical accounts, notices and reviews so as to describe Pinter’s early plays and some of his later works as well.

In discussing the first production of Pinter’s first full-length play, *The Birthday Party* (1958), which followed his first play *The Room* (1957), Pinter’s authorised official biographer, Michael Billington points out that Wardle once described the play’s setting as “a banal living room which opens up to the horrors of modern history” (Billington, 1980: 86).

Pinter’s second one-act play, which also belongs to plays of comedy of menace, *The DumbWaiter* (1960) is “ a near-perfect play about the collapsing partnership and the divide-and-rule” tactics of authority” (Billington, 1980: 102). The play focuses on two characters Gus and Ben. The former is the man who questions the agreed system and who is ultimately destroyed by his questions for meaning and the latter is the man who blindly obeys orders and thereby places himself at risk. Despite the comedy and the sense of threat growing out of the menace, this play is in Pinter’s words to Billington “doing something which can be described as political” (billington, 1980:92).

The comedy in this play often derives from the arguments between Gus and Ben, especially the one that occurs when Ben tells Gus to go and light the kettle:

Gus: Light what?

Ben: The kettle.

Gus: You mean the gas.

Ben: Who does?

Gus: You do.

Ben: (*his eyes narrowing)*: What do you mean, I mean the gas?

Gus: Well, that’s what you mean, don’t you? The gas.

Ben: *(powerfully)*: If I say go and light the kettle I mean go and light the kettle.

Gus: How can you light the kettle?

Ben: It’s a figure of speech! Light the kettle. It’s a figure of speech.

(Pinter, 1960: 114-115)

In this example, as Billington observes, the central image and central metaphor, the dumb waiter, while "despatching, ever more likely orders" (Billington, 1980: 110) serves as "both a visual gag and a metaphor for manipulative authority and therein lies its menace"(ibid). So, when Ben instructs Gus while practicing their routine for killing their next victim, he leaves out the most important line, which instructs Gus to take out his gun:

Gus: You've missed something out.

Ben: I know. What?

Gus: I haven't taken my gun out, according to you.

Ben: You take your gun out-

Gus: After you've closed the door.

Ben: You've never missed that out before, you know that?

(Pinter, 1960: 116)

As it has already been mentioned, Pinter, early in his writing career, admitted to three influences: Franz Kafka, American gangster films and Samuel Beckett. At that time his plays, more than those of any other playwrights, were really presenting the new term 'comedy of menace'. This phrase, as Billington puts it, makes sense when applied to *The Birthday Party* and *The Dumb Waiter.*

II -3-2- Memory Plays: (1968-1982)

From the late 1960s through the early 1980s, Pinter wrote a series of plays and sketches that explore complex ambiguities, mournful events, unexpected or inexplicable comic changes and other characteristics of memory. These plays are classified by critics as Pinter's memory plays. These include *Landscape (1968), Silence(1969), Night (1969), Old Times (1971), No Man's Land (1975), Betrayal (1978), Family Voices (1981), Victoria Station (1982)* and *A Kind of Alaska (1982).*

In *Betrayal,* Pinter reversed the chronological order so as to create the innovative and unique structure for his play. In an interview with the critic Mel Gussow, he tells that when he started watching the play, he saw only two people meeting after sometime, and they were

talking about the past. So, he thought he would better go back and see what happened. The public space of a pub is one of the points that characterise Pinter's works including private rooms such as the two plays *Old Times* and *No Man's Land,* which preceded *Betrayal.* The three plays are grouped together as Pinter's middle period and they share one central concern, which is memory.

In this respect, Pinter asserts: "I have a strange kind of memory, I think I really look back into a kind of fog most of the time, and things loom out of the fog. Some things I have to force myself to remember. I bring them back by an act of will. It appeals me that I've actually forgotten things, which at the time meant a great deal to me" (Pinter, 1980:)

In his play *No Man's Land*, Pinter presents three lovers who fight for power through conflicting memories. The three characters recall different versions, but Pinter gives no clues to the audience as to whose memory is true or correct. He says about the play: "the fact is it's terribly difficult to define what happened at any time. I think it's terribly difficult to define what happened yesterday. You know that old Catholic thing, the sin in the head? So much is imagined, and that imagining is as true as real" (Pinter, 1980:

No Man's Land, another Pinter's memory play led the audience to believe, in the first act, that the two main characters do not remember meeting. Yet, in the second act, they spontaneously begin to talk in highly detailed about a series of events and shared memories. For Pinter, memory is seen as a struggle for power and a competition where the person who can define the past can control the present.

II-3-3- Political Plays: (1982-2000)

Pinter's late plays, starting from late 1980s till his death, tend to become shorter and more overtly political serving as critiques of oppression, torture and other abuses of human rights. Although 'comedy of menace' is a term generally applied to Pinter's early works, his late plays exhibit his characteristic amalgam of the comic and the menacing.

In *Ashes to Ashes* (1996), for instance, there is less comedy and more menace. Whereas, in *Celebration* (2000), there is more comedy than menace. *The Hothouse* (..) is, like all plays of 1980s, concerned with authoritarianism and the abuses of power politics, but it is also a comedy. Pinter's brief dramatic sketch *Precisely* (1983) is a dialogue between two

bureaucrats exploring the absurd power politics of nuclear annihilation. His first overtly political one-act play is *One for the Road* (1984).

In 1985, Pinter asserted that whereas his earlier plays presented metaphors for power and powerlessness, the later ones present literal realities of power and its abuse. *Mountain Language* (1988), which is one of the plays being analysed in the present enquiry, is about the Turkish suppression of the Kurdish language. Pinter's longer political satire, *Party Time* (1991), was adapted as a screenplay for television in 1992.

His next full-length plays, *Moonlight* (1993) and *Ashes to Ashes* (1996) focus on dying and death. Pinter's last stage play, *Celebration* (2000) is, according to Billington, one of his funniest plays. It is a social satire set in a fashionable restaurant in London. On its surface, the play may appear to have fewer overtly political interest than some of the plays from 1980s and 1990s, but the two characters named Lambert and Matt who are members of the elite describe themselves as 'peaceful strategy consultants', because they do not carry 'guns'. This is, however, the exterior masks that cover their extreme viciousness.

Pinter also mocks mobile phones ironically in his sketch *Apart From That* (2006). As Billington observes, this dramatic sketch is very funny, but includes a hint of something ominous and unspoken behind the conversation, and this is, in fact, what characterise Pinter's work during his caeer.

CHAPTER THREE

The Analysis of Pinter’s Plays

Chapter III: The Analysis of Pinter's Plays.

Introduction:

Unlike the two previous chapters of this dissertation, the third and last one seeks to explore the ways in which the discourse models seen in chapter I can be employed in the analysis of literary dialogues taken from Pinter's plays. Here, the focus will be on both the linguistic structures and strategies used by the characters in the three plays: *Troubles in the Work* (1959), *Betrayal* (1978) and *Mountain Language* (1988) so as to ascertain whether the techniques used by Pinter throughout his evolution as a playwright have similarly been applied or they have changed as the theme has changed, and also to demonstrate the extent or degree of absurdity in Pinter's career ranging from one theme to another, by virtue that ***"the analysis of discourse can lead to a greater understanding of the nature of absurdity".***(Short, 1989:…)

This chapter includes three parts the first of which will be directed towards sequences of conversation extracted from the first play *Trouble in the Works* (1959). The emphasis will particularly be on how the conventional talk between the characters is disrupted and replaced by, what Toolan (1989) terms, conversational 'turbulence'. This turbulence, in fact, leads to a breakdown in the discourse (Simpson, 1997).

The analysis of the first play will, however, begin by drawing on the Birmingham model of discourse, and will make use of the categories proposed by D.Burton (1980), which have already been discussed in the first chapter of this work.

In this first section, the concentration will be first on the interactive unit of the "move", which is regarded as a key level in discourse. The kinds of moves and their distributions will be displayed. Then, there will be a shift to the patterns of discourse structure. By these patterns is meant the familiar pairings being mentioned in the first chapter, and known as the questioning type; where the act *question* evokes the act *response* and the stating exchange where the statement anticipates the acknowledgment (Simpson, 1997).

Afterwards, there will be a move to the conversational turns that reinforce the one-sidedness of the dialogue, whereupon one character tends to hold the floor for much longer than his interlocutor. The section will end with an exhibition of the kinds of interaction ranging from child-adult to teacher-pupil or even doctor-patient interaction.

Needless to say, the structural features being extracted from Pinter's plays are, on Simpson's (1997) account, shaped by the discourse strategies used in these plays and the analysis of the three plays would not be complete that did not pay attention to these strategies. To this end, the analysis of the first play will continue and will be devoted to the discourse strategy, which will be revealed in the second section.

This section will open with Grice's theory of maxims and implicature where the degree of flouting the maxims will be unfolded throughout the play and implicature, hence, will also be revealed. Grice's theory does, however, offer a framework for assessing discourse strategies which is compatible with relevance theory. Thus, the principle for exploring relevance in this analysis would be to ask such question: why do characters say the things they do?

The second point to be examined in this chapter will be the theory of politeness. In the second part of the chapter, the focus will be on the linguistic strategies used by the characters in the second play *Betrayal* (1978). This section will explain how the choice of a particular strategy, whether polite or impolite, is constrained by the contextual factors that relate both to speaker and hearer. These contextual factors, which include the relative power, the social distance and the attitude of the interactants to one another will be best displayed in order to show what the author is doing with language and, then, the degree of oddity and absurdity, if not fully unfolded at least, will be considered. This is, indeed, the major objective of the present enquiry.

The chapter will end with the application of a critical discourse analysis to Pinter's political play *Mountain Language* (1988). This disciplinary approach to the study of discourse that focuses on the ways political domination and inequality are reproduced by language will be present in the last part of this chapter.

III-1- Text one: *Trouble in the Works* (1959)

The first text to be analyzed is *Trouble in the Works*. This sketch has deliberately been chosen for it is short and can be read in few minutes. Another rationale for selecting such sketch is that it gives the whole scene political edge and far greater purpose. The analysis of such sketch will, then, demonstrate whether the drama critics' assertion is true or not. These critics, however, claimed that Pinter's plays of the first period in his evolution took an

ambiguous way and his fight against what was happening in that era was hidden behind his way of using language. Whereas, Pinter's late plays are overtly exhibited and his refusal to the current system is widely obvious. Critics also contend that the absurdity of Pinter's early plays has decreased when comparing them to the late plays of his career.

Trouble in the Works is a three- page sketch from a revue called *One to Another*. It was performed for the first time in London in 1959. The sketch is about people in a factory machine parts. A representative of the workers (Wills) has a meeting with the manager (Fibbs) about rising dissatisfaction among them.(the workers). Like all Pinter's plays, the sketch has got very few directions. The scene is set in the manager's office in the factory. As Pinter is a firm believer in a small stage set, this sketch is set in a single room. In fact, the setting determines how the workers' representative behaves towards the manager, whereupon he brings some bad news to his boss, but as he represents his colleagues, he has not to back down and admit their defeat in front of their superior. Indeed, he may even enjoy the power he has over his superior. This setting, however, plays an important part in the sketch, for it is considered as a metaphor of society and the leader-follower relationships.

The play describes a conversation between a factory shop steward and his manager. Here, the worker tells the boss that the men in the mill are satisfied with the working conditions and it is the product that they object to. The workers on the one hand are, however, not satisfied with everything they make. In fact, the naming of the products and their ridiculousness that the workers have come to dislike symbolize the uselessness of human activities and make it clear that the conditions of these workers are not to be envied. On the other hand, the manager, who is apparently the founder of the factory and responsible for many of the products that he can only see them as examples of perfection, is faced with a wide-spread dissatisfaction and a protest against everything he believes in.

The title of the sketch literally refers to the problems encountered on the factory floor, but metaphorically, it denotes the general issue of problems that arise out of people's dissatisfaction. Hence, it is worth saying that the overall theme of this sketch is said to be dissatisfaction with the human condition. Although he is using humor and irony, Pinter is, in an absurd dialogue, alluding to the inhuman, ridiculous mechanical nature of industry and the sense of entrapment that people feel when doing meaningless work.

As it belongs to the Absurd Theatre, the sketch comes to its end without providing the reader or audience with a solution. Here, too, the reader or audience can make his own

predictions on the ending of the play. Broadly speaking, the contemporary dramatist, Harold Pinter is well-known for his absurdist plays that always make more sense than it is thought. Therefore, the present sketch contains a political satire in the sense that the boss-employee relationship reflects the political consciousness that Pinter had against the conditions witnessing the era when the sketch was written.

III-1-1- The cooperative Principles in *Trouble in the Works:*

As mentioned above, the sketch takes place in an office in a factory, where the manager, Mr Fibbs, was seated in a swivel chair at a large desk on a raised dais and dressed in a three piece suit. After a knock at the door entered the representative of the workers, Mr Wills, and sat down on a small chair in front of the desk and below the dais.

In terms of discourse structure, the dialogue is organized into three blocks of exchanges. These blocks are collections of exchanges which are broadly related by the attitude of the interactants to each other. The first block of these exchanges shows Fibbs dominant over Wills and the third block demonstrates Wills dominant over Fibbs, while the second bulk of the exchanges provides the mediation for the change of their attitudes. The shift from one situation to another is, indeed, regarded as one of the characteristics of such sketch, which is its absurdity. The fact that by the end of the sketch the role relations, being established at the beginning of the piece between the two characters and which should normally exist between an employer and a worker, has been reversed really denotes the absurd nature of the text.

It is worth noting that the division of this text into three sections has deliberately been done. The first section ends in Wills' sentence:

Wills: Oh, the men are very grateful for all the amenities, sir.

The second section starts with Wills' utterance:

Wills: They just don't like the products.

The reason for selecting such division is due to the fact that Wills' above sentence is considered as a hinge point that joins the two sections by virtue that in this sentence Wills initiates for the first time a conversational exchange in the sketch. Here, Wills first replies to

Fibbs question about the good amenities that Fibbs is, as all the managers are, satisfied. Then, he adds a new comment.

A key structural feature of the passage is that in the first section of the dialogue, it is Fibbs who is responsible for initiating every single exchange; it is he who makes all the opening moves and controls the topic of discourse, which is being aware of the cause of the trouble. He also uses the speech acts of commanding and questioning which denote that he is socially superior to Wills. This superiority, however, can be easily perceived from the beginning. Fibbs always uses last name only, whereas Wills uses either the title plus the last name (Mr. Fibbs) or "sir".

Wills, by contrast, initiates nothing and is instead answering Fibbs's questions exactly by producing no extra comments of his own. He even uses the lexical items that are used by Fibbs rather than bringing his own words. In this respect, Wills is charged with the responsibility for supplying supporting moves to Fibbs's opening moves. The bulk of exchanges, here, are straightforwardly two-part structure. Some are of the 'stating' type where the act *statement* evokes the act *acknowledgement*:

Fibbs: Well, now, Wills, I hear there's been a little trouble in the factory.

Wills: Yes, I …I suppose you could call it that, Mr. Fibbs.

Others are 'questioning' exchanges where the act *question* elicits the act *response*:

Fibbs: Well, what in heaven's name is it all about?

Wills: Well, I don't exactly know how to put it, Mr. Fibbs.

There is a marked exception to this dominant pattern of structure, which takes the form of a three-part exchange, as mentioned below:

Fibbs: You got my message?

Wills: I just got it.

Fibbs: Good.

Here, Fibbs' second turn functions as an evaluation of Wills' response. This sort of three-part exchange structure was discussed earlier in the context of classroom interaction seen in chapter I. Outside the classroom context, the use of teacher-pupil interaction (such kind of exchange) tends to be restricted to situations where one of the interactants is more powerful than the other. This, however, what characterizes the first section of the text when an employer-worker relationship takes place.

Another exception to this pattern of structure is provided by Wills' statement which does not receive the acknowledgement that it predicts:

Wills: Well, Mr. Fibbs, it's simply a matter that the men have…well, they seem to have taken a turn against some of the products.

Fibbs: Taken a turn?

Instead of giving an acknowledgement, Fibbs follows Wills' statement with a question which halts the progression of the dialogue. As it constitutes a 'breach' in the discourse framework, Fibbs' question in this exchange is regarded as a challenging move.

Moreover, the one-sidedness of the dialogue in this section is further reinforced by the length of speakers' conversational turns. While many of Wills' responses are minimal, Fibbs tends to hold the floor for much longer than his interlocutor.

The second bulk of exchanges continues with the two-part structure by adopting the questioning type whereupon Wills tries to get rid of the unease that he was feeling in section one. However, Wills was uneasy to tell his boss that the workers protest against the products and he had to give exact answers to his superior. He is trying to explain how intransigent the workers were towards the products that the manager was so attached to.

Section two, hence, shows the two men exchanging the control of conversation. So, Fibbs takes back the initiative in his sentence:

Fibbs: Which ones don't they like?

Wills attempts to take control when saying:

Wills: It's not only the brass pet cock, Mr. Fibbs.

Fibbs takes it back and says:

Fibbs: What else?

Section three, on the other hand, is marked by the fact that Wills takes back the initiative when saying:

> Wills: All I can say is they're in a state of very bad agitation about them. And then there's the gunmetal side outlet relief with hand wheel.

And from this point, he never loses it. With regard to the discourse framework of section three, it is quite apparent that the challenging moves take the lion's share in this section. However, all the statements uttered by Wills are followed by Fibbs' questions rather than acknowledgements.

As the sketch progresses through this section, Wills' lexis becomes dominant and, unlike section one, Wills, in the last part of the sketch tends to hold the floor for much longer than Fibbs so that at the end, when talking about the bronzedraw off cock with and without hand wheel, Fibbs merely repeats what wills is saying.

Going back to the notion of superiority, it is worth saying that the last section in this sketch is known by the absence of the vocatives that mark the official status relations of the interactants. Comparing the quantity of these status marking vocatives in the first and second sections of the text, it is apparent that section one contains five instances of "Mr. Fibbs", one instance of calling "sir" and three occasions where Fibbs uses "Wills".

In section two, there are only two occasions of using "Mr. Fibbs", one instance of "sir" and none of "Wills". Section three includes nothing of these vocatives at all. This leads, however, to the absurd situation whereby the manager, at the end of the sketch, becomes at the mercy of his employee.

Yet, this is not the only thing that makes the text unreal. Another case, however, helps unfolding the absurdity of the sketch. This case has, according to some critics, witnessed a series of clashes between characters and audience by virtue that Wills and Fibbs spend their time discussing items that critics have always had large doubt about their existence. In addition to that, the use of technical terms like 'flange' and 'bronze draw' and the fact that both men in the sketch presuppose that these objects are to be evaluated not in terms of their utility but emotionally, like Fibbs' words: 'beautiful products', 'lovely parallel male stud couplings', 'perfection' and 'my own Jacob's chuck' make the problem of interpretability greater. What made it even worse is the fact that some words and phrases transmit sexual connotations as 'off cock', 'pet cock' and 'brandy balls'. This final line was, in fact, written in

published version but it has been changed to ‘trouble’, as it is mentioned in the present work, when it was examined by the BBC. Since it is Pinter’s sketch, “Trouble in the Works” makes more sense than it is thought.

In terms of Grice’s theory of maxims, Wills’ unease about telling his boss the cause of the trouble in the first section is pointed out by his flouting of the maxim of manner. In his reply to Fibbs’ claim:

Fibbs: Well, now, Wills, I hear there’s been a little trouble in the factory.
Wills: Yes, I… I suppose you could call it that, Mr. Fibbs.

Wills might have replied only with “yes”, but that would have broken the maxim of quality since Fibbs considered, in his previous sentence, the problem as a little trouble, and, in fact, what was happening has clearly been more than a little trouble. Thus, he uses the model verb ‘could’ which allows the possibility of ‘couldn’t’.

In his sentence:

Wills: Well, I don’t exactly know how to put it, Mr. Fibbs.

Wills breaks both manner and relation for he was ambiguous about saying what was happening.

Considering the following exchange:

Fibbs: Now come on, Wills, I’ve got to know what it is, before I can do anything about it.
Wills: Well, Mr Fibbs, it’s simply a matter that the men have… well, they *seem* to have taken a turn against some of the products.

Here, Wills first hesitates and has to reformulate his sentence (the men have…well), and then he gives the important information about the men that they have taken a turn against the products. This reformulation, however, is embedded under the use of the word “seem” and it is repeated in Wills’s utterance:

Wills: They just don’t *seem* to like them much anymore.

And also in his sentence about one kind of the products (i.e. the brass pet cock):

Wills: They just don't *seem* to like it any more.

Furthermore, in the sentence about rod ends:

Wills: There are rod ends and rod ends, Mr Fibbs.

It is noticed that Wills breaks the maxim of relation on the ground that he does not directly answer the question of his boss (i.e. Fibbs: where could you find a finer rod end?), and also the maxim of quantity for he creates a kind of tautology when repeating the word 'rod ends'. Hence, the implicature behind this saying is that Fibbs's rod ends are, on Wills's account, not superior at all.

Another breaking(floating) of the maxim of relation takes place in Wills's answer to Fibbs's question as mentioned below:

Fibbs: Where could you find a finer hemi unibal spherical rod ends?

Wills: They just don't want to have anything more to do with it.

Here, it is noticed that Wills gives no relevant answer to Fibbs's question.

In terms of relevance theory, when Wills presents a tautological utterance by repeating the same words, Fibbs has first to decode the phrases and then infer what Wills intended to convey. This is, however, what is known by Sperber and Wilson as the inferential model.

In view of ostensive inferential communication, the ostensive stimulus that Wills provides is not clear and then, Fibbs has to do great efforts for decoding meaning. In this case, the stimulus is said to show weak relevance.

It is hoped that the pragmatic theories particularly the cooperative principles and the theory of relevance have usefully been applied in the play in order to account for the absurdity of the sketch though the analysis of the play has used only some of the categories outlined in the first chapter, which are Grice's theory of maxims and implicature, and also Sperber's and Wilson's theory of relevance. In any case, it is unlikely that one play, which is indeed a sketch would display all the features discussed earlier. The reason why, the other features will be exhibited in the next analysis dealing with one of Pinter's memory plays, i.e. *"Betrayal"* (1978).

III- 2- Text two: *Betrayal* (1978)

Taking part from Pinter's second period of his evolution labeled as 'memory plays', *Betrayal* is a play written in 1978. The play has critically been regarded as one of Pinter's major dramatic works for it features hidden emotions and covered motivations. It also shows dishonesty, self deception and the competitive feeling of one-upmanship.

In fact, *Betrayal* is a play inspired by Pinter's clandestine love affair with a BBC TV presenter Joan Bakewell, which lasted seven years from 1962 to 1969. This play exhibits a seven-year extramarital affair including a married couple, Emma who is an art gallery owner, Robert, a London publisher, and Robert's best friend Jerry, a literary agent who is also married to Judith. Based on a triangular desire, *Betrayal* is a four-character drama where two men are drawn together with an urge to possess the same woman. (Girard, in Billington 1996: 138).

The nine scenes of the play mostly present conversations between two characters (Emma and Robert, Emma and Jerry or Robert and jerry), either before or after the revealing of the betrayal. As the title suggests, the play is full of moments of betrayal. For five years, Emma and Jerry have carried on their affair without Robert's knowledge about it. By so doing, they betray both Robert and Judith, Jerry's wife. After she has admitted her infidelity to Robert, Emma does not tell Jerry about her confession and hence, she betrays him. Robert also betrays Jerry for not telling him the truth that he has been aware of the affair four years ago.

The reverse chronology that characterizes the play is innovative. The first scene takes place after the affair has ended in 1977, and the final scene ends when the affair begins in 1968 whereupon the starting point of betrayal was cunningly described in the last scene, which takes place in Robert's and Emma's house, when Jerry surprised Emma in her bedroom in order to declare his love for her.

Indeed, the events which are non-chronologically shown make of this play ambiguous and absurd, but what renders the play highly unreasonable is its end: Robert and Emma will for certain separate as Jerry and Emma did, whereas Robert and Jerry remain best friends.

III-2-1- The Theory of Politeness in *Betrayal:*

It should be remembered that the present analysis is the second one in this dissertation which seeks to explore the ways in which discourse models and pragmatic theories can be

employed in the analysis of literary dialogues. Here the focus is on the linguistic strategies of politeness used by the characters in Pinter's play *Betrayal*.

As it was mentioned in the first chapter of this dissertation, the work of Brown and Levinson on politeness phenomena has clearly been displayed. After having introduced the relevant terms and categories from the Brown and Levinson model, the different sorts of strategies that speakers use in any interaction have been outlined. Explaining how to choose a particular strategy whether it is positive or negative politeness, and how this choice is restricted to some contextual factors has also been stated. In fact, these contextual factors tend to shape the utterances made by the participants in a conversation, by virtue that ***"the context plays a part in determining what we say, and what we say plays a part in determining the context"*** (Halliday, 1994:3)

The primary aim of this part of enquiry is to analyze the conversations of the characters and to draw attention to their degree of politeness. It aims also to explain how speakers are polite to one another in what they say, and how they mitigate impolite behaviour in order to maintain social harmony. The study is about the relation between the three main characters; Emma, Robert and Jerry by analyzing some short extracts from the play (the nine scenes) showing that friendship takes control over love and betrayal, since Robert will still consider Jerry his best friend even after he finds out about his love affair with Emma.

The dialogue below is the first word-exchange from the first scene (1977, spring).

Jerry: Well…
Emma: How are you?
Jerry: All right.
Emma: You look well.
Jerry: Well, I'm not all that well, really.
Emma: Why? What's the matter?
Jerry: Hangover.
(Pinter, 1981:157-158)

Jerry opens the conversation with the interjection *'well'*, which indicates a pause in the flow of speech and may suggest hesitation or being losing his words. As a response to this, Emma tries to be cooperative and uses the strategy of positive politeness *(how are you)* so as to minimize the social distance. Besides, she gives him a compliment *(you look well),* which

is one of the strategies for performing a positive politeness. Jerry, in his turn, seems to be polite on the ground that he does not speak bluntly and confesses that he feels bad. On the contrary, he uses the same interjection *(well),* the particles *(all* and *that)* and also the adverb of emphasizing (*really*) for providing an 'off-record' politeness, since the utterance has no lexical link with what he intends to say.

Emma and Jerry continue their speaking without difficulties so as to show interest in each other:

Emma: I thought of you the other day.
Jerry: Good God. Why? (p158)

In fact, both of them have a desire to come close to each other and then, they attempt to find an agreement, which is also regarded as a strategy of positive politeness.

Jerry: How are you?
Emma: I'm fine. Just like old times.
Jerry: Mnn. It's been a long time.
Emma: Yes.
(Pinter, 1981:158)

After that, Emma and Jerry apply another model of polite conversation when asking about the other's family.

Emma: How is Sam?
Jerry: You mean Judith.
Emma: Do I?
Jerry: You remember the form. I ask about your husband, you ask about my wife.
Emma: Yes, of course. How is your wife?
(Pinter, 1981:161)

Here, the two characters try to negotiate role-relationships and a saving of face.

Scene two (1977, later spring) reflects the 'redressing of the face'. However, Jerry who invites Robert in his house seems to be very polite towards Robert, since the latter has relative

power over the former. So, this feeling of inferiority makes of Jerry very polite and the factor of power seems to rule over the factor of social distance, because, now, Jerry and Robert are no longer best friends, and when they find out that Jerry has been betrayed by Emma on the ground that she did not tell him that Robert had been aware of the affair four years ago and not only last night (a night before) as he had thought, the relation of *superior/inferior* between Robert and jerry is set up and is clearly defined by Jerry's sitting and Robert's standing position:

Jerry: Are you going to sit down?
Robert: Well, I might, yes, in a minute.
(Pinter, 1981:178)

Jerry proceeds to behave politely as he finds it difficult to speak about this topic (i.e. his affair with Emma):

Jerry: I must speak to you. It's important.
Robert: Speak.
Jerry: Yes.
Pause
(Pinter, 1981:178)

In fact, this strategy is used by Jerry for doing a face saving act (FSA) so as to mitigate his offending to Robert's face. Robert, as well, seems to contribute to Jerry's FSA by telling him directly that he knows about the topic. However, he mentions that in a short monologue:

Robert: You look quite rough.
Pause
What's the trouble?
Pause
It's not about you and Emma, is it?
Pause
I know all about that.

(Pinter, 1981:179)

It is quite apparent that Jerry is still behaving politely since he declares to Robert that it was very difficult to meet him:

Jerry: I had to phone you. It took me … two hours to phone you. (p180)

He even expresses thanks to his friend:

Jerry: I'm very grateful to you … for coming. (p180)

So, Jerry's politeness strategy is clear in his hesitation and apology to Robert for his acts:

Jerry: Listen, I know you've got … look, I saw her today … we had a drink … I haven't seen her for … she told me, you know, that you're in trouble, both of you … and so on. I know that. I mean I'm sorry.
(Pinter, 1981:180)

After that, Robert becomes polite and more interested in Jerry's feelings, the fact which means that he does not give any importance to this affair and that his friendship with Jerry rules over his love to Emma. These emotions, however, are obviously displayed in the following word-exchange:

Robert: Well, I found out. That's what happened.
Jerry: When?
Robert: Oh, a long time ago, Jerry. *Pause*
Jerry: But we've seen each other … a great deal … over the last four years. We've had lunch.
Robert: Never played squash though.
Jerry: I was your best friend.
Robert: Well, yes, sure. *(Jerry stares at him and then holds his head in his hands.)* Oh, don't get upset. There's no point.
(Pinter, 1981:183)

As a consequence, Jerry was surprised and his strong feeling of astonishment and anger makes of him an offensively impolite person:

Jerry: You bastard.

Robert: Oh, don't call me bastard, Jerry.

(Pinter, 1981:184-185)

Here, Jerry's conversational behavior is suddenly very different from what has been before. So, this is the first time he uses a taboo word. Hence, Jerry's character is threatening Robert's positive face since he is using a word that Robert does not like, and this 'name-calling' strategy seems calculated in order to cause maximum positive face damage to Robert (Culpeper, 1998:93). Yet, the two friends reach reconciliation when Jerry suddenly asks Robert:

Jerry: what are *we* going to do? (p185)

Indeed, the use of the pronoun *'we'* suggests that the two men are accomplices, and Robert's speech about the affair also shows that the two characters maintain friends:

Robert: I don't give a shit about any of this.

Robert continues his ignorance to the affair and starts talking with his 'best' friend about their work as if nothing was happening.

Scene three (flat, 1975, winter) seems to be the contradiction of scene one. However, the first scene of the play, which is placed in the year 1977, depicts the two lovers, Emma and Jerry, as strangers and their conversations showed that the ex-lovers were trying to cooperate politely. Whereas scene three, which takes place in a flat where they used to meet in the afternoons, pays particular attention to their strong relationship. So, their intimacy makes of their word exchange direct and bald without any redressive action and their close familiarity lets them performing many FTAs.

Thus, the conversational behavior of the two characters does not come as a surprise because no polite behavior is expected given that Emma and Jerry are intimates. In this

respect, the social distance has low value and the two characters do not need to select a polite strategy. Moreover, the prior knowledge of the relationship between Emma and Jerry – that of 'lovers' – would give no expectations about their relationship and behavior other than behaving impolitely and hence threatening the faces of each other as mentioned in the following word-exchanges:

Emma: It's just … an empty home. *(Speaking about their flat)*
Jerry: It's not a home… It could never actually be a home.
(p 196)
Jerry: I saw it as a flat… you know.
Emma: For fucking.
Jerry: No, for loving.
(p 197)

Here, Emma's character seems to be different from that being seen in the first scene of the play. At the beginning of the play, Emma occurs as a married woman who tends to be more polite with her husband's friend. In this scene, however, she uses a taboo word and Jerry gives replies with kind and pleasant explanations:

Jerry: I don't think we don't love each other.
(p 197)

So, it is worth mentioning that in this kind of situation, such verbal behavior is not inappropriate with regard to the social distance between the two characters. Furthermore, Emma seems to have a bossy attitude by virtue that she gives Jerry orders in a domineering manner. By so doing, she is threatening his negative face as mentioned below:

Emma: You'll make the arrangements with Mrs. Banks.
I don't want anything…
I don't want any cash…
Here's my key
You take it off.
(p 199)

Emma proceeds to have a domineering attitude until the end of the scene. But, after having given the last order (*You take it off* p199), she tries to rely on politeness strategies. In her next turn, she performs a request indirectly by asking a question about taking the key from the ring. So, she uses the hedge "just" in order to minimize or mitigate the imposition of the request, and adds the word "please" so as to soften the presumptuous behavior involved in making the request as mentioned below:

Emma: Can you *just* do it *please*?
(p200)

In this utterance, Emma's character is redressing her interlocutor's desire for freedom from imposition. In other words, she redresses Jerry's negative face and, thus, she is performing a negative politeness.

Scene four (1974, autumn) is the first scene in the play to bring the three characters together, one year before, in Robert's and Emma's house. Emma, Robert and Jerry engage in polite conversations and their relationship with one another seems to be based on strong friendship. All the topics they discuss are about children and old friends:

Robert: Cheers. She's just putting Ned to bed. (*Ned is Robert's and Emma's son*)
(p201)
Robert: They say boys are worse than girls.
(p202)
Jerry: I was having tea with Casey. (*Casey is their old friend*)
(p205)

Nevertheless, their discussions tend to revolve around sexist topics for Robert rejects a woman from the men's world as shown in the following utterance:

Robert: Well, to be brutally honest, we wouldn't actually want a woman around, would we, Jerry?
(p209)

So, Robert's utterance, which is brusque, tends to threaten the negative face of Emma who wants to watch the match of squash between the two friends. Yet, Robert's FTA is strategically redressed by Jerry's answer:

Jerry: I haven't played squash for years.
(p210)

It is worth mentioning that Robert has dramatically been rude with Emma because of his perception of the affair between his friend and his wife. As it has been said earlier, Emma confesses her infidelity to her husband who becomes aware of the affair despite Jerry's ignorance about it. Therefore, the use of 'impolite' strategy when addressing his unfaithful wife implies that his love to this woman can never go beyond his love and sympathy to his close friend.

Scene Five (Venice, 1973, summer) is regarded as the key of the play by virtue that in this scene the word 'betrayal' has been uncovered. However, in the fifth scene, which takes place in Venice in a hotel room, Robert finds out that his wife is in love with his best friend.

The scene starts with short questions and answers that imply Robert's tension and nervousness as he knows about the letter written by Jerry to Emma:

Robert: Book good?
Emma: Mmn. Yes.
Robert: What is it?
Emma: This new book. This man Spinks.
(p 214)

Then, the couple lead a reluctant and unwilling conversations where suggestions about love affair and betrayal occur:

Robert: Oh that, Jerry was telling me about it.
Emma: Jerry? Was he?
(p 214)

Robert: You mean it's not good enough for you to have lunch with Jerry and me and chat about it?

Emma: What the hell are you talking about?

(p 215)

Emma: What do you consider the subject to be?

Robert: Betrayal.

(p 216)

After many questions asked by Robert about the core of Jerry's letter, Emma thinks that it is time to confess to her husband that she is in love with his friend. In fact, by so doing, Emma is performing an FTA, whereupon, she is damaging Robert's positive when declaring her love to someone else. Here, Emma does not care about her husband's feelings:

Robert: Was there any message for me, in his letter?

Emma: No message.

Robert: No message. Not even his love?

Emma: We're lovers.

(Pp221-222)

After that, Emma tries to redress Robert's face by threatening her own positive face and apologizing when saying:

Emma: I'm sorry.

(p 223)

Then, she continues her confessions by providing her husband with answers to all of his questions about the affair:

Robert: Where does it take place?

Emma: We have a flat.

(p 223)

Robert: Yes, but how long exactly?

Emma: Five years.

(p 224)

It is worth mentioning that all of Emma's replies to Robert's questions are FTAs to his positive face until the end of the scene where Robert threatens her positive face as he says:

Robert: I've always liked Jerry. To be honest, I've always liked him rather more than I've liked you. Maybe I should have had an affair with him myself.

(p 225)

In his statement, Robert wants to tell his wife that he does not care about her and that friendship is more important than love.

Scene Six (flat, 1973, summer) is, indeed, the contrary of the previous scene for it is an exhibition of conversations based on love, politeness and harmony. The scene presents Emma and Jerry in their flat where they are talking and laughing using positive politeness strategies such as endearments and compliments:

Emma: Darling.

Jerry: Darling.

(p 227)

Emma: How do I look?

Jerry: Beautiful.

(p 228)

Scene Seven (restaurant, 1973, summer) seems to be identical with the previous one since it displays politeness based on harmony, but not between two lovers, it is between two friends: Robert and Jerry. Although he was aware of the love affair, Robert did not say anything about betrayal, and his discussion with his friend was about external topics like ordering from the menu, speaking about Jerry's illness and asking about the trip to Venice and Torcello as well.

Jerry: I'd like a Scotch on the rocks. (To the waiter)

Robert: Scotch? You don’t usually drink Scotch at lunchtime.

Jerry: I’ve had a bug, actually.

(Pp 239-240)

Jerry: How was Venice?

Robert: I went for a trip to Torcello.

Jerry: Oh, really? Lovely place.

(p 246)

In this word exchange, Robert seems to be polite. In fact, he does not threaten his friend’s face by speaking about the betrayal. On the contrary, Robert tends to discuss different topics such as their age (*how old are you now? p241*), talking about the waiter and the waiter’s father (*is he the son of the one who’s always been here? P243*). This strategy is used, however, in order to hide Robert’s distress and sorrow. Then, he makes an FTA to his own positive face by criticizing himself:

Robert: I am a very foolish publisher… I’m a bad publisher because I hate books… You know what you and Emma have in common? You love literature. It gives you both a thrill.

(Pp 249-250)

Jerry, in his turn, tries to redress his friend’s face when saying:

Jerry: No you’re not. You’re a good publisher.

(p 249)

It is important to note that the conversational behavior of Jerry in this scene is not polite since he uses informal words when addressing Robert:

Jerry: You must be *pissed.* (Instead of saying *drunk*)

(p250)

This is because in terms of social distance the character of Jerry is a close friend to Robert and above all he is not aware that Robert knows about his betrayal.

This scene also introduces another character. The waiter, who seems to be very polite because of his position and the social distance:

Waiter: Ready to order, signori?
Grazie, signore.
Buon appetito.
(Pp 242-247)

Scene Eight (flat, 1971, summer) is considered as a re-writing of scene six on the ground that it presents the two lovers in their flat. Yet, the discussion of the two characters revolves around their families:

Jerry: Judith is too busy. At the hospital, she's got lots to do. She likes her life. She loves the kids.
(p 261)

But, there is again the happy couple - Emma and Jerry- who love each other the fact which makes them more polite and more careful to the feelings of each other:

Emma: Are you starving?
Jerry: Yes.
(p253)
Emma: What have you been doing?
Jerry: Just walked through the park.
(p 254)
Emma: Have you been unfaithful to me?
Jerry: No. *Pause*. Have you … to me?
Emma: No.
Jerry: I adore you.
(Pp 260-261)

Scene Nine (1968, winter) is the last scene in the play. Being placed in Emma's and Robert's house, precisely in their bedroom, the scene takes place furthest in the time-flow of the play; in 1968. Here, Emma is nothing but the beautiful wife of Robert and Jerry is the

best friend of her husband. It is worth mentioning that the scene consists of many FTAs and imposition performed by Jerry who seems to be polite and rude at the same time. By virtue that he is drunk, Jerry confesses his love to Emma in an aggressive way. Nevertheless, he first starts complimenting her:

> Jerry: You’re a beautiful hostess … you’re beautiful … you're incredible.
> (p 264)

Then, he becomes offensively impolite when saying:

> Jerry: I should have had you, in your white, before the wedding. I should have blackened you, in your white wedding dress, blackened you in your bridal dress, before ushering you into your wedding, as your best friend.
> (p 265)

After that, he confesses his love:

> Jerry: You’re lovely. I’m crazy about you. All these words I’m using, don’t you see, they’ve never been said before. I can’t wait for you, I’m bowled over, you dazzle me, you jewel, my jewel, my life is in your hands. Your eyes kill me. I’m lost. You’re wonderful.
> (Pp 266-267)

It should be stated that this elaborate display of politeness strategies made by Jerry shows how excessively polite he is towards his best friend’s wife. In fact, this scene includes a kind of ‘pragmatic mismatch’ (Simpson in Carter and Simpson, 1989) since the character of Jerry seems to be rude and polite in the same degree. This might help the claim that Jerry is attracted to Emma because she is very beautiful the fact which leads him to fall in love with her. This confession, however, causes negative face damage to Emma by Jerry’s dares and imposition on her.

The analysis of this play has intended to look at the way people talk, taking into account the relevance of the context and how politeness is influenced by different factors such as social distance and relative power. In effect, any analysis of dramatic dialogue needs to be sensitive to the social dynamics of interaction and a politeness analysis of such kind of

dialogue attempts to describe how participants manipulate their use of language in order to support or give face (Culpeper in Culpeper et Al, 1998: 93). This study, however, emphasized the fact that strangers tend to be more polite to one another, that friendship is the basis of a polite behavior towards the participants and that intimacy makes the interactants less polite. All of this has been shown, of course, by the different politeness strategies that were used in *Betrayal*; the play of complicated situations performed by indifferent characters.

III-3- Text Three: *Mountain Language* (1988)

The third and last text to be analyzed in this dissertation is Pinter's political play *Mountain Language.* Inspired by Pinter's trip to Turkey in 1985 with fellow playwright Arthur Miller on behalf of International PEN to investigate the situation of writers in Turkey, *Mountain Language* is a play that evokes a shocking awareness of the terror, brutality and inhumanity which occur when the rights of individuals are taken by force by the powerful and oppressive states. Written in 1988, the play is a real depiction of the Kurds in Turkey who suffered as a minority group under Turkish rule. These people, however, are not allowed to exist at all and certainly are not allowed to speak their language.

Yet, and as Pinter himself insisted in his letter to *The Times Literary Supplement*, the play is not about the fate of Kurdish people because throughout history, Pinter added, many languages have been banned; the Irish have suffered, the Welsh have suffered and the Urdu and the Estonians' languages have also been prohibited. Even the text of this play does not contain an explicit geographical place setting or an explicit time setting. Taking place in an anonymous country in which 'mountain people' reside contrasting those in 'the capital', the play has a universal political dimension for it portrays the victims and the oppressors in any dictatorial state.

Set in a prison, *Mountain Language* is a short political play of four scenes and represents political prisoners who are forbidden to speak their own language. The play involves four main characters: a young woman (Sara Johnson), an elderly woman, a hooded man who is the husband of the young woman and an unnamed prisoner who is the son of the elderly woman. These characters are in a serious disagreement with the officer, sergeant and two guards of the prison where the hooded man and the prisoner are captives.

The play opens with a very painful scene. A line of women waiting outside a prison for eight hours in snowy weather in the hope of seeing their imprisoned men. These women are

not permitted to use their own language spoken in their city, i.e. the mountain, because the political authorities consider it dead, and the captors keep some dogs to bite any person who tries to speak the mountain language. In the second scene, a mother and her son meet in the visitors room and are allowed to speak only the language of the capital which they ignore. The third scene witnesses the young woman, Sara Johnson, who accidentally perceives her husband hooded and presumably to be tortured by the guard and the sergeant. In the final scene, the elderly woman meets her bloody son again, and in spite of the fact that the two persons are now allowed to speak their language, the mother keeps silent until the end of the play.

This political play is regarded as a good reminder of what may happen when the political authorities are in control of everything while the rights of the individual are lost. In this particular play, however, Pinter focuses on how oppressive regimes break the spirits of minorities when prohibiting their language. In fact, *Mountain language* may allude to the political context of the Great Britain in the 1980s when the Conservative Party headed by Margaret Thatcher was in power and forbade the television networks to broadcast the voice of some leaders at that time.

As it is written by Pinter, this enigmatic play employs the techniques found in Pinter's earlier plays when absurdism is mixed with realism in order to illustrate the cruelty of modern society and the individual's powerless state in that society. So, *Mountain Language* has the same absurdist tendencies and odd turns of phrases as Pinter's plays of the first period in his evolution. While the Theatre of the Absurd often carries the most profound examination of human conditions, the present play centers around the conditions of prisons where men and women are treated without regard as if they were not part of human race at all.

Through its nonsensical and meaningless dialogue, the play is regarded as kind of severe criticism of the human condition, and critics consider it as a small treasure and one of the great pieces of absurd drama. On the whole, *Mountain Language* is seen as one of Pinter's most successful works since it led to the establishment of The International Mother Language Day founded in 1999 by UNESCO.

Seeking to dramatize the oppression of the powerful nations, this brief but truly powerful play illustrates the features of the repressive regime and shows that this tyranny which almost all the nations live under has no end like this play which comes to its end with no solution. However, the elderly woman in the final scene remains silent though her son beseeches her to speak and the young woman realizes that the only way she has to tackle in order to save her husband is the cruel thing that nobody would accept it, i.e. prostitution.

The ambiguous silence of the mother and the suffering of the lady Sara Johnson need to be interpreted by exploring the language of the characters in an analysis that tends to reveal the use and abuse of power and the violation of human rights through the manipulation of language.

The analysis:

Needless to say, *Mountain Language* is a play which displays the horror and danger of life in apparently democratic but absolutely totalitarian and authoritarian countries. Being opposed to the 'civilized' western world, Pinter's perspective toward these powerful nations corresponds to the post-colonial theorists who try to expose the reality under the universal discourse of democracy, power and knowledge.

So, the post-colonial discourse gives birth to a theatre considered as symbolic interpretations of social reality and modes of communication, which produce the signification of socio-political values, social relations and historical contexts in which the phenomena of relations of dominance and subordination, or colonial and colonized or political and social authority within the modern world are exhibited. Yet, Pinter goes beyond this and criticizes the concept of imperialism which is led by the USA and parts of Europe being disguised as democracy. He also managed to support the Third World experiments of "collective theatre" and "the theatre of the oppressed". Through drama, of course, he tried to bring history to the fore and, hence, showed their struggle for a cultural identity.

Indeed, Pinter's plays of the 1980s are regarded as a hurtful critique of the First or Western World as an armed power which considers democracy as a great threat. The Kenyen writer Ngugi wa Thiong'o commented, in 1986, on imperialism and said that this policy has economic, political, military, cultural and psychological consequences for the people of the world today. Thiong'o also discussed the effect of the 'cultural bomb' that aims at *"annihilating a people's belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves, a cultural bomb that makes them see their past as one wasteland of non-achievement'* (Thiong'o, 1986:).

According to some post-colonial theorists, language is considered as a dialect backed up by an army. Chakravorty Spivak, for instance, argues that there is no universalistic discourse without military support. He also discusses the notion of democracy which is, on his account, policed democracy. When defining colonialist control through military conquest and political dictatorship, Thiong'o contends that the more dangerous effects are practiced by language, as

he says: *"The bullet was the means of physical subjugation and language was the means of spiritual subjugation"* (Ibid). This idea, however, lies at the core of the play to be analyzed.

Mountain Language is a play about the culture of total repression. Presenting people who have lost their dignity, the play reveals a minority culture in a rural area which is colonized and maltreated by the capital, where the language of the capital disable the dialect of the minority. Set in a military prison whose location is, as mentioned above, never specified, the play shows some officers who abuse women waiting for their husbands, sons or brothers, and order them not to speak their dialect:

> Officer: It is not permitted to speak your mountain language in this place…You may only speak the language of the capital. That is the only language permitted in this place. You will be badly punished if you attempt to speak your mountain language in this place. This is a military decree. It is the law.
>
> (Pinter, 1988: 12)

Pinter himself said that the play is about suppression of language and the loss of freedom of expression (Gussow, 1994). For him, language is colonized by army, and as language has always been a crucial issue in his plays, Pinter's *Mountain Language* displays the fact of exercising power through language. In this respect, Pinter shares the same view with Thiong'o who claims:

> Economic and political control can never be complete or effective without mental control. To control a people's culture is to control their tools of self-definition in relationship to others. For colonialism this involved two aspects of the same process: the destruction or the deliberate undervaluing of a people's culture, […] and the conscious elevation of the language of the colonizer. The domination of a people's language by the languages of the colonizing nations was crucial to the domination of the mental universe of the colonized. (Thiong'o, 1986:)

In his essay "The War of Languages", Roland Barthes (1986) highlights the relationship between language and power which results in a division of languages:

> In contemporary societies, the simplest division of languages bears on their relation to power. There are languages which are articulated, which develop and

which are marked in the light (or the shadow) of power, of its many state, institutional, ideological machineries; I shall call these *encratic* languages or discourses. And facing them, there are languages which are elaborated, which feel their way and which are themselves outside of power and/or against power; I shall call these *acratic* languages or discourses. (Barthes, 1986:)

It is worth noting that Barthes's division of languages is cunningly exhibited in *Mountain Language.* However, the distinction between the powerful encratic language, which is the language of the capital and the minority's acratic language, which is outside power is obviously displayed.

The first scene of the play is placed outside the prison wall where there is a line of women waiting for their men. The women have been waiting since nine o'clock in the morning. At five o'clock in the afternoon, a sergeant is presented asking the young woman about her name. As she has already given her name to the officials, the young woman refuses to give it to the sergeant. Yet, the sergeant insists on taking her name. . He does not even show interest to her answers. He repeats the word 'Name' three times, the fact which discloses the absurdity of the prison authorities and reveals his insult to the woman:

Sergeant: Name!
Young Woman: We've given our names.
Sergeant: Name?
Young Woman: We've given our names.
Sergeant: Name?
Officer (to Sergeant): Stop this shit!
(Pinter, 1988: 10)

So, the sergeant's futile action ends when the officer comes and gives him an order (stop this shit). After that, the officer turns to the young woman and asks her if she has any complaints. The young woman claims that one of the dogs has bitten the hand of the elderly woman. In this crucial respect, it is worth noting that the grammatical choices made in the text play a prominent role in displaying the powerlessness of the mountain people. However, the young woman gives this information in a passive form:

Young Woman: She has been bitten. Her hand has been bitten.

(Pinter, 1988: 10)

The officer shows no concern for the elderly woman's hand. Instead, he insists on knowing the name of the dog which bites the woman. Besides, he becomes very angry not because of the seriousness of the wound, but because of the fact that the dog does not give its name before it bites the woman:

Officer: Every dog has a *name*! They answer to their name. Before they bite, they *state* their name. It's a formal procedure. They state their name and then they bite.
(Pinter, 1988: 11)

In fact, Pinter, via this irrational situation, aims at uncovering the corruption practiced in the oppressive nations where absolute power is exercised in a cruel way. Although this is never said in words, the meaning is deniable through the manipulation of language, of course.

Without paying attention to the young woman's complaints, the officer and the sergeant speak with the voice of the military Establishment. Their words, which are chosen on purpose, try to terrify the women and make them feel insecure through a language they do not understand:

Sergeant: Your husbands, your sons, your fathers, these men you have been waiting to see, are shithouses. They are enemies of the State.
(Pinter, 1988: 12)

In a threatening tone, like that used by a political ruler, the officer talks to the women with excessive pride and continues to humiliate them. His military manipulation of information erodes the language and the dignity of these mountain people. As Jeanne Colleran puts it, *"The language described as dead becomes dead"*(Colleran, 1993:)

Officer: Now hear this. You are mountain people. You hear me? Your language is dead. It is forbidden. It is not permitted to speak your mountain language in this place. You cannot speak your language to your men. It is not permitted. Do you understand? You may not speak it. It is outlawed. You may only speak the language of the capital. That is the only language permitted in this place. You will be badly punished if you attempt to speak your mountain language in this

place. This is a military decree. It is the law. Your language is forbidden. It is dead. No one is allowed to speak your language. Your language no longer exists. Any questions?

(Pinter, 1988: 12)

The officer has the impression that he possesses the absolute power over this minority. This is revealed, however, in his speech. His language includes prohibition, warning and cruel punishment, which indicate that these mountain people are at the mercy of the cruelest, most incomprehensible and illogical social order, which does not admit variety or resistance, and whose aim is controlling thought and language.

Following the officer's speech, the young woman complains:

Young Woman: I do not speak the mountain language.

(Ibid)

Putting his hand on her bottom, the sergeant tries to tease her by asking the following question:

Sergeant: What language do you speak? What language do you speak with your arse?

(Ibid)

The officer, trying to reduce the woman's anger, tells the sergeant that the young woman has no crime, but the man insists on her sinfulness:

Sergeant: This one's full of it. She bounces with it.

(Ibid)

In fact, the obscene language that the sergeant uses aims at humiliating the young woman. So, the vocabulary of the text shows how the sergeant wants to demean the woman and as Ford (1988) puts it: *"the sergeant has a stick which he does not have to use, he uses the words instead"*. Moreover, the morally sordid language used by the sergeant depicts the moral degradation of such abuser man who does not succeed to defy the young woman. However, having the capacity to endure what the officer and the sergeant committed, Sara Johnson does not scream nor does something else. She just ignores what happened and stresses her right to see her husband:

Young Woman: My name is Sara Johnson. I have come to see my husband. It is my right. Where is he?

(Ibid)

After seeing on the young woman's papers, the officer discovers that Sara's husband does not come from the mountain and that he is put in the wrong place. This situation, indeed, portrays the carelessness of those people who are 'responsible' of the prison.

In spite of the fact that Sara Johnson and her husband are not mountain people, the woman is addressed in an insulting and offensive way:

Sergeant: She looks like a fucking intellectual to me… intellectual arses wobble the best.

(Ibid)

It is worth mentioning that the young woman is sexually assaulted by the cruel and violent words of the sergeant in the aim of destroying her identity.

The second scene of the play, like all the rest of the scenes, takes place inside the prison. In the visitor's room, the elderly woman whose hand has been bitten by the prison dog meets her son. As they start speaking in a strong rural accent, the prisoner and his mother are interrupted by the prison guard who comes and 'jabs' the old woman. The guard commands the woman and her son to speak the language of the capital by shouting at them:

Guard: Forbidden, language forbidden. (To prisoner) Tell her to speak the language of the capital.

(Pinter, 1988: 13)

It should be apparent that the violence committed against the old woman who has, first, been bitten by the dog and then, hit by the guard is displayed by the grammatical choices made in the text. So, the use of words such as 'jab', 'bend' and even 'shouting' at an elderly woman shows the connection which exists between the grammar used and the prospect adopted (Cook, 1995).

The prisoner and his mother continue their 'forbidden conversation', but in half light where the old woman tries to comfort her son:

Elderly Woman's voice: When you come home there will be such a welcome for you. Everyone is waiting for you. They're all waiting for you. They're all waiting to see you.

(Pinter, 1988: 14)

Broadly speaking, the central authority in this prison punishes the intellectuals and the ethnic minority alike because both groups decline to conform to the law of the state. So, the prison is divided into two sections in order to identify the rural prisoners and the prisoners of the city; the intellectuals. Failure to conform to the militarized law is treated as a crime and those people are regarded guilty though they have not committed anything. The prisoner in scene two has no definite accusation against him. Nevertheless, he will never be set free. This is not explicitly mentioned in the text, but the grammar expresses this message. However, while the mother tries to provide her son with consolation, he asks about her wounded hand.

In terms of language functions, the interpersonal meaning which is embodied in the use of the pronoun "they" by the prisoner refers to the totalitarian regime:

Prisoner's voice: "They" have bitten my mother's hand.

(Ibid)

This is however referred to the way language is used so as to influence the reader or audience. This is, in fact, the major concern of the playwright who wants to dramatize the ruling ideology suppressing those people who do not conform with the state's views.

The third scene in the play is entitled "Voice in the Darkness". It depicts the young woman who, by accident, comes on her husband hooded and about to be tortured. Feeling ashamed by this situation, the sergeant expresses his anger in a vulgar and violent way:

Sergeant's voice: Who's that fucking woman? What's that fucking woman doing here? Who let that fucking woman through that fucking door?

(Pinter, 1988: 15)

After that, he tries to distract Sara's attention in order not to recognize her husband. He tells her that she has been sent through the wrong door. He starts using the bureaucratic language for justifying their mistakes.

Sergeant: Yes, you've come in the wrong door. It must be the computer. The computer's got a double hernia.

(Ibid)

Yet, the young woman is shocked when seeing her husband being tortured with cruelty to an extent that he cannot stand only with the support of the sergeant and the guard. In the aim of reducing her terrible shock, the sergeant speaks about something that makes Sara Johnson realize that the only thing that allows her to see her husband again is to bargain her body for those corrupters. This fact actually demonstrates the moral corruption of the system ruling, the absence of justice and the violation of human rights.

The negotiation is interrupted by the romantic conversation between Sara and her husband Charley. This situation is, indeed, contrasted with that one in prison. It is regarded as an escape from the cruelty of the prison authorities. It also represents a dream that will never come true:

Man's voice: I watch you sleep. And then your eyes open. You look up at me above you and smile.

Young woman's voice: You smile. When my eyes open I see you above me and smile.

(Ibid)

The final scene of the play takes the audience back to the visitor's room where the old woman is sitting beside her son. Being subjected to physical torture, the prisoner is present with blood on his face the fact which renders his mother terribly shocked and unable to utter a word. At that moment, the guard comes and casually tells the prisoner that the mountain language officially becomes recognized:

Guard: Oh, I forgot to tell you. They've changed the rules. She can speak. She can speak in her own language. Until further notice.

(Pinter, 1988: 17)

The guard informs the two characters that the rules have been changed and that the law imposed on the mountain language has been cancelled. In his utterances, the guard does not use passive clauses. Rather, he uses active form (they have changed the rules) since he is speaking about the powerful group. The elderly woman keeps silent though she becomes allowed to speak in her mountain language. The prisoner pleads his mother to talk until he himself falls on his knees and begins to shake violently:

> Prisoner: Mother. Can you hear me? I am speaking to you in our language…Do you hear me? … It's our language.
>
> (Ibid)

According to Perloff (1993), the woman's silence is a means of communication. It is a weapon of protest that cannot be defeated by political tyrants. Whereas Lutterbie (1988) considers the mother's silence as an act of resistance, *"opposing authority in a space defining the interface of opposites"* (Lutterbie, 1988: 468).

It is worth mentioning that the silence of the old woman does not indicate surrender. On the contrary, she may choose not to speak since speaking in her own language at that particular moment would mean obeying this totalitarian government. Thus, the ambiguous silence of the elderly woman may suggest a reserve of power. As Canetti puts it: *"the power of remaining silent is always highly valued"* (Canetti, 1962:294).

The sergeant, when seeing the mother silent and the prisoner collapsing on the floor and shacking violently, starts teasing them the fact which reveals the cruel nature of the system governing:

> Sergeant (to guard): Look at this. You go out of your way to give them a helping hand and they fuck it up.
>
> (Pinter, 1988: 18)

Actually, the suffering of the minorities comes to happen in many countries and the military system has complete power over space and language. Chinua Achebe (1975), when questioning the hostility between the central authority and the minority of his nation, asked whether it was right that a man should abandon his mother tongue for someone else's language. Achebe himself contended: *"It looks like a dreadful betrayal and produces a guilty feeling"* (Achebe, 1975: 18).

In sum, the foregoing critical analysis of Pinter's political views reflected in *Mountain Language* reveals that he is aware of the political issues of his time. Via his manipulation of language, Pinter demonstrates his awareness of the violation of human rights. With his particular use of the old Anglo-Saxon words, which as he believes, are still very strong, Pinter shows his refusal to see the world dominated by cruelty, oppression and violence, a world where human dignity has been invaded and man has to be the slave of the corrupt political system. In his *Mountain Language*, the author illustrates how reigning power prevents the minority of people from expressing themselves in words at least.

As there are many ways to do critical discourse analysis, different philosophies, theories and methods have been tackled in the analysis of such political play in the aim of understanding and combating social inequality and injustice, which is in fact the main aim of critical discourse analysis. It should be borne in mind that the third part of the present chapter is an analysis of the very conditions and methods of inequality in terms of social power, dominance and their reproduction. In a critical study, such analysis has not been limited only to a sociological or political account of dominance. Rather, several positions and perspectives have been chosen to be against the power elites and in solidarity with dominated groups.

Furthermore, this analysis tends to uncover the role of language and language use in the reproduction of dominance and inequality. However, it shows that there are two dimensions through which discourse takes part in dominance: first, by displaying dominance in text as illustrated in *Mountain Language* and second through the influence of discourse in text on the minds of others. In both cases, the dominant speakers (like the officer or the sergeant in prison) make use of structures and strategies that manipulate the mental models among the audience in a way that the social cognitions will develop. By the social cognitions, however, is meant the attitudes, ideologies, norms and values, which are of course in the interest of the dominant group (Van Dijk, 1993).

It should be apparent that the analysis of the last play has sketched a picture of power and dominance and their relations to discourse where the role of discourse in the reproduction of dominance has been revealed. As it was stressed earlier, the power relations are often subtle and indirect. Therefore, the work in the present study has been to focus on the elites and their discourses. By so doing, the aim is not to picture these elites as the villains in a simple story of social and political inequality, but rather to focus on their role in the control of public mind. This is, indeed, the major aim of Pinter whose sincere political message is to drive people to protest against the cruel and corrupt dictators in the world. Finally, it is worth stating that this group of elites is the most obvious target of critical discourse analysis.

Conclusion:

A discourse pragmatic oriented approach has been applied to Pinter's plays belonging to the three parts of his evolution. By so doing, different theories of discourse analysis and pragmatic concepts have been adopted in the aim of showing the significant role of pragmatic analysis in clarifying the linguistic behaviour of language users in the process of communication, and also for the sake of illustrating how the pragmatic concepts are beneficial when they are applied to the analysis of verbal interaction in literary works and the dramatic texts in particular.

The present enquiry has exhibited an analysis of three plays of Harold Pinter. The plays are taken from the three parts of the dramatist's evolution ranging from comedy of menace, passing by memory plays and arriving at political plays where the focus is on international political issues. The choice of Pinter's evolution is due to the fact that the career of such brilliant playwright is rich of plays that really need to be analysed via the use of the techniques of language analysis so as to explore the language of these plays.

Different models and methods outlined in the first chapter of this work have been tackled throughout this paper so as to achieve to some degree its primary goal. Sinclair's and Coulthard's Birmingham model (1975), which is revised by Burton's study of discourse structure (1980), as well as Grice's cooperative principles in conversation (1975) have been applied to Pinter's sketch *Trouble in the Works* (1959). This text, belonging to the first part of Pinter's evolution, i.e. 'comedy of menace', sheds light on the severe conditions that man lived after the World War II.

In spite of initial work by Grice (1975) it is not clear to know how conversational implicature fist in exactly in the text. Moreover, it is not easy in some cases to know whether a particular maxim is broken or not. A speaker might break the maxim of manner, for instance, either to implicate something or to try to disguise something from his interlocutor as Wills does in the present sketch. The maxim of quality has often appeared to be broken in the sketch when Fibbs and Wills quite frequently repeat what has already been said in another form.

Yet, the meaning of these characters' behaviour is not regarded as an implicature, rather a part of the general social expression. So, the ordinary conversation also possesses the technique of implying what goes beyond the explicitly said. This is, however, observed in

Trouble in the Works, where the implicature that occurs passes not from character to character but from author to audience (Short, 1989: 159). Nevertheless, it is hoped that the analysis of the first play has successfully been done for the purpose of giving satisfactory explanation for the absurdity of the sketch.

The second analysis in this paper deals with the theory of politeness held by Brown and Levinson (1987). This elegant model, as Simpson (1997) puts it, has been applied to the second selected text, which is a play that most of critics see it as Pinter's elegant play. *Betrayal* (1978) has been the second play in this dissertation to be analysed. This masterpiece is one of the plays of the second period of Pinter's evolution being labelled as 'memory plays'.

Regarded as one of the major dramatic works of this British playwright, the play shows dishonesty, hidden emotions and self deception among characters belonging to the high social class. After having analysed the conversations of characters in this play and having drawn attention to their degree of politeness, what is concluded is that the different factors such as social distance and relative power can influence the strategies of politeness and hence, friendship can be considered as the basis of polite behaviour towards the participants, whereas, intimacy makes the interactants less polite.

The last play that has been analysed in this enquiry is *Mountain Language* (1988). This political piece belonging to the period in which Pinter reveals a shift of interest from remembering memories to political issues, exhibits all sorts of brutality and inhumanity that occur in a country when the rights of individuals are taken by force. By applying a critical discourse analysis to this powerful piece, different theories and methods have been tackled so as to better understand and combat the social inequality and injustice. The analysis of such play has uncovered the role of language and language use in the reproduction of dominance and inequality, and has contended that the power relations are often indirect and subtle, and it is only by the focus on the elites and on their role in the control of public mind that dominance and injustice will be, if not fought, at least understood and then avoided.

After having investigated the structure of verbal interaction and assessed the strategies that the interactants use in conversation taken from dramatic texts, the findings of the present enquiry prove the importance of literature in language study. As the primary aim of this paper has simply been to explain linguistic structure and strategy, the three analysis of the plays have attempted to emphasise the value that the stylistic analysis has for critical interpretation.

It is worth mentioning that the greatest challenge in the study of English language is how to understand and explain its basic structures and strategies (Simpson, 1997: 180), and as the primary goal of pragmatics and discourse analysis is to get at the heart of everyday language via the study of literary texts, it is hoped that an illustration of explaining how and why language works will to some degree be provided the fact which will illuminate the ordinary language. In this respect, Pinter comments: *"what happens in plays could happen anywhere, at any time, in any place, although the events may seem unfamiliar at first glance"* (Pinter, 1990: 11).

In fact, the analyses being displayed throughout the present enquiry demonstrate that language *shows* rather than *tells* what relation exists among interlocutors and how correctly they speak (as mentioned in *Troubles in the Works*), how polite they are and what their intentions are (as shown in *Betrayal*), how intelligent they are and what their level of education is (as stated in *Mountain Language*). As Birch put it:

> Language does more than says, it does more than pass on information or reflect an already existing reality 'out there' somewhere in the world. Language is about action and interaction; it is about performance, about showing, about doing. Language is not a neutral instrument: it is biased in a thousand different ways, and those ways are of course determined by any number of differing ideologies, knowledge and power systems, and institutions.(Birch, 1989: 42)

The analyses of this study illustrate the fact that *"it is the social, interpersonal, executive power of power, the pragmatic doing things with words, which is dominant in the drama"* (Elam, 2002: 145). They also emphasise the fact that words alone cannot mean anything, but the participants who use them in certain contexts make them significant and alive.

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