People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

Abdelhamid Ibn Badis University of Mostaganem

Faculty of Foreign Languages

Department of English Language

Probing Ideology through the Lens of Critical Discourse Analysis in Harold Pinter's Early and Late Drama of 1950's, 1960's, 1980's and 1990's

Dissertation submitted in Partial Fulfillment of the Requirement of the Degree of Doctorat in Literary Stylistics and Discourse Analysis

Submitted by: Mrs. Farida OUALI   Supervised by: Prof. Fatima Zohra BENNEGHROUZI

Board of Examiners:

Prof. Bakhta ABDELHAY	**University of Mostaganem**	**Chair**
Prof. Fatima Z BENNEGHROUZI	**University of Mostaganem**	**Supervisor**
Prof. Farida DJAILEB	**University of Oran**	**Examiner**
Prof. Habib YAHYAOUI	**University of Mascara**	**Examiner**
Prof. Cherif Omar AZZOUG	**University of Tlemcen**	**Examiner**

Academic Tear: 2021/2022

In memory of

My mother

ACKNOWLEDGEMENTS

Abstract

The present thesis is concerned with the analysis of ideology in dramatic texts. More specifically, it seeks to probe ideology through the lens of critical discourse analysis in Harold Pinter's selected plays from his early and late drama. With the analysis proposed, and by investigating the role that the functional analysis of modality plays in reflecting the underlying ideologies in practical analysis of Pinter's early and late drama, the systematic account of modality will help present a practical consideration of the reader's role in the process of interpretation of texts. The aim of this enquiry is first to reveal the transition from indirect to direct politics in Pinter's evolution. In other words, from apolitical to overtly political texts in three selected plays from Pinter's early works and three others from his late drama. The second purpose is to relate the linguistic features of modality to that principal aspect of social structure known as ideology. After analysing the data, the findings of the present enquiry demonstrate how a systematic and functional analysis of modality is adequate in critically analysing the ideologies present in these dramatic texts.

Key words: Critical discourse analysis, ideology, modality, Pinter's early drama, Pinter's late drama.

Résumé :

La présente thèse porte sur l'analyse de l'idéologie dans les textes dramatiques. Plus précisément, cette étude cherche à sonder l'idéologie à travers le prisme de l'analyse critique du discours dans les pièces sélectionnées des premières et dernières ouvres du dramaturge britannique Harold PINTER. Avec l'analyse proposée et en étudiant le rôle que l'analyse fonctionnelle de la modalité joue dans la réflexion des idéologies sous-jacentes dans l'analyse pratique de la dramaturgie de PINTER, la prise en compte systématique de la modalité aidera à présenter une considération pratique du rôle du lecteur dans le processus d'interprétation des textes. L'objectif de cette étude est d'abord de révéler le passage de la politique indirecte à la politique directe dans l'évolution de PINTER. En d'autres termes, des textes apolitiques aux textes ouvertement politiques dans trois pièces sélectionnées des années 1950 et 1960, et trois autres des années 1980 et 1990. Le deuxième but est de relier les caractéristiques linguistiques de la modalité à cet aspect principal de la structure sociale connu sous le nom d'idéologie. Apres analyse des données, les résultats de la présente thèse démontrent comment une analyse systématique et fonctionnelle de la modalité est adéquate pour analyser de manière critique les idéologies présentes dans ces textes dramatiques.

<u>ملخص</u>

تهتم هذه الدراسة بتحليل الأيديولوجيا في النص الدرامي ، وبشكل أكثر تحديدا، تسعى إلى التحقيق في الأيديولوجيا من خلال عدسة تحليل الخطاب النقدي في مسرحيات الكاتب البريطاني هارولد بينتر المختارة تارة من الدراما للسنوات الأولى من (كتابات السنوات الخمسينيات و الستينيات من القرن العشرين) و الأخيرة (للسنوات الثمانينات و التسعينات من نفس القرن) . مع التحليل المقترح ومن خلال التحقيق في الدور الذي تلعبه التحليلات الوظيفية لطريقة التعبير في عكس الأيديولوجيات الأساسية ، سيساعد الحساب المنهجي لهذه الطريقة في تقديم دراسة عملية لدور القارئ في عملية تفسير النصوص الدرامية الهدف من هذه الدراسة هو أولا الكشف عن الانتقال من السياسة غير المباشرة إلى السياسة المباشرة في تطور كتابات بينتر، بعبارة أخرى من النصوص غير السياسية إلى السياسية العلنية في ثلاث مسرحيات مختارة من أعمال بينتر الأولى وثلاثة أخرى من مسرحياته الأخيرة .الغرض الثاني هو ربط السمات اللغوية لطريقة التعبير بهذا الجانب الرئيسي من البنية الاجتماعية المعروفة باسم الأيديولوجيا. بعد تحليل البيانات ، أظهرت النتائج كيف أن التحليل المنهجي والوظيفي لطريقة التعبير كاف في التحليل النقدي للأيديولوجيات الموجودة في هذه النصوص الدرامية.

TABLE OF CONTENTS

CHAPTER II- Literature and Discourse Analysis: A Critical Review

Chapter III: Ideology, Discourse and Modality:

CHAPTER IV : The World of Pinter's Drama

CHAPTER V: The Analysis of Pinter's Selected Plays

GENERAL INTRODUCTION

My interest in analysing ideology through a critical discourse analysis in Harold Pinter's early and late drama comes after having written and defended my dissertation of Magister degree, which was about applying a discourse pragmatic model to dramatic texts. In fact, the dissertation showed the significant role of pragmatic analysis in clarifying the linguistic behaviour of language users in the process of communication. It also illustrated how the pragmatic concepts are beneficial when they are applied to the analysis of verbal interaction in literary works in general and the dramatic texts in particular.

Furthermore, the present enquiry is motivated by a personal fascination with the power of the language used in dramatic texts and its capacity in influencing the reader at the ideological level. So, by observing the effects that the language of dramatic texts and particularly Pinter's drama, with all its linguistic manifestation, it came as an urgent need to critically analyse the underlying ideologies in dramatic texts.

Besides, Pinter's career as a playwright included three parts each of which deals with a certain theme. In the first part, Pinter tried to represent the society of the moment and the social classes. In this respect, 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 1950's and 1960's, which were restricted in a single room, Pinter's later plays talk in an overt way about his political preoccupation by throwing light on the hard conditions that many countries in the world have witnessed during the 1980's and 1990's of the last century.

Therefore, the main aim of this enquiry is first to reveal the transition from indirect to direct politics in Pinter's evolution. In other words, from apolitical to overtly political texts in some selected plays from Pinter's early works and some others from his late drama. The second objective of this study is an attempt to relate the linguistic features of modality to that principal aspect of social structure known as ideology. Moreover, the present research aims to show how and which aspects of language play more significant roles in ideologically manipulating the reader, and basically, how these aspects could be systematically analysed.

After having finished writing my dissertation of Magister degree, and by investigating the structure of verbal interaction and assessing the strategies that the interactants use in conversations taken from absurd dramatic texts, I discovered the importance of literature in language study, and how the pragmatic concepts are beneficial when they are applied to the analysis of verbal interaction in literary works and particularly in dramatic texts.

In addition, after having read about the notion of ideology, both Marxist and Post-Marxist, and also having read about the applications of theories of ideology in discourse analysis, the need to focus on the linguistic aspect of modality became obvious. In fact, what has been observed is that modality was not handled good enough at the theoretical and practical levels. As such, it received little consideration. In this respect, modality was regarded as "a neglected interpersonal aspect of meaning whose practical potential was relatively unexplored" (Weber, 1992, p. 22), and explaining such aspect of language is, as Lakoff (1972) claimed, a complex task on the ground that modals in English language are semantically highly irregular and unpredictable.

Nevertheless, other views were given to express the contrary of what had been said above. Fowler (1977), for instance, states that "in real texts and utterances there is no content without

modality, no communication of ideas except in the framework of interpersonal values and relational language" (Fowler, 1977, p. 79).

Thus, it is worth mentioning that the present enquiry aims at investigating the role that modality plays in reflecting the ideological positions of language users in absurd dramatic texts. This will be done by supplying a functional approach to critically interpreting ideology in dramatic texts via a systematic analysis of modality. By so doing, the linguistic feature of modality will be related to that aspect of social structures known as ideology.

In this crucial respect, the hypothesis to be put forward will be that the dramatic texts can practically be approached for critical analysis. As a consequence, the research question to be asked will be the following: how a systematic, functional analysis of modality will be adequate in critically analysing the ideologies present in dramatic texts? Hence, the study will provide a practical examination of how modality and ideology interact with reference to some selected plays belonging to Pinter's early and late drama of the 1950's, 1960's, 1980's and 1990's of the 20th century.

The first reason for doing so is to show the workability of the systematic functional approach with the dramatic texts, and second to provide a reading of the ideological position of the British playwright and the 2005-Nobel-prize winner, Harold Pinter when writing his plays. In fact, in Pinter's drama, language functions as a tool to show the obvious hierarchy of power among individuals. Therefore, in his plays, another instrument used by the oppressive figures is their particular language that "is very often abused to mask political deviousness and overpower and demonize the underdog" (Batty, 2001, p. 91). A straightforward personality, obsessed by cricket and actively implied in the politics of the world, and at the same time an actor, playwright, novelist, poet, screenwriter and director, Harold Pinter created the so-called 'pinteresque language' that

characterises the plays in which a systematic analysis of the way modality and ideology functionally interact will be tackled.

Needless to say, the present research will analyse six plays belonging to Pinter's drama from a critical perspective. This means that the area of focus will no longer be the aesthetic features of the texts to be analysed, but rather the ideological implications present in these texts. As long as the dramatic texts address ideological concerns, and Pinter's works are of no exception, the corpus of this study will be Pinter's "The Dumb Waiter" (1957), "Trouble in the Works" (1959), "The Homecoming" (1964), "One for the Road" (1984), "Mountain Language" (1988) and "Party Time" (1991).

The reason behind the selection of Pinter's drama lies in the fact that this playwright is, unlike the other dramatists, classified, by Martin Esslin (1964) in his book *The Theatre of the Absurd*, as the predominant figure of contemporary drama. Though the language of his plays is funny, for he employs a comic way of expression to laugh at everything even at the tragic parts of existence, the language of his plays most often leads to ambiguity and uncertainty.

Moreover, the rationale for having chosen these particular plays is the similarity between the utterances occurring in the selected plays that contain all-male characters and the oppressor-oppressed dichotomy, which exemplify the implicit danger of the menacing interrogative atmosphere like in "The Dumb Waiter" (1957) or "The Homecoming" (1964) and of his concern for the ideas of insecurity of the individual, impending danger and state oppression which he openly discusses as socio-political problems in his later political plays as in "One for the road" (1984) or "Mountain Language" (1988). Implication of topics such as "totalitarianism, fascism, torture, brutality, cruelty" (Chiasson, 2013, p. 80) in his earlier works prepares the ground for a much more serious treatment of these concepts in his overtly political plays like "One for the

Road" (1984) and "Party Time" (1991) that allude to actual political matters of the contexts in which they were written.

It is worth mentioning that Harold Pinter was involved in a number of political activities with his membership of Amnesty International, English PEN, and Campaign for Nuclear Disarmament. With regard to his socialist political standing, Pinter was against the non-democratic and aggressive policies that the USA, England, and international organizations such as NATO and the IMF had adopted in addressing situations in various countries around the world. Pinter has always preferred to criticize the social reality of his time implicitly by presenting problematic settings of inequality, censorship and torture, which help to discuss the mentioned plays in this research.

Pinter's dramatic works can be divided into three phases. The first phase of his writing consists the savor of absurdity and moreover, menace hovers all over his earliest plays. The second period is associated with more touches on past and memory and in the third phase his drama totally turns to political ones. But the notable point is that in all three phases Pinter always withholds reality in his works the same as the constant reality in his political works which is called 'political reality'.

The present thesis will be arranged in the following manner. The first chapter will be devoted to the world of drama. In so doing, it will introduce to the reader the different terms related to drama by giving first a definition to the term 'drama' and, then it will present the structure of dramatic texts so as to show and explain what makes drama a dramatic text. The elements and the types of drama will also be exhibited in this chapter for the sake of giving information to the reader to be more familiar with the dramatic texts. Finally, the chapter will shed light on the Theatre of the Absurd as a significant type in this kind of literary genre and also for it takes a part in the

corpus of the present enquiry, where a definition to the term will be given. Then, the origin of this movement will be stated and the major works regarding this kind of drama will be highlighted.

The second chapter will be concerned with an adequate theoretical framework that will explain the difficulties in doing discourse analysis in general. As Halliday's (1978, 1985) functional theory of language will be adopted in the study, a systematic review of the necessary constituents of discourse will be included. However, this chapter will first address the difficulties associated with the use of the term 'discourse' and with the approaches tackled in its analysis. Next, the reasons for the vagueness associated with the definition of this term will be pointed out. Then, the obstacles facing the discourse analyst as selecting the appropriate approach will be identified for analysing discourse with its different theoretical framework.   The structural and functional theories of language will also be under discussion. Besides, the chapter will address the traditional and controversial issues related to notions such as critical and non-critical approach, literary and non-literary language, style and stylistics, the role of the reader in discourse analysis, drama as discourse and critical discourse analysis with its major approaches.

The third chapter will focus on the issue of modality where a critical review of most approaches that categorise modality in the last four decades will be provided. The main reason behind this review is to arrive at a clear position concerning what constitutes modality and how it can practically be explained in the light of the functional purpose. Hence, the diversity in approaches, which have sprung from different theoretical views of language, will be of primary focus. However, only some accounts of modality will be selected for the analysis of ideology in discourse. The classification of these approaches will be chronologically structured.

This chapter will also supply an appropriate description of modality and will directly relate it to ideology in the aim of drawing a framework which focuses on the two main systems of

modality in the English language. Indeed, modality does not express a single area of meaning. Among the four kinds, there are two main types of meaning. The first is known as the epistemic modality which, according to Palmer (1986, p. 121), is concerned with "language as information". The second system is covered under the deontic modality, which is concerned with "language as action" (Palmer, 1986, p. 121).

In fact, Simpson (1993) also defines the two systems of modality as the epistemic system which is associated with "the speaker's confidence or lack of confidence when a proposition is expressed", and the deontic system which is associated with "the speaker's attitude to the degree of obligation attaching to the performance of certain actions" (Simpson, 1993, p. 47). It is worth mentioning that the two systems play a decisive role in indicating the type and degree of involvement that the speaker may have in the content of his message and an attitude and position towards the object of his message. This attitude or position can be directly relatable to the notion of ideology in the light of a view of an existing relationship between modality and ideology in discourse. Therefore, the overall claim which the framework proposed in this chapter is based on is that an analysis of modal expressions in a text can supply a reading of the ideologies communicated in that text.

It is worth mentioning that modality is seen as a basic linguistic tool, which in line with their ideological stance, language users can resort to in order to reflect or totally obscure their views and attitudes. It can be used by the text producer in order to help finely adjust and attune those various degrees of ideological involvement and explicitness. At the same time, it is suggested that a systematic reading of modality has the potential of providing insight into ideological twists in discourse by helping point out some of these inconsistencies. In other words, modality can serve

the requirements and objectives of both text producers and receivers and is a valuable tool for the analysis of ideology.

The fourth chapter of the present enquiry will be concerned with the world of Pinter and his drama. It will start with an introduction to Pinter's life, and then, displaying the dominant historical and political ideologies of the two periods of Pinter's career, since these constituted the ideological backgrounds against which the plays were set.

Indeed, the politics of the 1950's and 1960's was mainly dominated by the clashes between communism and capitalism, especially in the Northern Hemisphere after the devastating effects of the Second World War. However, from the mid-1980s on, with his move into overtly political plays, Pinter admitted that his early plays were political in spite of the fact that they were seen as apolitical.

The fifth and last chapter of this study aims at providing a practical examination of how modality and ideology interact with specific reference to some passages from Pinter's selected plays. By so doing, this chapter will present the practical implementation of the theoretical issues previously discussed. It will also provide a reading of what is regarded as the ambiguous and ideological position of Pinter in the plays under study.

CHAPTER ONE: FUNDAMENTAL NOTIONS OF PINTER'S DRAMA

Introduction

The first chapter of the present thesis tends to introduce to the reader the world of drama. It starts with the definition of the term 'drama' and then presents the structure of a dramatic text in order to show what makes drama a dramatic text. The elements and the types of drama are also presented in this chapter for the sake of giving information to the reader so as to be more familiar with dramatic texts. After that, the chapter sheds light on the Theatre of the Absurd as a significant type in this kind of literary genre and also for it takes a part in the corpus of the present enquiry, where the origin of this movement is stated and the major works regarding this kind of drama are highlighted.

I-   1- Definition of Drama

Drama in literature is considered as the representation of fictional or non-fictional events through a performance of written dialogue be it prose or poetry. Typically called a play, it is the act of presenting a story in front of an audience. It involves the characters and events of this story being brought to life on stage by actors and their interactions. The story progresses through interaction between its characters and ends with a message for the audience.

Regarded as a unique tool to explore and express human feeling, drama is, indeed, 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.

Moreover, drama is portrayed in different forms. Mime is one of the forms where the action of a story is told only through the movement of the body without the use of speech. Drama can be combined with music and is known as opera. Other forms are dance performances (also called

ballets), radio shows, or puppet shows. Of these various forms of drama, plays are the most popular ones. However, this form aims to show through action and dialogues what the written text of the story depicts. A play can be performed on stage, on film, or on the radio and its creator is known as the playwright or dramatist.

Performed since the days of Aristotle (c. 335 BCE), the term "drama" is originated from the Greek word "spaua", which means a play or an act and was called *"imitated human action"*. At this period too, this term was known by its two iconic masks: the laughing face which symbolizes the Muse of comedy (known as Thalia), and the crying face which represents the Muse of tragedy (called Melpomene).

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, p.3).

In English, the word *play* or *game*, translating the Anglo-Saxon *plegan,* was the standard term for any kind of dramas until the time of William Shakespeare, where its creator was known as a *play-maker* rather than a *dramatist* and the building was called a *play-house* rather than a *theatre.*

2- The Dramatic Form of a Play: (The Structure of Dramatic Texts)

It should be noted that a play is not written in paragraphs like a novel or a short story. Instead, it is written as lines of dialogue in the form of a script. The scripts are typically broken down into one or more acts. In fact, the acts are considered as the major division in the action of the play and they are often used to mark the difference between some key parts of the plot (the word plot is one of the elements of a play and it will be best defined in the next subtitle). Plays may have only one act, and in this case, they are called 'one-act plays' as they may have as many as five or more acts. These acts are also subdivided into scenes, and is meant by a scene the smaller division within the act and it is often signalled by the entrance or exit of a character. Usually, a change in the setting, which is one of the elements of plays that will be explained later, means that there will be a change in either the act or the scene. The example below is the script of August Wilson's play *Fences*, where the characters are told exactly what to say. Here is the act I scene 2 where the scene has shifted onto *Rose:*

Act I
Scene 2
The LIGHTS come up on ROSE hanging up clothes.
SHE hums and sings softly to herself.
It is the following morning.
ROSE. (*Sings*.)
Jesus, be a fence all around me every day
Jesus, I want you to protect me as I travel on my way.

Jesus, be a fence all around me every day.

(*TROY enters from the house*)

ROSE

Jesus, I want you to protect me

As I travel on my way.

(*To TROY.*) Morning. You ready for breakfast? I can fix it as soon as I finish hanging up these clothes?

TROY. I got the coffee on. That'll be all right. I'll just drink some of that this morning.

I-3- The elements of drama:

Needless to say, drama or a play is a piece of writing that is presented exclusively through dialogues. Like a novel or a short story, a play has different elements as theme, characters, plot or setting. However, the way in which they are presented is different since a play is, unlike a short story or a novel meant to be performed and not read.

I-   3- a- Theme:

Broadly speaking, a theme in literature is the message that the author wants to convey to the reader. It is also known as the central topic, subject or "big idea" which can most of the time be summed in a single word as love, death, or betrayal. In a play, this term is often considered as the lesson or moral but it is not always directly so. The theme, in a play, is usually built through dialogues and the characters can say things directly related to the theme as the events happening around them. Moreover, a theme can be as direct and clear as the title of the play or very obscure and ambiguous that needs careful thought and analysis. Sometimes, the audiences who find themselves deeply involved in the play through its action can extract the theme in drama.

It is worth noting that the theme in a play is the philosophy that forms the base of the story or a moral lesson that the characters learn. The theme of a certain play could show for example

how greed leads to one's destruction, or how the wrong use of authority results at the end of power. The theme can also be a blind love, a true friendship or the strength of selfless love and sacrifice. The play of *Romeo and Juliet*, for instance, is a based on a strong and overpowering romantic love story between the two characters, which forces them to go to the extreme limits and finally leads them to committing suicide, which is in fact a real self-destruction.

3- b- Plot:

It is meant by plot in a play the order of events occurring in it. In other words, a plot can be defined as a planned series of inter-related actions or a sequence of events that represent what happens in the drama. In fact, the plot is the story that the play narrates and the connection between the events and the characters in them form the integral part of the plot. That is to say, what the characters do, how they interact, the course of their lives as narrated by the story and what happened to them in the end constitutes the plot. Therefore, the struggle between two individuals, for instance, or the relation between them, or any form of conflict of one character with himself or with another character in the play, goes into forming the plot of the story.

It is worth mentioning that the plot structure of the play does not differ from that in prose. The various characters follow a pattern of interactions and movements through various stages of the plot. To explain, a story begins with exposing the past or background of the main or other characters and the point of conflict to the audience through a narrator or dialogues. This stage is known as the exposition, which is the first part of the structure and it proceeds to an accumulation and exacerbation of events reflecting the rising action and leading to the central theme or climax. Then come the consequences of the climax that show the falling action and finally the resolution of the conflict, which provide a conclusion.

It is quite obvious that the plot forms an indispensable part of the play since it is mainly through action that a character can be revealed. In this respect, it should be borne in mind that the clarity and coherence of the plot are necessary and crucial to give the play a reasonable and undisturbed continuity.

I-   3- c- Characters:

Being regarded as the agents of movement and progression in a play, the characters are interwoven with the plot and they play an important role in drama whether it is a major or minor one. Indeed, each character in a play has a personality of its own and a set of principles and beliefs and giving life to these characters is the responsibility of the actors who represent them. Moreover, a brief description of each character should be included in the play. In the example mentioned in the previous subtitle, Troy Maxson is the main character in August Wilson's *Fences* where the other characters as Rose (Troy's wife), Jim Bono (Troy's friend), or Gabriel (Troy's brother) are related to him.

The main character, who is identified by the audience, is called the protagonist. The latter is the principle performer and he or she represents the theme of the play. The character that the protagonist usually conflicts with is known as the antagonist or the enemy. The last kind of the characters is the anti-hero who is said to be the object of sympathy in any play. Characters may also include the narrator who introduces other characters and informs about the various interactions and happenings in the play. While some characters play an active role throughout the story, some are only meant to take the story forward and some others appear only in certain parts of the play and may have a slight role in it. These characters can just be of help in making the audiences focus

on the theme of the play or on the main characters. The way in which the characters are presented and developed is known as characterisation.

It is crystal clear that the difference between characters in prose and characters in drama lies in the fact that live people who are the actors represent the characters in a play, whereas in a short story or a novel, these characters are only cited by the author. In addition, the choice of the actors is based on both their physical and verbal ability to interpret the role of the character. Sometimes it is crucial to have an actor with certain physical characteristics such as red hair or stocky body because it is an important aspect of the play.

I-   3- d- Dialogue:

Needless to say, the story of a play is always taken forward by means of dialogues. In other words, the story is narrated to the audience through the interaction, which is usually in the form of dialogues between the play's characters. It is worth saying that the contents of the dialogues in a play and the quality of their delivery play a crucial role in the impact that the play has on the audience. It is through dialogues that the story can be understood by virtue that they are important in revealing personalities of the characters. The words used in these dialogues, the accent, the tone, the pattern of speech, and even the pauses in speech say a lot about the character and help unveiling not only his or her personality but also his or her social status, past and family background as given in the play.

In addition to dialogues in drama, another act of speaking known as monologue takes place when one character delivers a speech to convey his or her thoughts though other characters may remain on stage in scene. Similar to a monologue, a soliloquy is a term given to a speech made only by one character when he or she is alone on stage. In fact, the distinction between the two

terms can be well clarified when knowing the root words of both of them. Monologue comes from the Greek words *monos* (which means *single*) and *legein* (to *speak*), and soliloquy comes from the Latin words *solus* (which means *alone*) and *loqui* (to *speak*).

Another act of speaking is the term "aside" which takes place when a character secretly makes a remark to the audience and the other characters cannot listen. These three terms, however, help putting forward points that would have been difficult to express via dialogues. At the end of an act in a play, for instance, the main villain or the antagonist gives a soliloquy detailing his or her plans to attack the protagonist. Another example is Juliet's expression:

JULIET: What's in a name? That which we call a rese. By any name would smell as sweet.

Here, Juliet wanted to tell Romeo about the insignificance of names.

Also Shakespeare's famous soliloquy: "to be or not to be", which is considered as one of the greatest lines in literature.

I-   3- e- Setting and Stage Directions:

Setting is when and where the play is set and it is one of the important parts of drama. It is the era or time in which the incidents in the play takes place and it influences the characters in their appearance and personalities. In fact, the setting is a literary element of literature, which is used in novels, short stories, plays and films, and is usually introduced at the beginning of the story, which is known as the exposition. It may also include the environment of the story, which is made up as well of the physical location, weather, climate or cultural surroundings.

Broadly speaking, the ways in which the time and place indicate setting are different. Time can deal with many areas such as the character's time of life, the time of day, or the time of year. It can also include a period such as the past, present, or future. Whereupon, the place can cover

several areas such as a certain building, room in a building, city, country, or beach in any mode of transport such as a car, bus, boat, indoors, or outdoors the place.

Moreover, the setting of the play can change throughout the plot since the environment contains many geographical locations, which differ from beach to mountains as the social and cultural aspects that vary from school to theatre to a club.

Besides the settling, there are the stage directions that are included in the script of the play. These notes, however, are often in italics or parentheses and help the actors interpret the scene for the audience. In the same example of August Wilson's play *Fences,* when Rose changes her state from singing to speaking to Troy, the stage directions tell her to whom she is delivering a speech where the audience will only see her turning and speaking directly to Troy.

Unlike the novel or short story, which may devote plenty of paragraphs just for describing the setting, the play is limited only to what the audience can see on stage. It is worth mentioning that the playwright gives some indications to setting through the stage directions, which provide information on what and how the stage should look like. Sometimes, they tell the actors where or how to move or what expressions through faces or change in tone would take place. Always in the same example, the director and actors may envisage the stage for the audience and when an actual house does not exist, they will have a window and entrances in places that really correspond to the item so as the audience will be able to visualise the scene very well.

It is noteworthy to mention is that the historical and social context of the play is also determined by setting where the time period and the location in which the story is set affect the stage of the play as well. The aspects of dramatic production such as the backgrounds, the furniture used, the costumes and makeup and even the sound are also considered as important elements in a play that may shape and prescribe how the story is put into a stage performance. *The Merchant of*

Venice, for instance, has been set in the 16th century Venice. *Romeo and Juliet* has been set in the era between the 14th and 15th century known as the period of renaissance.

In addition to these aspects, the visual elements such as colours and kind of lighting provide more information for the audience to recall and help create an atmosphere that may bring the ideas of the dramatist to life. Moreover, the descriptions provide rich information about various things from the setting, characters and their thoughts. Indeed, the coherence of details is crucial to keep the audience really engaged.

- Types of setting:

There are two types of setting where each one has its purpose:

1- Backdrop setting:

This type is referred to a story which is timeless and can happen at any point in history or anywhere. In this respect, it is difficult to figure out what time period and where is it written. In fact, the story which is timeless can happen at any point in history or anywhere, whereupon the focus is on the lesson or message being delivered. Harold Pinter's political play *Mountain Language* has backdrop settings. The story takes place in an anonymous country where individual liberties are forfeited to the state and the one's language is forbidden to be spoken and gives a depiction of the victims and the oppressors in a totalitarian state; a fact that can be found at anytime and anywhere.

2- Integral setting:

The time and place are crucial to the story in this type of setting. The latter is part of the story and is regarded as an important element as well. A story dealing with a historical setting, for instance, would have a direct impact on the plot. The events narrated in 1600s would not have

technology. Instead, the characters would have to write letters, ride horses or take a carriage to visit each other.

Despite the two types of setting, this element gives context to the characters in a story. It can also create the mood. Via this element, it is easier to understand why the characters are doing what they do. The time of day and of year, for example, and the ages of the characters will also affect how they act and what they say.

Broadly speaking, all forms of literature would have setting. Even the backdrops do have an age range of the characters, which is part of time and the location such as the prison in Pinter's *Mountain Language*. Thus, the setting is considered as an important literary device and creating a clear depiction of time and place in a story would create mood and move the story along. Without setting, the plot line, then, would be confusing and boring.

I-   4- Types of Drama:

After having provided a definition to drama, displayed the dramatic form of plays, and unveiled the different elements that characterise dramatic texts, the second subtitle of the present chapter is devoted to the various types of drama.

I-   4- a- Comedy:

Being lighter in tone, this type of drama is intended to make the audience laugh and usually comes to a happy ending. In fact, comedies are well known by their offbeat characters who are always placed in unusual situations causing them to do and say funny things. Comedy can also be sarcastic in order to poke fun at serious topics such as injustice or the exercise of authority and power in cruel manner. Whereupon, the playwright tries to fight these serious themes in an ironical way. Another kind of comedy plays are those in which the characters take on tragedy with humour

for the sake of bringing serious situations to arrive to happy endings. This kind includes romantic comedy, sentimental comedy, comedy of manners, comedy of menace and tragic comedy. As an example of comedy plays is Shakespeare's *A Midsummer Night's Dream*. In this romantic comedy, the playwright explores one of his famous themes when love conquers everything and displays his ability to use the endless conflict between love and social conventions as a source of humour.

I- 4- b- Tragedy:

Based on darker themes, tragedies usually depict serious subjects such as death, disaster or human suffering in a dignified style. The characters in this type of drama are always burdened by the tragic imperfection of other characters the fact which lead to their deterioration such as Shakespeare's *Hamlet* which had a sad ending. The best example of this genre is Shakespeare's *Romeo and Juliet,* where the heart breaking tension created by the dramatist makes love causing the sorrowful end of both characters.

I- 4- c- Melodrama:

Regarded as the exaggerated form of drama, melodramas portray the kind of drama in which the characters and especially the heroes and the villains are dealing with sensational and dangerous situations. Examples of melodrama comprehend the play of Tennessee Williams *Glass Menagerie* and the classic movie of love taking place during the American civil war and based on Margaret Mitchell's novel *Gone with the Wind*.

I- 4- d- Farce:

Attributing an exaggerated or absurd form of comedy, a farce is considered as the nonsensical genre of drama in which the characters act in an exaggerated manner and intentionally

engage in physical humour. Examples of farce contain the different plays of the theatre of the absurd such as *Waiting for Godot* by Samuel Beckett or *The Room* of Harold Pinter.

I-   4- e- Opera:

It is the kind of drama that has many functions competently done on stage. Opera is the genre of drama that combines theatre, dialogue, music and dance to display great stories of tragedy or comedy. It is noteworthy that the characters of opera are not only actors but also skilled singers on the ground that their feelings and intentions are delivered through songs rather than dialogues. *La Bohème* by Giacomo Puccini, for instance, is the best example of all the tragic operas of the world and *Falstaff* by Giuseppe Verdi, which presents a comedian opera without forgetting Luciano Pavarotti and Andrea Bocelli.

4- f- Docudrama:

Regarded as a new genre, docudrama is the kind of plays that portray historic events or non-fictional situations. In fact, this type of drama is always inspired by true stories and more often presented in movies or television documentaries rather than in live theatre. The different movies such as *Apollo* 13, which is an American space docudrama film, based on the events of the Apollo 13 lunar mission and *Twelve Years a Slave,* which is based on the autobiography of Solomon Northup. The story is about a free black man who was kidnapped in 1841, in the North of the United States and sold into slavery under the 'Platt'. He faced the hardships of being a slave under the hands of few different slave owners in Louisiana. However, through his great faith and courage, Solomon succeeded to survive and endure these twelve years as a slave.

4- g- Tragicomedy:

A tragicomedy is a play that incorporates both tragic and comic elements. It can be a tragedy with a happy ending, or it can be a tragedy with enough comic relief that the mood of the entire play is improved as Shakespeare's *The Merchant of Venice.* The latter is considered as one of the most popular traditional tragicomedy examples. Though it has a comedic structiure , there are tragic characters such as Shylock who is a central character, and tragic events such as Antonio's "loss" of life (because he is not really dead).

When coined by the Roman dramatist Plautus in the 2nd century BC, the word denoted a play in which gods and men, masters and slaves reverse the roles that were traditionally assigned to them. That is to say, gods and heroes were acting in comic parody while slaves were adopting tragic dignity.

5- What Makes Drama Dramatic?

In the aim of making their plays so dramatic, the playwrights are always competing to create the audience's feeling of tension and anticipation as the story advances and progresses. Indeed, the dramatic tension is established as the audience keep concentrating and wondering about what is going to happen and anticipating the results of these events. It is built throughout the plot until an exciting climax is revealed. So, the development of tension usually parallels with the advancement of the plot, the fact that leads to a crisis or a climax. Tension is, then linked with timing.

Broadly speaking, tension is a term used to talk about the conflict that arises to the main character or the protagonist, and building a tension in a story is a phrase used to give the reader

something to be afraid for but not afraid of. That is to say, being worried that something could happen to get in the way of what the main character wants.

Dramatic tension always aims at keeping the audience guessing and thinking to reach a conclusion. In Shakespeare's *Hamlet*, for instance, the reader would wonder if Prince Hamlet would take revenge of his father's death and consequently get rid of his annoying ghost by murdering the play's antagonist Claudius.

It is clear that plays depend heavily on spoken dialogue to keep the audience informed about the characters' feelings, personalities and motivations as well as their plans. For this reason, playwrights often create such kind of dramatic tension by having their characters delivering asides or soliloquies by virtue that the audience sees only the characters living their experiences without any explanatory comments by the author.

6- The Theatre of the Absurd:

By drawing upon Pinter's drama as the corpus of the present thesis, and by virtue that Pinter's drama encompasses early drama labelled as the theatre of the absurd and late drama known by the obvious political commitment passing by plays of memories characterizing the period of 1970's. The latter is considered as the bridge that links the two periods of Pinter's evolution. Hence, this section will review the core of contemporary drama by shedding light on the origin of the Theatre of the Absurd, then presenting the theatrical features of this movement and finally displaying the major works related to this kind of drama.

I – 6- a- Definition of the Term:

The Theatre of the Absurd 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 plays, 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.

I-   6- b- Origins of the Theatre of the Absurd:

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.

Martin Esslin, indeed, used the phrase "Theatre of the Absurd" to describe the plays of the 1950's and 1960's. It has been derived from an essay by the French philosopher Albert Camus; "Myth of Sisyphus" written in 1942, who defined the human situation as basically meaningless and absurd. Plays by Samuel Beckett, Eugene Ionesco, Jean Genet, Harold Pinter and some others share the view that man inhabits a universe whose meaning is indecipherable and that his place within it is without purpose. For them, man is bewildered, troubled and obscurely threatened.

It is worth mentioning that the roots of this drama refer to what happened in the 1920's and 1930's. It was influenced by the traumatic experience of the horrors of the Second World War which showed the total impermanence of any values and highlighted the precariousness, fundamental meaninglessness and arbitrariness of human life. Living under the threat of nuclear annihilation was also an important factor in the emergence of this new theatre. The Theatre of the Absurd has a common association with existentialism. In early 19th century, religion was described absurd because it could not be justified on rational principles; Siren Kierkeggard called it a "Leap of Faith". Martin Heidegger and Jean Paul Sartre also described the human consciousness as facing an apparently absurd world, because it finds itself at the crossroads of "Being" and "Nothing" and is baffled by the meaninglessness of the human condition. Sartre's ideas of absurdity, anguish and disgust are expressed in his plays and novels such as *Nausea* (1938 and translated in 1949). Thus, the Theatre of the Absurd really presents an individual's basic situation. According to it the reality

of life will keep on going round till we, as humans, perish away. Pinter joins the Absurdists in the perception of the absurdity of man's existence. Like Ionesco, he wages a battle between language and thought, and Sartre's *Nausea* seems to be a remarkable account of this malaise. We may even make a link between Sartre' *Nausea* and Pinter's nausea of words. Indeed, Pinter comes very close to Sartre in *The Dwarfs* where the similarity with Sartre's Roquentin is striking, while *The Caretaker* reminds us of both Sartre's *Huis-clo* and Beckett's tramps in *Waiting for Godot*. Yet, in the works of Beckett and Ionesco for instance, the poetry is not in the deliberately flat language but in the action. In addition to being static, the action is absurd. On the contrary, Pinter's theatrical poetry lies in the language itself.

In this drama, everything eventually becomes unreliable, even the language. Being regarded as a means of communication, language in this kind of theatre becomes a vehicle of conventionalized, stereotyped meaningless exchange. Words fail to express the essence of human experiences, being unable to penetrate beyond its surface. The Theatre of the Absurd shows language at a very unreliable and insufficient tool of communication. In the Theatre of the Absurd the characters try to conceal their selves by using language in a special way in which the mutual understanding among them is not possible and everyone finds himself cut adrift from the others, completely disunited and disconnected; either they do not communicate or they communicate through silence, pause, repetition or non-verbal expression, their words being devoid of any sense. They try to feint or parry in order to avoid involvement with each other. In fact, the Theatre of the Absurd is a critique and an attack on the fossilized forms of language, where people use language to fill the emptiness and to conceal the fact that they have no desire to tell each other anything at all. As Kauffmann (1970)claimed, Pinter has always placed words exactly; his language is evolving new lyric qualities, poignant and compassionate. Most of his characters, he added, have

been on their own fighting for prerogatives of self against others, fighting even for their desires against the persons desired.

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.

I-   6- c-   Theatrical Features of the Theatre of the Absurd:

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. 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" (M.Esslin, pp 20,24). 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" (Ionesco in Esslin, p 23).

1) 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"*.

2) 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, p. 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, p.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.

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, p.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, p. 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, p. 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, p. 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.

3) Plot:

Worthy to note, in the theatre of the absurd, the structures of the traditional plot are rarely taken into consideration. The plays of this kind of drama are characterised by the absurd repetition of cliché and routine as in Beckett's *Waiting for Godot* or in Ionesco's *The Bald Soprano.* Moreover, an outside force is often menacing the characters and remains as a mystery until the end of the play. In Pinter's *The Birthday Party*, for instance, Goldberg and McCann confront Stanley. The latter is tortured with absurd questions and dragged by these two guys at the end of the play without knowing the reason for doing so. Also, in Pinter's plays such as *The Room, The Caretaker* and *The Homecoming*, the menace is coming from the outside and remains in a confined space.

Other playwrights belonging to the theatre of the absurd use this kind of plot as in Edward Albee's *A Delicate Balance*. Whereupon, Harry and Edna take a refuge at the home of their friends Agnes and Tobias. The two characters suddenly become frightened and have difficulty to explain what has terrified them.

I-   6- d- Major works of the Theatre of the Absurd:

Known as the Theater of the Absurd, this movement has never had any clear-cut philosophical doctrines, and each of its main playwrights seems to have developed independently of' one another. The dramatists most often associated with this movement are Samuel Beckett, Eugene Ionesco, Jean Genet, and Arthur Adamov. The early plays of Edward Albee fit into this classification, but this playwright, like Harold Pinter, has also written plays that move far away from the Theater of the Absurd's basic elements.

The playwrights of this movement have gradually accustomed the audience to a new kind of relationship between the theme and the presentation. In these seemingly queer plays, the external world is often depicted as menacing and, and unknown, the fact that often makes us vaguely uncomfortable. The world itself seems incoherent and strange, but at the same time, it seems hauntingly poetic and familiar (Esslin, :)

In fact, most of these playwrights consider themselves to be lonely rebels and outsiders, isolated in their own private worlds. Each has developed along his own unique lines; each in his own way is individually and distinctly different. Therefore, it is important to see how Pinter both belongs to the Theater of the Absurd and, equally important, how he differs from the other writers associated with this movement. First, let us note a few of the basic differences.

Starting with Samuel Beckett, the latter's main concerns is the polarity of existence. In *Waiting for Godot, Endgame, and Krapp's Last Tape*, there are such characteristic polarities as sight versus blindness, life–death, time present–time past, body–intellect, waiting–not waiting, going–not going, and dozens more. One of Beckett's main concerns, then, seems to be characterizing man's existence in terms of these polarities. To do this, Beckett groups his characters in pairs; for example, we have Vladimir and Estragon, or Didi and Gogo, Hamm and Clov, Pozzo

and Lucky, Nagg and Nell, and Krapp's present voice and past voice. Essentially, however, Beckett's characters remain a puzzle which each individual viewer must solve.

In contrast to Beckett, Eugene Ionesco's characters are seen in terms of singularity. Whereas Beckett's characters stand in pairs outside of society, Ionesco's characters are placed in the midst of society, but they stand alone in an alien world with no personal identity and no one with whom they can communicate. For example, the characters in *The Bald Soprano* are in society, but they scream meaningless phrases at each other, and there is no communication. And whereas Beckett's plays take place on strange and alien landscapes (some of the settings of his plays remind one of a world transformed by some holocaust or created by some surrealist), Ionesco's plays are set against the most traditional elements in our society, a typical street scene in *Rhinoceros*, and an average academic study in *The Lesson.*

In addition, Jean Genet's characters almost revile the audience from the moment that they appear on the stage. His theme is stated more openly. He is concerned with the hatred which exists in the world. In *The Maids*, for example, each maid hates not just her employer and not just her own sister, but also her own self. Therefore, she plays the other roles so as to exhaust her own hatred of herself against herself. Basically, then, there is a great sense of contradiction in Genet's characters. This revulsion derives partially from the fact that Genet's dramatic interest, so different from Beckett's and Ionesco's, is in the psychological exploration of man's condition of liking for being trapped in his own selfish world, rather than facing the realities of existence. Man, for Genet, is trapped by his own fantastic illusions; man's absurdity results partially from the fact that he prefers his own disjointed images to those of reality. In Genet's directions for the production of The Blacks, he writes that the play should never be played before a totally black audience. If there are no white people present, then one of the blacks in the audience must wear a white mask; if the

black refuses, then a white mannequin must be used, and the actors must play the drama for this mannequin. There must at least be a symbol of a white audience, someone for the black actors to revile (Esslin,)

Arthur Adamov, in his themes, is more closely aligned to the Kafkaesque, existentialistic school, but his technique is that of the Theater of the Absurd. His interest is in establishing some proof that the individual does exist, and he shows how man becomes more alienated from his fellow man as he attempts to establish his own personal identity. For example, in *Professor Taranne*, the central character, hoping to prove his innocence of a certain accusation, actually convicts himself through his own defense. For Adamov, man attempting to prove his own existence actually proves, ironically, that he does not exist. Therefore language, for Adamov, serves as an inadequate system of communication and, actually, in some cases serves to the detriment of man, since by language and man's use of language, man often finds himself trapped in the very circumstances he previously hoped to avoid. Ultimately, Adarnov's characters fail to communicate because each is interested only in his own egotistical self. Each character propounds his own troubles and his own achievements, but the words reverberate, as against a stone wall. They are heard only by the audience. Adamov's plays are often grounded in a dream-world atmosphere, and while they are presenting a series of confusing scenes, they, at the same time, attack or denounce the confusion present in modem man.

Edward Albee, the American dramatist, differs significantly in his emphasis and concern with the sexual substructure of society. The overtones of homosexuality in *The Zoo Story* are carried further until the young man in *The American Dream* becomes the physical incarnation of a muscular and ideally handsome, young sexual specimen who, since he has no inner feelings, passively allows anyone "to take pleasure from my groin." In The Sandbox, the angel of death is

again seen as the muscle-bound young sexual specimen who spends his time scantily dressed and performing calisthenics on a beach while preparing for a career in Hollywood.ion present in modern man.

As all of the writers have different concerns, they also have much in common, because their works reflect a moral and philosophical climate in which most of people find themselves today. Again, as noted above, even though there are no manifestoes, nor any organized movements, there are still certain concerns that are basic to all of the writers of the Theatre of the Absurd.

Aside from the technical and strange illusionary techniques which prompt the reader to group these plays into one category, there are larger and, ultimately, more significant concerns by which each dramatist, in spite of his artistic differences, is similar to the others. In addition to these similarities as violation of traditional beginning, middle, and end structure (exposition, complication, and denouement) or the refusal to tell a straightforward, connected story with a proper plot, or the disappearance of traditional dramatic forms and techniques, these dramatists are all concerned with the failure of communication in modern society which leaves man alienated.

Moreover, they are all concerned with the lack of individuality and the overemphasis on conformity in society, and they use the dramatic elements of time and place to imply important ideas; finally, they reject traditional logic for a type of non-logic which ultimately implies something about the nature of the universe. Implicit in many of these concerns is an attack on a society or a world which possesses no set standards of values or behavior (Esslin)

With regard to the lack of communication, Albee's plays are known by their characters who do exist within the bounds of their own private ego. These characters do not make any attempt to get another character to understand them. Hence, because of the lack of communication, Peter, the

conformist in *The Zoo Story*, for instance, is provoked into killing Jerry, the individualist; and in *The Sandbox*, a continuation of *The American Dream*, Mommy and Daddy bury Grandma because she talks incessantly but says nothing significant. The irony is that Grandma is the only character who does say anything significant, but Mommy and Daddy, the people who discard her, are incapable of understanding her.

In Ionesco's plays, also the failure of communication often leads to even more drastic results. Akin to the violence in Albee's *Zoo Story*, the professor in *The Lesson* must kill his student partly because she doesn't understand his communication. Berenger, in *The Killers*, has uttered so many clichés that by the end of the play, he has convinced even himself that the killers should kill him. In *The Chairs*, the old people, needing to express their thoughts, address themselves to a mass of empty chairs which, as the play progresses, crowd all else off the stage. In *Maid to Marry*, communication is so bad that the maid, when she appears on the stage, turns out to be a rather homely man. And in *Rhinoceros*, the inability to communicate causes an entire race of so-called rational human beings to be metamorphosed into a herd of rhinoceroses, thereby abandoning all hopes of language as a means of communication (Esslin, 1963).

In Adamov's *Professor Taranne*, the professor, in spite of all his desperate attempts, is unable to get people to acknowledge his identity because there is no communication. Likewise, Pinter's plays show individuals grouped on the stage, but each person fails to achieve any degree of effective communication.

Beckett's characters, too, are tied together by a fear of being left entirely alone, and they therefore cling to one last hope of establishing some kind of communication. His plays give the impression that man is totally lost in a disintegrating society, or, as in *Endgame,* that man is left alone after society has disintegrated. In *Waiting for Godot*, two abandoned men are seen

conversing in a repetitive, strangely fragmented dialogue that possesses an illusory, haunting effect, while they are waiting for Godot, a vague, never-defined being who will bring them some communication about a stimulus for living or a reason for dying. No one knows, and the safest thing to say is that the two are probably waiting for someone or something which will give them the energy to continue living or, at least, something which will give meaning and direction to their meaningless and hopeless lives.

Thus, it is worth mentioning that each dramatist, therefore, presents a critique of modern society by showing the total collapse of communication. The technique used is that of developing a theme about communication by presenting a series of disjointed speeches. The accumulative effect of these speeches is a destroying commentary on the failure of communication in modem society.

Finally, it should be borne in mind that every play in the Theater of the Absurd movement mirrors the chaos and basic disorientation of modern man. Each play laughs in anguish at the confusion that exists in contemporary society; and hence, all share a basic point of view, while varying widely in scope and structure.

CHAPTER II- LITERATURE AND DISCOURSE ANALYSIS: A CRITICAL REVIEW

Introduction

By drawing upon critical discourse analysis as a theoretical stance and a methodological path for probing ideology in Pinter's drama, the present thesis adopts a stylistic study by virtue that it is about a linguistic tool applied on dramatic texts which are already belonging to literary texts. Hence, the present chapter will address the difficulties associated with the use of the term 'discourse' and with the approaches tackled in its analysis. First, the reasons for the vagueness associated with the definition of this term will be pointed out. Second, the obstacles facing the discourse analyst as selecting the appropriate approach will be identified for analysing discourse with its different theoretical framework. Then, the structural and functional theories of language will be under discussion. This chapter will also address the traditional and controversial issues related to notions such as critical and non-critical approach, literary and non-literary language, style and stylistics, the role of the reader in discourse analysis, drama as discourse and critical discourse analysis with its major approaches.

II- 1- Definition of Discourse:

When making a research in the field of discourse analysis, a number of obstacles can face the researcher and the first of which is the definition of the term 'discourse'. For the sake of finding an appropriate definition, several complexities arise. According to Mills (1997), one of these complicacies can be etymological. On her accounts, the disarray in finding a clear definition of the term is due to a mismatch between the core meanings of the term 'discourse' in French; where it has an identical meaning with 'speech'. Subsequently, and despite the lack of correspondence with

its French counterpart, the confusion between the English sense of the word 'discourse' and the French one is set for a long time (Mills 1997, p. 2-3).

Another obstacle is set when defining discourse is using the same term in different contexts, the fact which leads to a variety of meanings. On Van Dijk's (1997) account, the term 'discourse' can generally be used in reference to "a form of language use, public speeches or to spoken language", when speaking, for instance, about the discourse of Former President George Bush. Yet, this is only one of its different senses. When speaking about the discourse of neo-liberalism, for example, Van Dijk (1997) states that the term 'discourse' would not refer only to the language use of these neo-liberalism thinkers or politicians, but also to the ideas or philosophies spreading from one person to another. Consequently, it is crucial to say that different contexts can give different meanings of the term 'discourse', the fact that brings about a difficulty in being precise when using and defining it. Hence, the definition of the term 'discourse' depends on the area of meaning in which the term is seen and used.

However, another factor that usually contributes to the vagueness or the ambiguity of the definition of the term is the researcher's understanding of it. This understanding, which depends on the variety of some disciplines such as linguistics, psychology and sociology leads the researcher to focus on one or another area and then, highlighting some of the different dimensions of discourse. Thus, it is worthy to note that the dependence of the term 'discourse' on other discipline brings about different definitions that would reflect a diversity of perspectives in the sake of suiting different objectives.

Needless to say, having more than one definition to 'discourse' eventually gives rise to more specified uses of the term. Notwithstanding, the diversification in defining discourse would complicate the task of the analyst who would find himself faced with a large number of definitions

emerging from a number of different views and perspectives. Nevertheless, discourse can be regarded as a contextually occurring instance of language use, which is not only determined by the length or grammaticalness of its component utterance, but also by the involvement of a speaker/writer and a hearer/reader in an act of communication, in a context saturated with ideologies resulting from cultural, religious, political, gender-related modalities. Analysing discourse, then, would involve a consideration of these constituents.

II- 2- Discussing the Structure-Function Controversy:

Despite all what was said about the term 'discourse' in the previous subtitle (section), a clear definition has not been reached, and before arriving to this definition another obstacle must be discussed. The difficulty that may face the discourse analyst apart from that of defining the term discourse is opting for an appropriate approach. Because of the large number of approaches that are available in discourse analysis, looking for an adequate approach becomes a complex task. In this crucial respect, it is very significant to find out which aspects of discourse should be analysed and how, since the existence of more than one theoretical linguistic basis to discourse and the diversity in the approaches to its analysis does complicate the job of the discourse analyst.

In spite of the existence of multiple branches in discourse analysis, Shiffrin (1994) claims that only two theoretical bases are effective to all approaches to discourse analysis. Shiffrin (1994), in   her book *"Approaches to Discourse Analysis",* states that the structural and functional views of discourse are regarded as the two most influential theories of language and linguistics. Whereupon(On her account), these two factors constitute the bases and backgrounds from which structural and functional approaches to discourse approve their assumptions. Therefore, it is

necessary to shed light on the theories of structure and function of language, and this will be, in fact, the core of the next subtitle.

II- 2- a- The Theories of Structure of Language:

Broadly speaking, the theories of structure and function of language are respectively recommended by Bloomfield (1933) and then Chomsky (1965) from one part, and by Firth (1935) and then Hallyday (1978) from the other. With regard to the structural view, Bloomfield (1933, p. 22) announces that the aim of linguistics is to describe the regularities in language according to "well-defined procedures"; that is mainly based on structural notions such as phonology and syntax. Prior to this description, Bloomfield proclaims the collection of the largest number of actual spoken utterances, which would spring from "the language of all persons alike" and which would represent the speech-community (Bloomfield 1933, p. 22). By taking the language of a speech-community as its basis, this structuralist linguistics tried to rearrange the primary data; i.e. Bloomfield's description and the speech-community basis as economically as possible (Atkinson et al 1989, p.32) so as to highlight the structured nature of language and make it prominent by setting a number of general rules and abstract principles.

Yet, this theory was faced by numerous problems the fact which led to direct criticisms by behaviourists like Skinner (1957). Indeed, one of these problems was related to the way in which data were collected. These data were derived from reports by individual subject of events taking place in their self-consciousness, and this method was considered as the primary technique in producing the subject matter of investigation (Atkinson et al 1989, p. 32). Skinner (1957) addressed direct objection to this method of data collection the fact that led to the intervention of behaviourist psychology in the process. Whereupon, a recommendation for a way of collecting data at the level of the group (extrospection) rather than the interospective method; i.e. dealing

only with individuals. Consequently, it came the view of language that appeared in the light of behaviourist psychology; that is to say language as behaviour (Mackey 1978, p. 6). Hence, the main goal of the structuralist-behaviourist theory became the study of the structure of language behaviour and grouping these different behavioural patterns into sets with structural headings. Also, grammatical rules were inferred and could be generalised based on linguistic choices and made collectively by a group of language speakers rather than individual language users.

In fact, this was the main point defended in Chomskian transformationalist linguistics; that is to say, language is considered as a set of behaviours that can easily be conditioned and controlled. According to Chomsky (1965:4), the linguistic theory should be concerned "with discovering a mental reality underlying actual behaviour". In his opinion, the linguistic theory should be mentalistic rather than mechanistic (Mackey 1978, p. 5). Having the same overall direction with Saussure's notion of *langue* and *parole*, Chomsky suggested studying language *competence*, where the latter refers to "the speaker-hearer intrinsic knowledge of his language" rather than *performance*, which refers to "the actual extrinsic use of language".

It is worth mentioning that dealing with language competence leads to the introduction (or notion) of Chomsky's (1965, p. 3) 'ideal speaker-hearer' who is a theoretical construct present in a homogeneous speech community. The ideal speaker-hearer knows the language perfectly and is not affected by the grammatically irrelevant conditions such as memory limitations, shifts of attention or errors in applying his knowledge of the language in actual performance (Mackey 1978, p. 7).

Needless to say, the aim of the linguistic theory is to generative a correspondent grammar which "must assign to each of an infinite range of sentences a structural description indicating how this sentence is understood by the ideal speaker-hearer" (Chomsky 0965, p. 4). This is known as

'universal grammar'; and is meant by it a system of rules which no speaker is aware of or "can become aware of" (Chomsky 1965, p. 8). It can be a 'generative grammar', and this is also a system of rules that serve as the basis for any externalised form of language use; i.e. performance (Chomsky 1965, p. 8).

All in all, Chomsky (1965) is interested in the study of language as a feature of human mind present in an idealised situation and not in the actual language used by real people in real situations, since any form of deviation from the 'universal grammar' is, as Chomsky argued, the result of that language being affected by irrelevant factors. Yet, although Chomsky's opinions seem to be different from the earlier structuralists' ideas, they are still corresponding to the structural frame by virtue that the main differences between the two structuralist views of language relate to whether language structures are to be studied as a feature of competence (Chomsky's view) or performance (Bloomfield's and Skinner's views).

Generally, with regard to the theories of structure, the roots of the structural view of discourse are clear-cut, since discourse is considered as "another level of structure as organised linguistic unit above the sentence or close" (Stubbs 1983, p. 1). Therefore, in spite of the 'social and cognition factors' that language may possess, these functions, however, do not affect "the internal organisation of language" (Shiffrin 1994: 25-26). Thus, by focusing on the structured nature of language, the structuralist analysis would emphasise "the way the different units function on relation to each other" (Shiffrin 1994: 28-29), without taking into account the "functional relations with the context of which discourse is a part" (Van Dijk 1985, p. 14).

II- 2- b- The Theories of Function:

Advocated by Hallyday (1978), the theory of function presents a different position from the earlier view of Firth (1935) who stated that linguistics should deal with meaning rather than structure. For him, "linguistics is the study of meaning and all meaning is function in context" (Firth, 1964, p. 12). As a consequence, Hallyday, by following Firth, opted for emphasising the interconnection between language structures and language functions with disregarding the earlier mentalistic structuralist theory. For example, he defined the idea of 'meaning potential' in terms of culture not mind because meaning potential is related to "what speakers can do and can mean, not what they know" (de Beaugrande, 1991, p. 25).

The relationships between structure, function and meaning are, according to Hallyday, concerned with a linguistically innovative position of language with highlighting the social dimensions of language. In his book *"An Introduction to Functional Grammar"*, Hallyday (1985) stated that people, by their everyday acts of meaning, act out the social structure affirming their own statuses and roles, establishing and transmitting the shared system of values and knowledge. That is to say, when language users "actively engage in text and talk, they both display and construct their roles and identities (Van Dijk 1997, p. 5), and this brings about the view of language as a form of social practice (Fairclough and Wodak 1997).

According to what is mentioned in his book, it is understood that Hallyday's view of language is multifunctional in the sense that it is functional in different ways and at several levels. To explain, when people use language, they necessarily perform functions at the linguistic communicative level on one hand. On the other hand, they perform other functions such as the acting out the social structure and affirming their own statuses. That is to say, people use language not only for communicating a message. Instead, they act out and display their statuses, roles and ideologies in the process, and this is known as 'social interaction' (Hallyday 1985, p. 26). In

addition to these two levels, there is the third and last one, which reflects the fact that people not only act out these statuses, roles and ideologies, but they also establish and transmit them. Hence, the interaction between language and society stresses the role of language in transmitting not only meaning but also relations between participants in a linguistic interaction.

The three levels mentioned above reflect Hallyday's three meta-functions which are known as the three aspects of meaning and which are present in each close in each language: the *ideational,* the *interpersonal* and the *textual* metafunctions. By ideational meaning, it is meant the representation of experience. That is, our experience of the world that lies about us and inside us. It is the initial level of relating signs and sounds to meanings. The interpersonal meaning is regarded as the action being done by the language user. In this respect, "the speaker or writer is doing something to the hearer or the reader by means of language" (Hallyday 1985, p. 68). Here, the fact of establishing the language user's statutes and roles and transmitting them, as it has been mentioned in Hallyday's statement above, is vividly visible. The last type of meaning, which is the textual meaning, is relevant to the context of situation. Hence, these three different levels of meaning are taking place in all texts at the same time

Hallyday and Hassan in 1989 set an analogy between the three levels of meaning and three types of maps: geographical, political and road maps. By taking for granted that each type of maps emphasises different features of various countries, the ideational meaning has been compared to the geographical maps that tend to highlight locations, heights, natural phenomena of each county. This level, then, conveys the *field* of discourse, and is meant by *field* what the discourse is about (Hallyday and Hassan 1989, p. 35). The interpersonal meaning has been expressed as an analogy to the political maps that emphasise the geo-political borders between nations by putting on the roles and relations between countries. This level expresses the *tenor* of discourse, which indicates

who the participants are and what their roles and relationships between each other (Hallyday and Hassan 1989, p. 35). The textual meaning has been compared to the road maps that show the different ways to take in order to get from one point to another. In discourse, this is referred to as *mode* of discourse; i.e. what part the language is playing in the interactive process (Hallyday and Hassan 1989, p. 35).

It is worth mentioning that this analogy is quite rational in the sense that just as all of these maps compose variant areas and angles of looking at one or another country and all are requisite for knowing more about the country, the field, tenor and mode of discourse are also necessary and present in any functional analysis of discourse.

As a consequence, and within this functional perspective, discourse can be seen as 'language in use' and here language is "a complex cognitive and social phenomenon" (Brown and Yule 1983, p. 145). This view supposes that language has "functions that are external to the linguistic system" and that these functions affect "the organisation of the linguistic system" (Shiffrin 1994, p. 36). Thus, the functional approaches are seen to emphasise the relationship between language and context.

At the same time, one of the significant features of the functional view stresses the role of structure in discourse, by virtue that in Hallyday's functional theory, the textual metafunction has been considered as equivalent to the other two (i.e. ideational and interpersonal). Hence, the main difference between the structural and functional approaches is the perspective, since in the functional approaches; it is the context, which determines the status of an utterance rather than its syntactic structure. To explain, the initial points of difference between the two types of approaches are the following. Whereas structural approaches to the study of discourse describe the structured nature of language by drawing attention to systematic organisational properties of texts, functional

approaches "account for the linguistic features in the discourse as the means employed in what the language users are doing" (Brown and Yule 1983, p. 146).

In this crucial respect, it should be stated that while there are definitive divisions between structural and functional approaches to the analysis of discourse, the latter could never be viewed except as 'language in use' since language not in use does not exist except as a theatrical construct (Chomsky 1985, p. 96).

In line with this conclusion, Shiffrin (1994) spoke about the inseparability of the two approaches. She mentioned the presence of the functional elements in the structural approaches to the analysis of discourse and a presence of structural elements in the functional ones. By placing the different approaches on a continuum with the headings *language structures* on one hand and *language functions* on the other, and showing how each type displays the elements of the other, she concluded that in a study of language, the connections between language and the world must be considered. She also deduced that it is impossible to disregard the connection between structure and function in discourse analysis.

It is worth noticing, from what has been mentioned above, that the relationship between language and social structures is placed in the same path with the relationship between structure and function. Although it is preferable to have a balanced view without neglecting the interaction between language structures, function and meaning, the appropriate theoretical view to be tackled in the present thesis is the functional one. The rational for such determination will be displayed in the next subtitles of this chapter.

II- 2- c- Combining Structure and Function in Discourse:

In order to select the appropriate approach to the analysis of discourse, which would have the functional bases mentioned above, any discourse analyst has to decide what type of relationship that should exist between structure and function, and the degree of dependence and effect of one on the other.

According to Hallyday (1985), the relationship that exists between structure and function (where function reflects the three metafunctions of language discussed above) in discourse cannot be separated from the social structures within a social context. However, the most important point to discuss here is the type of relationship between language and social structures. In other wise, how they affect each other. It is important to mention that the starting point in any functional approach to discourse analysis is to state that the use of language reveals more than one surface meaning of the utterance. In this respect, Fowler said:

Linguistic expressions 'package' experiences of the world and encode different views of the ways objects and events are organized. When we speak or write about something, the words we choose, the structure of our sentences, convey an implicit analysis of the topic, an attitude to it. These attitudes relate to the way we were brought up with language, and to the purpose for which we are using it - these are social, even political factors.

(Fowler 1986, p. 33-34)

Toolan (1988) also made the same argument that is proposed here. He explained that both the speaker's lexical choices and the manner in which he syntactically arranges these choices convey a way of viewing the world and an attitude towards it. Toolan's claim has been taken up in several analyses of syntactic features. Trew (1979), for example, in his article '*Theory and Ideology at Work',* concentrated on the grammatical feature of voice where the choice between

active and passive structures in political headlines was seen to reflect different degrees of emphasis on different parts of the utterances.

In addition, Hallyday's (1979) analysis of *transitivity in Golding's The Inheritors* and Weber's (1992) reference to modality in different works of fiction have also stressed the same point; that is to say that the linguistic choices (the textual metacunction) reflect the attitudes of a speaker (interpersonal metafunction) as well as affecting the content (ideational metafunction) of a message.

Fairclough (1989) has drawn an outline of an elaboration and an extension to this line of reasoning. He argues that the relationship between language and social structures is a dialectical relationship. He bases his argument on Althusser's (1972) view that the social institutions may have variant ideological formations, and on Pecheux's (1982) position that "corresponding to different ideological formations are different discursive formations" (Fairclough 1989, p. 29). He also devises a combined term of 'ideological-discursive formation', which, according to him, reflects the dialectical nature of the relationship between the social structures and language.

It is worthy to note that the socio-political view of discourse emphasises its "socially constitutive" nature since discourse is seen to help "sustain and reproduce the social status quo as well as contributing considerably towards transforming it" (Fairclough and Wodak 1997, p. 258). Hence, it can be suggested that the relationship between language use and social structures is that of mutual interdependence and partial governing. In this crucial respect, it is important to note that these statements claim neither that the social structures completely determine the use of language nor that language use totally determines the social structures. Then, both are mutually interdependent and both partially constitute one another.

This argument signifies that it highlights the importance of the interrelationship between discourse and social structures. Indeed, this relationship has an effect on language users, both as producers and receivers especially through the role of ideology. Thus, in the light of the multifunctional view of language, the importance of accounting for the ideational and interpersonal levels is reflected in their contribution to the content of communication between language users. Moreover, these contributions are reflected, whether implicitly or explicitly, in the form the language is used; that is to say, in the choice and arrangement of certain linguistic features at the textual level. As Macdonell (1986) claims, "discourse is social. The statement made, the words used and the meanings of the words used depend on where and against what the statement is made" (Macdonell 1986, p. 1).

In fact, the dialectical nature of the interrelationship between discourse and social structures suggests that the notion of ideology is a major factor to take into account. This is the case since ideology plays a central role in acting at the interpersonal level by directly affecting participants and the dynamics of power relations between them. Moreover, the view that the relationship between discourse and ideology is an indirect one makes ideology a more effective tool in enhancing 'unequal power relations'. It is therefore an essential constituent of the functional view of discourse. (Hodge and Kress 1993, p. 6)

However, prior to uncovering the role that ideology plays in discourse as seen from a functional perspective in its relation to the three metafunctions discussed above, and also before clarifying this term for it has a certain degree of vagueness associated with its use in more than one sense by Marxist and Post-Marxist thinkers and critics, it is significant to shed light on critical discourse analysis and the major approaches related to it, and this is indeed the core of the next section.

II- 3- Critical Discourse Analysis:

Needless to say, critical discourse analysis (henceforth CDA), as a discipline, tends to "uncover the implicit ideologies in texts. It also unveils the underlying ideological prejudices and therefore the exercise of power in texts" (Widdoson, 2000, p. 02). It also attempts to critically analyze the relationship between language, ideology, and society. In this vein, Teun Van Dijk (1993) claims that "critical discourse analysts want to understand, expose, and resist social inequality" (Van Dijk, 1993, p. 41).

Broadly speaking, CDA traces its roots to critical theory which is tied up with Frankfurt School of Social Research. "Critical theory is defined as a research perspective, which has basically a critical attitude towards society" (Langer, 1998, p.3). It is explicitly used to refer to "any theory concerned with critique of ideology and the effects of domination" (Fairclough, 1995, p.20).

In fact, the idea of critical theory and critical linguistics has been developed during the 1970's by a group of linguists and literary theorists at the University of East Anglia. Their approach, which was based on M.A.K Halliday's Systemic functional linguistics (SFL), stresses the importance of social context (the context of culture and context of situation) in the production and development of language. Unlike many branches of linguistics, the functional branch has always been concerned not only with words and sentences, but also with longer texts and collection of texts above the level of the sentence.

CDA has been founded by critical linguists and theorists among whom the British sociolinguist Norman Fairclough. The latter defines CDA as follows:

"By critical discourse analysis I mean discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony"

(Fairclough, 1995, p. 132-133).

Historians, lawyers, politicians and medical professionals have recently become interested in discourse issues. They used discourse analysis to investigate social problems relating to their work. Van Dijk (1993), described CDA as "a new cross-discipline that comprises the analysis of the text and talk in virtually all disciplines of the humanities and social sciences" (Van Dijk 1993, p. 3). All in all, this section will introduce the different approaches and schools related to CDA with bearing in mind that these approaches differ in terms of the theoretical foundations and the tools used for analyzing discourse. But the concepts of ideology, critique, and power are present in all of them.

II- 4- Major Approaches to CDA:

Worthy to note is that all the approaches of CDA share the same view about the notions of ideology, critique and power. Nevertheless, they can, be classified into three major ones with

regard, as it is mentioned above, to the differences in their theoretical foundations and analysing tools.

II- 4- a- Fairclough's Approach: Discourse and Social Practice

Norman Fairclough is considered as one of the leading figures of study and research in the domain of CDA. According to him, CDA is a method used to examine the social and cultural modifications being employed in protesting against the power and control of an elite group on other people. Fairclough claims that our language, which shapes our social identities our beliefs and interactions, is also shaped by them in turn. Like Kress and Van Leeuwen, Fairclough bases his analyses on Halliday's systemic-functional grammar. In his book *'Language and Power'* (1989), he calls his approach Critical Language Study, and the aim of his approach is to help raising awareness to the question hat how language can influence the dominance of one group of people over the others. For so doing, he puts a great emphasis on raising the level of people's consciousness.

II - 4- b- Van Dijk's Approach: The Socio-Cognitive Model

Regarded as one of the key figures in the realm of CDA, Teun Van Dijk is concerned with prejudice and racism in discourse. When doing CDA, Van Dijk asserts that he has no special school or approach. He does not consider CDA as a branch of discourse analysis, like conversation analysis or psycho-discourse analysis; for this reason he asks researchers to look at the CDA as an

interdisciplinary, and take an eclectic approach towards it using the findings of other cultures, countries, and other humanities disciplines. In light of his interdisciplinary attitude towards the field he labels his methodology as socio-cognitive discourse analysis and states that this label shows to what extent studying cognition is significant in CDA, communication, and interaction. However, this does not mean that CDA should confine its limits to cognitive and social analysis; rather, due to the real world problems, its complexities and people's needs, CDA should have historical, cultural, socio-economical and philosophical approaches as well. Critical Discourse Analysis.

II - 4- c- Wodak's Sociological and Historical Approach to CDA:

Ruth Wodak chose a "historical approach" to CDA. The main feature of this approach is that it attempts to use all the background information in analyzing different layers of a spoken or written text. On Wodak's account, this approach is   interdisciplinary where a historical context will go under investigation and will be incorporated into the analysis of discourse and texts.

Wodak believes that historical approach to discourse considers written and spoken language as form of social behaviour. Like Fairclough, Wodak acknowledges the dialectic relationship between discourse acts and special areas of action (situations, institutional frameworks, and social structures).

Thus, it might be appropriate to say that in spite of the differences which exist in major approaches to CDA, all of these approaches have one common goal that is representing the dialectic relationship between language, power and ideology. In this respect, language does not possess power per se; rather it takes its power from the powerful people who make use of it. This

is the very reason that why, in a majority of cases, critical linguists select the views of deprived people and set out to analyse language critically, because, for them ; ie the critical linguists, those who are in power are responsible of the social inequalities. Hence, it is worth noticing that power does not derive from language; rather language is used to fight against power.

II- 5- Discourse and Ideology:

Mills (1997) addressed the notion of confusing discourse and ideology in her book *'Discourse'.* With regard to the use of the term 'ideology', she adopted Foucauldian view of the difference between discourse and ideology and argued for a theory of discourse rather than a theory of ideology for the analysis of texts. On her account, while ideology carries the connotations associated with Marxist model, discourse, and because of its lack of alliance to clear "political agenda", offers a way of thinking about domination and authority over another without "assuming that individuals are simply passive victims of systems of thought" (Mills 1997, p. 29-30). She quoted Foucault who says:

The notion of ideology appears to me to be difficult to use for three reasons. The first is that, whether one wants it to be or not, it is always in virtual opposition to something like the truth ... The second inconvenience is that it refers, necessarily I believe, to something like a subject. Thirdly, ideology is in a secondary position in relation to something which must function as the infrastructure or economic or material determinant for it.

(Foucault 1979, p. 36)

The three arguments mentioned by Foucault might be valid depending on the view of ideology considered. Therefore, it is quite important to clarify each one of them separately.

The first point that Foucault makes concerns the difficulty in dealing with the term 'ideology' and this, in fact, reflects his criticism of an earlier Marxist view mainly developed in the work of Louis Althusser (1972). The latter refers to the term 'ideology' as 'false consciousness', and in his book *Politics and History* (1972), he argues that the theorist's position and mission is that of 'scientific critique'. In this regard, Mills has echoed Foucault in arguing that the only way to understand this falseness is from a position of a critique standing outside the influence of ideology. This position has been rejected, of course, since no one's position "is completely outside the ideas and practices one is analysing" (Mills 1997, p. 33).

Mills (1997), however, presents other accounts of the other sense in which the term 'ideology' can be understood. She briefly spoke about recent views if ideology, mainly that of Critical Linguistics and Post-Marxist theory, but without serious elaboration. This sense is referred by Carter and Nash (1990) as "a socially and politically dominant set of values and beliefs which are not out there but are constructed in all texts especially in and through language" (Carter and Nash 1990, p. 20-21). In this respect, speaking of dominant ideology leads to refer indirectly to less dominant and even dominated ideologies. To explain, the term 'dominant' presupposes some form of struggle to reach the status of dominance, and this struggle would, in fact, be between one and another dominant ideology. Hence, the 'opposition' that Foucault speaks of would exist between one and another ideology and not between ideology and the truth.

It is worth mentioning that the recent view of ideology appeared as a result of increasing criticism concerning the way Althusser defined the term, and this is evident in the progression from Critical Linguistics to Critical Discourse Analysis. In this sense, Foucault's argument has

helped develop the term into one which is more convincing at the theoretical level, and this view of ideology rejects the claim of a scientific approach to analyse discourse objectively (Fairclough 1989, Simpson 1997) and is cautious about defining ideology as 'false consciousness'. Thus, with this recent view of ideology, Foucault's argument is no longer valid.

The second point that Foucault makes is related to the first (1979, p. 36). The trouble with ideology referring to a subject is that it presents a contradictory situation; i.e. a situation where the subject is both the origin of this ideology as well as its outcome. This would, according to Foucault, create a dilemma since it would be impossible to place the subject, who is already affected by an ideology, in a position to expose this false consciousness. Indeed, if the goal of an ideological analysis of a text were to bring out the truth, this would create an internal conflict. Again, the recent views of ideology dismiss the uncovering of the truth, and reference to the subject only highlights the importance of accounting for different points of view when analysing texts.

Foucault's last point about the position of ideology as a secondary one to the "economic or material determinants for it" (Foucault 1979, p. 36) would hold in the light of Althusser's Marxist reading of ideology but not within Post-Marxist views put by Linguistic Criticism and Critical Discourse Analysis. According to these approaches, the relationship between ideology, discourse and the socio-economic factors that influence power relations in a society is a two-way relationship. For them, different social groups within the same society, for instance, may produce discourses with opposing ideologies, which mat in turn, either reproduce the ideologies already existed or challenge them. Thus, the social institution may either change as a result of an ideological challenge, or go stronger if the challenge is suppressed. Hence, the relationship between discourse and the social structures is defined as a dialectical one since both of them effect one another.

It should be stated that in the light of more recent views, ideology, as it is known now and discourse are different in that they cannot be compared or contrasted. However, the fact of being different does not mean that they are unrelated or that they work in opposition. On the contrary, the relationship between discourse and ideology has recently been described as mutual interdependence. The views being put by critical discourse analysis argue that a discursive event may reflect one or more ideologies that can be revealed through variant discourses.

To conclude, it should be mentioned that placing the two terms in opposition with each other is not meant to be helpful in the field of discourse analysis especially when the earlier view of ideology is becoming challenged by some recent works. Moreover, and while Foucault's statement of the difficulties with the term 'ideology' has been justified in the light of a Marxist model, other senses of using the term have taken place. Aronowitz (1988), for instance, defined ideology as "an ineluctable feature of social life and the reason for the persistence of ambiguity with respect to its meaning does not reside in some slipperiness of social thought, but in the dependent nature of the concept itself" (Aronowitz 1988, p. 146). This dependent nature, then, is a central feature of ideology within a multifunctional view of discourse.

As a consequence, the appropriate definition of the term 'ideology' should be that of Carter and Nash's (1990): "as a socially and politically dominant set of values and beliefs which are ... constructed in all texts especially in and through language"(Carter and Nash 1990, p. 20-21). In this crucial respect, the socio-political partial determinants of ideology as well as the centrality of the linguistic system in the evolution of ideology are highlighted. This therefore carries the suggestion that the role ideology plays in discourse can be explored and interpreted by functional-linguistic analyses which considers the socio-political as well as the linguistic elements of context. Moreover, Carter and Nash's (1990, p. 21) statement that, "the ways in which ideologies

impregnate a society's modes of thinking, speaking, experiencing and behaving [are] a necessary 'condition' for action and belief within a social formation and hence are crucial in the construction of personal identity" points out an individual dimension to ideology. The latter is therefore a socio-individual phenomenon. Finally, the view that ideology is "a necessary 'condition'" falls in line with the position adopted in this thesis that ideology is a necessary constituent of discourse.

The interdependence of the notions discussed above (discourse, ideology and socio-economic-political structures) raises an obstacle that the discourse analyst is always facing. Thus, it is necessary to select the most appropriate functional approach to discourse analysis and this will be by answering the following questions:

1) What should be accounted for in an analysis?

2) What can realistically and practically be accounted?

Theoretically speaking, it is worth mentioning that the more factors one is capable of taking into consideration, the more 'complete' an analysis would be. This view is, in fact, proposed by integrationalist approaches to language (Toolan 1996; Harris and Wolf 1998; Harris 1998). Integrationalist linguistics raises questions about the so-called segregationist division between the dichotomies: 'competence' and 'performance' of Chomsky and 'langue' and 'parole' of De Saussure. According to Harris and Wolf (1998, p. 4), one cannot approach language based on these "segregationist" polarities since language simply "cannot be decontextualised" in the way suggested by earlier Saussurian and Chomskyan linguistics. Language should be approached in a way to account for this integrationalism: i.e. without presuppositions of pre-existent rules or grammars (Harris 1998a: 5-14; Harris 1998c: 15-26). This view is also echoed by Toolan (1996).

For him, the question of how to approach linguistic analysis in a practical manner following integrationalist suggestions is relatively disregarded.

Bearing in mind that it is impossible to approach the whole of the language as is, the very few practical integrationalist analyses of texts are considered as a complete disappointment since the focus will be on pointing out the shortcomings of 'non-integrationalist' approaches rather than proposing their own convincing analyses. (Harris 1998b, p. 27-45). Moreover, attempting to account for all variables and factors when analysing discourse runs the risk of losing focus and accomplishing very little mainly because no one is able of accomplishing so much.

In addition, looking at what is realistically and practically possible is not an easy task. In this respect, the analyst is placed in a position of a judge regarding the selection process and has therefore to decide on a certain hierarchy of arguments to justify in the face of inevitable criticisms. With regard to the present thesis, two questions are related to the views mentioned above and are:

1) Which linguistic feature is the one considered more significant to approach if the objective of the present enquiry is to examine the underlying ideologies in specific instances of language use and in literary texts in particular?

 2) How is that feature best approached and analysed?

These two questions set up the general frame of the third chapter and attending to them will be the task of that chapter. However, the central idea here is that the hierarchy of selection mentioned above must be based on some criteria, which give priority for selected linguistic features than others, in the light of a critical-functional approach. Hence, for the sake of justifying the choices made in this thesis relating to the selected approach to discourse analysis, it is crucial to discuss the distinction between non-critical and critical approaches to the analysis of discourse.

By considering the advantages and   disadvantages of each approach concerning this general categorisation, one would be better equipped in deciding on a more appropriate approach. Therefore, a brief review of the main objectives and methodologies of both types of approaches will be the core of the next section.

II- 6- Approaches to Discourse Analysis:

The first point to make is that the division between the two approaches is, in fact, a distinction in the 'criticalness' or 'non-criticalness' of approaches. This is the result of an evolution in the views of a certain group of discourse analysts. Hence, this section will briefly review a selection of approaches to discourse analysis, which fall under one or the other category in the aim of demonstrating the appropriateness of critical approaches to discourse analysis and justify their use in the upcoming analyses by contrasting the two.

II- 6- a- Non-Critical Approach:

One of the 'non-critical' approaches to discourse analysis is that of Sinclair and Coulthard's (1975). This approach comes as a reaction to previous linguistic tendencies which concentrate on analysing the structure of the sentence; that is to say; the analysis at the level of the sentence. Being enthusiastic by Firth's (1935) interest in trying to understand "what language really is, and how it works", Sinclair and Coulthard's (1975, p. 4) approach aims at analysing "the function of utterances and the structure of discourse" above the level of the sentence. They attempt to answer questions like: "how are successive utterances related to one another, who controls discourse; how

is it done, how do other participants take control; how do the roles of speaker and listener pass from one participant to another; how are new topics introduced and old ones ended" etc. (Sinclair and Coulthard 1975, p. 4).

However, although it aims at analysing "functions" of utterances, Sinclair and Coulthard's (1975) approach is not functional in the traditional sense. This is obviously observed in their departure from Sinclair's (1966) approach which aimed at examining "the relationship between the grammatical structure of an utterance and its function in discourse"; that is, in the sense of accounting for the functional realisations of declarative, interrogative, and imperative structures of clauses as statements, questions, and commands (Sinclair and Coulthard 1975: 2). Thus, Sinclair's (1966) focus was far from the Chomskian (1965) view that had introduced the notion of deep and surface structures of clauses in order to explain instances where a declarative sentence functions as a question. But Sinclair's (1966) answer to that is to account for context.

At the same time, Sinclair and Coulthard's (1975) functional view is not functional in the Hallidayan sense by virtue that the Hallidayan view of the ideational, interpersonal, and textual functions found in the clause, they state, does not "provide them with a useful starting point" (Sinclair and Coulthard's 1975, p. 12). They argue that Halliday's (1970) discussion "is pitched at a different level, in that, he is concerned not with the function or meaning of a given utterance of a sentence, but rather with the function of the presence and surface ordering of elements within a sentence" (Sinclair and Coulthard's 1975, p. 12).

Sinclair and Coulthard (1975) also reject the functional dimension of speech-act theory of Boyd and Thome (1969). They argue that their approach is functional in the sense that it concentrates on those functional relationships within the text which are beyond the boundaries of the sentence; i.e. whether utterances are "intended to evoke responses", for instance, or whether

they are "intended to mark a boundary in the discourse", etc. (Sinclair and Coulthard 1975, p. 14). In other words, it is how different levels of discourse function in relation of each other and to the context of the utterance.

Thus, since their main objective is to find linguistic evidence "for discourse units larger than the utterance", Sinclair and Coulthard's (1975, p. 19-59) approach provides a functional descriptive system of discourse using larger units of analysis (transactions, exchanges, moves, and acts) which have a hierarchical relation between each other.   Sentences and clauses, for example, have a structural hierarchical relationship between them. Finally, this descriptive system is followed by a proposed set of interpretative rules that take into consideration the linguistic form of sentences as well as the situational factors.

Another similar functional approach to discourse analysis is that of Conversation Analysis where its basis is in the view that "language is not merely a mode of action, but a means of interaction" (Edmondson 1981, p. 32). As a result, non-verbal acts are seen to be as significant as verbal acts "in terms of the development of a conversation" (Edmondson 1981, p. 32). This means that Conversation Analysis highlighted the view that linguistic, extra linguistic and paralinguistic factors are equally structurally significant in discourse. Therefore, the role of silence, tum taking and sequence of utterances, usually underemphasized in previous approaches, is considered in detail (Edmondson 1981, p. 33-43). Its medium of analysis is mainly informal conversation and this helped produce accounts of various aspects of conversation like openings and closings, how topics are established, developed and changed, and this is, in fact, what is mostly displayed in dramatic texts.

Moreover, Conversation Analysis is developed in the light of ethnomethodology. The latter is the branch of sociology that deals with the codes and conventions that underlie everyday social

interactions and activities. The effects of social structures such as age, sex or class categories were a major concern in Conversation Analysis (Goffman 1983, p. 2). Yet the main area of interest was more than that of describing and understanding "how actors deploy the mechanisms of talk-in-interaction to accomplish institutionally oriented activities" rather than specifying "the extent to which these interactional mechanisms enable the production and reproduction of the varieties of social formations found in society" (Zimmerman 1991, p. 4).

This led to criticism and especially by Critical Discourse Analysts such as Fairclough (1989, p. 19) who argued that since data are interpreted "on the basis of a shared orientation among the participants to a single discourse type", one main problem with such analysis is that the general picture of a harmonious and co-operative conversation is given. Of course, this is far from being a realistic picture (Fairclough 1989, p. 19).

From the point of view of critical linguists, the main reason both these approaches are considered as 'non-critical' is because they lack "a developed social orientation" reflected in their failure "to consider how relations of power have shaped discourse practices" (Fairclough 1989: 15). The centrality of the social-functional dimensions to discourse is highlighted in Fairclough's (1995) summary of all discourse-related notions which he lists as follows:

Discourse (abstract noun)	Language use conceived as social practice
Discursive event	Instance of language use, analysed as text, discursive practice, social practice
Text	The written or spoken language produced in a discursive event

Discourse practice	The production, distribution and consumption of a text
Interdiscursivity	The constitution of a text from diverse discourses and genres
Discourse (count noun)	Way of signifying experience from a particular perspective
Genre	Use of language associated with a particular social activity
Order of discourse	Totality of discursive practices of an institution, and relations between them

(Fairclough 1995, p. 159)

According to Fairclough (1995), although it is true that these approaches mentioned above overlook social and ideological factors, their branding as merely descriptive seems rather harsh and unfounded. Firstly, the critical/non-critical division adopted by such Critical Linguists or Critical Discourse Analysts as Fairclough, Fowler, Kress, Hodge, van Dijk, etc. is based on a much-specified view of what constitutes criticalness.

Following this view, Stockwell (1999) claims that an approach is considered critical if it accounts for the relationship between language, power and ideology: in other words, only if its main objective is an "interventionist" one, aiming at "making explicit an awareness of control in order to resist it critically" (Stockwell 1999, p. 3).

Yet, other critical analysts do not agree with this view which is, they claim, obviously narrow. For them, criticalness is based on questioning the foundations, methods and results of specific claims by different fields of enquiry. Yet the issue of hegemony is only one of several aspects of the interaction between language and social structures that can be subject to critical analysis (Mills 1995, p. 49).

Secondly, the main area highlighted by critical approaches is that where non-critical approaches failed rather than they succeeded (Mills 1995, p. 49). In other words, they undermine how critical these approaches were and are in contrast with previous theories and tendencies to, for instance, concentrate on and analyse short and invented sentences as opposed to considering the context of an utterance within the larger and more authentic medium of discourse (Mills 1995, p. 51). Mills (1995) argues that these non-critical approaches are necessary constituents in the evolution of critical linguistic thought and that they are not merely descriptive since they do more than provide an 'objective' description of what is present and evident at the surface structure of a text. She also makes that point clear by arguing that these approaches do in fact relate different levels of structure to others (both micro and macro) as well as relating structural patterns to functions of language. This is an important issue since it ultimately clears up the possible confusion of mapping structuralist approaches with non-critical ones (Mills 1995, p. 51).

II-   6- b- Critical Approach:

The other part of the division between the two approaches encloses many approaches two of which will be discussed in detail since they are more appropriate to the present enquiry. These two are the earlier Linguistic Criticism (LC) of Fowler et al. (1979) and Fowler (1986) on the one hand, and Critical Discourse Analysis (CDA) of Fairclough (1989, 1995). The division between these

two is chiefly due to minor differences in the scope and coverage of these approaches rather than major theoretical ones. This becomes more obvious when looking closely at each approach where one can detect similarities relating to the most fundamental issues (Mills 1997, p. 84).

Theoretically speaking, it is worth mentioning that both approaches share the same linguistic theoretical background traceable back to Halliday's (1978; 1985) functional theory, particularly the view of language as essentially multifunctional in nature. Moreover, the two approaches are influenced by Marxist socio-political thought concerning issues of power, ideology, social institutions and the complex relationships among them. They do not "simply use linguistics to talk about what is objectively present at the surface structure of the text", but they see these "objective structures as always having some further meaning in a given social context" (Fowler 1995, p. 14). In addition, in order to carry out this interpretive aim, LC and CDA need "a particular kind of grammatical model as its basis", namely, the functional model (Fowler 1995, p. 14) although Fairclough (1995) considers Halliday's (1985) functional-systemic grammar as merely provisional.

As the linguistic background is, for both approaches, reflected in the tools and methodologies used in text analyses which spring mainly from Hallidayan models, the socio-political influence motivates the main objectives of critically analysing discourse. That is to say, to examine the ways in which ideologies of social and political institutions affect discourse in general and how that effect becomes a dialectical one.

As a Consequence, and in the light of these linguistic backgrounds, both approaches to discourse analysis are marked by Fowler (1996, p. 3) as "instrumental linguistics", and their objective is to expose ideologies which are "coded implicitly behind overt propositions," in order to examine them "in the context of social formation" (Fowler 1996, p. 4). As Van Leeuwen (1993) suggests, Critical Discourse Analysis (CDA) and Critical Linguistics (CL) "should be concerned

with ... discourse as the instrument of power and control as well as with discourse as the instrument of social construction of reality" (Van Leeuwen 1993, p. 193).   This presupposition means that words and structures chosen by the language users are 'motivated' and that they "communicate a cultural semiotic in addition to the literal meanings of the words and sentences" (Fairclough 1995, p. 15).

Needless to say, ideologies cannot be simply "read off the linguistic forms because the same forms have different significances in different contexts" (Fowler 1996, p. 9). In fact, both CDA and CL see the ultimate effect of the reproduction of governing ideologies in discourse as bringing about what Fairclough calls 'naturalization' and what Fowler calls 'habitualization'. Hence, these two similar terms mainly focus on how ideology can be hidden in language. This problem, then, is handled in the aims of CDA and CL at exposing those less visible aspects of discourse that indirectly position and direct people in ways serving the ideological interests of those in power.

As they are similar at different levels, CDA and CL also differ in many things. The differences between these two approaches lies in the fact that Fowler's approach to text analysis is mainly linguistic or 'textual'. Yet, Fairclough's is both 'textual' and 'intertextual' (Fairclough 1995, p. 188). Fowler, on the one hand, concentrates predominantly on the 'linguistic' level of text analysis. This covers both "the traditional levels of analysis within linguistics such as phonology, grammar up to the level of the sentence, vocabulary and semantics together with analysis of textual organization above the sentence including intersentential cohesion and various aspects of the structure of texts which have been investigated by discourse analysts and conversational analysts. This also includes properties of dialogue such as organization of tum-taking" (Fairclough 1995, p. 188). On the other hand, Fairclough considers it essential to account for the 'intertextual' level of analysis. This essentially "shows how texts selectively draw upon orders of discourse- the

particular configurations of conversationalized practices (genres, discourses, narratives, etc.), which are available to text producers and interpreters in particular social circumstances" (Fairclough 1995, p. 188).

Indeed, Fairclough, being Influenced by Bakhtin (1981), believes that the concept of context should also include "intertextuality as well as sociocultural knowledge" which means that "discourses are always connected to other discourses which were produced earlier, as well as those produced synchronically and subsequently" (Fairclough 1995, p. 276). This, of course, increases the number of variables to be considered, and although serving the purpose of making discourse analysis more accurate, it nevertheless makes the task much harder and time consuming.

Such issues together with the problems of difficulty, one-sidedness are raised by Widdowson (1995a, 1995b, 1996), Fairclough (1996) and Toolan (1997). In a heated debate, Widdowson and Toolan question some of the terminology of CDA as well as its claims in terms of the interpretive capacity of this approach to discourse analysis. In this regard, while Widdowson is mainly interested in terminological 'contradiction', Toolan focuses on how CDA differs from stylistics and how they sometimes work in opposition. The main point, however, is an agreed acknowledgement of the importance of the direction in which CDA is proceeding and the positive promise of further improvements in the analytical abilities of the approach (Toolan 1997, p. 103).

From such debate, hence, arises the harmony that conforming exclusively to one model of text analysis cannot be significant. This lack of satisfaction by adopting only one or another model for the analysis of discourse is acknowledged by critical linguists throughout. Therefore, the fact of being more selective in adopting a combination of models becomes requisite. However, one vital characteristic of any model or any combination should be its ability to present a systematic analysis of a text through utilising a set of linguistic features systematically described (Toolan

1990, p. 28). Another characteristic should be its flexibility. Such a tendency is based on the premise that as long as ways of analysing texts can help clarify that view of the relationship between discourse and social structures in a relatively neat manner, these ways are useful and can therefore be adopted. As Birch (1989) puts it: "The key to any future success would lie with interdisciplinary approaches to analysis. This would mean recognizing the restrictions and constraints of single disciplinary approaches to the subject" (Birch 1989, p. 151).

After having reviewed some approaches to discourse analysis in the aim of demonstrating the appropriateness of critical approaches to discourse analysis, the next section will be devoted (or shed light on) to literature. As the present thesis deals with dramatic texts that belong to literary genre, some notions as literary language, style in language and its effects on stylistic analyses, the positions and roles of text producers as well as the reader in interpreting texts will be discussed. (or scrutinised)

II- 7- literature as Discourse:

When speaking about literature and literary language, an old issue backing to the times of the Greeks emerges. Plato distinguished poetry from other types of discourse and went to the extreme position of expelling poets from his Republic mainly due to the dangerous effects their use of language, which is the literary language, can have on people. Yet although numerous and variant views have evolved since then, the distinctiveness of literature and of literary language as a characteristic feature has far from faded out. This is what complicates the task of the discourse analyst since it creates the need to justify treating literature as discourse: i.e. "literature as an example of language in use" (Carter 1982, p. 12) especially when literature has traditionally been considered as a special type of discourse displaying a distinctive type of language.

It is worth mentioning that treating literature as discourse would imply that literature be regarded merely as an instance of "real communication in a real social context" (Carter and McCarthy 1994, p. 135): i.e. "mediating relationships between language-users: not only relationships of speech, but also of consciousness, ideology, role and class" (Fowler 1981, p. 80). This would, then bring the status of literature to that of everyday discourse, and this view has always been rejected by literary figures and literary critics by virtue that literature and literary language are traditionally viewed as unique and different from all other instances of discourse.

Adopting a position concerning this issue is, therefore, not a simple straightforward decision since dismissing the traditional view of the distinctiveness of literature and literary language runs contrary to a set of historic and traditional beliefs. As a result, and since the corpus of the present thesis is a dramatic text, the intention in this section is to test the bases for the two: i.e. those which distinguish between literary and non-literary language (where the first is considered as not only "special" and "different" from, but also superior to, "normal-everyday" language or non-literary language) on the one hand, and those which regard literary and non-literary language as essentially the same, on the other. Following Simpson (1997) who states that dramatic texts are similar to those of everyday conversations, these views can be seen to constitute the two boundaries of a continuum.

 First, there is Chapman's (1973) view which regards literature as offering language that is completely different from what may be loosely termed "the 'normal' or 'everyday' usage of a speech-community" in that it is "special, heightened and prestigious", thus presenting features "peculiar to itself which are not found in other areas of expression". More importantly, literature "is the work of men who were especially sensitive to the language of their time and who used the skill of language to make permanent their vision of life" (Chapman 1973, p. 5). They have managed

to do so by manipulating language "to make it contain a unique series of experiences and interpretations" (Chapman 1973, p. 13). For him, literature can be defined as "the art that uses language ... as an artistic medium, not simply for communication or even expression. It is not spontaneous ... it is considered and developed in a way that is impossible for everyday conversation ..." (Chapman 1973, p. 7).

Another view is that of Jakobson (1960) who is, to begin with, more specific in his treatment of the issue since he is interested exclusively in poetry as a specific form of literature rather than literature in general. Although he argues that literature exhibits language which has structurally and functionally unique characteristics, the language of literature is, nevertheless, not completely different from normal everyday language since it shares common functions. His approach is based on a multifunctional view of language which argues that there are six basic functions of verbal communication: "emotive", "referential", "metalinguial", "conative", "poetic" and "phatic", and the language of literature reflects all these functions (Jakobson 1960, p. 58).

Yet in contrast with Halliday's (1978; 1985) view, Jakobson's (1960) reference to the multifunctional nature of language concerns those more basic functional dimensions of language with their corresponding structural manifestations. For instance, the "conative function", according to Jakobson (1960, p. 55) is oriented "towards the addressee" and therefore "finds its purest grammatical expression in the vocative and imperative which ... deviate from other nominal and verbal categories" (Jakobson 1960, p. 56).

Therefore, Jakobson's (1960, p. 57) focus on the "poetic function" as essential to poetry reveals poetry's characteristic feature of stressing "the message for its own sake". This is reflected in what Jakobson (1960, p. 59) describes as the "well-ordered shape of the message" found mainly at the phonetic level and carried on syllabically as forms of internal measurement to ensure

"equivalence". Yet while the poetic function is not the only function in poetry but is the dominant one, Jakobson (1960, p. 59) points out that "measure of sequences is a device which, outside the poetic function, finds no application in language" (Jakobson, 1960, p. 60). In fact, this is characteristic only of poetry.

Another treatment of the notion of multifunctionalism is adopted by Leech (1987) who, following lakobson (1960), argues that literature in general is different since it is "that kind of text in which the poetic function is dominant over others" (Leech 1987, p. 77). Again, he emphasises that while all texts are seen to combine more than one function, which may include the poetic function that is labelled as literature would be the one where the dominant function is the poetic function. However, where Leech differs significantly from lakobson is in his lack of emphasis on structure of language. He argues that "in functional terms, there is no discontinuity... between everyday communication and literature," and this lack of discontinuity is explained not in structural terms, but rather by including the hearer or reader as central to the process of interpretation (Leech 987, p. 77). He states that:

" ... multiplicity and indeterminacy of meaning are characteristic of both literature and conversation; and in both literature and conversation, as readers or hearers, we have to engage our minds fully (in terms of background knowledge, intelligence and imagination) to reconstruct the addresser's intention as well as we can."

(Leech 1987, p. 83)

As a consequence, Leech's (1987) re-evaluation of Jakobson's positions towards literature and the quality of "literariness" is entirely dependent on the "evaluation or interpretation of the text by readers, by a social or linguistic community" (Leech 1987, p. 78).

A fourth view concerning the status of literature and literary language is that of Pratt (1981). She argues that from the critic's point of view, there is no motivation for viewing literary discourse "as generically distinct from other linguistic activities or as exploiting any kind of communicative competence other than that which we rely on in non-literary speech situations" (Pratt 1981, p. 377). She points out the view that "linguistic deviance" as tolerated by literary works is one of the main arguments which are "most often adduced to support the poetic language doctrine" (Pratt 1981, p. 409). This is the case since the function of language in literary works is considered as "not primarily communicative" whereas its function elsewhere is (Pratt 1981, p. 409). This, she contests, is not a unique characteristic of literary language. This kind of "flouting", particularly used in dramatic texts, is common in everyday communication and more importantly, is in itself as communicative as the lack of it.

In other words, deviance is used for a purpose which is communicative as well as effective not only in literary language, but also in everyday-ordinary language. As a result, Pratt (1981) adopts the position that there are no differences between literary and non-literary language either on the functional or on the structural levels (Pratt 1981, p. 410).

Other critics like Kress (1988), Simpson (1997), and Weber (1992) are against the distinction between literary language and other types of discourses all the way, taking into consideration both linguistic and socio-cultural factors. Kress (1988), for instance, sees that "all texts are subject to the same linguistic and social determinations, so-called literary texts no less than so-called non-literary texts" (Kress (1988, p. 127). We, as Kress claims, cannot isolate literary works from the same factors that affect everyday conversation and this would as a result place literary texts under the influence of political and cultural pressures just as is the case with non-literary texts. The effect of this view of literature is that it changes the traditional approaches to analysing literary texts into

more culturally and politically motivated approaches. In Kress's words, it is an attempt "to bring literary texts fully into the arena of cultural and political concerns" (1988, p. 127).

Simpson (1997) also agrees with this view. He argues that there are no items of modern English vocabulary or grammar that are "inherently and exclusively literary" (Simpson 1997: 7). Thus, literary communication can be better understood only if it is viewed as "contiguous with other discourses" (1997, p. 7). This view is finally echoed by Weber (1992) in stating that "there are no linguistically identifiable distinctions between literary and non-literary texts ... since literature is a culturally defined notion" (Weber 1992, p. 1).

II- 8- Style and Stylistics:

With regard to the traditional view of literature and literary language, there are two notions that are directly related to this view; i.e. style and stylistics. Though they do not conform to the functional/critical view of discourse that is discussed above, it should be mentioned that, clarifying them becomes crucial due to their central role in determining the directions in which the analysis of literary texts proceeded. As a result, the following section aims at examining the role and value of these notions from the perspective of a functional theory of discourse and a critical approach to its analysis.

II- 8- a- The role of Style:

Prior to revealing the role of style, it is necessary to define the term. Similar to the notion of literary language, the term style was traditionally used to describe "written" language as "praiseworthy, skilful or elegant" (Chapman 1973, p. 11). However, the two core senses of style

were those viewing it either as "an intimate, individuating index" or as "an evaluative index" (Crystal 1969, p. v). From a practical point of view, this meant the following. In the first case, emphasis is laid on those linguistic features considered unique to a specific author and characteristic of his/her language. In the second, the evaluative, aspect of style is stressed by comparing and contrasting linguistic features of different works in order to determine the value and, more importantly, superiority of one over another.

According to Enkvist (1973), style, in both cases, is necessarily seen as some kind of 'departure' from a set of linguistic patterns labelled as a 'norm' or the 'syntactically neutral' stylistic traits to expressions deemed as neutral or pre-stylistic", whereby linguistic features acquire their value from the "textual and situational environment" (Enkvist 1973:15). However, even at the structural level, these common features are quite problematic. For him, there is a general lack of clarity concerning what is considered as the norm (those syntactically neutral and unmarked forms) and what traits are therefore considered stylistic. In fact, Enkvist's (1973) further distinction between "stylistic choices" and "pragmatic and grammatical choice," contributes to further enhancing this difficulty. This is the case since no clear guidelines to determine which choice is stylistic and which is not can be offered. Moreover, such bases for distinction as choice and deviance (especially of those unmarked syntactic patterns) are not only subjective but also rather non-distinctive since choice for instance is characteristic of all language use. In this sense, approaching style based on these features would present quite a circular definition (Enkvist's 1973, p. 16).

Apart from the highly inadequate bases for defining style as a notion, the two senses in which style developed are, according to some critics, unsatisfactory. On the one hand, looking at style as "an intimate, individuating index", as Crystal (1969) put it, presents an extremely narrow view of

style with highly limited practical value. On the other hand, approaching style in terms of "the impressions of the reader" (Enkvist et al. 1964: 11), which characterises a large portion of the second sense of style: i.e. as "an evaluative index" (Crystal 1969, p. v), faces the same obstacles as those discussed under literary language arise; namely relating to the identity of what is constantly referred to as the reader. The risk of associating the general identity of the reader with the one directly responsible for a reading of a specific text is an ever-lurking possibility. Moreover, there are always questions concerning the uniformity of those reader-impressions in the presence of the inevitable element of subjectivity.

From Carter and Nash's (1990) perspective, approaching the notion of style from a critical-functional view of discourse promises a more useful account. They attempt just that by defining style as "a textual phenomenon which should be studied both in terms of particular linguistic forms in a text and as effects generated by those same forms on the consumer (the reader) by the producer of the text (the writer)" (Carter and Nash 1990, p. 13). This falls in line with the above view of discourse, where discourse is considered as a functional and therefore a dynamic process reflecting an interaction between the author, the reader, the linguistic structures in the text as well as a set of social factors. In this process, the author, reader, text and consequently styles are also influenced by socio-cultural factors. Thus, bringing to light an important dimension in the question of style, which is the role of ideology as a crucial determinant in the interplay between structure, function and meaning (Kress 1988, p. 127; Carter and Nash 1990, p. 21).

Consequently, this results in a view of style as the product of a use of language which is affected by both individual and social factors. Rephrased by Birch and O'Toole (1988), stylistic choices are partly determined by the functional and ideological needs of the producer of the text

and partly by "the norms of the socially appropriate genre for these functions" (Birch and O'Toole (1988).

On Leech's (1987) account, if one's style is reflected in one's choice of the content and form of a message which is also affected by social and individual factors, then this suggests that one's style is indistinguishable from one's discourse. The only justification for singling out the notion of style would be when accounting for regularities and irregularities in patterns that become characteristic of an individual's discourse, and these according to Leech (1987) are "purely statistical" matters. At one extreme, i.e. when relating to those recurrent and typical patterns in language use, this is what characterises genres (Leech 1987, p. 48). At the other extreme, i.e. when discussing only one isolated instance of discourse, then style and the language of discourse are identical. As a result, style would be a redundant term from a functional view of discourse, and a stylistic analysis would be essentially the same as discourse analysis. This is, indeed, the position adopted in the present thesis, that a stylistic analysis, which specifically targets literary genres, can simply be replaced with a critical analysis of discourse that targets all instances of discourse including those referred to as literary.

Historically speaking, there are three main theoretical branches of stylistics that will be outlined below, which correspond to the functional view of discourse and the main objectives of a critical analysis of discourse. It is crucial, therefore, to provide a brief description of these branches in order to set the bases from which this thesis differs.

II- 8- b- Branches in Stylistic Analysis:

Theoretically speaking, there are three main branches of stylistics. The first regards it as "that part of linguistics which concentrates on variation in the use of language ... with special

attention to the most conscious and complex uses of language in literature" (Turner 1973, p. 7). Here stylistics is essentially part of linguistics, which takes the analysis of literary texts as its medium (Crystal 1969: 9).

The second branch is that regarding it as "an extension of practical criticism, enabling the critic to sensitise his grasp of detail together with his grasp of structure wholes" (Cluysenaar 1976, p. 10). In this sense, stylistic analysis is used as back up to the analysts' intuitions about the meaning of texts (Mills 1995, p. 7). It is, therefore, considered as part of literary criticism, where linguistics is used "instrumentally" as a matter of convenience because of its practicality in providing some sort of "toolkit" for analysts of literature and for students to use when undertaking literary interpretation (Leech and Short 1981, p. 13).

The differences between these two views are summarised by Carter (1986, p. 8- 12) who labels the first as "linguistic stylistics" and the second as "literary stylistics". In fact, "Linguistic stylistics" is described as the purest form of stylistics since it uses the study of style to derive "a refinement of models for the analysis of language and thus contribute to the development of linguistic theory" (Carter 1986, p. 8). It is therefore linguistic in orientation in the sense that the ultimate objective is in the benefit of linguistic theory and description, and where literary texts serve as the medium used to refine models that are linguistic in essence (Carter 1986, p. 10).

 On the other hand, "literary stylistics" is that approach to text analysis where the ultimate objective is to arrive at a reading of the text under study. As a result, the tendency, argues Carter (1986), would be "to draw eclectically on linguistic insights used to serve what is generally claimed to be fuller interpretation of language effects", and which will in tum be more than what is possible without resorting to linguistics (Carter 1986, p. 12). In this crucial respect, the approach

is not linguistic since linguistics is used only as a tool to support the analysis of the content of a literary work.

Finally, the third and last branch is that which considers stylistics as "a means of linking" literary criticism and linguistics (Widdowson 1975, p. 3). This view attempts to find the middle grounds between both fields of study, and its definition as "the analysis of the language of literary texts, usually taking its theoretical models from linguistics" reveals the presence of elements from both fields (Mills 1995, p. 4).

With regard to the practical level, only the third view of stylistics makes practical sense and is reflected in practical analyses. In fact, except for the analysts' openly declared aims and institutional affiliations, it is difficult to think of specific stylistic analyses which have contributed exclusively to one field. The findings of "linguistic stylistics" are used by "literary stylistics" in order to help interpret texts; and if these findings are non-applicable or irrelevant when applied, then there usually is, or should be, a rethinking of the orientations and analytical potential of the linguistic model used. Normally, rephrasing Mills (1995, p. 5), the linguistic model is modified in the light of the extent and range of its applicability in more than one linguistic medium. Thus, the more applicable, the more valuable it is both for the study of linguistics and literary criticism.

Indeed as O'Toole (1988: 12) explains, the three characteristics of a stylistic analysis are:

1) Providing as a detailed description as possible of the transmitted text of the work in question.

2) Inevitably, prompting and deepening the process of interpretation.

3) Testing the power of the chosen model of linguistic description.

Van Peer (1988) also gives a definition to stylistics when saying that it is "a discipline which genuinely tries to combine both approaches [linguistics and literary] to the study of literary texts" (Van Peer 1988, p. 2).

Needless to say that there have been approaches to stylistic analysis which did attempt to perform one or the other task. However, the limitations of these approaches brought about the third more balanced view. In fact, these limitations try to highlight one or the other field of study with no consideration for the social dimension of language, the role of ideology or their functional effects on readers. Even when earlier approaches speak of effects on the reader of a specific style, the use of the first term usually referred to some sort of vague aesthetic effect which is essentially a subjective, difficult-to-specify evaluation on the one hand, or to meaning in general (Tompkins 1980, p. 46). Indeed, both these terms are unclarified and unspecified as are many of factors that were considered as part of earlier approaches to stylistic analysis.

This, in fact, explains the variety of approaches which emphasise different components of the text at the expense of others. Firstly, there are those which stress the role of the producer i.e. the writer of text in their analyses. As a result, they focus on analysing textual features in the light of the personality, background and environment of the generators of the text (Enkvist 1973, p. 14).

Other analyses concentrate on the role of the receiver i.e. the reader in terms of his/her reactions to the 'textual stimuli' generated by the producer of the text. This is based on the assumption that analysts would have better access to the 'stylistic effects of texts through the readers' responses to the text than through trying to analyse what is in the mind of the writer and what motivated him/her to write in this way (Enkvist 1973, p. 14).

There is a third group of analysts, who pay attention only to the text as a structural-syntactic unit with minimal references to the producer or the receiver. Their aim, Enkvist (1973) explains, is to "objectify" their approach by looking for stylistic clues in the text at the descriptive level (Enkvist 1973, p. 15).

Yet, each of these approaches would necessarily face problems of being too narrow and positioned. Therefore, it should be mentioned that language in a text is not merely a medium through which an author 'encodes' certain meanings and effects that are either 'decoded' or not by a reader (Fludernik 1993: 60). There are, however, other extra-textual factors and forces such as the social, individual, political, historical and racial elements that are significant. A more comprehensive analysis of text has, as Mills claims, to take into consideration those elements determining "the meaning of a text in its social context" not only in its linguistic context. This should be done by accounting for the role of the reader, author and linguistic make-up of the text and not as a replacement for it (Mills 1995, p. 8).

As it was discussed in the previous subtitles, discussing the issue of what factors to consider and why is translated into questioning the underlying criteria used in selecting and setting the parameters for a framework whose aim is to provide an analysis of a literary text, and a dramatic text in particular, which is of practical value. Even when the main objectives of such an analysis are specified as presenting a reading of underlying political, racist, sexist, religious, economic, etc ideologies in a text, questions of determining what factors should be accounted for as opposed to what can be realistically accounted for are raised. Here, the starting point towards any answer to the above question is an agreement concerning the insufficiency of accounting for the exclusive role of either the producer of the text (the author), the text (as a structural unit) or its receiver (the reader). Within the functional view of language adopted in this thesis, the position argued for is

that all these three basic levels need to be considered. However, it is crucial to note that what occupies a predominant position in an analysis whose main objectives are examining the functional effects of a specific use of language on a reader is the reader her/himself. Even with more recent critical stylistic approaches to literary criticism (such as in the work of stylisticians like Carter, Fowler, Mills, Simpson, Toolan, Weber, etc.), the role and position of the reader is under-specified in the reading process. Therefore, the notion of the reader needs to be clarified and this is , in fact, what will characterise the next section.

II- 9- The Issues of the Reader:

The final section of this chapter will examine the issues in the light of the theories, which regard the reader as central in the process of interpretation. Meanwhile, questions regarding whether the reader referred to is an individual reader or a representative of a certain group or community of readers will be raised. In addition, how that reader is affected by both internal and external factors in the process of reading and interpretation are essential issues to address. Finally, and since the view of the reader depends on the relationship between the reader, the writer and the text, a clear position regarding the position among these three notions will be outlined. Indeed, these theories are known as reader response criticism.

II- 9- a- Theories of Reader Response Criticism:

Broadly speaking, the roots of reader response criticism are traceable (go back) to Husserl's (1960) theory of phenomenology. This philosophy of inquiry is based on the premise that reality consists of objects and events as they are perceived or understood depending on human

consciousness. Mailloux (1982) states that "different reader-response approaches share the phenomenological assumption that it is impossible to separate perceiver from perceived, subject from object" (Mailloux 1982, p. 20). Consequently, for the sake of defining the meaning of a literary work, reader-response critics are obliged to place the role of the reader centrally in the equation by virtue that meaning is regarded to have "no effective existence outside of its realisation in the mind of a reader" (Tompkins 1980, p. 36).

This statement brought about a set of vaiant views regarding such traditional notions as text and the reader particularly as deviating from Formalists' and New Critics' views. Most of these ideas are clearly summarised and presented, more or less chronologically, in Tompkins' (1980) book *'Reader-Response Criticism'* about the approaches to reader-response criticism of the time (from the' 50s to the late '70s) and are seen to follow a coherent progression from formalism through structuralism and phenomenology to psychoanalysis and post-structuralism. Despite the variety of approaches, Tompkins finds that the one objective they all share is the specification of meaning. One group of approaches reflects a more text-based position; another a more reader-centred one. While in the first the role of the reader as an individual is, although present, less important in determining meaning in the text, the emphasis in the second shifts to the process of reading and the reader rather than the object of reading.

In his book *'Interpretive Conventions'*, Steven Mailloux's (1982) presents the most convenient arrangements of approaches to reader-response criticism. For him, the three main directions in reader-response criticism can be represented in the following manner: Holland's (1975) and Bleich's (1978) "psychological" models reflecting a "subjective" view of reader-response, Fish's (1970) and Iser's (1974) "intersubjective" models, a "phenomenological" view, and Culler's (1975) and Fish's (1976) "social" models", a "structuralist" view. These approaches

are, however, representative of the three main directions in reader-response criticism up until the late '70s. The different positions each branch adopts with respect to the reader and his role in the reading process constitute the points of relevance in this argument and are therefore briefly outlined below.

II- 9- b- Models of Reader-Response Criticism:

II- 9- b- 1) Psychological Models:

The first model is that of Holland's (1975). Being subjective and psychoanalytic, this approach claims to take "as its subject-matter, not the text in supposed isolation, nor the self in rhapsody, but the transaction between the reader and the text" (Holland's 1975: 40).   Holland introduces also the notion of identity theme, which is, for him, an innate unique individual characteristic and the unchanging core of an individual's personality. He then argues that it is in line with each person's identity theme that interpretation occurs. In this respect, interpretation becomes an essentially subjective process since differences in identity themes influence the reader's defences, expectations, fantasies, and transformations (DEFT) in the process of reading (Holland's 1975, p. 40). On Holland's account,   uniformity of response is not possible since individual personality is responsible for all response. It is, then, the reader's mind which occupies the centre of textual meaning and unity since "interpretation is a function of identity" (Leitch 1995, p. 41).

Holland's (1975) view was criticised by Mailloux's (1982) pointing out that theory's inability to account for the 'phenomenon of similar responses' since meaning becomes "the result

of "interpretive synthesis, the transformation of fantasy into a unity which the reader finds coherent and satisfying" (Mailloux 1982, p. 25).

It is crucial to mention that Holland's (1975) theory remains questionable since his model does open the possibility for the existence of similar identity themes, which bring about similar interpretations. In fact, this theory is challenged by Culler's (1975) indication that what Holland has essentially done is "the transfer of the concept of unity from text to person" (Bennett 1997, p. 38).

Despite the impossibility of denying the existence of the individual personality factor, that plays a significant role in reading and interpretation, taking such factor into consideration in a practical account of reading and interpretation and placing it centrally in this account is a different issue. Another common criticism is that Holland's account also exhibits little commitment to "historical inquiry and ideological analysis". Nevertheless, he gives the primary role of shaping and determining the text to the reader. Indeed, this is what augments the subjective nature of interpretation and response in Holland's model (Leitch 1995, p. 43).

Another 'psychological' and 'subjective' approach to reader-response criticism is Bleich's (1978). In this model, he emphasises the role of the reader as the source of meaning. Bleich, in his book, '*Subjective Criticism*', places the reader at the centre of the reading process by distinguishing between three levels of reading. The first is the "subjective response", the 'symbolization' which is the reader's first reaction to a text as first perceived and identified by that reader (Bleich 1978, p.98). The second is the "resymbolization" which occurs after perception and identification, which in turn create in the reader "a need, desire, or demand for explanation" (Bleich 1978: 39). In other words, the need for explaining the initial reaction to the text is what brings about what is "commonly known as interpretation" (Bleich 1978, p. 67). Finally comes the level of 'negotiation'

among the members of an interpretive community of those individual interpretations. In that, he distinguishes between interpretation and response. While response is the initial emotional reaction to a text (a private process), interpretation is the late and objectified individual subjective experience (a communal process).

The aim of Bleich in this model is to stress the primary emotional response at the expense of interpretation seeking to demonstrate "the subjective ground of all objective formulation" (Leitch 1995, p. 45). In his pedagogical orientation, he is more interested in what students feel rather than what they think. Therefore his main point of emphasis is the primacy given to the individual self as creator of texts, and this brings about several criticisms such as Mailloux's (1982) which sheds doubts on the ability of Bleich's model in accounting for agreement in negotiation.

Mailloux (1982, p. 32) questions Bleich's argument and asks how different subjectivities can "participate in a negotiating process" since texts are individually constituted. He elaborates so by saying that since there could be different versions of each negotiator's response statement constituting different versions of the same literary text, then "no negotiating process is comprehensible" unless the text is prior to individual initiative (Mailloux 1982, p. 33). Mailloux (1982) concludes by pointing out the impossibility of a task whose objective is to account for "interpretive agreement after having established the absolute primacy of the individual as interpreter". In addition, this seems to be the main point of criticism when it comes to 'psychological' and 'subjective' approaches. By concentrating on the individual mind as the main producer of meaning, and in stripping individuals and individual minds from any realistic sense of a social dimension, such accounts inevitably fail to explain similarity in response. In this, their contribution to our understanding of the role of the reader in the reading process remains less empirical, more theoretical, and therefore minimal from a practical perspective.

II- 9- b- 2) Phenomenological Models:

Another type of models in reader-response criticism is Fish's (1970) 'phenomenological' and 'intersubjective' view. In his article Literature in the Reader: *Affective Stylistics*, Fish (1970) regards the text not as "an object, a thing-in-itself, but an event, something that happens to, and with the participation of, the reader" (in Fish 1980, p. 25). For him, the text becomes alive through the act of reading, in the process of reception. Yet since reading happens through time, his proposed method of analysis aims at monitoring the temporal flow of sentences which are "structured by everything the reader brings with him, by his competences" (Fish 1980, p. 46). He suggests that "it is by taking these into account as they interact with the temporal left-to-right reception of the verbal string that [one is] able to chart and project the developing response" (Fish 1980, p. 47).

Yet although the reader seems to lie at the centre of meaning, since "the place where sense is made or not made is the reader's mind rather than the printed page," (Tompkins 1980, p. 149), Fish is in fact interested in the "interaction" between the words on the page and "the actively mediating consciousness of the reader-hearer" (Leitch 1995, p. 36). Moreover, a major part of this 'interaction' lies in the intentions of the author. Fish argues that readers 'react' to words, sentences and texts in one way or another because they (i.e. readers) operate "according to the same set of rules that the author used to generate them" (Tompkins 1980: 151). His notion of the 'informed reader' represents a reader who is able to understand the text the way the author intended it. It follows then that the reader is eventually manipulated by the text, which is the creation of the author, thus enacting the author's will. Meaning is ultimately created in the reader by the author, and this according to Leitch's (1995), elevates the authorial consciousness to a level where it

controls "the complications of meanings through the manipulation of linguistic and poetic conventions" Leitch's (1995, p. 38). In this sense, Fish's position presents a conflicting and a partly misleading view which starts off giving the impression that the reader lies at the centre of the interpretive activity.

However, later on, Fish takes meaning back to the author's arena and strips the reader of the power to go beyond what was intended by the author. The fact remains that in Fish's approach, whether we are looking at the text or at the reader's cognitive process (his reaction to text), the same goal is sought: the intended meaning of the author which is concretised in the text when it is read. As a result, the possibilities for an intersubjective interpretation become more tangible since meaning is not the product of a subjective process located in the mind of the reader but in the temporal interaction between the reader and the text. Finally, Fish's model is also criticised because it brushes aside extrinsic social realities and historical issues (Leitch 1995, p. 37).

A similar position is adopted by Wolfgang Iser (1974, p. 80) in his account of the reading process and the position of the reader. According to Iser, a reader actively participates in the production of textual meaning in that s/he acts as "co-creator of the work by supplying that portion of it which is not written but only implied". From a phenomenological viewpoint, the text is concretised when the reader's imagination comes into play where different readers "fill in the unwritten portions of the text, its 'gaps' or areas of 'indeterminacy,'" in their own ways (Tompkins 1980, p. 165). In this sense, the act of reading is the text since both constitute one another. Yet there are limits as to the type and amount of 'filling in' that can be done. According to Iser, these limits are implied by the text, circumscribed by it and traceable to it so that the interpretations arrived at are not "mere subjective fabrication[s] of the reader's," but are proof of both the text's inexhaustibility as well as its limited intentions (Tompkins 1980, p. 167). Therefore, this co-

creation gives the reader the authority to fill in only what 6S is implied by the text. In short, the reader's activity is both a fulfilment of what is already implicit in the structure of the work as well as a partly subjective process.

As Iser (1971, p. 4) explains, while meanings "are the product of a rather difficult interaction between the text and reader", the focus is more on the "intersubjective nature of the time-flow of reading and the textual perspectives that guide the consistency-building and put restrictions on the range of configurative meanings". In this sense, Iser's reception theory both refuses "to dissolve the text into the reader's subjectivity or the interpretive community's codes and conventions" while at the same time promoting "the creativity of the reader" (Leitch 1995, p. 53). Yet in practice, Iser gives primacy to the text which is responsible for constantly readjusting the reader's expectations and evaluations and where the response of the reader depends on how attentive s/he is to textual cues. And it is this precise point which Sauer (1988) contests when he argues that "reception is not at all merely the filling in of spaces left open in the text" since "differences, misunderstandings, discontinuities and exploited potential will surely remain" (Sauer 1988: 85). In other words, apart from Iser's brushing aside the social dimension of reading, the indeterminacy of the text is one major characteristic which is always a possibility.

II- 9- b- 3) Social Models:

The third model in reader-response criticism is Culler's (1975) 'social' model which has a structuralist basis in that it attempts to account for the reader's understanding of literary texts from a linguistic point of view. He speaks of 'literary competence' as a set of conventions which "direct

the reader to pick out certain features of the work corresponding to public notions of what constitutes an 'acceptable' or 'appropriate' interpretation" (Tompkins 1980: 230).

In that, reading is presented as a "highly detennined operation of decoding" mainly directed "by textual and cultural constraints" (Leitch 1995, p. 60). It is a rule-governed process, and it is this underlying system of rules, their 'literary competence', that detennines literary meaning since readers do not approach a text without preconceptions. In this sense, literary meaning is a publicly agreed-upon institutionalised matter. Therefore, the organising principles of textual interpretations are located not in the reader, as Iser suggests, but "in the institutions that teach readers to read" (Culler 1981, p. 120). This is best summarised by Culler's (1981, p. 125) statement that "meaning is not an individual creation but the result of applying to the text operations and conventions which constitute the institution of literature". Yet despite its 'social' branding, Culler's approach presents only a narrow view of the social and cultural aspects of readerresponse. It is mainly targeted at pointing out those conventions in reading which come in the fonn of an "underlying social and historical system of rules determining literature and its interpretation" (Leitch 1995, p. 60).

A similar position is adopted by Fish (1976, p. 167) who substitutes his earlier (1970) notion of the "infonned reader" with the concept of "interpretive communities". Here, he suggests that the interpretive strategies of the readers are those constituting the text and thus seeks to account for both "the variety as well as the stability of reader responses to the text" (Leitch 1995, p. 38). This, according to Mailloux (1982, p. 23), signals shift from a phenomenological emphasis "to a structural or even post-structural position", a position which stresses "the underlying systems that detennine the production of textual meaning and in which the individual reader and the constraining text lose their independent status". His notion of an 'interpretive community' is made up of "those who share interpretive strategies not 67 for reading (in the conventional sense) but for

writing texts, for constituting their properties and assigning their intentions" (Fish 1980, p. 171).
These strategies "exist prior to the act of reading and therefore determine the shape of what is read
rather than, ... , the other way round" (Fish 1980, p. 1). What this means is that interpretation is no
longer a 'response' to the author's intended meaning but rather the outcome of interpretive
strategies. The reader is seen to 'negotiate' the text so that when a line seems ambiguous, it is the
reader (as part of a community of interpreters) who has to decide on the meaning in a manner
demanded by his/her community's interpretive strategies. Yet despite Fish's change in approach,
the same criticisms concerning his neglect of the social dimension still surround him. Such
criticisms question the value of Fish's 'interpretive communities' without specific detail concerning
the 'situation', the 'historical and social configuration', and "what political interests are concretely
entailed by the very existence of interpretive communities" (Said 1983, p. 26).

II- 9- c- Issues of the Reader:

It should be mentioned that there are several shortcomings to each of these approaches. In
fact, Tompkins (1980) singles out a set of weaknesses which all approaches to reader-response
criticism share. For instance, she argues that these approaches do not essentially depart from New
Criticism as is assumed, and this is reflected in their similar objective; i.e. the location of meaning
(Tompkins 1980, p. 201).   Whether meaning is located in the text or in the reader is the only
concern that divides them. Yet the two main issues which seem to have dictated the directions of
later criticism are the fact that none of the above approaches consider language as an instrument
of power, nor do they include an adequate account of the social dimension. By adequate is meant
an account which is systematic, which manifests itself convincingly and realistically in the theory
and which has practical potential (Tompkins 1980, p. 203).

On Bennett's (1995) account, this drawback and the dissatisfaction with the kind of coverage reader-response criticism made of the issues involved are what prompted at least one of the two main directions which reading theories took in the '80s and the early '90s. One of them was based on the view of readers as "historically or socially constructed, rather than abstract and eternal essences" (Bennett 1995, p. 4). It emerged from the recognition that "readers are different, that no single identity can be demanded of or imposed on readers" and that, as a result, "questions of social, economic, gender and ethnic differences" are simply unavoidable. In contrast with the conventional view of reading as "a solitary affair" constituting an escape from the world, these later approaches saw reading as inseparable from political and historical factors. This means that the choice of what to read, where to read, when to read and how to read are "determined by social, religious or political restraints" (Bennett 1995, p. 5).

In addition, the emergence of the "resistant reader" foreshadowed the rough path awaiting those who do not comply with the demands of those determining reading conventions. Following this line of reasoning, reading becomes a struggle, and the reader, in constant battle with the text and those external constraints. This view was best exemplified in feminist criticism such as Pratt's (1986) who, in adopting the view of the resistant reader, argued for the need to regard reader-response as a "socially and ideologically determined process" (Pratt's 1986, p. 29).

The other direction in reading theory involves what Bennett (1995) calls "a problematization of the very concept of 'reading' and 'the reader', a recognition not only that readers are different from one another, but that any individual reader is multiple, and that any reading is determined by difference". This manifested itself mainly in deconstructionist theories which highlight the complexities in approaching the notion of 'the reader' rather than help explain or simplify it (Bennett 1995, p. 4).

According to deconstructionist theorists such as Samuel Weber (1987) and Jacques Derrida (1992), readers face a dilemma of identification and distance. For Derrida (1992), readers are drawn by the "impulse" of identifying themselves with the text while at the same time trying to distance themselves and differ in reading (Derrida 1992, p. 74).   This is, in fact, what Weber (1987) refers to in his statement: "if reading succeeds it fails" since in their attempt to interpret the text as the text dictates it, readers are in fact recreating the act of writing and are not really reading. If they differ in interpretation, then they miss the intended point and purpose of the text. In other words, a deconstructionist view contests both the notion of a single shared reading as well as that of several subjective readings (Weber 1987, p. 92).   Yet, although this can make sense at the theoretical level, deconstructionists do not seem to take this view in a constructive direction.

Another example to demonstrate the kind of complication characteristic of deconstructionist theories is Derrida's (1992) and Felman's (1977; 1982) positions which raise existential questions concerning the notions of the text and the reader. Derrida (1992, p. 74) starts by arguing, for instance, that the reader, by definition, "does not exist" but is merely the product of the reading process (Derrida 1992, p. 74). But at the same time, the text only comes into existence through the act of reading, remarks Felman (1977): i.e. it does not exist prior to the reader. It follows then that the "priority, the originary locus and even the temporal primacy of text and reader are uncertain" (Felman 1977, p. 124). The points such arguments are meant to make correspond to the deconstructionists' doubts of the communicative ability of reading since "the action by which communication is produced - reading - is necessarily inhabited by its ... own resistance" (Bennet 1995, p. 11).

In the light of the role of the reader in the interpretation of a text, the need for opening the possibility for variance in interpretation should be acknowledged. The way this is done is discussed

in the analytical framework proposed in the next chapter, as well as the practical applications of this framework in Chapter four. While at the one hand, accounting for the variability in reader interpretation reflects the flexibility of the proposed framework, the systematic nature of the proposed framework reduces the danger that interpretation might turn into a completely loose process without any restraints. All this falls in line with the broad objectives of the analysis which are investigating the power of language in its multifunctional nature in terms of its effects on the reader at the ideological level. These objectives necessarily project the view of the text as a functional and therefore a dynamic process reflecting an interaction among all the constituent elements of discourse.

All in all then, and in agreement with the objectives of critical-functional analyses of discourse, the approach put forward in this thesis will target ideological issues in various instances of discourse (both overtly and non-overtly ideological). Its basis falls in line with one of the premises set in the first chapter: that a critical analysis of discourse should involve a systematic utilisation of a relevant set of linguistic tools for that purpose. Consequently, this analysis would be based on a systematic approach, which is adequate in that it manifests itself convincingly and realistically in the theory as well as having practical potential.

Relating this to a more specific linguistic tool, the forthcoming analyses will be based on a systematic analysis of modality in discourse in order to provide a reading of ideology. And the grounds for selecting modality as the main linguistic feature are its direct relationship with ideology and the key role it plays in reflecting or obscuring ideology in general. This relationship will be discussed thoroughly in Chapter three, yet mentioning it at this point is only to signal and emphasise the need for a systematic description of modality on which a systematic analysis of ideology could be based. And this is the upcoming task of the next chapter: presenting the different

approaches to defining and categorising modality in general so that the most relevant, systematic and practically useful account could be utilised for these specified objectives.

This insistence on a structural-semantic basis seems to fall in line with theoretical tendencies associated with structural schools of linguistics, which have consistently aimed at presenting language as a structured system of systems. However, the limitations of such approaches only draw attention to the need for more functional-pragmatic bases of any inclusive account which, in effect, highlights the need for considering such criteria as subjectivity for categorising .- modals.

II- 10- Drama as Discourse:

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:

Addresser ⟶ message ⟶ addressee
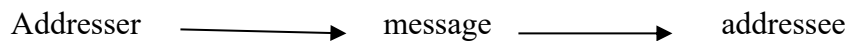
Figure I.1.1: The structure of conversation

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, p. 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

Addresser 1 ⟶ message ⟶ addressee 1

(Playwright)   (Audience / reader)

Addresser 2 ⟶ message ⟶ addressee 2

(character A)   (character B)
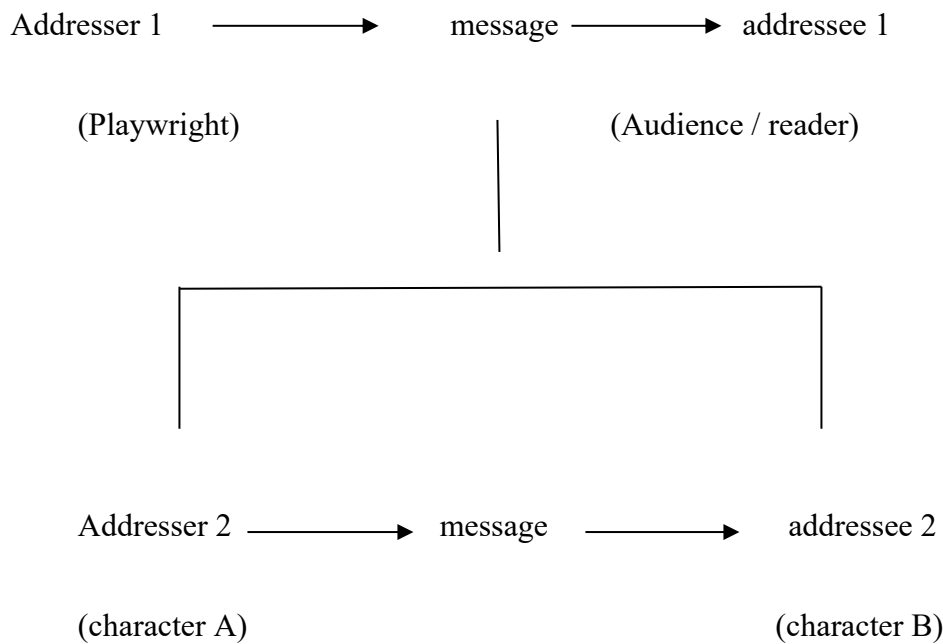
Needless to say, real and dramatic conversations differ in many ways. This difference lies in the fact that the talk, in drama, is 'tidied up' in the sense that there are few unclear utterances, false starts and hesitations. In addition to this, the sentences are syntactically complete and the larger units of discourse are semantically coherent. For Elam (1980, p.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, p.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, p.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, p.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, p.164).

In other words, the notion of dialogue in the context of drama is a complex issue because of the embedded structure of dramatic discourse. In a prototypical drama there are two layers of discourse: "The overarching level of discourse is that between the playwright and the audience. Characters' talk is embedded in the higher discourse, allowing the audience to 'listen in' to what the characters say" (Short 1996, p.196). In theatrical communication on the Addresser 2 (a character of the play) - Addressee 2 (a character of the play) level dialogue performs its prototypical conversational function, but on the Addresser 1 (the author) - Addressee 1 (the ideal reader) level it serves as a means of e.g. characterization, as the audience read between the characters' lines to construct the characters' image and the image of the world they inhibit.

It should be mentioned that the text of a play belongs to a written code, yet as it enters the stage it undergoes a profound change. The words are blended with theatre space and connected with many other, non-verbal signs. A theater performance is an amalgam of different messages that are coded in a number of systems, this semiotic complexity makes the performance the most complex of all modes of artistic expression2. The text of a play offers a certain potential to its director and actors. They interpret the text in what they do on the stage and imprint sense on the "raw" material that is given by the playwright. Moreover, Words and dialogues are only one of the numerous media of the performance, as Ezra Pound (1980) said "the medium of drama is not words, but persons moving about on stage using words" (Honigmann 1989, p.60).

In fact, a critical analysis cannot account for the immense complexity of a dramatic text performed on stage, yet it may help to reconstruct in realistic psychological terms the structure of a dramatic conversation and its implicature as written in the text of the play. It seems fruitful to treat the text of a drama as "a series of communicative acts, not just as a configurations of phonetic, syntactic and lexical patterns" (Short 1981, p.183), to see the words uttered by characters on the

stage as a live dialogue, which does not have to be treated as an artificial verbal construct. Hence, by adopting a critical analysis one may exercise a wide array of linguistic devices, to arrive at a literary interpretation.

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.

CHAPTER III: IDEOLOGY, DISCOURSE AND MODALITY: (SCOPE OF THE STUDY)

Introduction:

This chapter is aimed to highlight the importance of modality in text analysis. However, it is crucial first to provide a review of the most relevant studies which have tackled this topic. Doing this, the diversity in approaches, which have sprung from different theoretical views of language, will be of primary focus. However, only some accounts of modality have been selected for the analysis of ideology in discourse. The classification of these approaches has been chronologically structured.

III- 1- Different Approaches for the Analysis of Modality:

Throughout the last few decades, several approaches emerging from various perspectives have tried to define the term 'modality' and provide a systematic account of it. Yet, each approach has faced its own difficulties and has produced a more or less narrow and positioned account of what modality entails and which expressions should be included under the heading of modality. The reason behind this is to show how vast is the topic, the difficulty, the degree of ambiguity and subjectivity associated with interpreting modal expressions in language. This means that different approaches have targeted the topic of modality from various angles and for diverse reasons, having their roots in several linguistic backgrounds, and in this respect, "the nature of the goal has come to be defined in terms of the means of approach" (Perkins 1983: 1).

III- 1- a- The Restricted Structural Approach of Twaddell (1960):

One of the earlier treatments of modals is Twaddell's (1960), which concentrates exclusively on a subset of English verbs: modal auxiliary verbs. The criteria on which Twaddell bases his selection are essentially a set of syntactic features shared by these modal auxiliaries but not characteristic of other main verbs. These unique features are summarised as follows: modal auxiliaries are distinguished by their ability to occur:

1) Before 'not' such as in "you **must** not leave the house" as opposed to other main verbs.

2) Before the subject for interrogation, as in "**may** I leave?"

3) As a substitute for an entire verb phrase as in "John can play the flute but I **can**'t".

4) As the locus of grammatical stress as in "he **must** do it"

(Twaddell 1960, p. 18)

These properties have later been referred to by Huddleston (1976) as the "NICE" properties, an acronym formed from "Negation", "Inversion", "Code" and "Emphatic", which became central in all syntactic categorisations of modals (Huddleston 1976: 333).

Twaddell then makes a further division between modal auxiliaries and those he calls "primary auxiliaries" which are to be, to have and to do. Again, the distinction between them is drawn on syntactic grounds in that unlike "primary auxiliaries", modal auxiliaries neither show signs of agreement with the subject as in " he mays go" nor do they have a full past tense (except for 'can' of ability). Finally, the last set of properties that distinguish modal auxiliary verbs is distributional. By this Twaddell refers to their inability to occur at the same time as in "John may could leave". In short, these three main syntactic features characteristic of modal auxiliary verbs clearly and neatly distinguish them not only from other full verbs, but also from 'primary auxiliaries', making them a category of their own.

The first point on which Twaddell was criticised is that his syntactic criteria do not permit him to account for any other expressions of modality (Hermeren 1978; Coates 1983). This is argued by Huddleston (1976) who explains that the NICE properties necessarily create a set of 'marginal' modals such as 'need' and 'dare' which satisfy some but not all these properties. Another problem is the presence of some auxiliaries such as have and be which satisfy the NICE properties but for which there are no semantic grounds to consider as modal. This leads to the next main criticism, which is the inability for Twaddell's approach to account for the issue of meaning. In fact, this approach represents an extremely popular linguistic tendency stressing the view of language as a structured system which can be accounted for in a neat systematic manner. Of course, this is only possible at the expense of other important issues, such as that of meaning in this case, in which Twaddell expresses no interest. This main criticism will be a recurrent one in some later approaches to grouping and categorising modals (Hermeren 1978: 242).

III- 1- b- The Restricted Semantic Approach of Joos (1964):

Another approach is that adopted by Joos (1964) and it is a complex semantic approach to classifying only eight modal auxiliaries (will, shall, call, ma)', must, ought to, dare and need). These auxiliaries are grouped basing on the differences in the kinds of semantic oppositions between them. Modals are considered to belong to a subgroup in which each modal is "either 'adequate' or 'contingent', and either 'casual' or 'stable'; and each either 'assures' the event or specifies that it is 'potential'" (Joos 1964, p.149).

This means that the differences between modals depend on which of those characteristics are exhibited by which modals. The reader is then invited to visually place the eight modals on the

eight corners of "an abstract semiological cube" with the six characteristics on the six faces of that cube. Each face would then have four modals at its four corners which are listed below:

1.   **Casual modals** (WILL, SHALL, CAN, MAY) take that relation from the minimal social matrix of events, where the determining factors are the resultant of chance and which operating upon the items that populate the factual world of accepted reality.

2.   **Stable modals** (MUST, OUHGT TO, DARE, NEED) find that relation in the maximal social matrix of events, where the determining factors are eternal and omnipresent: they are the community mores. Accordingly, stable modals exclude remote tense.

3.   **Adequate modals** (WILL, CAN, MUST, DARE) derive their force from completeness in the set of determining factors.

4.   **Contingent modals** (SHALL, MAY, OUGHT TO, NEED) get their weakness from some deficiency in the determining factors.

5.   **Assurance** (WILL, SHALL, MUST, OUGHT TO) comes from penalties for failure of the specified event to occur.

6.   **Potentiality** (CAN, MAY, DARE, NEED) comes from immunity in case the actor brings the event to completion.

(Joos 1964, p.149-150)

The first observation to make about Joos' classification of modal auxiliary verbs relates to his attempt to present a "symmetrical or exceptionless semantic arrangement" (Ehrman 1966, p.9). This brings out several criticisms doubting the extent to which such a categorisation is a representative one when it comes to the numerous unaccounted for 'meanings' of modals as well

as the unaccounted for modals. For instance, as Hermeren (1978, p.18) argues, such classification suggests that Joos considers each modal to have a 'unitary meaning' which is "independent of the various contexts in which the modal occurs". This is echoed by Coates (1983, p.9) when describing Joos' approach as generally "monosemantic" since it attempts to provide a "basic meaning for each modal" thus facing problems of deciding which of the meanings constitutes the 'core meaning'. It follows that the definition of each modal is both vague and general in order to account for the diversity in the possible interpretations of the modal (Hermeren 1978, p.18). Consequently, this kind of definition of modals is not informative enough and not very useful from a practical point of view.

III- 1- c- The Early Structural Approaches of Palmer's (1965, 1974):

Palmer's (1965) approach to classifying modals is essentially based on syntactic criteria. His initial division between main verbs and auxiliary verbs is not based on "such notional categories [as] the expression of futurity, potentiality, obligation, etc." but rather on "four clearly statable formal characteristics of the auxiliary verbs" (Palmer 1965, p.20-21). These are "negation", "inversion", "code" and "emphatic affirmation". Echoing Twaddell's (1960) structural account outlined above, he also makes further subdivisions within auxiliary verbs between "primary" (be, have, do) and "secondary" auxiliaries of which the latter are the modals (Palmer 1965, p.36). Finally, completely disregarding the issue of meaning, he only points out those problematic cases which do not fit his categorisation (dare, need, used) without attempting to directly address the problem.

Realising this drawback, only in his later account does Palmer (1974) start to take the issue of meaning more seriously, although his main emphasis still lies on further detailed and systematic

subdivisions of modal auxiliary verbs based on formal criteria. At the structural level, his later account (1974, p.30-32) includes what he calls the "paradigm test" for defining auxiliaries, a test which takes into consideration the different positions of verbs (including modals) in a verb phrase as well as restrictions on combinations and order of these different verbs. At the semantic level, on the other hand, Palmer (1974, p.102) refers to a distinction between "epistemic" and "non-epistemic" uses of mainly the modals will, may and must, taking into account those ambiguities associated with the use of modals in different utterances.

However, his emphasis still centres on how the semantic notion of "epistemic" functions with respect to formal notions such as that of "tense" (Palmer 1974, p.103). For instance, he suggests that there are three types of modals which are most clearly distinguished by their tense marking. These are "discourse-oriented", "subjectoriented" and "epistemic" (Palmer 1974, 100). Their correspondence with the formal feature of tense is the following. With the first, there is no tense marking as in "he may not leave"; with the second, the modal may be marked for tense as in "John could run 10 miles"; with the third, the full verb may be marked for tense as in "John can't have been there yesterday". This is perhaps one major criticism towards Palmer's earlier (1965; 1974) approaches although he does admit that these formal distinctions are not general enough and points out some exceptions.

As Kalojera (1982, p.5) argues, Palmer always seems to imply that the meaning of modals "is in one way or another reflected in their form, and a difference in the meaning of the same modal should be accompanied by a difference in the structure of the verb phrase". This is also evident in Palmer's suggestion that the difference between the two meanings of the modal 'must' (obligation and logical conclusion) is signalled out by the fact that only the "logical conclusion" sense can be reflected in the verb phrase "must have + past participle" (Kalojera 1982, p.5). Again, these are

precisely the same points queried by Huddleston (1971); the idea of an existing set of "formal corollaries" reflecting semantic differences between modals. All in all, these criticisms indirectly signal the incompatibility of semantic and syntactic criteria for 82 grouping modal auxiliary verbs, and this too will be a recurrent criticism in some future accounts.

III- 1- d- The Corpus-Based Approach of Ehrman (1966):

Ehrman's (1966) approach to the study of modals is the first to be based on a corpus. Her starting point is a reaction to Joos' classification of modal auxiliaries and a test of whether his classification is a valid one. She argues that Joos' appealing "idea of symmetrical or exceptionless semantic arrangements" has distracted researchers in a way that they tend to "overlook arrangements which are less tidy but which correspond better to present-day usage" (Ehrman 1966, p.9). Based on that, her aim is not to argue for a well-organised system, but rather to "determine just what each modal auxiliary means" (Ehrman 1966, p.9). She acknowledges the presence of dialectal variations and hopes her 'meanings' would cover most of the variations in American standard speech. Yet although her approach is different from preceding ones in that it is based on a corpus, she still concentrates only on "that closed set of verbs" termed as the "present-day modals": can, could, may, might, will, would, shall, should, must, ought to, dare and need (Ehrman 1966, p.9). There, she attempts to work out three types of meanings:

1. The 'basic meaning', which is "the most general meaning" of each modal auxiliary and which "applies to all its occurrences".

2. The 'overtones' that are derived "from the basic meaning" but "add something of their own".

3. 'Use' which is "conditioned by specific sentence elements and features of nonsemantic interest".

(Ehrman 1966, p.10)

III- 1- e- The Speech Act Theory-Based Approach of Boyd and Thorne (1969):

This approach is based on the notion of speech acts as introduced by Austin (1962). But, instead of trying to offer a neat classification of modal auxiliary verbs in English, Boyd and Thorne propose an approach to paraphrasing modal auxiliaries in English using Speech Act Theory metalanguage. They argue that their account of modality presents a more precise interpretation of the meanings of modals in specific instances of use and selecting their modals is done on the following bases. As is the case in Speech Act Theory, the "illocutionary force" of any verb phrase is seen as determined by a set of formal features to be associated with the verb phrase in question (Boyd and Thome 1969, p.58). In this respect, modal auxiliary verbs indicating the 'illocutionary potential' of the sentence are also subject to these restrictions, and such restrictions constitute the bases for selection.

Yet, there are several criticisms of their approach by virtue that Boyd and Thome (1969, p.59- 60) rely exclusively on grammatical features of distribution in trying to differentiate between verbs like 'demand' and 'order'. Also, they do not only present a very restrictive view of modality in general, but an unrealistic one since it is precisely these variations in using the same modals in English which reflect their semantic richness.

III- 1- f- The Semantic Approach of Marino (1973):

This approach is based on the presence of a set of distinctive semantic features. Marino declares the need for a "system of description which should be at least powerful enough to account

for the range of meanings in modality" (Marino 1973, p.312). He then proposes eight categories under which modals are arranged (categories such as obligation, advisability, possibility, etc.) each of which depends on the presence of the following three features (necessity, possibility and execution).

III- 1- g- The Semantic Approach of Hermeren (1978):

This approach is based on semantic criteria with the main objective of making "a semantic classification of the modals ". His first promising step is his acknowledgement that modality can be expressed by different parts of speech: nouns, adjectives, adverbs, and verbs (both main and modal) as well as combinations of them (Hermeren 1978, p.10-11). This, he argues is simply a natural "consequence of the rather comprehensive content of modality in linguistics", and it is therefore "only to be expected that the number of its manifestations in language will be equally comprehensive" (Hermeren 1978, p.10). In short, modal auxiliary verbs are only one way of expressing modality.

Hermeren (1978) also adopts the view that meaning is neither completely independent of context, nor completely dependent on it. His position is that meaning of modals (specifically modal auxiliary verbs) is reflected through the grammatical context in which it is found and indirectly argues for a formal corollary (similar to Palmer's) between meanings of modals in relation with other parts of speech in a sentence. For instance, Hermeren (1978, p.71) holds the position that "changes in various types of sentences" (active-passive, positive-negative, statement-question, etc.) as well as "changes in basic sentence units (subject, verb, etc.) affect the meaning of the modal". Therefore, both semantic and syntactic categories which affect the meaning of modals "should be accounted for in a description of the semantics of the modals" (Hermeren 1978, p.74).

III- 2- Revealing Ideology through Modality in Discourse as Dramatic Text:

As long as the main purpose of a critical analysis of discourse is the examination of the underlying ideologies and possible ideological effects in these texts,, and after having provided an overview of those approaches which defined modality as a linguistic notion, together with the different groupings of its various manifestations, it is worth using a pragmatically oriented categorisation of modality which corresponds to the functional view of discourse discussed above. In other words, analysing the relationship between the linguistic system and social structures.

The aim of this subtitle (or section), then, is to outline such a framework which focuses on the two main modality systems in the English language (epistemic and deontic) as playing a decisive role in indicating the type and degree of involvement a speaker may have in the content of his/her message, and ultimately, an attitude or position towards the object. This attitude or position can be directly relatable to the notion of ideology in the light of a view of an existing relationship between modality and ideology in discourse. Therefore, the overall claim which the framework proposed in this chapter is based on is that an analysis of modal expressions in a text can supply a reading of the ideologies communicated in that text.

III- 2- a- Discourse Analysis and Ideology:

It might be appropriate to state that the view of ideology as "a system of beliefs which has come to be constructed as a way of comprehending the world" (Fowler 1981: 26) presents ideology as a necessary constituent of the cognitive makeup and development of people as social beings in social communities. This view is supported by Burton (1982) who points out that "all observation, let alone description, must take place within an already constructed theoretical framework of socially, ideologically and linguistically constructed reality" (Burton, 1982: 196). This means that

"no person can engage with the world without the cognitive support of ideology" (Fowler 1981: 26). Therefore, it is taken for granted that our language and our thoughts do interact with society in a way that is represented by ideology.

This view, then, leads us to conclude that ideology is both social and cognitive. The social aspect of ideology corresponds to those shared values and beliefs which result from the individual's interaction with society and its institutions. Yet, ideology is not only social and shared. Speaking of ideology as also a cognitive phenomenon illustrates, in many linguiists' and critics' view, the importance of the individual factor. Fairclough (1989) alludes to this dimension of ideology in his discussion of "member resources" which encompass knowledge structures that "people have in their heads and draw upon when they produce or interpret texts". These, according to Fairclough (1989) are "cognitive in the sense that they are in people's heads, but they are social in the sense that they have social origins" (Fairclough 1989: 24).

Weber's (1992; 1998) view on the matter is of more practical relevance. In his book, Critical Analysis of Fiction, Weber (1992: 13) argues that in the reading process, for instance, the reader "has to rely on his or her own background knowledge of the world in his/her own ideological assumptions", those "stored in the memory" in the "inferential process of meaning construction". On the one hand, readers often use different assumptions in their inferential processing of one and the same text, and this leads to a possible "divergence in interpretation". On the other hand, "where readers share similar assumptions and reach similar interpretative conclusions", then they form an interpretive community, and in this line of argument, ideology becomes precisely that "set of assumptions that they have in common" (Weber 1992: 13-14). In 1998, Weber elaborates this view by discussing the same issue in the light of schema theory. Weber writes that information is stored in the mind:

" ... not individually but in trunks, sets of beliefs, assumptions and expectations ... If the spea~er's schemata are highly similar to the hearer's, with many shared assumptions, they will find It easy to communicate and understand each other. " Such a set of shared pre-set positions, assumptions, beliefs, values and cultural practices constitutes a world-view, a version of reality which comes to be accepted as 'a common sense' within that particular community"

(Weber 1998, p.115)

When speaking about "schemata" which serve as cognitive representations of the way language users see the world, construct and reconstruct it, Weber (1992; 1998) makes this cognitive relationship between ideology on the one hand and the conceptual mind and memory on the other much clearer and more useful. Yet still, following Weber's cognitive, schema-dependent characterisation of ideology, one essential distinction must be made between personal-experience related schemata and shared-experience related schemata even within the same "interpretative or discourse community". In this sense, the difference between the two is meant to highlight the personallindividual side to ideology, which is nonetheless existent within each individual in a community, and this essentially arises due to different personal individual experiences.

In line with the objectives of the present thesis, this distinction reflects an emphasis on the individual side to ideology. In other words, ideology is not a completely socially governed phenomenon since there are both individual personal as well as social/shared bases for it. And this is a central tenet in the case argued for concerning the process of reading and interpretation (as mentioned in Chapter Two). There it was seen that the main forces at work included the central role the reader played at the socio-individual level; i.e. both as an individual with his or her own

view and private experiences as well as belonging to a society, a group of interpreters. Hence, the ability of the individual reader to differ from and disagree with a group-interpretation is more than just a possibility. This stands in opposition with the view that ideology is a completely socially-determined, or indeed, merely a social phenomenon.

Here, the implications of a socio-cognitive view of ideology are translated into a set of theoretical and practical restrictions and demands made on any approach to its analysis. At the theoretical level, because ideology is so intermeshed with language, society and thought in general, the only adequate view of discourse to fit such an approach will necessarily have to be one which considers language not only "in the context of social systems and institutions" (Carter and Nash 1990, p.21) but one which also allows for individual variety in interpretation. In other words, it should be a view which accounts for both the social as well as the individual variable since as (Miller 1990) argues, "reading is affected by, but always exceeds what is predictable from "certain historical, personal, institutional and political ... circumstances" (Miller, 1990, p.22).

In fact, the more serious problem is how to consider this individual/cognitive aspect of ideology in a critical analysis of discourse at the practical level. The ability and intention to do so are, according to Aronowitz (1988) , central characteristics of a functional-pragmatic view of discourse, and these issues will be taken up in the framework proposed in this chapter.

However, the main point concerning the place of ideology in discourse analysis is based on the view that ideology is "an ineluctable feature of social life", that it is a highly "dependent" feature (Aronowitz 1988, p.146), and that it has an individual-cognitive side to it. Consequently, ideology cannot be analysed in isolation especially "by linguistic analysis at a single level or with reference only to decontextualized sentences" (Carter and Nash 1990, p.21), but rather through an

approach which both considers the shared aspect of context (in its widest scope) as well as allowing for variance in interpretation by different readers. Of course, all this depends on the central role that language plays in acting as a primary medium responsible for transmitting different ideologies in a social community. It is in this sense that ideology can be referred to as "a socially and politically dominant set of values and beliefs which are not 'out there' but are constructed in all texts especially in and through language" (Carter and Nash 1990, p.20).

Thus, the motivation for analysing ideology in discourse corresponds with the multifunctional view of language where language is regarded as a tool (at the textual level) for communication (at the ideational level), of social interaction (at interpersonal level), as well as, in Hodge and Kress' (1993, p.6) words, "an instrument of control". In this respect, language becomes a distinctive and central site of struggle since it can be "used by powerful groups to reenforce [a] dominant ideology" (Simpson 1993, p.6), and this is illustrated by Carter and Nash (1990) in their consideration of the dynamics of the relationship between writers and readers.

 According to Carter and Nash (1990), "many writers want to gain a reader's attention and to persuade him to action or to a particular view of things". Yet because this cannot be done blatantly without the risk of displacing the reader "from a secure place in the normal scheme of things", writers resort to more subtle and implicit methods in order to represent the world as "essentially unproblematic" (Carter and Nash 1990, p.51). Following from that, one of the main objectives of analysing ideology in language becomes to highlight those sometimes delusive discursive practices in order for these practices to be challenged.

Yet, the notion of ideology as presented here still falls in line with an essentially left-wing position highlighting the negative goals of ideology where manipulation of the weak by the strong

is ideology's primary goal. Even a milder view like Weber's (1992) explains ideology in terms of those oppositions:

"Reading is both transformatory and reproductive, a matter of constructing and reconstructing. In so far as the reader draws upon his/her own background knowledge in the inferential processing of the text, s/he constructs its meaning; but at the same time the text metaphorically fights back, text-based assumptions interact dynamically with the reader's assumptions, and the latter can be positively or negatively manipulated. In the case of negative manipulation, the reader' s prejudices or stereotypes are strengthened to the point of hardening into more and more irreversible attitude schemata; whereas positive manipulation shakes the reader out of his/her complacency by opening up seemingly monologic schemata and setting free their polyphonic reverberations"

(Weber 1992, p.27)

Indeed, there is more to ideology than simply qualifying it in terms of a negative-positive scale. This position is still present in Weber's (1998) account, who, as mentioned above, clarifies his cognitive, schemata-dependent characterisation of ideology in those terms. (Weber, 1998, p.114). Therefore, in this thesis, approaching the issue of ideology in discourse is mainly targeted towards stressing the differences in ideological positions adopted by different speakers in different instances of discourse, where there are personal as well as shared aspects to ideology.

In this vein, the upcoming critical analysis will investigate the underlying ideologies present in the different instances of discourse. The main reason behind doing that is ultimately to raise the awareness of language users concerning the power of language in its multifunctional nature.

III- 2- b- Modality and Ideology: Theoretical Bases

After clarifying the intended specific objectives for analysing ideology in discourse, the next task will concern what relate modality, as a linguistic feature to be used in the analyses, to ideology both at the theoretical and practical levels. With regard to the accounts of modality discussed in the first section of this chapter, a problem would rise and is that a vast majority of these accounts either does not fall in line with the functional view of discourse, or is not targeted at a practically applicable and workable objective. In fact, most of them have tried to provide a systematic categorisation of modality, the fact which led to criticisms that each approach has produced a more or less narrow and positioned account of what modality entails (both at the theoretical and practical levels) and which expressions to be included under the heading of modality (Palmer, 1986, p. 96). In addition, the main drawbacks that all these approaches share boil down first to their restrictive selection of modal expressions where most approaches have focused either exclusively or mainly on modal auxiliary verbs as the one class comprising, representing and summarising modality in general.

Secondly, most approaches have, as Palmer (1986) claims, aimed at presenting modality as a neat system, and this resulted in overemphasising one or another criterion which helped towards that goal. On the one hand, with some semantic approaches, this precision in categorisation often led to an unrealistic view of modality which is not only decontextualised, but is also quite distant from the general intuitions of - native speakers. On the other hand, some purely syntactic accounts have inaccurately viewed modality as a purely grammatical category, while the issue of meaning lay in the background.

Indeed, trying to account for modality within both the semantic and syntactic frames creates a dilemma even when only dealing with modal auxiliary verbs (let alone modal expressions in general). Consequently, in a more inclusive account of modality, none of the above criteria, according to some linguists, seems satisfactory or appropriate. Moreover, there appears to be a general neglect of the interpretative dimension in the light of contextual restrictions, and this is mainly due to the inability of semantic-syntactic criteria to account for a variable which both lies outside the scope of semantics and syntax as fields of study and is, on top of that, so difficult to control.

These two points suggest that any practically useful account will need to take into consideration the pragmatic account of modality. In fact, the more pragmatically oriented an account is, the more inclusive it can be, and this is due to the fact that excessive and meticulous attempts at precision in description, categorisation and use of terminology would no longer be a goal (Palmer, 1986, p. 102).

III- 2- c- Issues of Modality, Ideology and Subjectivity:

In his book *Mood and Modality*, Palmer (1986) tackles the issue of modality at the cross-linguistic level, and therefore both the perspectives and objectives of that account are

considerably different from his earlier approaches. Because at the cross linguistic level structural criteria do not present adequate and reliable bases for modal categorisation, Palmer is forced to resort to more inclusive ones thus pointing out subjectivity as the first basic and common

characteristic shared by all models in all languages. Unfortunately, for the one reason that it lacks structural foundations, he expresses his reservations concerning subjectivity as a useful criterion for a neat categorisation of modals. In other words, Palmer's (1986) conclusion concerning the inadequacy of subjectivity to serve as a basis for categorising modals only arises because of his refusal to acknowledge the inability for structural and semantic approaches to fully account for modality cross-linguistically (Palmer, 1986, p.114).

As Palmer (1986, p.126) argues, modality in language is "concerned with subjective characteristics of an utterance" and could thus be defined as "the grammaticalization of speakers' (subjective) attitudes and opinions". It is essentially, "the qualification of the categorical and the absolute as realized in linguistics within the code of language" (Perkins 1983, p.18). This qualification is the main indication of subjectivity since it represents an involvement of the producer of an instance of language in his/her production. More specifically, it can be an indication of the producer's point of view in terms of types and degrees of this modal involvement.

Yet subjectivity is also an essential feature of ideology. According to Hodge and Kress (1993, p.6), ideology can be defined as "a systematic body of ideas organized from a particular point of view", and this definition places considerable emphasis on the notion of subjectivity. Although the point of view referred to could be the aggregate sum of different sources of presenting states of affairs, and is subject to many restrictions, the role of the immediate producer's point of view is recognised as the last filter through which ideology is organised and ultimately presented. Here modality can potentially represent one fundamental linguistic feature through which the speaker's point of view can be detected in an utterance.

As Perkins (1983, p.34) explains, modal expressions can be regarded as "a realisation of a semantic system which intervenes between the speaker and some aspect of the objective world". This interesting metaphor of intervention suggests both a facilitating role as well as a hindering role to modality. In the first case, modality can intervene in a 'positive' way by serving as some sort of link or a mediation between the speaker and the objective world and is thus a carrier of at least part of the speaker's meanings and intentions. However, in the second case, modality could simultaneously serve as some sort of obstacle between the language producer and receiver. And this is particularly relevant when addressing the issue from the receiver's end since any 'negative' hindering characteristic of modality can play a significant ideological role in masking some aspects of the message communicated as - well as possible inconsistent ideological positions. In both cases, subjectivity, which is regarded as an indispensable notion associated with the use of modality, is also quite crucial when considering ideology.

III- 3- The Functional-Pragmatic Accounts of Modality:

In this section, the main objective is to provide a functional-pragmatic account of modality and to relate it to ideology in analysing discourse in the aim of bringing to surface the ideological affiliations and positions of producers of texts. This task will be seen as feasible only in the light of functional-pragmatic criteria, which are both inclusive and systematic. In that, the account will comprise different manifestations of modality (not just modal auxiliary verbs) in a systematic way to help provide a systematic analysis.

From a pragmatic perspective, this means that any account "does not stop at the system of linguistic devices, but develops the system from the quality of action connected with the linguistic

forms" (Hoffman 1988, p.156) in their context of use. In other words, and as Lakoff (1972) points out:

"In order to define the class of modals, or to provide the set of environments in which a modal may be correctly or appropriately used, one must refer to many levels of language: the purely syntactic environment, the logical structure and the context of the utterance: the assumptions that are shared by speaker and addressee, whether or not previously given linguistic expression in the discourse; the social situation assumed by participants in the discourse; the impression the speaker wants to make on the addressee; and so on". (Lakoff 1972: 229-230).

Here, the key to accomplish this lies primarily in ensuring a functional basis for such an account. This is the case since an inherent component of a functional theory of language and discourse is, in fact, the interaction of most of the above-mentioned variables. As a result, before proposing a categorisation of modality, which is intended for practical use, a brief preview of the two main approaches that illustrate the functional view of modality is the next immediate task. These are Halliday's (1985) and Simpson's (1993) accounts.

III- 3- a- The Functional-Pragmatic Account of Hallyday (1985):

Halliday's (1985) account of modality is based on his multifunctional view of language discussed in the second chapter. As an extension to his examination of mood, which covers the four basic clause structures: declarative, imperative, interrogative and exclamatory, Halliday tackles the notion of modality. He describes it as representing those choices in language which lie between the two polarities ("yes" and "no"), thus covering all intermediate degrees that fall in between these two extreme, categorical choices (Halliday 1985, p. 85-86).

In fact, Hallyday's s functional bases emerge quite clearly as he subdivides modality into 'modalization' and 'modulation', depending on the two types of communicative activities to which it relates, the two areas of meaning which it covers. The first area of meaning deals with propositions and is tackled under modalization. This branch of modality is seen to reflect the speaker's judgement of the likelihood of the proposition, and is, according to Halliday further subdivided into two sections depending on the two kinds of intermediate possibilities: degrees of probability and degrees of usualitv (Halliday 1985, p.86).

The second area of meaning deals with proposals and is covered under modulation, the second main subsection of modality. This branch of modality, Halliday (1985, p.86) explains, essentially reflects the speaker's desirability of the proposition and is also divided into two kinds of proposals: obligation and inclination.

Based on these main divisions, Halliday (1985) points out the three variables which modality is subject to. The first is the already mentioned distinction between the two different types: modalizaiton and modulation. The second is what Halliday (1985, p.336) refers to as the different orientations in modality. These are four which -- could be either *subjective-explicit* (I think Mary knows) or *subjective-implicit* (Mary'll know) on the one hand, or they could be either *objective-explicit* (it's likely that Mary knows) or *objective-implicit* (Mary probably knows) on the other. And finally, the third variable is what Halliday refers to as the different values attributed to modal forms and these can be *low, median or high* (Halliday 1985, p.337).

In this respect, modalization would include various intermediary degrees of probability (possible/ probable/ certain) and usuality (sometimes/ usually/ always), while modulation would cover different degrees of obligation (allowed! supposed! required) and inclination (willing! keen!

determined) (Halliday 1985, p. 335). These correspond respectively to the low, median and high values (See Figure 1).

Halliday (1985) concludes his account by discussing the different structural realisations of modality. Here he suggests that modalization is typically realised by finite modal operators (such as *might*) and modal adjuncts (such as *certainly*), while modulation is typically realised by finite modal operators (such as *must*), a passive verb predicator (such as *supposed*) or an adjective predicator (such as *anxious*) (Halliday 1985, p.87).

Modality

Modalization   Modulation
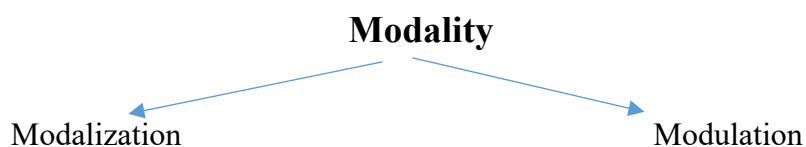
Two noticeable features about Halliday's (1985) account are its functional and its pragmatic dimensions. The first is explicitly pointed out since Halliday's theory of language which modality is part of is a functional one. The second, however, is only implicitly signalled out by the central role that interpretation plays in determining the meanings of different modals. This suggests that although he makes such accurate divisions under the different orientations of modality, these only serve as guidelines as to the variables involved in assigning different meanings of modals.

In short, the essence of Halliday's account and its usefulness lies in its setting of the theoretical bases from which any practically useful account of modality can depart. This directly links it to Simpson's (1993) more practically oriented approach.

III- 3- b- The Practical Account of Simpson (1993):

Simpson's (1993) categorisation of modals is specifically aimed at presenting a workable approach of modality and it is quite similar to that of Hallyday (1985), which was discussed above. Simpson (1993) starts by defining modality as referring "broadly to a speaker's attitude towards, or opinion about, the truth of a proposition expressed by a sentence" as well as their attitude "towards the situation or event described by a sentence". According to Simpson (1993), modality refers to a writer's attitude toward, or opinion about the truth of a proposition expressed by a sentence. It also extends to the attitude toward the situation or event described by a sentence. Therefore, modality is viewed as a major exponent of the interpersonal function of language. Drawing upon the above account, it can be said that language is not merely used for conveying factual information. In addition, a writer may wish to indicate the degree of certainty with which he makes a statement, or try to influence others in various ways, exercise authority or signal submission to somebody else's authority, give permission or ask for permission, make people do things or stop them from doing things. As such , modality covers all semantic categories underlying all these uses of language. .He then subdivides modality into four main categories. These are the *deontic* system, along with the closely related *boulomaic* system on the one hand, and the *epistemic* system, with its subsystem of *perception* modality on the other (Simpson 1993, p.47).

1)   Starting with deontic modality, this category is defined as the system of duty since it is "concerned with a speaker's attitude to the degree of obligation attaching to the performance of certain actions and this generally manifests itself on a continuum of commitment from permission through obligation to requirement" (Simpson 1993, p.47). It includes modal auxiliary verbs (*may*, *should*, *must*, etc) as well as other deontic adjectives plus participle constructions (*be ... that*) as in "it *is* necessary *that* you leave" which reflects the same attitude.

In the examples below the deontic modal auxiliaries realize a continuum of commitment from permission (a) through obligation (b) to requirement (c).

a) You may leave.

b) You should leave.

c) You must leave.

Deontic expressions may also combine adjectives and participles in "*be ... that*" and "*be ... to*" constructions representing a comparable continuum of commitment. See the following examples; You are permitted to leave. It is possible for you to leave. You are obliged to leave. Obviously such system is highly associated with the strategies of social interaction, especially with tactics of persuasion and politeness.

Deontic modality is closely related to boulomaic modality, "which is extensively grammaticized in English in expressions of 'desire'" (Simpson 1993: 48). This includes modal lexical verbs indicating the wishes and desires of the speaker (such as *hope*, *wish* and *regret)*, adjectival and participial constructions (as in *be ... to* and *be '" that*) as well as modal adverbs (*hopefully*, *regrettably*).

2)   Boulomaic modality is lexico-grammaticalized in English through expressions of "desire" which is closely associated with deontic modality. Modal lexical verbs, indicating the wishes and desires of the writer, play important role in this system, as the following instances make the point clear:

-   I hope that you will leave.

-   I wish you'd leave.

- I regret that you're leaving.

In this system, too, the "*be ... to*" or "*be .... that*" constructions can carry boulmoic commitment, so can modal adverbs;

- It is hoped that you will leave.

- It is good that you're leaving.

- Hopefully, you're leaving.

3)   Perception modality refers to the fact that the degree of commitment to the truth of a proposition is predicted on some reference to human perception, normally visual perception. For instance,

- It is obvious that you are right.

- You are clearly right.

- It is apparent that you are right.

4)   Epistemic modality refers to the judgments about possibility, probability etc. in the sense that something is or is not the case. This modality distinguishes modalized and unmodalized (in Lyon's (1977b) terms, categorical and non-categorical) assertions by signaling that writer's commitment to the truth of the proposition in the utterance is qualified. Epistemic modality falls between factive and contra-factive utterances. Factive utterance proposed by Kiparsky (1970) is that which commits the writer to the truth of the proposition. As such, any predicator that behaves like "know "can be said to have the property of factivity. For example;

a) I know that Paris is the capital of France.

b) It is amazing that they survived.

Anyone who says the above utterances is committed to the truth of the proposition expressed respectively by the following statements;

a) Paris is the capital of France.

b) They survived.

A contra-factive utterance, on the other hand, commits the writer not to the truth, but to the falsity of the proposition by its constituent clauses, and indicates his commitment to the falsity of the proposition expressed. The obvious instances of such utterances are wishes and so-called unreal conditionals (with past-time reference). For example,

a) I wish he had been to Paris.

b) If he had been to Paris, he would have visited Disney Land

 Finally a non-factive utterance commits the writer to neither the truth nor the falsity of a proposition. Such an utterance is discussed under the notion of epistemic modality. For instance,

-    I think/believe that Paris is the capital of France.

-    He may have gone to Paris.

-    It is possible that he went to Lille.

Anybody who makes uses of "think" or "believe", "may" and "possible" in the above examples commits himself to neither the truth nor the falsity of the statements.

Epistemic Modals:

Epistemic modal refers to the cases where a model auxiliary is used to express the degree of the writer's conviction or belief in the truth of the proposition expressed.

a- Must:

"Must" indicates that writer draws a conclusion on the basis of available evidence. For example, we can imagine a situation where two people are engaged in a conversation inside a house. A noise is heard from the outside. If the speaker believes that the noise is caused by the postman, he may express this belief more or less strongly by the following sentence.

a) That must be the postman.

We can paraphrase the sentence a) as *"I conclude that it is the postman"*. The use of must indicates that the writer has not observed the postman, but has drawn a conclusion on the basis of available evidence. As such, the epistemic meaning of "must" implies that the writer judges the proposition to be necessarily true, or at least to have a high likelihood of being true. This type of meaning of must can be more clarified by the following example;

c) The Smiths must have a lot of money.

Having observed that the Smith is living in a large house, traveling in an expensive car, etc, the writer draws the conclusion that they must be well off.

b- May/Might:

The epistemic meaning of may involves a lower degree of belief in the truth of a proposition. This meaning of may is sometimes termed epistemic possibility because it denotes the possibility of a given proposition being or becoming true. Drawing upon the situation mentioned above, the other speaker may be more skeptical and answer as follows;

a) *It may be the postman.*

This sentence can be paraphrased as "it is possible that it is the postman". Therefore, in paraphrasing the epistemic meaning of may, we use "it is possible followed by a that clause". More examples with their paraphrases come below;

b) *You may be right.*

 Which is paraphrased as "it is possible that you are right".

c) *We may never succeed.*

 Which is paraphrased as "it is possible that we'll never succeed

The epistemic meaning of "might" can be used as an alternative to may, which indicates possibility, and is often preferred to may as a modal of epistemic possibility. To put other way, might merely indicates a little less certainty about the possibility. See the examples below;

 a) *You think someone might be watching us.*

b) *Look, now you might be going in August*

The above instances can be paraphrased respectively as:

a) *You think that it is possible that someone will be watching us.*

b) *Look, now it is possible that you will be going in August.*

c- Can/Could :

The epistemic meaning of can/could is typically found in question and in negated statements. With regard to the paraphrase of can/could there is a subtle superficial difference with that of may/might, that is to say, may/might is paraphrased as "it is possible" which is followed by a that

clause whereas can/could is paraphrased as "it is possible" followed by an infinitive clause. This is just a structural difference which ends in a semantic difference. Namely, the use of may/might expresses actual possibility while can/could expresses the potential possibility. The following examples may clarify the point;

a) *A complete description can be found in the reference books.*

b) *Agreement between management and unions may be reached tomorrow.*

These two sentences can be paraphrased as follows:

a) It is possible for a complete description to be found in the reference books at any time (= statement of present fact).

b) It is possible that agreement between management and unions will be reached (= statement of future possibility).

However, it is noted that in questions and negated statements, may in the sense of epistemic possibility is normally replaced by can. See the difference below;

c) She may not be serious.

 d) She cannot be serious.

The sentence c) is paraphrased as "it is possible that she is not serious", whereas d) is paraphrased as "it is not possible that she is serious.

Therefore, these two sentences have quite different meanings because of the way the negative particle not operates. With may/might, not goes with the main verb while with can/could, not goes with the model auxiliary. As such,

e) They may/might not reach agreement tomorrow.

 and

f) They can/could not reach agreement tomorrow

Will be paraphrased respectively as :

e) It is possible that they will not reach agreement.

f) It is not possible that they will reach agreement.

We can conclude that in the use of may/might not, it is the proposition that is negated not the possibility, in the case of can/could not, it is the possibility that is negated not the proposition.

d- *Should/ought to :*

Should and ought to are often used to indicate what is regarded as probable or what may reasonably be expected. Therefore, it can be said that the epistemic meaning of should/ought to is prediction. The epistemic '*should'* can be illustrated by the following situation;

A person waiting at a bus stop, having consulted her watch and the bus timetable may say;

a) The bus should be here in five minutes.

Here should expresses the speaker's prediction about the bus arrival. A subtle difference between should and ought to is that in making use of *ought to*, the speaker makes a more guarded prediction. Drawing upon the above situation, we may face a more seasoned passenger who makes a more guarded prediction and says;

b) The bus ought to be here in five minutes.

This sentence means something like "provided that his watch is right and that the bus runs on schedule", it will be here in five minutes. But by and large, *ought to* would be the equivalence of should whether in the sentence (b) or in other situations.

e- *Will/Would :*

The epistemic meaning of will/would indicates a high degree of confidence in the truth of the proposition. That is to say, they are used to express what we believe or guess to be true. Although they lack the assertive force of must and can't, they do not necessarily indicate any less certainty on the part of the writer. Considering the first situation mentioned earlier, if the speaker says;

a) That will be the postman.

It can be paraphrased, as «it is (very) likely that it is the postman.

The epistemic system on the other hand is associated with "the speaker's confidence or lack of confidence in the truth of a proposition expressed" (Simpson 1993: 48). It includes different types of epistemic expressions like modal auxiliary verbs (*may, might, must*), modal lexical verbs (*believe, suppose, think*) and epistemic modal adverbs (*probably, possibly*) and adjectives in "*be.....to*" and "*be ... that*" constructions ("*you are sure to be right*", "*it is certain that you're right*") (Simpson 1993: 48).

Perception modality is directly related to the epistemic system and it is regarded as a subcategory of epistemic modality. It also manifests itself in "*be ... that*" constructions ("it is apparent that you're right") as well as through modal adverbs (*apparently, obviously*). Following Perkins (1983), Simpson (1993) argues that the difference between the two is only due to the fact that "the degree of commitment to the truth of a proposition is predicated on some reference to human perception, normally visual perception" (Simpson, 1993: 50). In comparing it to Halliday's (1985) account, Simpson's (1993) epistemic and perception modality would both be seen to fall

under the former's "probability" branch of "modality" while Halliday's "usuality" branch is not accounted for.

Yet this sub-branching in epistemic modality has its purpose. When analysing point of view, distinguishing between epistemic and perception modality could signal the difference between internal and external narratorial stances. Since Simpson's (1993) account of modality is specifically targeted at the examination of point of view in discourse (specifically literature), his division is well founded and therefore utterly justifiable. In contrast, although Halliday's divisions do have practical potential, they are not targeted at any specific manner of application. Hence, they are more general, theoretical and they include other sections of modality which are of less value for Simpson.

Nevertheless, as argued earlier, both accounts share common basic functional grounds, and this is reflected in a set of more specific and valuable criteria shared by both accounts (which are, nonetheless, not always explicitly highlighted and signalled out). These include the three main scales on which modality wavers: a subjectiveobjective scale, an epistemic-deontic one and a strong-weak one, bringing into light both the functional-pragmatic nature of these accounts as well as their dependence on the concepts of subjectivity and indeterminacy. The main premises are that an account of modality is characterised both by the type of activity modality communicates and corresponds to (at the functional level) as well as by the involvement of a speaker/writer in making propositions and proposals in addition to negotiating the degree of strength, subjectivity and indeterminacy propositions and proposals correspond to (at the pragmatic level). And on top of it all is the significant and central role these features play in accounting for ideology in discourse.

Consequently, both Halliday's (1985) and Simpson's (1993) categorisations of modality are quite valuable in serving as bases on which the upcoming proposed account will depend. The only central difference will then be in terms of the practical objectives which the proposed account will be tailored to serve as opposed to any fundamental difference in the functional-pragmatic bases of all these accounts.

Also, Fairclough (1994) claims that "modality is to do with speaker or writer authority" (p. 126). He identifies two dimensions:

1) *Relational modality*: authority of one participant in relation to others.

2) *Expressive modality*: authority regarding the truth or probability of an expression of reality.

McCarthy (1997) also indicates that modality is often thought of as the province of the closed class of modal verbs (*must, can, will, may*, etc.), but a large number of 'lexical' words (nouns, verbs, adjectives and adverbs) carry the same or similar meanings to the modal verbs. According to him, "all these words carry important information and are concerned with assertion, tentativeness, commitment, detachment and other crucial aspects of interpersonal meaning" (McCarthy, 1997, p.85).

Based on these assumptions, it can be affirmed that modality, through expressions of condition, obligation, possibility and so on, might help to ascertain the type of relationship between characters depicted by the author, their degree of certainty or uncertainty, their degree of power or control over other characters and events.

As illustrated in the schema shown below, modality can be considered as a system whose two terms are in turn systems that consist of other terms. These terms, however, will not be treated as embedded systems. Instead, they will be thought of as scales, since each of them represents a

continuum from low degree to high degree. It should also be borne in mind that this model is useful to describe modalised propositions. Categorical assertions are unmodalised; that is to say, they are the expression of the basic proposition with no explicit use of modal operators. Notice, for example, "*They are here*" (unmodalised) as different from "*They must be here*" (modalised).

Figure 3.2: Fairclough's (1994) framework of Modality
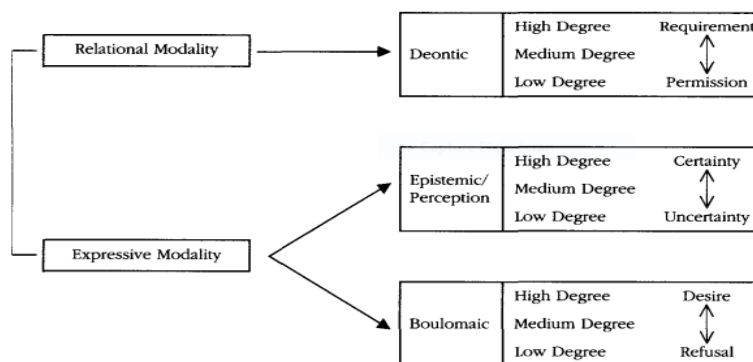
Note: Reprinted from Elida (2001, p. 263)

It is worth mentioning that ensuring a functional-pragmatic basis for a practically useful account of modality is therefore a fundamental step to take at the theoretical level. Yet moving on to the practical level needs, first, a decision regarding which expressions to incorporate under the heading of modality. And this decision is, in turn, necessarily dependent on a definition of modality which is both general as well as adequate from a functional-pragmatic point of view.

In order to ensure such a definition of modality, a primary point to be acknowledged is that modality does not express a single area of meaning. There are, in fact, different types of meaning. In addition to those of Simpson's and Fairclough's, another type is   covered under epistemic modality which, according to Palmer (1986, p.121), is roughly concerned with "language as information". The second is dealt with under deontic modality which is generally concerned with

"language as action" (Palmer 1986, p.121). Defined more specifically by Simpson (1993: 48), the epistemic system is associated with "the speaker's confidence or lack of confidence ... in the truth of a proposition expressed". The deontic system, on the other hand, "is concerned with a speaker's attitude to the degree of obligation attaching to the performance of certain actions" (Simpson 1993, p.47).

Broadly speaking, in English, epistemic and deontic modality can be realised in different forms. Most of these are best captured in the following examples which reflect the majority of these expressions.

- Realisations of Epistemic Modality:

- He is crazy.

 - He must be crazy.

 - He is probably crazy.

-It is possible that he is crazy.

 - It is a possibility he is crazy.

 - I think he is crazy.

- I assure you he is crazy.

 - He is crazy, isn't she?

 - He is sort of crazy.

-It is apparent that he is crazy.

- It seems he is crazy.

-It seems to me he is crazy.

- I'm told he is crazy.

-It is as though he is crazy.

- Realisations of Deontic Modality:

- Leave. ⟶

- You must leave. ⟶

- You are obliged to leave. ⟶

- It is best that you leave.

- It is an order that you leave

- I order you to leave.

It should be borne in mind that approaching modality from a pragmatic point of view makes three-dimensional continuum affected: in the sense of the modal, in terms of degrees of strength, and of degrees of subjectivity. This means that the three scales that make up this practical continuum, the last two of which correspond with Halliday's (1985: 336,337) "orientations" and "values" to modality, are:

1) an epistemic - deontic scale

2) a weak - strongS scale

3) a subjective - objective scale

The first of these scales targets the two main systems of modality, thus reflecting the speaker or writer's type of involvement in an utterance. The second two sets are essentially indicative of the speaker or writer's degree of involvement and therefore authority in an utterance, both in terms of degrees of strength and subjectivity. As a result and for practical purposes, the most efficient way of fitting these variables in a framework is through the use of two continua reflecting the two types of modal involvement the two main senses of modality (epistemic and deontic) (Palmer, 1986, p.119).

Under the epistemic system, the continuum reflecting degrees of certainty would include such modal notions as *possibility, probability, necessity, prediction, certainty* (as well as other epistemic notions) ranging from *the lowest* to *the highest degrees*. However, even at this level of generality, it is not always accurate or straightforward to map each modal expression used in the upcoming texts to one area of meaning listed above. There will still be areas of meaning which overlap, and therefore, the most appropriate branches of epistemic modality which reflects the degrees of certainty on that scale are best captured by Halliday's (1985, p.337) three values: low, median and high. This can be exemplified by the utterances below:

- The Scales of Epistemic Modality (Degrees of Certainty)

- That may, might, could be the postman   low

- should be the postman   median

- That must, will be the postman   high

- That is the postman   factuality

The degree of certainty reflected in the use of a modal expression would correspond to its level of placement on the epistemic scale. The lower the speaker's degree of certainty, the lower

level of authority s/he displays and vice versa. This seems highly logical since knowledge can be equated with authority and consequently, with power. In that light, the continuum representing the epistemic scale would reflect these varying degree of certainty from low, through median and high, all the way to factuality. This opens the door for the possibility that the same modal might be interpreted as falling under one or another category, somewhere between the two or as part of both. Again, with the subjectiveobjective scale, there is a possibility that an expression be placed closer to one or the other end by different readers.

Low -. Median -. High -. Factuality

Subjectivity   Objectivity

With regard to the deontic system, the scale of obligation would include such notions ranging from permission to command including duty, obligation. insistence (as well as other deontic notions). Again, these reflect Halliday's low, median and high values to modality as exemplified in the following utterances (Palmer, 1986 , p.121).

- The Scales of Deontic Modality (Degrees of Obligation) :

- You may, can leave ⟶ low

- You should leave ⟶ median

- You must, will leave ⟶ high

- Leave ⟶ command

Here, too, the lower end of the scale corresponds with the weaker level of authority while the upper end with the stronger one. In this case, it is the degree of obligation associated with the use of a modal expression which reflects the authority of the speaker on the deontic scale.

Low ~ Medium ~High ~Command

Subjectivity   Objectivity

One central point to clarify concerning the modal categorisation proposed above is how this categorisation is considered pragmatic rather than purely semantic. This is because the only 'meanings' attached to modals reflect the division between epistemic and deontic modality, and that is more a functional rather than a semantic one. Moreover, any 'meaning' attached to modals is dependent on the context in which it is used. It is in fact an interpretation of a specific modal in a specific context.

After reviewing the two directly related accounts of modality put forward by Halliday (1985) and Simpson (1993), the parameters of the framework proposed in this chapter were set. A key feature was the use of a continuum in order to ensure the functional-pragmatic bases of the proposed account. More specifically, a three dimensional continuum, which included an epistemic - deontic scale, a weak - strong scale and a subjective - objective scale, was proposed in order to account for possible variation in interpretation by the reader.

Consequently, placing modals on a continuum means a consideration of not only the type of meaning covered by a modal, but also the degree of strength and subjectivity reflected by its use within each specific context of use. This would ultimately be related to ideology in that the type

and degree of involvement a speaker has in what s/he says reflects a position, an attitude towards the ideas communicated and towards the participants involved in that discourse. In short, it reflects the speaker's worldview at the ideological level.

In this crucial respect, the main direction in which the present thesis will proceed is based on the findings and arguments of the previous two chapters. The plan in the last chapter (which is the practical part) is to present practical analyses of modality and ideology in six plays of Harold Pinter's early and late drama. The rationale behind doing that is to reveal the different ideological affiliations (political, racist, religious, economic etc.) of the speakers/writers of these texts. The goal in analysing these plays emphasises the different underlying ideological bases for these texts and the significance of using modality to analyse these ideologies.

But before embarking on the analyses, however, it is essential to provide an overview of the historical and social background of the period; i.e. Pinter's life and drama. This will be, in fact, the core of Chapter IV, which will be considered as the methodological part of this thesis by virtue that it will display the various areas of Pinter's works and at the same time, it will explain the rationale behind the choice of the plays being selected for analysis.

Chapter IV : The World of Pinter's Drama (Methodological Part)

Introduction :

In literary texts and the dramatic texts in particular, one may observe the influence of the writer's idea and ideology (Fairclough 1992, 1995) on the propositions he makes, the reason why such kind of texts have been selected to be the corpus of the present thesis. Broadly speaking, literature provides texts which are authentic materials and therefore opportunities for the reader to experience language and culture. Moreover, exposure to real language will not only encourage development of language skills, but also the development of a feeling for language (Carter, 1997, p.171).

Dealing with literature may embrace different objectives. Carter and Long (1992) state these aims in terms of: (a) the cultural model; (b) the language model; and (c) the personal growth model. For the purpose of the present enquiry, the focus will be on the language model. In their beliefs, "literature is made from language and that the more readers can read in and through the language the better able they will be to come to terms with a literary text as literature" (Carter and Long 1992, p.2).

Needless to say, literary discourse will, in this enquiry, be approached from a critical perspective. This means that the area of focus is not as much the aesthetic features of a text but rather its ideological aspects. That is to say, as long as a text addresses ideological concerns, and as long as the primary objective of analysing it is to explore the ideological implications of that text within a social setting, no unique approaches that specifically target literary discourse can be justified and different approaches will be tackled. These basic assumptions fall in line with the guiding view adopted in this thesis, that all texts are essentially ideological. In effect, the extent to

which texts may vary on the ideological scale relates to differences in both the levels of ideological commitment and to the degrees of explicitness of this commitment. As argued in the previous chapter(in chapter three), modality is seen as a basic linguistic tool, which in line with their ideological stance, language users can resort to in order to reflect or totally obscure their views and attitudes. It can be used by the text producer in order to help finely adjust and attune those various degrees of ideological involvement and explicitness. At the same time, it was suggested that a systematic reading of modality has the potential of providing insight into ideological twists in discourse by helping point out some of these inconsistencies. In other words, modality can serve the requirements and objectives of both text producers and receivers and is a valuable tool for the analysis of ideology.

IV- 1- The World of Pinter:

IV- 1 a- Pinter's Life:

Harold Pinter is regarded as one of the world's leading playwrights. He is as well-known for his unique style of writing as he is for his plays. Esslin once wrote of Pinter: "Pinter is a very curious, strange element, he uses language marvelously well. He is what I would call a genuine original. Some of his plays are a little obscure, a little difficuh, but he is a superb craftsman, creating atmosphere with words that are sometimes violently unexpected." (Esslin 1970, p.46).

Pinter's writing is influenced by the violent and terrifying times in which he grew up. Born in 10th of October 1930, in Hackney, East London, to Jack and Frances, Pinter's family was poor, with his father making his living as a ladies' tailor. They lived in the east end of London until Pinter was nine. "l lived in a brick house on Thistle Waite Road, near Clapton Pond, which had a few

ducks on it. It was a working class area run down Victorian houses, and a soap factory with a terrible smell, and a lot of railway yards." (Pinter,   in Billington ..

In 1939, at the start of the war in England, Pinter was taken from the city to the country. He was sent to home, and, after a year, he returned. His parents still did not feel that it would be safe for the boy, so they sent him away to school again, but this time closer to London. Pinter returned home in 1944 to find London in shambles from the bombings. "There were times when I would open our back door and find our garden in flames. Our house never burned."

During this time, he began to attend Hackney Downs Granular School, a boys' school that was only a ten minute walk from the Pinter family home. It was here that the young Pinter began his love affair with the theatre. His English master, Joseph Brearley, is the person that Pinter credits with introducing him to drama. Brearley directed the sixteen-yearold boy in Macbfilh and also as Romeo a castle in Cornwall that overlooked the English Channel. He did not like being so far from home, and, after a year, he returned. His parents still did not feel that it would be safe for the boy, so they sent him away to school again, but this time closer to London. Pinter returned home in 1944 to find London in shambles from the bombings. "There were times when I would open our back door and find our garden in flames. Our house never burned."(Pinter, 1944, p.54).

During World War II, Pinter saw some of the bombing of his city by the Germans. He was sent away to escape the Blitz at one point. This first-hand experience of war and destruction left a lasting impression on Pinter. At the age of 18, he refused to enlist in the military as part of his national service. A conscientious objector, he ended up paying a fine for not completing his national service.

In 1950, under the stage name of David Baron, Pinter spent two years with the actor-manager Anew McMaster's classical theatre troupe touring Ireland (1950-52). Among the scores of roles he was Horatio to Kenneth Haigh's Laertes in Hamlet and Bassanio to Barry Foster's Lorenzo in The Merchant of Venice. Pinter started out as an actor. After studying at the Royal Academy of Dramatic Art for a time, he worked in regional theater in the 1950s and sometimes used the stage name David Baron. Pinter wrote a short play, The Room, in 1957, and went on to create his first full-length drama, The Birthday Party. The Birthday Party premiered in London in 1958 to savage reviews, and closed within a week. One critic, Harold Hobson of The Sunday Times of London, offered a dissenting opinion, writing that Pinter was "the most original, disturbing and arresting talent in theatrical London," according to the Los Angeles Times.

In fact, Harold Pinter is associated with the generation of British playwrights who emerged in the 1950's and are known as the Angry Young Men . His first plays, with their dingy, working-class settings and surface naturalism, seemed to link Pinter with this group, but only the surface of his plays is naturalistic; most of a Pinter play takes place beneath the surface. His closest affinities are with a more centrally important movement, the Theater of the Absurd . As a young man, before he started writing plays, the works of Franz Kafka and Samuel Beckett made a great impression on Pinter. Like Kafka, Pinter portrays the absurdity of human existence with a loving attention to detail that creates the deceptive naturalism of his surfaces.

During the war the Harold was evacuated three times and he later recalled that "separation made a great impact on me." Leaving school at 17 he trained as an actor both at the Royal Academy of Dramatic Art and the Central School of Speech and Drama before registering at 18 as a conscientious objector when called up for national service. He faced two tribunals and two civil trials and the risk of a prison sentence. He defended himself and his father paid the £80 fine.

Nearly 20 years later he published Mac (1968), an affectionate tribute to MacMaster. He joined Donald Wolfit's roving Shakespearean company at the King's, Hammersmith, in 1953 before a seven-year stint in weekly rep at Chesterfield, Huddersfield, Colchester, Bournemouth, Torquay, Birmingham, Palmer's Green, Worthing, and Richmond. His roles included romantic leads, killers and policemen. It was while he was performing in Agatha Christie's Witness for the Prosecution that he first met the actress Vivien Merchant, whom he married in 1956.

His sharp eye on what he used to call "the state of affairs" didn't miss the deportation of Iraqis at the beginning of the Gulf War, and he wrote a savage short poem, "American Football", which blew the euphemisms off the rhetoric that followed Operation Desert Storm, and which the broadsheets refused to publish. Party Time and A New World Order (both 1991) expressed the same anger dramatically. There were major revivals of The Homecoming, The Birthday Party and Betrayal (which the critics finally approved), and Donald Pleasance, the original Davies in The Caretaker, appeared in the part once more. Pinter himself returned to the stage in No Man's Land at the Almeida in 1992: his mother Frances died, and the beautiful Moonlight the following year was in many ways the result.

Continuing down to the present to clean up in every department, Pinter went on to direct Twelve Angry Men (1996) and Simon Gray's Life Support (1997) and underexposed The Late Middle Classes (1999); to play in The Collection, Breaking the Code, Mojo, Mansfield Park and One for the Road; to take part in two Pinter Festivals in Dublin, and to complete Ashes to Ashes (1996) and Celebration (2000).

He faced the final obstacles in his road with an appropriate truculence and a sense of business as usual. A week after announcing, in February 2002, that he had cancer of the oesophagus, while his own production of No Man's Land played at the Lyttelton, he premiered a new work at the NT, Press Conference, performing it himself as part of a programme of his sketches. Soon afterwards he released his poem "Cancer Cells".

In June 2002 he was appointed a Companion of Honour (he had rejected a knighthood in 1996), and in August he appeared at the Edinburgh Festival to announce, "I am no less passionately engaged, nevertheless I think I have come out of this experience with a more detached point of view." Thus armed, he continued to attack politicians for their abuse of language, in due course declaring that George W. Bush and Tony Blair were war criminals who should be impeached: "When I hear Bush say [after the events of 11 September 2001] that "on behalf of all freedom-loving people we are going to continue to fight terrorism" and so on, I wonder what "freedom-hating people" look like: I've never met such people myself or can't even conceive of it. In other words, he is talking rubbish."

After being celebrated across radio and television in the "Pinter at the BBC" season in the autumn, he embarked on a campaign against British military involvement in Iraq, speaking at the mass demonstration in London in February 2003, contributing to Faber's instant book 101 Poems Against War (he brought out his own pamphlet, War, in June 2003), and campaigning in the press. "The US and the UK couldn't care less about the Iraqi people. We've been killing them for years," he said. "What is now on the cards is further mass murder. To say we will rescue the Iraqi people from their dictator by killing them an is an insult to the intelligence."

In 2005, not long after directing Simon Gray's The Old Masters in the West End, he seemed to be announcing his retirement from the theatre to concentrate on his political work; War won the Wilfred Owen Award for Poetry and he also carried off the Franz Kafka Prize. His 75th birthday in October was celebrated by the broadcast of Voices, a collaboration with the composer James Clarke, in which he drew on plays such as One for the Road, Mountain Language and Ashes to Ashes to create a narrative accompanied by Clarke's radiophonic score.

A few days later came the award of the Nobel Prize for Literature – news which he seems to have received on the telephone with something closer to a Pinter silence than a Pinter pause: "I was speechless." One news channel announced that he was dead, then changed its mind and confirmed that he had won the Nobel Prize. "So I've risen from the dead."

He sensed that his political activities had been "taken into consideration" in the award. No wonder: they have completed an extraordinary axis in his life of polemics, the spit and sawdust of theatre practice and literary culture. In December 2005, everything that Pinter was seemed to have fused in a superb speech of acceptance. "I have often been asked how my plays come about," he said. "I cannot say. Nor can I ever sum up my plays, except to say that this is what happened. That is what they said. That is what they did." But he was unusually explicit about his work, and his working method. "The author's position is an odd one. In a sense he is not welcomed by his characters. They resist him, they are not easy to live with." He could write obliquely in fiction, he said, but uncompromisingly in politics because there were ambiguities he stood by as a writer but could not as a citizen. And with a great writer's simplicity he dealt with the justifications for the Iraq war with resounding repetitions: "We were assured that was true. It was not true."

His ear for the vernacular was unerring, his comic escalations riot-ous; his sense of personal politics included the "piss-take", that means of mocking others without their being quite sure of it. He redistributed the weight of language in the theatre; he was able to make a word or a silence travel in a way that was at once poetic and hilarious; he believed that every sentence written should pay for its keep. His originality, the breadth and depth of his gifts, the thoroughness with which he reorganised his audience, bucked his critics and embraced his citizenship, have been fabulous.

IV- 2- The Drama of Pinter: (Texts and Backgrounds)

The present chapter is an extension of Pinter's drama. The contemporary playwright Harold Pinter was educated at Hackney Downs Grammar School and trained at the Royal Academy of Dramatic Art and Central School of Speech and Drama. Pinter is widely regarded as one of the two or three most important Anglophone playwrights of the second half of the 20th century. He is credited with the invention of a new dramatic style known as the comedy of menace, and his name has been adopted as descriptive of a type of theatre under the blanket term "Pinteresque". It is a kind of psychological drama in which supposedly secure space is contested by characters who may or may not be the embodiment of each other's fears, insecurities or latent sexuality. Only a minority of his own plays – almost all dating from the early part of his career – can be said to conform to the characteristics of the Pinteresque.

Harold Pinter's plays constitute an amalgam of realism (noticeable especially in dialogues) and absurd (noticeable primarily on the situational level of the plays). The playwright is known as a representative of the "Theatre of the Absurd", yet still one of the characteristics of his oeuvre remains an excellent, realistic "ear for dialogue" (Short 1996:181). This mixture serves as a sub-textual framework for his plays and encourages the reader to "plumb into the depths of the subtext

and expose the hidden secrets of motive, continuity, and intended meaning" (Carpenter 1982, p.488).

Generally seen as the foremost representative of British drama, Harold Pinter is one of the early practitioners of the Theatre of the Absurd which started in the fifties. Absurd, which functions as a means of getting into the reality, is one of the many different aspects of Pinter's works. In fact, the analysis of Pinter's works has been one of the main interests of many critics who regard him as one of the predominant figures of the Theatre of the Absurd and his works have been approached to the light of the theories and doctrines of the avant-garde literature. Broadly speaking, the Theatre of the Absurd has been the cause of controversial views among critics. Some have tried to prove that Pinter is a mere absurdist dramatist while others have claimed that he differs in many respects from the practitioners of the Absurd drama. Joseph Hynes (1992) lists the terms used by different critics with regard to Pinter and his plays, terms such as: absurdist, existentialist, anti-humanistic and amoral. There is no doubt that Pinter had a large number of references to consult in order to develop a keen knowledge of his writing. Etheridge (1963) believes that Pinter has artistically employed tactics derived from Kafka and Ionesco. The impression one gets of his works "is that of eclectic scholarship rather than of creation. He seems to have read all of the secondary sources-Beckett, Ionesco and Genet…" (Wellwarth, 1964). Consequently, almost all the writers who had influenced Pinter's dramaturgy were either founders or forerunners of the avant-garde Theatre of the Absurd. Eventually, Martin Esslin (1964), in his classification of the absurdist writers in his book, *The Theatre of the Absurd*, considers Pinter as "one of the most promising exponents of the Theatre of the Absurd…in the English speaking world" (Esslin, 1964, p.142).

IV-   2- a- 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.

IV-2-a -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, p.23).

IV-2-a-2) -Pinter'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, p.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, p.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, p.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, p.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.

I-   2- b- 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, 1944, p.113)

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).

In Pinter's drama, language functions as a tool to signal the very clear-cut hierarchy of power among individuals. Therefore, in Pinter's plays, another instrument used by the oppressive figures is their particular language that "is very often abused to mask political deviousness and overpower and demonize the underdog" (Batty, 2001, p. 91). Pinter also wants to highlight the difficulty of communicating among people as it is seen in *The Dumb Waiter* (1935), 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.

The Room (1957) contained a number of features that were to become his hallmarks. The play is set in a single small room, the characters warm and secure within but threatened by cold and death from without. In *The Room* the setting and characters are, for the most part, realistic. Rose sits in the cheap flat making endless cups of tea, wrapping a muffler around her man before she lets him go out into the cold; her husband, Bert, drives a van. Under the naturalistic veneer, however, the play has a murky, almost expressionistic atmosphere. The room is Rose's living space on earth. If she stays within, she is warm and safe. Outside, it is so cold it is "murder," she says. She opens the door, and there, waiting to come in, is the new generation, a young couple named Mr. and Mrs. Sands (the sands of time? Mr. Sands's name is Tod, which in German means "death"). They are looking for an apartment and have heard that Rose's apartment is empty. "This room is occupied," she insists, obviously upset at this premonition of her departure. A man has been staying in the basement. She imagines it to be wet and cold there, a place where no one would

stand much of a chance. The man wants to see her. Again the door opens, to reveal a terrifying intruder from the outside. He comes in. He is a black man; the colour of death, and he is blind, tapping in with his stick, blind as death is when claiming its victims from the ranks of the good or the bad. "Your father wants you to come home," he tells her. Rose's husband comes in at this moment, shrieks "Lice!" and immediately attacks the man, tipping him out of his chair and kicking him in the head until he is motionless.

In fact, the action seems motivated by racist hatred, perhaps, but at the symbolic level, Bert seems to have recognized death and instinctively engages it in battle, as later Pinter characters kick out violently against their fate. It is, however, to no avail: Rose has been struck blind, already infected by her approaching death.

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. *The Birthday Party* (1958) was, as mentioned in the previous chapter, Pinter's full-length play and it was a watershed in Pinter's political work. This watershed results from its multiple interpretations at various times. At the very beginning of Pinter's career, The Birthday Party was not regarded as a political play because Pinter always emphasized his dislike for any form of politics and his play's disconnection from politics during the 1950s and 1960s. (Esslin, ….

The Birthday Party (1958) is a much fuller and more skilful working out of the elements already present in *The Room*. The scene once more is restricted to a single room, the dining room of a seedy seaside guesthouse. Meg, the landlady, and Petey, her husband, who has a menial job outside the hotel, resemble Rose and her husband of The Room. Meg is especially like Rose in her suffocating motherliness. In this play, however, she is no longer the main character. That role has

been taken by Stanley, the only boarder of the house, who has been there for a year. He is pinned

to the house, afraid to go out, feeling that intruders from outside are menacing bringers of death.

Although he is in his late thirties, he is being kept by Meg as a spoiled little boy. He sleeps late in

the morning, and when he comes down to breakfast, he complains querulously about everything

she fixes for him. He is unshaven and unwashed, still wearing his pyjamas. What is enacted

symbolically by his refusing to leave the house is his fear of going out and engaging life, his fear

that an acceptance of life—meaning going outside, having a job, having normal sexual relations

with a woman his age—would also mean accepting his eventual death. He is refusing to live in an

absurd world that exacts so high a price for life. It is an untenable position, and his refusal to live

as an adult human being has left him a wrinkled and aging child. Further, it does him no good to

remain in the house: If he does not go out into the world, the world will come in to him. In fact, he

hears that two men have come to town and that they are going to stay at the guesthouse. He knows

at once that they have come for him and is thrown into a panic. In the meantime, Meg decides that

it is his birthday and gives him a present. The unintentionally chilling reminder of his aging is cut

across by the present itself, a child's toy drum, which Stan begins beating frenziedly as the first

act ends.

The symbolic action, though more complex, resembles that of *The Room*: What is new is the

much finer texture of the realistic surface of the play. The relationship between Stan and his

surrogate mother, Meg, beautifully handled, is both comic and sad—comic because it is ridiculous

for this nearly middle-aged man to be mothered so excessively and to behave so much like a

spoiled child; sad because one believes in both Meg and Stan as human beings. Both comedy and

pathos, realism and symbolic undercurrents, grow out of the fully developed language of the

dialogue. Its richness, its circumlocution—all elements that have come to be called "Pinteresque"—are evident even in this early play.

It is obvious that the two men who come, Goldberg and McCann, have indeed come for Stan. There is no concealment between them and Stan. He is rude to them and tries to order them out. They make it equally clear to him that he is not to leave the premises. McCann is gloomy and taciturn; Goldberg, the senior partner, is glib and falsely jovial. His language is a wonderfully comic—and sinister—blend of politicians' clichés, shallow philosophy, and gangster argot. There is a brilliant scene when they first confront Stan, cross-examining him with a dizzying landslide of insane questions ("Why did you kill your wife? . . . Why did you never get married? . . . Why do you pick your nose?") that finally leaves him screaming, and he kicks Goldberg in the stomach, just as the husband in The Room kicks the blind black man. It is too late, however, for they have already taken his glasses, and he has had his first taste of the blindness of death.

Meg comes in, and they stop scuffling, the two henchmen putting on a show of joviality. They begin to have a birthday party for Stan. Lulu, a pretty but rather vulgar young woman, is invited. Lulu in the past has frequently invited Stan to go outside walking with her, but he has refused. She and Goldberg hit it off together, and she ends up in his lap kissing him as everyone at the party drinks heavily. They begin a drunken game of blindman's buff—"If you're touched, then you're blind"—and the recurring image of blindness serves as a foretaste of death. McCann, wearing the blindfold, comes over and touches Stan, so that it is Stan's turn to be "blind." To make sure, McCann breaks Stan's glasses. The drunken Stan stumbles over to Meg and suddenly begins strangling her. They rush over to stop him, and suddenly the power goes out. In the darkness, Stan rushes around, avoiding them, giggling. The terrified Lulu faints, and when someone briefly turns

on a flashlight, the audience sees that Stan has Lulu spread-eagled on the table and is on top of her. With his mortality approaching him anyway, Stan, buoyed up by drink, makes a desperate effort to get out of the house, out of his entrapment in sterile childhood. He struggles to strangle the mother who is suffocating him and to have a sexual relationship with an appropriate female—a taste of the life he has denied himself in order to escape paying the debt, death. It is too late. In the morning, a nearly catatonic Stan is brought downstairs by the two henchmen. He has been washed and shaved and dressed in a suit, as if for burial. A black limousine waits outside the door. Petey, Meg's husband, makes a halfhearted attempt to save Stan from the henchmen, but to still his protests, they need only invite him to come along. One is reminded of the medieval morality play Everyman. When Death is carrying off Everyman, Everyman's friends and family promise to be true to him and help him in any way, but the moment they are invited to come with him, they find some excuse to stay behind.

The play in some ways points one back to other possible intentions in *The Room*. Perhaps Rose, like Stan, has denied life. Afraid to go out in the cold, she does not escape having the cold come in after her. What she has lost is the pleasure she might have had in actively engaging life. Her husband, for example, comes home after a cold, wintry day out driving his van and talks with almost sexual relish about the pleasure he has had in masterfully controlling his van through all the dangers of his route.

In fact, the politics of the 1950's and 1960's was mainly dominated by the clashes between communism and capitalism, especially in the Northern Hemisphere after the devastating effects of the Second World War. However, from the mid-1980s on, with his move into overtly political plays, he admitted that his early plays were political in spite of the fact that they were seen as

apolitical. This situation led critics to make re-interpretations of Pinter's early plays: e.g., The Birthday Party had previously been labelled as an apolitical one. When The Birthday Party was dealt with from a political point of view, its political nature did not meet its political ends. In fact, The Birthday Party's political stance is obvious throughout the play and even its inspiration is political.

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, p.45). 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

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 (1978),* 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 Kauffman (1970) 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, 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.

Broadly speaking, throughout his writing career, Pinter was almost always interested in national and international politics. Even though political issues are not discussed at large in his works of comedy of menace, these plays also represent individual power politics with an emphasis on the vulnerability of human beings against threats like coercion and oppression. To exemplify, the implicit danger of the unknown in The Dumb Waiter (1957) and the menacing interrogative atmosphere in The Birthday Party (1957) are suggestive of Pinter's concern for the ideas of insecurity of the individual, impending danger and state oppression which he openly discusses as socio-political problems in his later political plays. Implication of topics such as "totalitarianism, fascism, torture, brutality, cruelty, and anomie" (Chiasson, 2013, p. 80) in his earlier works prepares the ground for a much more serious treatment of these concepts in Pinter's overtly political plays like One for the Road (1984) and Party Time (1991) that allude to actual political matters of the contexts in which they were written.

Harold Pinter was involved in a number of political activities with his membership of Amnesty International, English PEN, and Campaign for Nuclear Disarmament. With regard to his socialist political standing, Germanou states that Pinter "argued repeatedly against the non-democratic and aggressive policies that the USA, England, and international organizations such as NATO and the IMF had adopted in addressing situations in various countries around the world" (2013, p. 360). However, rather than employing his ideological views in his plays in the form of propaganda, Pinter preferred to criticise the social reality of his time implicitly by presenting problematic settings of inequality, censorship and torture, which helps to discuss the mentioned plays in this enquiry.

IV-   2- c- 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 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.

IV-   2-c- 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 who borrowed it from the subtitle of Campton'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*"*

> (Wardle, 1958, p.33).

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, p.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, p.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 po The Dumb Waiter has much in common with The Room and The Birthday Party. Again, the setting is a single room in which the characters sit, nervously waiting for an ominous presence from the outside. The two characters are a pair of assassins, sent from place to place, job to job, to kill people. They are, then, rather like McCann and Goldberg of The Birthday Party. What is interesting is that the cast of The Birthday Party has been collapsed into only these two, for they are not only the killers who come from outside, they are also the victims who wait nervously inside. While they wait in an anonymous room for their final directions on their new job, a job in which everything begins to go wrong, they pass the time by talking. The conversation ranges from reports of what one character is reading in the paper to discussions of how to prepare their tea, but in this oblique fashion it begins circling around to much more pressing speculations on the nature of their lives, questions with which these semiliterate thugs are poorly equipped to deal. The dialogue is quite comical at first, the verbal sparring between the two Cockneys handled with Pinter's customary assurance, but the play is also witty in a more intellectual, allusive manner.

In the opening scene, a number of direct allusions are made to Beckett's play, En attendant Godot (pb. 1952, pr. 1953; Waiting for Godot, 1954). There is, for example, a great deal of comic business made over putting on and taking off shoes and shaking things out of them, and at one point a character walks to the apron, looks over the audience, and says, "I wouldn't like to live in this dump." Ben and Gus (like Didi and Gogo) are waiting, with varying amounts of patience and

impatience, for the arrival of a mysterious presence to reveal the meaning of things to them—the person who makes all the arrangements and sends them...

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, p.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, p.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, p.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.*

In his most masterly works, The Caretaker (1960), The Homecoming (1965) and No Man's Land (1975), he created a new atmosphere and tension within the conventional theatrical form by withholding information about characters and motives hitherto supposed essential to the audience's pleasure. The plays were usually set within the confines of a room, seedy in his earlier work but increasingly elegant later. His dramas brought into confrontation a variety of persons, from vagrants and prostitutes to middle-class married couples and self-proclaimed poets, in

circumstances bordering on violence or menace and in language that was precise, elegant and often very funny.

Pinter's best-known literary mannerism was the pregnant pause in dialogue between characters who felt vaguely threatened; it became such an acknowledged feature of his writing that the term "Pinteresque" (meaning an awkward silence suggesting some kind of hidden menace) has entered the vernacular and is regularly used by many who have probably never seen a Pinter play. In 1990 the Guardian's World Cup coverage referred to the "Pinteresque silence in Ireland" when the team were on the brink of qualifying, and the term appears in the Oxford English Dictionary. "Those silences," Pinter remarked, "have achieved such significance that they have overwhelmed the bloody plays — which I find a bloody pain in the arse."

But what gave distinction to all Pinter's writing for the stage and screen was its fascinating opacity. The curtain would rise on a realistic, domestic situation but within minutes the truth about it — and whatever might be gleaned of the people in it — would be called unconsciously into question by their statements. At first, the method maddened spectators and critics alike. The ground seemed to be shifting from under their feet. Pinter famously refused to explain what his plays meant, although he denied deliberate obfuscation. In one of his rare programme notes he issued the following statement: "A character on stage who can present no convincing argument or information as to his past experience, his present behaviour or his aspirations, nor give a comprehensive analysis of his motives, is as legitimate and as worthy of attention as one who, alarmingly, can do all these things."

It was, however, a style prone to accusations of pretentiousness. Uncertainty filled the air in most of Pinter's plays, and though it was much resented at first, when playgoers and critics

struggled to wrest a symbolic meaning for various actions and attitudes, audiences gradually learned to accept his theatrical terms. They never found the key that unlocked satisfactorily the "meaning" of the plays but they came to recognise, relish and in some instances revere his gift for sustaining their attention. Like Lenny, in The Homecoming, they accepted that "apart from the known and the unknown, what else is there?"

Likened to Kafka in its power to hint at threats and uncomprehending fear, yet distinct in its humour, structure and atmosphere, Pinter's dramatic method had touches of surrealism, nostalgia and sexual anarchy but above all a fastidious love of language and Cockney humour. Indeed when The Caretaker was revived in 2000, directed by Patrick Marber, it was suggested that the play had not only changed the face of modern British theatre but also inspired the comedy boom of the 1960s. He was as precise about his art as Samuel Beckett, a mentor and the only comparable dramatist of his time. For the first half of his career, Pinter, like Beckett rose above contemporary political or social issues for his subject matter. But by the 1980s he had become preoccupied with politics and he began to express in his plays a conventional anti-Americanism and left-wing indignation about wars and injustices, dictatorships and state torture.

IV-   2-c- 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, p. 45)

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, p.79)

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.

IV- 2-c- 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 career.

CHAPTER V: THE ANALYSIS OF PINTER'S SELECTED PLAYS (PRACTICAL PART)

Introduction:

The present chapter aims at providing a practical examination of how modality and ideology interact with specific reference to some selected passages from Pinter's early drama: The Dumb Waiter (1957), Trouble in the Works (1959), Homecoming (1964) and Pinter's late drama: One for the Road (1984), Mountain Language (1988) and Party Time (1991).

It is worth mentioning that in this enquiry literary discourse will be approached from a critical perspective. This means that the area of focus is not as much the aesthetic features of a text but rather its ideological aspects. That is to say, as long as a text addresses ideological concerns, and as long as the primary objective of analysing it is to explore the ideological implications of that text within a social setting, no unique approaches that specifically target literary discourse can be justified and different approaches will be tackled.

In effect, the extent to which texts may vary on the ideological scale relates to differences in both the levels of ideological commitment and to the degrees of explicitness of this commitment. As argued in the previous chapter(in chapter three), modality is seen as a basic linguistic tool, which in line with their ideological stance, language users can resort to in order to reflect or totally obscure their views and attitudes. It can be used by the text producers   in order to help finely adjust and attune those various degrees of ideological involvement and explicitness. At the same time, it was suggested that a systematic reading of modality has the potential of providing insight into ideological twists in discourse by helping point out some of these inconsistencies. In other

words, modality can serve the requirements and objectives of both text producers and receivers and is a valuable tool for the analysis of ideology.

As illustrated in the schema, in chapter III, we are to consider Modality a system whose two terms are in turn systems that consist of other terms. The latter, however, will not be treated as embedded systems. Instead, these terms will be thought of as scales, since each of them represents a continuum from low degree to high degree. With these ideas in mind, we will proceed to explore Pinter's "The Dumb Waiter".

V- 1- The Plays under Discussion:

In the present research six plays are gathered as corpora, three of which belong to Pinter's early drama and three others from his late plays. Of these variant plays, the study selects, for the purpose of analysis, the following extracts.

V- 1- a- Early Drama

II-   1- a- 1)The Dumb Waiter (1957) :

The Dumb Waiter is the last out of three earliest plays by Pinter during 1957 that extremely possesses the Absurd Theatre traits. This Absurd Play that projects the life of two hired killers in one of their missions is highly flavoured with realistic essence which mostly is in contradiction with Absurd Theatre principle. But due to the amalgam of absurdism and realism in Pinter's oeuvre, finding the realistic streaks in his works is not a tough task. .Behind the thick layer of absurdity in The Dumb Waiter, the real characters with internal fears strive to depict the pathetic status of a powerless man in a menacing atmosphere. Their vain struggle in protecting him before his powerful master is expertly dramatized in the real manner.

The influence of Becket's Waiting for Godot is clearly discernable in The Dumb Waiter as the motifs of waiting and superior-inferior relationship on a different plane in both plays are the same. Furthermore, in The Dumb Waiter unlike Pinter's previous works, he drops the female characters just like Waiting for Godot.

As The Dumb Waiter is classified in the first phase of Pinter's writing, so the existence of menace, fear and uncertainty is unavoidable. The Dumb Waiter pictures two hit men, Ben and Gus, who are getting ready for their mission. They are waiting in a windowless basement room with two doors, one into outside, and the other into lavatory. Their passive action and their repetitive concept of their communication present them as the obedient puppets to their higher master. As the play proceeds, Gus boldly expresses his discontent with Wilson (their invisible master) and organization and eventually due to this impudence, he is sentenced to death.

One of the significant points about The Dumb Waiter is the evolvement of its characters and setting in Pinterian manner. We encounter with the descent procedure of setting in The Dumb Waiter since in Pinter's previous works the room was respectively placed in upper stair and ground. But here the room is located in the basement where, Rose, the major character of Pinter's The Room, even afraid to think about the basement, let alone to live there. Following this, Trussler (1974) employs this sentence of argument to Pinter's setting development: "Pinter's storey-by-storey explanation finally descends from that upper-floor Room, through the way of the ground-floor lounge of The Birthday Party, into the windowless and no doubt damp basement so feared by Rose" (Hudd, 1974, p.51).

The Dumb Waiter illustrates through two powerless gunmen the menacing situation of the human being before a higher power. Their inferior position, their lack of certainty, their present room and finally their lack of knowledge about their proximity all are an indication of their piteous

status and defines them as the absurd modern men. The atmosphere of menace in this play encompasses the characters, tightly and the godlike figure dumb waiter intensifies the dreadful milieu by its cryptic menus.

The Dumb Waiter is furnished with several realistic factors such as real setting and characters, real menace, real uncertainty and real domination of real power. All these realistic elements highlight the amalgam of absurdum and realism in this play. The Dumb Waiter's setting is a bed-sitting windowless basement room, which is decorated with two beds in a gloomy and heavy atmosphere. The setting and its furniture are all depicted in a highly realistic manner and one can see the essential stuff of domestic life. Pinter himself dramatizes the image of the room in the very beginning of the play as follows: "Scene: A basement room. Two beds, flat against the back wall. A serving hatch, closed, between the beds. A door to the kitchen and lavatory, left. A door to a passage, right". (Pinter: 1957, p.35).

Needless to say, that absurdist dramatists usually use surreal atmosphere alongside of unreal characters. Characters in Beckett, Ionesco, Jean Tardieu, Boris Vian or other absurdist dramatists are more eccentric than real and common since they are mostly pictured as dehumanization characters. Obviously, Pinter never dehumanizes his characters and creates them as the real individuals in the world. Ben and Gus, The Dumb Waiter's characters are not inhuman or uncommon, but very human and real. They are two professional assassins who struggle to stabilize their uncertain status. Ben by employing an imperative form of language tries to determine his position as Gus's senior and Gus keeps on questions Ben. So, these two characters completely possess the quality of two wise men and they simply are the model for modern men in modern civilization.

Menace, the inseparable element of Pinter's early works, casts its horror shadow over the play from its exact beginning and it is intensified by forwarding the play. Menace as one of the momentous elements in Absurd Theatre is represented, in The Dumb Waiter, in a highly realistic manner. This real menace develops gradually and infiltrates overall the basement room insofar as the atmosphere gets suffocative. The echoes of menace resonates by an envelope's slide from under the door and come to its climax by the sudden descent of the dumbwaiter. Gus is more endangered of this palpable menace as he feels something is wrong with his partner. He guesses Ben knows more than him, that's why he barrages him with various questions:

Gus : *Why did he send us matches if he knew there was no gas? ...*

Why did he do that? ...

Gus : *Who sends us those matches? ...*

Who is it upstairs? ...

Who is it, though? ... I ask you a question ... I ask you before. Who moved in? I asked you. You said the people who had it before moved out.

Well, who moved in? ...

Well, what's he playing all these games for? That's what I want to know.

What's he doing for?"

(Pinter: 1957, p.67-8)

At the end of the play, Gus, not only gets nothing, but his voice violently is repressed by *"enough"* and "*shut up*". Pinter dramatizes how lack of knowledge can be menacing in the world. Being amongst a group and having less knowledge in comparison with them is highly dangerous and threaten one's status. Less knowledge is equivalent with less power and less power means being threatened by a powerful master. Gus even has a sense of pity for their unknown target unaware of being a victim himself. He remarks "I hope the bloke's not going to get excited tonight, or anything" (Pinter: 1957, p.59)

Besides, it is his lack of knowledge which makes him sinks in death, because if he was aware of testing maybe he would behave himself and didn't stimulate his invisible powerful master to commands on his death. So Pinter subtly implies to the real fact of the world that the lack of knowledge signifies the lack of tranquil as if menace and aware following someone, he can never live certain and easy. He has to escape and find a safe place in order to spend his rest of life, but there is no assurance of his safety as it exactly happens to Stanley in The Birthday Party. This is the reality of man's absurd life.

On the other hand, lack of knowledge places one in the lower level. In this case, the superior-inferior relationship is formed between the individuals and clearly the superior one always is more powerful since knowledge is power. Thus the inferior person should obey his powerful superior without any complain and carries out his orders, even it is against his will, otherwise he encounters with serious problems such as Gus who lost his life. Gus's unawareness of his circumstances alters him to the man of questions. His inquiry about their job, situation, boss and organization or his consecutive complains about everything makes Ben and consequently the audience crazy.

Uncertainty is also another problematic matter that absurdist dramatists are displaying out of this fact in their works. People in our age constantly struggle with uncertainty. Gus and Ben as

the representative of modern man picture this situation in the best way. For them nothing is certain. They are not certain about their real boss; they don't know the other agents and assignees of their organization. Gus, the intelligent one, is vague about who is cleaning after them. They don't learn about their object until the right moment of killing. They haven't a fixed place for themselves in so much they have to perform organization's orders so they continuously are transferred to different places. Hence, uncertainty is woven with them and never let them alone.

Like any other absurd play, The Dumb Waiter lacks the communication between characters. Ben and Gus are not able to communicate properly with each other as one of them intentionally has no desire to communicate. Ben amuses himself by reading newspaper and doesn't pay attention to Gus's speech. He shows his reluctance by his silence or once in a while by short answers. Besides, his short answers don't make any bridge to lead them in true communication as these answers are mostly irrelevant. For instance, when Ben is reading the news about the death of an old man, Gus asks how did it happen? Then, Ben replies him by repeating the news:

Ben: *A man of eighty-seven wanted to cross the road. But there was a lot of traffic, see? He couldn't see how he was going to squeeze through. So he crawled under a lorry. .....*

Gus: *Who advised him to do a thing like that?*

Ben: *A man of eighty-seven crawling under a lorry!*

(Pinter, 1944 p.36)

In short, Gus and Ben have no long-standing, deeply felt commitments to anything. They believe nothing in particular. They take pleasure in nothing in particular". (Gordon, …. 204)

However, his occasional answer is a sort of coating to cover the nakedness of his silence. In 1962 Pinter remarks in his speech at the National Drama Festival in Bristol that there are two kinds of fallen silences in his play, One is "a literal silence, when words are withheld for self-protection" (Jane Wong Yeang Chui, 2013, p.47) and "the second can be called an implied silence, and it takes the form of "a torrent of language. "Here, words are also used for self-protection, but more significantly, they create a social veil". (Jane Wong Yeang Chui, 2013, p.47)

In The Dumb Waiter both silences are illustrated by Ben. Ben's silence is due to protecting himself of the probable danger by their invisible master as well as "is a constant stratagem to cover nakedness". Also, at the end of the play the two killers stare at each other via a long silence, a silence that occults "a torrent of language" behind it. So, both aforementioned silences by Pinter take place in The Dumb Waiter.

Furthermore, silence as an inarticulate language, is employed by Pinter to show the absurdity of the individuals which can be considered as one of the mere reality of the modern society. Another aspect of silence "contributes to that social smoke screen we call decorum, tact, and consideration" (Yeang Chui: 2013, p.47). In this respect, Friedrich Nietzsche's view upon vulnerability and sensibility of the individuals' social interaction is a great testimony to the real nature of his language.

Repetitive action with repetitious phrases and sentences not only highlights one of the important characteristics of the absurd Drama but asserts the repetitive life of characters. The Dumb Waiter portrays the monotonous and tedious life of Ben and Gus in the real way and indicates how menaced and boring their job is. Their latter mission extremely impresses Gus and induces him to think profoundly about the matters taking place. In this regard, he shares his internal feeling with his mate:

Gus: *you come into a place when it's still dark, you come into a room you've never seen before, you sleep all day, you do your job and then you go away in the night again … Don't you ever get a bit fed up?*"

(Pinter: 1959, p.40)

But Ben who seemingly is satisfied with his position attacks him furiously by saying:

Ben: *when are you going to stop jabbering?*

(Pinter: 1959: 41)

Besides, Gus cannot stop thinking about the girl who was murdered in their former mission and the memory of her, hunted him on and off:

> Gus: I was just thinking about that girl, that's all … She wasn't
>
> much to look at, I know, but still. It was a mess though, wasn't
>
> it? What a mess. Honest, I can't remember a mess like that one.
>
> They don't seem to hold together like men, women. A looser
>
> texture, like. Didn't she spread, eh? She didn't half spread.
>
> Kaw! But I've been meaning to ask you.

(Pinter: 1959, p.52-3)

At the higher level of meaning girl's memory that tormented Gus, indicates his sensitive side and the sense of humanity. This memory makes him awake of his long hibernation, so like a child boy he starts questioning everything around him that lastly terminates with his murder.

Analysis 1:

"The Dumb Waiter" is a one-act play that easily lends itself for an analysis of interpersonal relationships. The characters, two hit men, wait in the basement of a restaurant for the final instructions to carry out a contract killing. The play becomes especially suitable for a study of modality since 'uncertainty' plays an important role in the development of the events.

To begin with, uncertainty is conveyed in the title. As stated by Billington (1996): "the punning title carries several layers of meaning. It obviously refers to the antique serving-hatch that despatches the most grotesque orders for food to these bickering gunmen, but it also applies to Gus who, troubled by the nature of the mission, fails to realise he is the chosen target; or indeed to Ben who, by his total obedience to a higher authority that forces him to eliminate his partner, exposes his own vulnerability" (Billington, 1996, p.89).

The possibility of a reference might be considered to a third character, not present on the stage, who delivers the orders just as any waiter would do and who might in fact represent the "higher authority" mentioned by Billington (1996). At the end of the play, it is this invisible character that shows power and control not only over the events but also over Ben. Billington (1996) also suggests that the play is "about the dynamics of power and the nature of partnership. Ben and Gus are both victims of some unseen authority and a surrogate married couple quarrelling, testing, talking past each other and ranking about oíd times" (Billington, 1996, p.90).

Based on the above statement that uncertainty plays an important role throughout the play, the reader of the present thesis might assume that we will be dealing mostly with the scale of epistemic modality when studying the nature of Ben's and Gus's relationship. Nevertheless, evidence of all the terms and scales of the proposed framework will be shown in this enquiry.

A first reading for general meaning leads the reader's intuition to identify two different types of character in the play. The reader might easily describe Ben as a powerful participant who tries to control and constrain the actions of a less powerful participant, Gus. Inevitably, the reader will establish some kind of comparison between Ben and Gus in terms of superiority and authority. It sounds, or looks, as if the two participants shared an ideology. In this respect, there will be an understanding of ideology from Fairclough's (1994) perspective: "'common-sense' assumptions which are implicit in the conventions according to which people interact linguistically, and of which people are generally not consciously aware" (Fairclough, 1994, p.2).

This shared ideology leads Ben and Gus to treat hierarchy as natural and, therefore places Ben in the apparent position to determine what is done and talked about during the play. The reader may also notice a large amount of imperative clauses employed by Ben, as well as his eagerness to show some superiority as indicated by expressions such as:

Ben: *I know how to occupy my time*

Ben: *Who took the call, me or you?*

 and the most evident:

Ben: *Who's the senior partner, me or you?*

Also, there are some stage directions that describe Ben's attitudes when interacting with Gus: tonelessly; powerfully; menacing. On the other hand, we find Gus, who is troubled, uncertain, and always asking questions and obeying Ben's commands. Expressions like: *I wanted to ask you something,* or similar, are often repeated by Gus. These seem to be obvious conclusions to be reached from a first reading without necessarily carrying out further analysis.

However, a closer look will lead us into a deeper knowledge and interpretation of the play. In what other ways do Ben and Gus differ?; Is it totally true that Ben is the powerful participant?; What makes Gus seem weaker than Ben? To sum up, what devices are used by Harold Pinter in order to convey the idea that, despite the fact that Ben imposes some control or power over Gus, both of them are victims of a superior force.

Definitely, any attempt to give answers to these questions will require of closer examination to the language in the play. When comparing Gus to Ben one encounters important differences. First of all, it was already mentioned, there is the question of authority by expertise: Ben is the senior partner, therefore it is common sense to expect prominence of imperative forms and foregrounded relational modality realised through deontic expressions such as:

Ben: *You'd better eat them quick*;

Ben: *You've got a job to do*;

Ben: *You'll have to wait*;

Ben: You'll have to do without it;

Ben: You'd better get ready anyway;

Ben: You shouldn't shout like that; and so on.

It is evident, then, that Gus is subordínate to Ben. But a more interesting difference is their view and attitude towards the job they are about to carry out. Ben is apparently secure in his knowledge that the mission will be through as usual. For him, it is only another job to be performed. Gus on the contrary, is puzzled and hesitant. It must be borne in mind that expressive modality realised through high boulomaic expressions like "*I want to ask you something*" occur at

least eight times in the first half of this the play. Some other times Gus dares to ask direct questions as:

Gus: *What time is he getting in touch?*

Gus: *Why did you stop the car this morning in the middle of that road?*

Gus: *Who it's going to be tonight*?

Gus: *Who's got it now?*

Gus: *If they moved out, who's moved in?*

Ben deals with Gus's wariness evasively, as if reluctant to respond or talk about the mission and he responds to Gus's questions with other ones such as:

Ben : *What's the matter with you?;*

Ben: *What do you mean...?;*

or an intimidating question as in :

Ben: *What?*

This forces Gus to change the course of the conversation and talk about unimportant things like the crockery, the lavatory, the bed sheets, etc.

While Gus's curiosity makes him question and wonder about Wilson, the unseen authority, all the time, Ben is rather simplistic. This becomes obvious through the large amount of medium-low epistemic expressions on Gus's part realised chiefly through modal auxiliaries like *could, might, must, would*; or adverbs like: *maybe, perhaps, probably*; or verbs such as: *wonder, know (with negative polarity); suppose; think*; or even the perception verb: *seem.*

It is precisely this prominence of epistemic modality, at its medium or low degrees, which conveys the idea of Gus as a weak character, one who is uncertain about the events and therefore one with a diminished authority regarding the truth or probability of expression of reality.

Whereas, Ben seldom does use modalised epistemic expressions as in:

Ben: *It could be any time*;

Ben: *They must have been pretty quick*;

Ben: He 's probably only rented it.

From these examples, we might be tempted to assume Ben's almost complete knowledge of the reality around him.

However, only twice does he employ high epistemic expressions like in the following expressions:

Ben: *We'll be on the job any minute*.

Ben: *It'll be any minute now.*

This means that Ben is not the participant who knows everything, as we might believe at first sight. Instead, his perspective is one perfectly defined in:

Ben: *Stop wondering. You've got a job to do.*

Ben: *Why don't you just do it and shut up?*

Gus, on the other hand, is wary and uneasy. Such uneasiness is shown through high boulomaic modality as in:

Gus: *I hope he's got a shilling*, anyway, if he comes;

Gus: *I'll be glad when it's over tonight;*

Gus: *I hope the bloke's not going to get exited tonight or anything*;

Gus: *That's what I want to know.*

As it has already been suggested, Ben's scarce use of high epistemic modality is not a sign of total command or knowledge of the events. His deference to a third unseen participant, explicitly indicated in stage directions, is also shown through his use of some deontic expressions, and this time by using the pronoun "we" as if admitting he is no longer the boss:

Ben: *We'd better tell them*

Ben: *We should have used it before*

Ben: *We'd better let you know*

So, Ben's submission to a third more powerful participant is made clear here as well as in the end:

Ben: *Yes*

     To ear. He listens. To mouth

     Straightaway. Right.

     To ear. He listens. To mouth

     Sure we're ready

     To ear. He listens. To mouth

> *Understood. Repeat. He has arrived and will be coming in straight away. The normal method to be employed. Understood.*

> To ear. He listens. To mouth

> Sure we're ready

It is noticed that the expression "Sure we're ready", with high epistemic modality, is uttered twice. Besides that, from this extract it can be inferred that orders are given to Ben, who accepts and repeats them in a mostly mechanical way. This notion of mechanisation in Ben's behaviour is also shown when he gives the instructions to Gus and makes him repeat them one by one.

Yet, Ben misses one step and Gus makes him notice it. Ben's answer is:

Ben: *I know. What?*

In fact, the use of high epistemic modality here denotes, again, Ben's attitude of superiority over Gus. However, the co-occurrence of "*what?"* indicates Ben's confusion due to an interruption of the repetition routine.

Another clue to Ben's mechanical behaviour is the way he introduces conversation about the news in the paper. This event occurs three times during the play, and the three times the exchange is almost identical. All of this leads the reader to conclude that Ben is involved in a situation in which he is a victim, rather than the powerful participant. His so-called "just-do-it-and-shut-up" policy, his mechanisation and his submissiveness make Ben the perfect hit man and paradoxically the perfect victim of an organisation that forces him to betray and kill his partner.

Gus, on the other hand, with his language loaded with uncertainty and hesitation probes assertive at the end, when we come to realise that he was right to question and suspect that something was wrong. His boulomaic modality in:

Gus: *I wanted to ask you something*

and his low epistemic expressions such as:

Gus: *I thought perhaps you might know something*

are changed into categorical assertions, as if gaining some control:

Gus: *I asked you a question.*

Ben: *Enough!*

Gus: (with growing agitation). *I asked you before. Who moved in? You said the people who had it before moved out. Well, who moved in?*

Ben: (hunched) *Shut up*

Gus*: I told you, didn't I?*

Ben: (standing). *Shut up!*

Gus: (feverishly). *I told you before who owned this place, didn't I? I told you*

Ben hits him viciously on the *shoulder. I told you who ran this place, didn't I?*

Ben hits him viciously on the shoulder.

It is crystal clear here that Gus is no longer the uncertain and obedient partner. The repetition of his assertion "*I told you*", seems to place him in a position of authority over Ben. However, still, he fails to understand that he is the one to be killed.

By clarifying the implicitness via an examination of one of Pinter's early drama, "The Dumb Waiter" (1957), the ambiguities of ideologies became more obvious to reveal the indirect politics of the playwright and this is, in fact, what will be displayed in Pinter's second selected play.

V- 1- a- 2) *Trouble in the Works (1959):*

The second text to be analyzed is *Trouble in the Works* (1959). This sketch has deliberately been chosen for it consists, like in the previous text, of two male characters. 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. On the contrary to his late drama, 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 (1959) 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.

The ambiguities of Pinter's ideologies is also evident in his way of depicting the setting. 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 collections of exchanges, which are broadly related by the attitude of the interactants to each other. The first part of these exchanges shows Fibbs dominant over Wills and the third part 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 implicit politics 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 commets of his own. He even uses the lexical items that are used by Fibbs rather than bringing his own words. In this respect, the epistemic meaning of "*could*" is typically found in Wills' answer. With regard to the paraphrase of "could", the statement may clarify the following:

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

Wills: *Yes, I …I suppose you <u>could</u> call it that, Mr. Fibbs.*

Or: *It is possible* to call it that.

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 denotes the indirect ideology set in the context of classroom interaction. 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.

Yet, this is not the only thing that makes the text ideological. Another case, however, helps unfolding the obscure politics 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.

V- 1- a- 3) *The Homecoming (1964) :*

Pinter's next play, *The Homecoming* (1964) 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 Homecoming starts with a question "What have you done with the scissors?". The most significant one for Pinter's construction of the world presented in the play and for establishing the relationship between the characters. The question is asked by elderly Max, who enters a room where Lenny is sitting in an armchair and reading a newspaper. Lenny does not answer his father although the latter keeps on enquiring him, until finally the son, obviously impatient with his father's questions, attacks Max and mocks him. Pinter commented on the opening scene of the play in the following way:

"Someone was obviously looking for a pair of scissors and was demanding their whereabouts of someone else he suspected had probably stolen them. But I somehow knew that the person addressed didn't give a damn about the scissors or about the questioner either, for that matter... I saw a man enter a stark room and ask his question of a younger man sitting on an ugly sofa reading a racing paper. I somehow suspected that A was a father and that B was his son, but I had no proof. This was however confirmed a short time later when B (later to become Lenny) says to A (later to become Max), 'Dad, do you mind if I change the subject? I want to ask you something. The dinner we had before, what was the name of it? What do you call it? Why don't you buy a dog? You're a

dog cook. Honest. You think you're cooking for a lot of dogs. ' So since B calls A 'Dad' it seemed to me reasonable to assume that they were father and son. A was also clearly the cook and his cooking did not seem to be held in high regard. Did this mean that there was no mother? I didn't know. But, as I told myself at the time, our beginnings never know our ends.

The play is among most controversial and widely discussed works of the dramatist. It is concerned with the return of Teddy, a professor of philosophy at one of American universities, to a London house in which lives his father, Max and his brothers, Lenny and Joey. The members of family seem to function on the fringes of working-class society and stand in marked contrast with well-educated and respectable Teddy. In the course of the play Ruth, Teddy's wife, decides not to return home with her husband, but to stay in London with Teddy's family and work as a prostitute. This decision is the dramatic climax of the play in which the stable and gradual deconstruction of the ordinary reaches its climax. This tension of the play is constructed through a strategic use of dialogue in which verbal skirmishes push the action further, and detach it from the reality and the ordinary.

The first lines of The Homecoming are real-life and "dialogic", in the respect that Pinter did not devise them word by word, but rather produced them as concrete chunks of a conversation. This observation makes the socio-pragmatic study of the play even more legitimate. With the first sentence of the play, Pinter characterizes Lenny and Max, simultaneously constructing the framework for further action. The sentence *"What have you done with the scissors?"* is, from the grammatical point of view, an interrogative, but it has the illocutionary force of an accusation. The impli-cature of the utterance is clear: by uttering this sentence Max presupposes that Lenny has taken his scissors and hidden them somewhere. By identifying this presupposition it is possible to interpret the question as an accusation. The question: "What have you done with the scissors?" is

obviously an enquiry about the scissors' whereabouts, yet the means selected by Max i.e. an indirect accusation, renders it a direct attack on Lenny. Max's utterance does not contain any phrases or linguistic means which could be considered, in sociolinguistic terms, politeness strategies. The question is direct and short, it may be viewed as an invitation to strife, rather than an invitation to discussion.

It is possible to interpret the sentence as a kind of a challenge Max poses to himself, the old man wants to test his power in the household and confirm his, as he thinks, dominant position. The facts that he makes such an accusation may suggest that his position in the household is that of power, it seems logical to presuppose, on the basis of pragmatic presupposition, that Max is legitimate to command others (or, at least, that he thinks he is). This impression is verified a few moments later by the way his son reacts to his questions. It is interesting to take into account the way the characters are situated on the stage here. Max tries to exercise his power, yet, it is he who is standing while his son is sitting. On the one hand, this arrangement may be seen as Max's attempt to dominate Lenny, by virtue of being "higher" than he is, yet, on the other hand, it also reminds one of a casual superior-subordinate relationship, with Max standing as a "subordinate", and Lenny sitting as a "superior".

A similar technique is employed by Pinter in his sketch Trouble in the Works where the playwright turns upside down the employer-employee relationship by playing with the superior-subordinate arrangement of characters6. The struggle for superiority and dominance is particularly important in the light of the lines in which Max, in order to get his son's attention, threatens him with violence.

In the second utterance Max makes his point clear: *"I said I'm looking for the scissors"*. His clarification is intended to make his son answer him. He repeats the question: "What have you

done with them?", but Lenny still does not bother to react to his father's words and keeps on reading the newspaper. When Lenny does not want to answer his father, he is obviously violating the Cooperative Principle: he refuses to take part in conversational turn-taking, the necessary condition for every conversational exchange. However, his refusal to communicate becomes a message in itself: he expresses his disregard for Max and proves his superior position in the household. The old man, in turn, is caught in a vicious circle: paradoxically, the more power he would like to exercise over his son the more undermined his position becomes. The pauses between Max's utterances, in which he anticipates Lenny's response, gradually build the tension between the two characters, which may lead to an open conflict.

The young man's reluctance to answer his father's remarks does not necessarily have to be governed by the intention of avoiding this conflict. It is possible to interpret Lenny's silence as a provocative encouragement for the old man to go further; Lenny seems to understand his father's situation and to know that by not answering his enquiries and accusations he can turn them against him - his silence becomes a means of showing disrespect and manifesting superiority. In this way, Pinter gradually constructs the image of a malicious manipulator, whom Lenny turns out to be in the course of the play.

In his third attempt to attract Lenny's attention Max gives reasons why he needs the scissors: "Did you hear me? I want to cut something out of the paper". By providing explanation for his demands he tries to legitimize his request and attract his son's attention. Also, the fact that he says too much, breaking the Maxim of Quantity, might be viewed as a sign of weakness, of giving in to his son.

At this point, for the first time Lenny answers his father: "I am reading the newspaper". His utterance has the illocutionary force of a denial, Lenny flouts the Maxim of Relevance (Lenny's

utterance does not contain the information about the scissors whereabouts) thus emphasizing that he is not concerned about his father and focuses only on himself. On the one hand he makes it clear that he does not want to be bothered as he is busy reading the newspaper, on the other hand he states clearly that the newspaper belongs to him and he has no intention of giving it to his father. Lenny's answer might be viewed as a manifestation of strength: he does not respond to Max's initial question, but focuses on his independence and superiority to his father. The utterance is short and decisive; its straight, affirmative form contributes to its message and helps Lenny to control the situation.

In his next utterance Max uses the word "paper" three times: "Not that paper. I haven't even read that paper. I'm talking about last Sunday's paper. I was just having a look at it in the kitchen." His usage of the word "paper" is emphatic and it could be acted out as a mockery, provided the actor adopts a proper intonation. Max flouts the Maxim of Quantity: he provides more information that is needed, but here, unlike in the previous case he does not give in to Lenny. The old man has finally made his son answer him and, it is possible to interpret his utterance as an attempt to recover his alleged superior position.

His triumph, however, does not last long. Lenny keeps ignoring him; after a pause Max goes on:

"Do you hear what I'm saying? I'm talking to you!"

The exclamations are aimed at attracting Lenny's attention and make him answer the question that follows:

"Where's the scissors?"

The question is repeated for the third time, this time, however, it is not in the form of an accusation - it is a direct enquiry about the scissors' whereabouts. Yet, even now Max is disregarded by Lenny who answers "What don't you shut up, you daft prat?" - this line ought to be uttered, as the stage direction indicates, quietly. Lenny is not concerned about his father's question; his words are the ultimate denial to take part in the conversation: the utterance carries the illocutionary force of an insult, and it is recognized by Max as an abuse. The utterance is also a clear breaking of the Cooperative Principle and flouting of the Maxim of Manner. The fact that the answer is uttered calmly, rules out the possibility that Lenny may be governed by passion; the insult is another, calculated blow in the struggle for power, which Lenny makes use of in order to control the situation.

The conversation becomes more violent as Max answers the insult with a threat, he says "Don't you talk to me like that. I'm warning you" while, as the stage direction says, lifting his stick and pointing at Lenny. His attempt to manifest his power by a threat, "I am warning you", is rather feeble in contrast with Lenny's calculated insult and the superiority he has shown so far in the conversation. Max's utterance "I'm warning you" contains a performative verb (when we utter the word "warn" we perform the action of warning somebody), which is, in Austin's terminology, a misfire. Max does not fulfill one of the basic felicity conditions necessary to perform the act of warning, i.e. when warning one does have to have power to exercise his or her threat. When Max utters this sentence he is in a subordinate position and has no means to threaten his son, the stick he raises becomes therefore more a confirmation of his weakness than a serious means of exercising violence. The fact that Max resorts to a threat could be interpreted as a proof for his hopelessness. Lenny is well aware of that as he does not answer his father's utterance and keeps reading the racing magazine.

The conversation turns out to be nothing else but a struggle for dominance. Max uses the scissors as a pretext to begin a duel for power, which in the end he loses. His final utterance: "I'm getting old, my word of honour" which flouts the Maxims of Quantity and Relevance (no one expected such a comment from him), should not be read as a comment addressed to Lenny, these are the words the old man directs at himself; it could be interpreted as a reflexive conclusion he draws from the exchange in which his son exposed him his contempt and malice. The offensive nature of the conversation, which constructs the framework of the play allows one to assume that it is usual for the members of the family to address one another in such a way. The characters are not capable of conducting a casual, polite conversation and showing respect to each other. The initial conversation helps to build an image of a corrupted home, which one actually would not like to return to; this adds to the complexity of the theme of the homecoming, which functions as basis for the structure of the play. In terms of dramatic exposition the conversation also serves as a means of implicit characterization of Max and Lenny, efficiently constructing the images of the main characters and their mutual relationship.

Critics agree that Pinter's works (especially his earliest "comedies of menace" among which The Homecoming is ranked) are notable for the strategic use of dialogue as well as the combination of verbal skirmishes and banal, yet "strangely threatening atmosphere" (Almansi and Henderson 1983, p.18). The playwright's mastery of dramatic dialogue resulted in coining a new term - "Pinteresque" - to describe his style: "full of dark hints, pregnant suggestions, with the audience left uncertain as what to conclude".

Pinter's dramas abound in situations of conflict and menace, in which the characters are lost in the complex maze of the commonplace and the unusual. In the exchange between Lenny and Max common speech and everyday language camouflage the struggle for dominance and power,

which is the essence of human relations in The Homecoming. In this play, the "Pinteresque" is not only about the situational arrangement of characters and subversive combination of the ordinary and the extraordinary, but also primarily about the complexity of the language of characters and their conversations.

Such density of meanings wrought into the dramatic exchanges in manageable only by the dramatist's sensitivity to language and his ability to maneuver meanings. According to Martin Esslin "Pinter's dialogue is as tightly - perhaps more tightly - controlled than verse. Every syllable, every inflection, the succession of long and short sounds, words and sentences, is calculated to nicety. And precisely the repetitiousness, the discontinuity, the circularity of ordinary vernacular speech are here used as formal elements with which the poet can compose his linguistic ballet" (1970: 43). In The Homecoming,)vst as in anxmhet of Pinter's plays, language is not used as a means of communication, but as a means of creating truly "Pinteresque" world of uncanny contrasts.

V- 2- Pinter's Late Drama :

V- 2- a- One for the Road (1984):

Unlike most dramatic texts with overt political interpretations and messages, *One for the Road* and *Party Time* are not propagandist plays in favour of a certain ideology but they deal with threats of oppression and violation of human rights by portraying exploitation of power politics. In these plays, Pinter provides plots that take place in unspecified settings with almost stereotypical characters that embody no certain incentive in these plays. The ambiguities around setting and time, indeterminate intentions and motivations of the characters, their indefinite ideological

commitments, and the meanings behind their elusive statements as stylistic characteristics of Pinter's drama make it viable to consider these plays in similar terms with some examples of dystopian literature. Not much is known about the characters in either one of these plays except for the fact that Nicolas in One for the Road represents the authority of the state over the individual and the other characters stand for the victims of the state. Similarly, in Party Time, the characters are not portrayed in dimension but as representative figures of a certain class.

Moreover, as seen in seminal examples of dystopian fiction, neither of these two works point to a definite setting as they take place in an unknown location and an indecisive period. The dystopian vision in these two plays is not manifested in the form of a post-apocalyptic universe as is often seen in widely known examples of dystopian fiction; however, their depiction of totalitarian states, which is accepted as the prototype of the dystopian genre (Gottlieb, 2001, p. 40), renders them closer to the dystopian genre

In relation to the obscurities in One for the Road, specifically, questions arise as to who are the detainees that are being interrogated, what is their crime, if any, who is the interrogator, what kind of ideological commitment he has, and evidently what happens to the child, Nicky. Among these floating unanswered questions, the horrific experience of living in a military state is, nevertheless, overtly portrayed. The crime of the victimised family is not stated clearly any more than the indication that Victor is not a devout patriot as much as the state requires him to be. This is evident in the following accusation Nicolas addresses to him: "We are all patriots, we are as one, we all share a common heritage. Except you," (Pinter, 2006, p. 328). Apparently, Nicolas represents a fundamentally fascist ideology, and he interrogates the family for being heretical to the norms of the state without providing a certain offence. In terms of presenting the conflict

between the non-conformists and the standardising policies of a dictatorship, One for the Road represents a society in which individuals are punished for "thoughtcrime" in Orwellian terms

In addition to the subject matter of *One for the Road*, the play also represents dystopian elements in terms of its characterisation. The protagonist Victor's condition in *One for the Road* bears resemblance to the experience of the dehumanised central figures of dystopian works in which the "nightmare journey ends invariably in the protagonist's trial, followed by retribution tantamount to his destruction or, even more horrifying, to his sinister transformation" (Gottlieb, 2001, p. 6). Accordingly, Victor ends up in an inquisition room to be interrogated for no clear reason, he finds out that his family unit is destroyed, and he is only set free after he is transformed into a silent figure unable to follow what he believes in. Considering that Victor and his wife Gila are released only after losing their ideologies and individual identities, the liberation of these characters needs to be seen as their defeat to the state rather than their eventual salvation.

Likewise, Victor loses his belief, his ideology and the family unit is broken. Even when he is released, it is evident that there is no hope for his future in such an oppressive state. The individual in dystopias cannot defeat the pressures of despotism because the only way to "freedom" is through submission, which is similarly observed in Victor's case.

The legitimation of violence in the particular state, depicted in *One for the Road,* is critically displayed in the scenes of interrogation of the family members. They are primarily chosen as victims of the state, and Nicolas is the sadist interrogator who behaves at liberty with the power he assumes to be deriving from God as he claims "God speaks through me" (Pinter, 2006, p. 324). The ideologies of individuals are not respected by/in totalitarian states on grounds that they are antithetical to the benefits of the state.

Among many immoral practices committed within the context of totalitarianism is "to destroy large numbers of domestic 'enemies' in the name of the goals of the regime" (Claeys, 2010, p. 119), a clear example of which is presented in *One for the Road* where individuals are sacrificed for the preservation of the norms of the state.

During the interrogation scenes, it becomes apparent from the victims' torn clothes and bruised faces that they are harshly tortured. Although physical violence is not performed on stage in this play, it is implied in Nicolas' words that Victor's tongue is cut, Gila is raped several times, and Nicky is probably murdered at the end as implied by Nicolas' words: "he was a little prick" (Pinter, 2006, p. 332). By leaving Victor speechless, allowing Gila's body to be abused, and possibly murdering Nicky, Nicolas exploits all power he has for the disintegration of the family.

From the change of tense in Nicolas' sentence when he refers to Nicky, it is mostly interpreted that the boy is killed. However, an alternative interpretation would be that Nicky might also be forcefully transformed into a conformist. Rather than killing him, Nicolas could be of the opinion that he might use Nicky for the operation of the state as he asks the child if he likes soldiers or planes to test if he has an interest in the military profession.

Historically speaking, Mark Batty (2001) argues, "from Bonaparte to Ceauşescu, it is not an uncommon practice for dictators to make soldiers of the orphans of victims, replacing their extant family structure with an all-providing patriarch in the form of the state" (2001, p. 103). Nicolas' elusive and seemingly irrelevant questions create ambiguity as to what really happens to the child, and the possible use of a child for the purposes of state protection also illustrates another dystopian characteristic of the play.

Gottlieb (2001), also points out the deliberate use of young characters in dystopian works by arguing that the representation of such characters functionally refers to the lack of hope for the future in such works: To evoke horror, at the overwhelming menace of a nightmare society, it seems natural for the writer of dystopian fiction to introduce a helpless child or a still immature, innocent teenager as a victim, even a martyr, sacrificed to a monstrous state machine. (2001, p. 275).

The invisible Subject, whose presence is constitutive of ideology and ensures its functioning, occupies the unique place of the Centre and interpellates infinite number of individuals into subjects. Ideology creates an illusion and subjects are subjected to believe its prescriptions.

In his attempt to educate Gila, Nicolas presents an exemplary figure, a "good subject" who worked for the well-being of his country, which she and Victor failed. Gila's father –like the soldiers, Nicolas and like whom he calls patriots- believed in the Subject, served for the reproduction of its ideology and became a good citizen "good subject" of his country. Unfortunately, however, even seven-year-old Nicky fails to be a "good subject" now that he "spat at [Nicolas's] soldiers and [he] kicked them" and that "[he] didn't like [his] country's soldiers" (236). Soon, indeed, he is killed by them because he is uneducable to be a good subject. He is murdered because he has protested against the subjects of ideology. He should have been raised as an obedient subject-slave to ideology, respecting, reproducing and participating in its practices but "he was a little prick" (247). (from « one for the road political play »

Nicolas exerts power over Victor, Gila and Nicky to silence them, who, in return, are punished by one of the agents of ideology –violence.

Nicolas sets them free that but it is implied that the couple will be under surveillance. The Subject keeps its subjects under constant surveillance through its other subjects in case they attempt to go against the overwhelming ideology, which might harm the homogeneity in the society. Having resisted the authority of ideology, Victor and Gila become the targets of that authority's gaze.

In sum, One for the Road, being a highly political play, reveals how ideology works in society and how it (threatens to) destroy[s] the individuals unless they accept to be its subjects. Pinter demystifies ideology, its material existence and its working mechanisms because his anger "is directed vitriolically against the System" (Cohn 55).

V- 2- b- Mountain Language (1988):

The next 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, p.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, p.45)

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, p.87)

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, p.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, p.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, p.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, p.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, p.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, p.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, p.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, p.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, p.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, p.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.

V- 2- c- Party Time (1991):

In a similar vein, Pinter's third play to be analysed is *Party Time.* The latter provides social criticism of Britain in the wake of the 1980s and the beginning of the 1990s through a depiction of another dystopian context. The play's dystopian nature lies in the portrayal of two dissimilar worlds, one dominated by the power-hungry ruling elite of eight people and the other represented by an offstage group of state victims who are tortured on the street for no apparent reason. In the play, the artificial conversation of the petit-bourgeoisie characters about their luxurious leisure

activities is juxtaposed with the violence exercised on the protestors outside. Although the word "party" in the title of the play refers to a joyous and mirthful event, the idea of celebration turns out to be in stark contrast with the atrocious and menacing underlying feeling on the outside.

The fact that the power to rule the state is only in the hands of a small group of elite in the play indicates a plutocratic state structure. Alternatively, the kind of society depicted is considered as an example of "majoritarianism" (Etzionias cited in Grimes, 2005, p. 111) "in which the few might be made to succumb to the desires of the many" (Grimes, 2005, p. 111). Party Time displays "an unjust society, a degraded mob ruled by a power-crazed elite" (Gottlieb, 2001, p. 3).

In this regard, the play employs an important aspect of dystopian narrative in its depiction of an unequal society in crisis as it consists of two groups divided from each other both economically and ideologically. Whereas the upper-class characters are ironically the only ones who enjoy the right to discuss political matters, the concern of the protestors on the street is not even on their agenda. The criticism of monopoly of power in capitalist states, where the difference between the rich and the poor is at its highest, is indicated in Fred's ambiguous remark when Charlotte wants to learn what is happening on the outside:

 Charlotte: I think there's something going on in the street.

Fred: Leave the street to us.

Charlotte: Who's us?

Fred: Oh, just us . . . you know.

(Pinter, 1991, p. 30)

This remark, which points to an emergent discrepancy between groups of people who share the same society, aims to depoliticise the masses who are, at least, curious about the problems of people from another class. Since the group is characterised by a lack of contact with the outside world where others are exposed to violence, Cave suggests that the bourgeoisie is there "to celebrate their supposed superiority and absolute right to rule" (2009, p. 139), a statement which implies that the members of the group are supporters of the establishment as Mary Luckhurst also considers them as the "henchmen of the regime" (2007, p. 64)

Like the critical allusion to the state of Turkey in the 1980s in *One for the Road*, *Party Time* illustrates problems of British society in the 1980s and 1990s by way of a depiction of a dystopian society in which individualism is lost due to legitimised state oppression. Although Pinter states "Party Time did not come from a specific event" (Battersea Arts Centre, 2003) unlike *One for the Road*, actor Roger Lloyd Pack, who performed the characters of Victor in One for the Road and Fred in Party Time, comments about the specificity of setting of Party Time as such: "with Party Time we all assumed it was set in England and the club referred to was a particularly trendy place, with a gym and a swimming pool, in west London" (as cited in Luckhurst, 2007, p. 64). Such allusions to the actual problem of class politics in the country reveal the referential aesthetics of Pinter's play.

After the Second World War, problems of class division and ensuing social inequality in Britain emerged resulting in the formation of a "self-interested, self-perpetuating and unaccountable elite, contemptuous of 'the people', which occupied entrenched positions in the BBC, the Foreign Office, the universities and the Church of England" (Cannadine, 1998, p. 174).

In fact, class division and inequality were, evidently, among the outstanding problems of Britain in the 1980s and 1990s during the governments of Margaret Thatcher and John Major as

two successive leaders that have been considered to be "responsible for the biggest increases in poverty and social exclusion since the Second World War and . . . [who] have purposely pursued policies which widened social divisions in British society, particularly between rich and poor" (Walker, 1997, p. 2).

Capitalism as an ideology is considered as the root of social division in terms of class in Britain and in Party Time alike. Marshall et al. (1989) point out the impact of the capitalist market and monetarism on British society: "Capitalist relations of production and the capitalist market, their logics rooted in the 'natural' self-interest of individual actors, have apparently created a truly selfish society" (1989, p. 10). Pinter regarded Thatcher to be particularly responsible for initiating and perpetuating a society of polar opposites with her statements such as the famous one: "There is no such thing as society" (Interview for Woman's Own, 2016).

Believing that such statements legitimise the lack of concern for the other in particular social constructions, Pinter interprets Thatcher's above remark as follows: "She meant by it that we have no obligation or responsibility to anyone else other than ourselves. This has encouraged the most appalling greed and corruption in my society" (as cited in Santirojprapai, 2008, p. 127).

Correspondingly, the careless socialites in *Party Time* stand for the actual ignorant upper class that emerged and significantly grew during the Thatcher era. The fact that Pinter depicts this emergent group of the elite during Thatcher's regime in the form of a party consisting of wealthy people is also underpinned by Peacock's deduction that "the club is a metaphor for a right-wing, fundamentalist political ideology" (1997, p. 145).

Pinter believes that another negative outcome of these successive regimes in the country was state oppression. According to him, during Thatcher's period, the country was gradually turning

into a police state with prohibitions on freedom of expression some of which could be listed as restrictions on, and implicit threats to, freedom of speech in the media and in university teaching and funding; increased police powers to oppose the early 80s miners' strike; and Clause 28, forbidding the 'promotion of homosexuality' in education and art . . . (Rabey, 2003, p. 58) These were among the reasons that gave rise to a number of protests in Britain in the 1980s and 1990s, and the barricade that takes place offstage in *Party Time* represents this type of chaotic atmosphere in the country in those years.

David Ian Rabey points out the problematic context of Britain during this particular Conservative government as the period witnessed "insidious but purposeful anti-democratic increases in state power and allied assertions of police power to pressurize any dissenting voice" (2003, p. 57). Since the play reflects the problem of state oppression in the form of violation of freedom of speech specifically with the torturing of the dissenters, it is obviously relevant to Britain in this respect, as well. An atmosphere of crisis between the police and the citizens following violent protests and riots during the period in Britain (Milling, 2012, p. 26; Stewart, 2013, p. 318-9) that generally arose out of conflicts such as racial discrimination, football hooliganism, unemployment, and disillusionment with the regime is mirrored in Party Time with the references to a street barricade the reason and result of which remain unknown throughout.

Conclusion:

In this chapter, the main objective was to present the practical applications of the framework proposed in the third chapter. The specific targets for analysis were Pinter's six plays three of

which belong to his early drama and three others to his late works, and the aim was to show how, as long as literary texts address ideological issues (presupposing that all texts are ideological), these texts could be approached using the systematic -functional framework.

Firstly, the dominant historical, social, scientific and religious ideologies of the period were considered. The aim was to set the ideological backgrounds against which or based on which Pinter's plays depart. The two periods were seen to be of change and therefore the altering ideologies of these periods were of considerable magnitude. It was argued that these altering ideologies were adequately captured in the six plays of Pinter and this partially explains the ambiguity in the texts.

Unlike previous views claiming that altering ideologies imply a dualistic position and consequently an inconsistent ideology in the text, an analysis of the way modality is utilised in the plays suggested otherwise. It was concluded that while the plays were indeed ambiguous, these ambiguities were not seen as signs of duality or inconsistency in positions.

By relating the way modality functions in association with ideology, it was seen that, in the plays, Pinter exhibited a highly consistent - position and attitude regarding characters and issues involved. All this was seen to fall into one consistent reading of Pinter's positions at the ideological level.

All in all, by analysing the ideologies set in the plays in association with modality, Pinter points out the inhuman or subhuman qualities of imperial Europe and the world in general, its inactivity and therefore inability to bring about the necessary positive change both to Britain and the world.

General Conclusion:

  The main aim of this enquiry was first to reveal the transition from indirect to direct politics in Pinter's evolution. In other words, from apolitical to overtly political texts in some selected plays from Pinter's early works and some others from his late drama. The second objective of this study was an attempt to relate the linguistic features of modality to that principal aspect of social structure known as ideology. Moreover, the present research aimed to show how and which aspects of language play more significant roles in ideologically manipulating the reader, and basically, how these aspects could be systematically analysed.

  In addition, after having read about the notion of ideology, both Marxist and Post-Marxist, and also having read about the applications of theories of ideology in discourse analysis, the need to focus on the linguistic aspect of modality became obvious. In fact, it was observed that modality was not handled good enough at the theoretical and practical levels. As such, it received little consideration. In this respect, modality was regarded as "a neglected interpersonal aspect of meaning whose prractical potential was relatively unexplored" (Weber, 1992: 22), and explaining such aspect of language is, as Lakoff (1972) claimed, a complex task on the ground that modals in English language are semantically highly irregular and unpredictable.

  In this vein, the present enquiry aimed at investigating the role that modality plays in reflecting the ideological positions of language users in absurd dramatic texts. This has been done by supplying a functional approach to critically interpreting ideology in dramatic texts via a systematic analysis of modality. By so doing, the linguistic feature of modality has been related to that aspect of social structures known as ideology.

The hypothesis that was be put in this thesis was that the dramatic texts can practically be approached for critical analysis. As a consequence, the research question to be asked was the following: how a systematic, functional analysis of modality will be adequate in critically analysing the ideologies present in dramatic texts? and the study has provided a practical examination of how modality and ideology interact with reference to some selected plays belonging to Pinter's early and late drama of the 1950's, 1960's, 1980's and 1990's of the 20th century.

The first rationale for doing so was, as it has been mentioned above, to show the workability of the systematic functional approach with the dramatic texts, and second to provide a reading of the ideological position of Harold Pinter when writing his plays. In fact, in his drama, language functions as a tool to show the obvious hierarchy of power among individuals. Therefore, in his plays, another instrument used by the oppressive figures is their particular language that "is very often abused to mask political deviousness and overpower and demonize the underdog" (Batty, 2001, p. 91).

In the present research, six plays belonging to Pinter's drama have been analysed from a critical perspective and the area of focus was not the aesthetic features of the texts to be analysed, but rather the ideological implications present in these texts. As long as the dramatic texts address ideological concerns, and Pinter's works are of no exception, the corpus of this study will be Pinter's "The Dumb Waiter" (1957), "Trouble in the Works" (1959), "The Homecoming" (1964), "One for the Road" (1984), "Mountain Language" (1988) and "Party Time" (1991).

These plays were selected because of the importance of the playwright who wrote them. Unlike the other dramatists, Harold Pinter was classified, by Martin Esslin (1964) in his book *The Theatre of the Absurd*, as the predominant figure of contemporary drama. Though the language of his plays was funny, for he always employs a comic way of expression to laugh at

everything even at the tragic parts of existence, the language of his plays most often leads to ambiguity and uncertainty.

In fact, the rationale for having chosen these particular plays was the similarity between the utterances occurring in the selected plays that contain all-male characters and the oppressor-oppressed dichotomy, which exemplify the implicit danger of the menacing interrogative atmosphere like in "The Dumb Waiter" (1957) or "The Homecoming" (1964) and of his concern for the ideas of insecurity of the individual, impending danger and state oppression which he openly discusses as socio-political problems in his later political plays as in "One for the road" (1984) or "Mountain Language" (1988). Implication of topics such as "totalitarianism, fascism, torture, brutality, cruelty" (Chiasson, 2013, p. 80) in his earlier works prepares the ground for a much more serious treatment of these concepts in his overtly political plays like "One for the Road" (1984) and "Party Time" (1991) that allude to actual political matters of the contexts in which they were written.

It is worth mentioning that Harold Pinter was involved in a number of political activities with his membership of Amnesty International, English PEN, and Campaign for Nuclear Disarmament. With regard to his socialist political standing, Pinter was against the non-democratic and aggressive policies that the USA, England, and international organizations such as NATO and the IMF had adopted in addressing situations in various countries around the world. Pinter has always preferred to criticize the social reality of his time implicitly by presenting problematic settings of inequality, censorship and torture, which help to discuss the mentioned plays in this research.

Pinter's dramatic works can be divided into three phases. The first phase of his writing consists the savor of absurdity and moreover, menace hovers all over his earliest plays. The second period is associated with more touches on past and memory and in the third phase his drama totally turns to political ones. But the notable point is that in all three phases Pinter

always withholds reality in his works the same as the constant reality in his political works which is called 'political reality'.

The five chapters of this thesis were arranged in this manner: the first one was devoted to the world of drama. In so doing, the reader has been introduced to the different terms related to drama by giving first a definition to the term 'drama' and, then the structure of dramatic texts were displayed so as to show and explain what makes drama a dramatic text. The elements and the types of drama have also been exhibited in this chapter for the sake of giving information to the reader to be more familiar with the dramatic texts. Finally, the chapter ended by shedding light on the Theatre of the Absurd as a significant type in this kind of literary genre and also for it takes a part in the corpus of the present enquiry, where a definition to the term will be given. Then, the origin of this movement was stated and the major works regarding this kind of drama were highlighted.

The second chapter was concerned with an adequate theoretical framework that explained the difficulties in doing discourse analysis in general. As Halliday's (1978, 1985) functional theory of language was adopted in the study, a systematic review of the necessary constituents of discourse was included. However, this chapter first addressed the difficulties associated with the use of the term 'discourse' and with the approaches tackled in its analysis. Next, the reasons for the vagueness associated with the definition of this term was pointed out. Then, the obstacles facing the discourse analyst as selecting the appropriate approach were identified for analysing discourse with its different theoretical framework. The structural and functional theories of language were also under discussion. Besides, the chapter addressed the traditional and controversial issues related to notions such as critical and non-critical approach, literary and non-literary language, style and stylistics, the role of the reader in discourse analysis, drama as discourse and critical discourse analysis with its major approaches.

The third chapter focused on the issue of modality where a critical review of most approaches that categorise modality in the last four decades were provided. The main reason behind this review was to arrive at a clear position concerning what constitutes modality and how it can practically be explained in the light of the functional purpose. Hence, the diversity in approaches, which have sprung from different theoretical views of language, ws of primary focus. However, only some accounts of modality were selected for the analysis of ideology in discourse.

This chapter has also supplied an appropriate description of modality and has directly related it to ideology in the aim of drawing a framework which focuses on the two main systems of modality in the English language. Indeed, modality does not express a single area of meaning. Among the four kinds, there are two main types of meaning. The first is known as the epistemic modality, which, according to Palmer (1986: 121), is concerned with "language as information". The second system is covered under the deontic modality, which is concerned with "language as action" (ibid).

The fourth chapter of the present enquiry was concerned with the world of Pinter and his drama. It started with an introduction to Pinter's life, and then, displaying the dominant historical and political ideologies of the two periods of Pinter's career, since these constituted the ideological backgrounds against which the plays were set.

The fifth chapter of this study aimed at providing a practical examination of how modality and ideology interact with specific reference to some passages from Pinter's selected plays. By so doing, this chapter presented the practical implementation of the theoretical issues previously discussed. It also provided a reading of what is regarded as the ambiguous and ideological position of Pinter in the plays under study.

The above examination of Pinter's plays might lead to further study. In other words, it is hoped that this study may serve as a starting point to raise some interest among EFL teachers and learners with regard to teaching literature through linguistic tools. With this in mind, some pedagogical considerations could be made.

In fact, and according to what has been found in this enquiry, literary texts can provide useful tools in the EFL classroom as students develop an awareness of how language functions. Dealing with linguistic aspects of the text might become interesting and enjoyable by the EFL learner. Workshops can be designed drawing insights from linguistic models and incorporating activities of the same kind used when developing any language session, i.e.: skimming, scanning, prediction, etc

In this respect, it is worth stating that using literary texts and dramatic texts in particular, to teach English has its results in real communication involving ideas, emotions, feelings, appropriateness and adaptability. In short, an opportunity to use language in operation which is absent in a conventional language class. So, these activities enrich the teachers' pedagogic strategies by giving them a wider option of learner-centered activities, and thus, augmenting their efficiency in teaching English.

References:

Althusser, L. (1972) Politics and History: Montesquieu, Rousseau, Hegel and Marx, London: NLB.

Atkinson, M., D. Kilby, et al. (1989) Foundations of General Linguistics, London: Unwin Hyman.

Austin, J. (1962) How to Do Things with Words, Oxford: Clarendon Press.

Badran, D. (2001) 'Ideology through Modality in Translated Political Texts', The Nottingham Linguistic Circular 16: 47-63.

Barbour, I. G. (1974) Myths Models and Paradigms: The Nature of Scientific Language, London: Scm Press.

Barker, B. M. and D. A. Bender (eds) (1980) Vitamins in Medicine, London: William Heinemann Medical Books.

Bazerman, C. (1998) 'Emerging Perspectives on the Many Dimensions of Scientific Discourse', in Martin, J. R. and R. Veel (eds) Reading Science: Critical and Functional Perspectives on Discourse of Science, London: Routledge, pp. 15-28.

Beard, A. (2000) The Language of Politics, London and New York: Routledge.

Beckett, S. 1972). *Comédie et Actes Divers.* Paris : Les Editions de Minuit.

Bell, A. (1984) 'Good News - Bad Copy: The Syntax and Semantics of.News Editing', in P. Trudgill (ed.) Applied Sociolinguistics. London: AcademIc Press, 73116

Bender, D. A. (1980) 'Requirements, Recommendations and Intake.'. in Barker. B. \1. and D. A. Bender (eds) Vitamins in Medicine, London: William Hememann i\1cdlcal Books, pp. 1-42.

Bennett, A. (1995) 'Introduction', in Bennett, A. (ed.) Readers and Readin London and New York: Longman, pp. 1-19. g,

Bennett, A. (ed.) (1995) Readers and Reading, London and New York: Longman.

Bennett, S. (1997) Theatre Audiences: a Theory of Production and Reception, London: Routledge.

Bertens, H. (1995). *Literary Theory : The Basics.* London: Routledge

Billington, M. (1996), The Life and Work of Harold Pinter, London, Faber and Faber.

Birch, D. (1989) Language, Literature and Critical Practice, London and New York: Routledge.

Birch, D. and M. O'Toole, (eds) (1988) Functions of Style, London and New York: Pinter Publishers.

Birch, D. and M. O'Toole (1988) 'The Power of Functional Stylistics', in Birch, D. and M. 9'Toole (eds) Functions of Style, London and New York: Pinter Publishers, pp 1-11.

Bleich, D. (1978) Subjective Criticism, Baltimore: The John Hopkins University Press.

Bloomfield, L. (1933) Language, London: Allen & Unwin.

Blunck, J. M. (1984) 'Modification of Neoplastic Process by Vitamin A and Retinoids', in Briggs, M. H. (ed.) Recent Vitamin Research, Florida: CRC Press, pp. 103-126.

Boden, D. and D. H. Zimmerman (eds) (1991) Talk and Social Structure: Studies in Ethnomethodology and Conversation Analysis, Cambridge: Polity Press.

Bolivar, A. (1994) "The Structure of Newspaper Editorials', in Coulthard, M. Advances in Written Boyde, J. and J. P. Thome (1969) 'The Semantics of Modal Verbs', Journal of Linguistics 5: 57 - 74.

Boulton, M. (1968). *The Anatomy of Drama.* London: Routledge and Kegan Paul limited.

Bradford, R. (1997). *Stylistics*. London: Routledge.

Brown, G. and G. Yule (1983) Discourse Analysis, Cambridge: Cambridge University Press.

Brown, G., & Yule, G. (1989). *Discourse Analysis.* Cambridge: Cambridge University Pres

Burton, D. (1980). *Dialogue and Discourse.* London: Routledge & kegan Paul.

Burton, D. (1982) 'Through Glass Darkly: Through Dark Glass', in Carter, R. (ed.) Language and Literature, London and New York: Routledge, pp. 195-214.

Carter, R. (1982) 'Introduction', in Carter, R. (ed.) Language and Literature, London and New York: Routledge, pp. 1-17.

Carter, R. (ed.) (1982) Language and Literature, London and New York: Routledge.

Carter, R. (1986) 'Question of Interpretation: an Overview of some Recent Developments in Stylistics' in D'haen, T. (ed.) Linguistics and the Study of Literature, Amsterdam: Rodopi, pp. 7-26.

Carter, R. and W. Nash (1990) Seeing Through Language, Oxford: Basil Blackwell.

Carter, R. and P. Simpson (eds) (1989) Language, Discourse and Literature, London: Unwi

Carter, R. (1997), Investigattng English Discourse, London, Routledge.

Carter, R.; Long, M. (1992), Teaching Literature, London, Longman Group UK Limited. Fn Hyman.

Chapman, R. (1973) Linguistics and Literature: An introduction to literary stylistics, Edinb

Chomsky, N. (1965) Aspects of a Theory of Syntax, Cambridge: MIT Press.

Cigler, A. J. and B. A. Loomis (eds) (1999) American Politics.:Classic and Contemporary Readings, Boston and New York: Houghton MIffhn Company.

Close, R. A. (1975) A Reference Grammar for Students of English, London: Longman.

Coates, D. (2?00) 'The Character of New Labour', in Coates, D. and P. Lawler (eds) New Labour In Power, Manchester and New York Manchester Unl've 't P 1-15. . rSI y ress, pp.

Coates, D. and P. Lawler (eds) (2000) New Labour in Power, Manchester and New York: Manchester University Press.

Coates, J. (1983) The Semantics of Modal Auxiliaries, London and Canberra: Croom Helm.

Cook, G. (1989). *Discourse.* Oxford: Oxford University Press

Coulthard, C. R. and M. Coulthard (eds) (1996) Texts and Practices, London: Routledge.

CoulthWd, M. (ed.) (1994) Advances in Written Text Analysis, London: Routledge.

Coulthard, M. (1994) 'On Analysing and Evaluating Written Text', in Coulthard, M. (ed.) Advances in Written Text Analysis, London: Routledge, pp. 1-31.

Cooper, C.W. (1975). *Preface to Drama: An Introduction to Dramatic Literature and Theatre Art.* New York: Ronald Press.

Crystal, D. and D. Davy (1969) Investigating English Style, London: Longman.

Culler, J. (1975) Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature, Ithaca: Cornell University Press.

Culler, J. (1981a) 'Literary Competence', in Freeman, D.C. (ed.) Essays in Modem Stylistics, London and New York: Methuen, pp. 24-41.

Culler, J. (1981b) In Pursuit of Signs: Semiotics, Literature, Deconstruction, Ithaca: Cornell University Press.

Culpeper, J., M. Short and P. Verdonk (eds) (1998) Exploring the Language of Drama: From Text to Context, London and New York: Routledge.

Cutting, J. (2002). *Pragmatics and Discourse.* London: Routledge.

Davie, D. (1963) The Language of Science and the Language of Literature, London and New York: Sheed and Ward

de Beaugrande, R. (1991) Linguistic Theory, London and New York: Longman.

de Man, P. (1979) Allegories of Reading, New Haven: Yale University Press.

Derrida, J. (1992) ~This Strange Institution Called Literature', in Attridge, D. (ed.) Acts of Literature, New York: Routledge, pp. 33-75.

Driver, S. and L. Martell (1998) New Labour: Politics after Thatcherism, Cambridge: Polity Press.

Edmondson, W. (1981) Spoken Discourse, London and New York: Longman.

Ehrman, M. E. (1966) The Meanings of the Modals in Present-D A . E I' Th H M t & C ay merzcan ng Ish e ague: ou on o. '

Elam, K. (2002). *The Semiotics of Theatre and Drama.* London: Routledge.

.

Fairclough, N. (2010). *Critical Discourse Analysis.* (2ⁿᵈ ed). London: Longman.

Fairclough, N. (2006). *Language and Globalisation.* London: Routledge.

Enkvist, E., J. Spencer, et al. (1964) Linguistics and Style London' 0 f d U' . , . x or nI\erslt\ Press. .

Enkvist, N. E. (1973) Linguistic Stylistics, The Hague- Paris: Mouton.

Enkvist, N. E. (1988) 'Styles as Parameters in Text Strategy', in van Peer, W. (ed.) The Taming of the Text, London and New York: Routledge.

Esslin, M. (1972). *The Theatre of the Absurd.* Pelican Books.

Fabb, N. (1997). *Linguistics and Literature.* Oxford: Blackwell Publishers

Fairclough, N. (1988) 'Register, Power and Socio-Semantic Change', in Birch, D. and M. O'Toole. (eds) Functions of Style, London and New York: Pinter Publishers, pp. 111-11'5.

Fairclough, N. (1989) Language and Power, London: Longman.

Fairclough, N. (1995) Critical Discourse Analysis: the Critical Study of Language, London: Longman.

Fairclough, N. (1996) 'A Reply to Henry Widdowson's "Discourse Analysis: A Critical View"', Language and Literature 5 (1): 49-56.

Fairclough, N. (2000) New Labour, New Language?, London and New York: Routledge.

Fairclough, N. and R. Wodak (1997) 'Critical Discourse Analysis' in van Dijk, T. A. (ed.) Discourse as Social Interaction, London: SAGE Publications, pp. 258-284.

Felman, S. (1977) 'Turning the Screw of Interpretation', Yale French Studies 55(56): 94-207.

Felman, S. (ed.) (1982) Literature and Psychoanalysis: the Question of Reading, Baltimore: Johns Hopkins University Press.

Fielding, S. (ed.) (1997) The Labour Party: 'Socialism' and Society since 1951, Manchester and New York: Manchester University Press.

Firth, J. R. (1964) The Tongues of Men, London: Oxford University Press.

Fish, S. (1970) 'Literature in the Reader: Affective Stylistics', in Fish: ~. (ed.) [1 ~80] Is There a Text in This Class? The Authority of Interpretive Communities, Cambridge, Mass: Harvard University Press, pp. 21-67.

Foucault, M. (1972) The Archaeology of Knowledge, New York: Pantheon Books.

Fowler, R. (ed.) (1966) Essays on Style and Language, London: Routledge and Keeran Paul. b

Fowler, R. (1977) Linguistics and the Novel, London: Methuen.

Fowler, R. (1981) Literature as Social Discourse, London: Batsford Academic and Educational.

. Fowler, R. (1991). Language in the news: Discourse and ideology in the press. London: Routledge.

Fowler, R., & Kress, G. (1979). Critical linguistics. In R. Fowler, B. Hodge, G. Kress, & T. Trew (Eds.), Language and control (pp. 185-221). London: Routledge &. Kegan Paul. H

Fowler, R. (1986) Linguistic Criticism, Oxford: Oxford University Press.

Fowler, R. (1991) Language in the News, London and New York: Routledge.

Fowler, R. (1995) The Language of George Orwell, London and New York: Macmillan.

Fowler, R. (1996) 'On Critical Linguistics' in Coulthard, C. R. and M. Coulthard (eds) Texts and Practices, London: Routledge.

Fowler, R., B. Hodge, et al. (eds) (1979) Language and Control, London: Routledge and Kegan Paul.

Freeman, D. C. (ed.) (1981) Essays in Modem Stylistics, London and New York: Methuen.

Givon, T. (1982) 'Evidentiality and Epistemic Space', Studies in Language 6: 23-49.

Goffman, E. (1983) 'The Interaction Order', A.merican Sociological Review 48: 1-17.

Hall, S. (1982). The rediscovery of ideology: the return of the repressed in media studies. In M. Gurevitch, M. Curran, & J. Woollacott (Eds.), Culture, society and the media. London: Methuen.

Halliday, M. A. K. (1970) 'Functional Diversity in Language as Seen from a Consideration of Modality and Mood in English' , Foundations of Language 6: 322 - 361.

Halliday, M. A. K. (1973) Explorations in the Functions of Language, London: Edward Arnold.

Halliday, M. A. K. (1978) Language as a Social Semiotic, London: Edward Arnold.

Halliday, M. A. K. (1985) An Introduction to Functional Gramma Lo d . Ed d Arnold. r, n on. war

Halliday, M. A. K. (1988) 'Foreword', in Birch, D. and M. O'Toole (eds) Functions of Style, London and New York: Pinter Publishers, pp. vi-ix.

Halliday, M. A. K. (1988) 'Poetry as Scientific Discourse: The Nuclear Sections of Tennyson's "In Memoriam"', in Birch, D. and M. O'Toole (eds) Functions of Sty/e. London and New York: Pinter Publishers, pp. 31-44. –

Halliday, M. A. K. (1998) 'Things and Relations: Regrammaticising Experience as Technical Knowledge', in Martin, J. R. and R. Vee I (eds) Reading Science: Critical and Functional Perspectives on Discourse of Science, London: Routledge, pp. 185- 235.

Halliday, M. A. K. and R. Hasan (1985) Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective, Oxford: Oxford University Press.

Halliday, M. A. K. and J. R. Martin (1993) Writing Science: Literacy and Discursive Power, London and Washington D.C.: The Falmer Press.

Harris, R. (1998a) 'Language as Social Interaction: Integrationalism versus Segregationalism' in Harris, R. and G. Wolf (eds) Integrational Linguistics: A First Reader, Oxford: Pergamon, pp. 5-14.

Harris, R. (1998b) 'Making Sense of Communicative Competence', in Harris, R. and G. Wolf (eds) Integrational Linguistics: A First Reader, Oxford: Pergamon, pp. 27- 45.

Harris, R. (1998c) 'The Integrationalist Critique of Orthodox Linguistics', in Harris, R. and G. Wolf (eds) Integrational Linguistics: A First Reader, Oxford: Pergamon, pp. 15-26.

Harris, R. and G. Wolf (eds) (1998) Integrational Linguistics: A First Reader, Oxford: Pergamon.

Hermeren, L. (1978) On Modality in English, Lund: Cwk Gleerup. Hodge, R. (1988) 'Halliday and the Stylistics of Creativity' in Birch,~. and \1. _p_ O'Toole (eds) Functions of Style, London and New York: Pmter PublIshers, pp. 142-156).

Hinchliff, A. (1967). *Harold Pinter.* New York: Twayne Publishers, Inc.

Hodge: R. (199?) Literature as Discourse: Textual Strategies in English and Historv. Cambndge: Pohty Press. . Hodge, R. and G. Kress (1993) Language as Ideology (2nd ed.), London: Routledge and Kegan Paul. '—

Hoffmann, L. (1988) 'Intercultural writing: A Pragmatic Analysis of Style', in van Peer, W. (ed.) The Taming of the Text, London and New York: Routledge, pp. 15:2- 175.

Hodge: R. (199?) Literature as Discourse: Textual Strategies in English and Historv. Cambndge: Pohty Press. .

Hodge, R. and G. Kress (1993) Language as Ideology (2nd ed.), London: Routledge and Kegan Paul. '--

Hoffmann, L. (1988) 'Intercultural writing: A Pragmatic Analysis of Style', in van Peer, W. (ed.) The Taming of the Text, London and New York: Routledge, pp. 15:2- 175

. Hollan.g, N. (1975) Five Readers Reading, New Haven: Yale University Press.

Hormann, H. (1983) 'How Many are some, several, and a few?' ,in Bauerle, R., Schwarze, C. and A. von Stechow (eds) Meaning, Use and Interpretation of Language, Berlin: de Gruyter.

Huddleston, R. D. (1976) An Introduction to English Transformational Syntax, London: Longman.

Hudson, K. (1978) The Language of Modem Politics, London and Basingstoke, Macmillan.

Iser, W. (1974) The Implied Reader: Patterns in Communication in Prose Fiction from Bunyan to Beckett, Baltimore: The John Hopkins University Press.

Jakobson, R. (1960) 'Closing Statement: Linguistics and Poetics', in Jaworski, A. and N. Coupland (eds) [1998] The Discourse Reader, London and New York: Routledge, pp.54-62.

Jaworski, A. and N. Coupland (eds) (1998) The Discourse Reader, London and New York: Routledge.

Johannesson, N. L. (1976) The English Modal Auxiliaries: A Stratificational Accoullt, Stockholm: Almqvist and Wiksell International.

Joos, M. (1964) The English Verb: Form and Meanings, Madison and Milwaukee: The University of Wisconsin Press.

Kalogjera, D. (1982) The English Modals and their Equivalents in Serbo-Croatian, Zagreb: Y scecp. holm: Almqvist and Wiksell International.

Kennedy, A.K. (1975). *Six Dramatists in Search of Language: Studies in Dramatic Language.* Cambridge: Cambridge University Press.

Kress, G. (1985) Linguistic Processes in Sociocultural Practice Victon'a' D ki . . , . ea n Umversity Press.

Kress, G. ,(1988) 'Textual M~tters: The Social Effectiveness of Style', in Birch, D. and M. O Toole (eds) FunctLOns of Style, London and New York: Pinter Publishers pp. 126-141.

. Kuhn, T. S. (1962) The Structure of Scientific Revolutions, Chicago: Universitv of Chicago Press. .

Lakoff, R. (1972) 'The Pragmatics of Modality', Papers from the Eighth Regional Meeting of the Chicago Linguistic Society: 229-246.

Leach, R. (2004). *Makers of Modern Theatre: An Introduction.* London: Routledge.

Leech, G. (1974) Semantics, Harmondsworth: Penguin.

Leech, G. (1987) 'Stylistics and Functionalism', in Fabb, N., D. Attridge, A. Durant and C. MacCabe (eds) The Linguistics of Writing: Arguments between Language and Literature, Manchester: Manchester University Press, pp. 76-88.

Leech, G. N. and M. H. Short (1981) Style in Fiction: A Linguistic Introduction to English Fictional Prose, London: Longman.

Leeuwen, T. V. (1993) 'Genre and field in CDA: a synopsis', Discourse and Society 4(2): 193-225.

Leitch, V. (1995) 'Reader-Response Criticism', in Bennett, A. (ed.) Readers and Reading, London and New York: Longman, pp. 32-65.

Levinson, S. C. (1983) Pragmatics, Cambridge: Cambridge University Press.

Lukacs, G. (1971) History and Class Consciousness, London: Merlin Books.

Lyons, J. (1977) Semantics (Vol. 2), Cambridge: Cambridge University Press.

Macdonell, D. (1986) Theories of Discourse, Oxford: Basil Blackwell.

Mackey, W. F. (1978) Language Teaching Analysis, New York: Longman. Mailloux, S. (1982) Interpretive Conventions, London: Cornell University Press.

Marino, M. (1973) 'A Feature Analysis of the Modal System of EngIish' Lin 32' 309 - 323. ' gua .

Martin, J. R. and R. Vee I (eds) (1998) Reading Science: Critical and Functional Perspectives on Discourse of Science, London: Routledge.

McCarthy, M. and R. Carter (1994) Language as Discourse, London: Longman.

Mills, S. (1995) Feminist Stylistics, London and New York: Routledge.

Mills, S. (1997) Discourse, London: Routledge.

D. and M. O'Toole (ed.) Functions of Style , London and New York: Pmter PublIshers.

Palmer, F. R. (1965) A Linguistic Study of the English Verb, London: Longman.

Palmer, F. R. (1974) The English Verb, London: Longman.

Palmer, F. R. (1986) Mood and Modality Cambridge' Camb'd U' . , . n ge TIl verSI ty Press.

Palmer, F. R. (1990) Modality and the English Modals, London and New York: Longman.

Papafragou, A. (2000) Modality: Issues in the Semantics-Pragmatics Inteiface Oxford: ELSEVIER. .

Parry, B. (1983) Conrad and Imperialism: Ideological Boundaries and Visionarv Frontiers, London: Macmillan.

Peacock, D.K. (1997). *Harold Pinter and the New British Theatre.* Westport: Greenwood Press.

Pecheux, M. (1982) Language, Semantics and Ideology: Stating the Obvious, London: Macmillan. −

Peele, G., C. J. Bailey, et al. (eds) (1998) Development in American Politics, London: Macmillan.

Perkins, M. R. (1983) Modal Expressions in English, London: Frances Pinter Publishers.

Popper, K. R. (1959) The Logic of Scientific Discovery, London: Unwin Hayman.

Pratt, M. L. (1981) 'Literary Cooperation and Implicature', in Freeman, D. C. (ed.) Essays in modem Stylistics, London and New York: Methuen, pp. 377-412.

Pratt, M. L. (1986) 'Interpretive Strategies/Strategic Interpretations: On AngloAmerican Reader-Response Criticism' in Arac, J. (ed.) Postmodemism and Politics, Minneapolis: University of Minnesota, pp. 26-54.

Pratt, M. L. (1987) 'Linguistic Utopias', in Fabb, N., D. Attridge, A. Durant and C. MacCabe (eds) The Linguistics of Writing: Arguments between Language and Literature, Manchester: Manchester University Press, pp.48-66.

Said, E. (1983) The World, the Text, and the Critic, Cambridge: Harvard Uni\'ersit\ Press. .

Said, E. (1993) Culture and Imperialism, New York: Vintage.

Sankey, H. (Forthcoming) 'The Language of Science: Meaning Variance and Theory Comparison', Language Sciences.

Sauer, C. (1988) 'Newspaper Style and Nazi Propaganda' in van Peer, W. (ed.), The Taming of the Text, London and New York: Routledge, pp. 82-105.

Schiffrin, D. (1994) Approaches to Discourse Analysis, Oxford: Blackwell.

Short, M. (1998). *'From Dramatic Text to Dramatic Performance'* in Culpeper, J. Et Al. *Exploring the Language of Drama.* London: Routledge.

Simpson, P. (1997). *Language Through Literature: An Introduction.* London and New York: Routledge.

Simpson, P. (1998). *'Odd Talk: Studying Discourse of Incongruity'* in Culpeper, J. Et Al. *Exploring the Language of Drama.* London: Routledge.

Simpson, P. (2004). *Stylistics.* London: Routledge.

Searle, J. (1983) Intentionality, Cambridge: Cambridge University Press.

Simpson, P. (1993) Language, Ideology and Point of View, London and New York: Routledge.

Simpson, P. (1997) Language Through Literature, London and New York: Routledge.

Simpson, R. H. (1993) 'Stability in Meanings for Quantitative Terms: A Comparison over 20 Years', Q. 1. Speech 49: 146-51.

Simpson, P. (2004). Stylistics: A resource book for students. London: Routledge.

Sinclair, J. (1966) 'Taking a Poem into Pieces', in Fowler, R. (ed.) Essays on Style and Language, London: Routledge and Kegan Paul.

Sinclair, J. and R. M. Coulthard (1975) Towards an Analysis of Discourse, London: Oxford University Press.

Skinner, B. F. (1957) Verbal Behavior, New York: Appleton-Century-Crofts.

SlembrouK, S. (1992) 'The Parliamentary Hansard "verbatim" Report', Language alld Literature 1 (2): 101-20.

Smith, M. J. (1992a) 'A Return to Revisionism? The Labour Party's Policy Review', in Smith, M. J. and J. Spear (eds) The Changing Labour Party, London and New York: Routledge, pp. 13-28.

Smith, M. J. (1992b) 'The Labour Party in Opposition', in Smith, M. 1. and 1. Sfear (eds) The Changing Labour Party,. London and New York: Routledge, pp. 3-1-.

Smith, M. J. and J. Spear (eds) (1992) The Changing Labour Party, London and r\C\\ York: Routledge.

Smith, I. (2005). *Pinter in the Theatre.* London: Nick Hern Books.

Stockwell, P. (1999) Towards a Critical Cognitive Linguz'stz'c ? Petics and Linguistics and HIstory: DIscourse of War and Conflict Potch Press. .

Stubbs, M. (1983) Discourse Analysis, Chicago: University of Chicago Press,

Stubbs, M. (1996) Texts and Corpus Analysis, Blackwell.

Swales, J. M. (1990) Genre Analysis, Cambridge: Cambridge University Press,

Tompkin~, ~. (1980) ',The Reader in History: The Changing Shape of Literary Response, In Tompkins, J. (ed.) Reader-Response Criticism, Maryland: John Hopkins University Press.

Tompkins, J. (ed.) (1980) Reader-Response Criticism, Maryland: John Hopkins University Press . ... T

Toolan, M. (1988) Narrative: A Critical Linguistic Introduction, London: Routledge.

Toolan, M. (1990) The Stylistics of Fiction, London and New York: Routledge,

Toolan, M. (ed.) (1992) Language, Text and Context: Essays in Stylistz'cs, London: Routledge.

Toolan, M. (1996) Total Speech: An Integrational Linguistic Approach to Language, London: Duke University Press.

Toolan, M (1997) 'What is Critical Discourse Analysis and Why are People Saying Such Terrible Things about it?', Language and Literature 6 (2) 83-103.

Trew, T. (1979) 'Theory and Ideology at Work', in Fowler, R., B. Hodge, O. Kress and T. Trew Language and Control, London: Routledge and Kegan Paul, pp. 94 – 117.

Turner, G. W. (1973) Stylistics, Harmondsworth: Penguin Books. Twaddell, W. F. (1960) The English Verb Auxiliaries, Providence: Brown University Press.

van Dijk, T. A. (ed.) (1985) Handbook of Discourse Analysis, London: Academic Press.

Van Dijk, T. A. (ed.) (1997a) Discourse as Social Interaction, London: Sage Publications.

Van Dijk, T. A. (ed.) (1997b) Discourse as Structure and Process. London: Sage Publications.

Van Dijk, T. A. (1997c) 'Discourse as Interaction in Society', in van Dijk, T. A. (ed.) Dlscourse as Soczal InteractlOn, London: Sage Publications pp. 1-26.

Van Dijk, T. A. (1997d) 'The Study of Discourse' in van DiJ'k T A (ed) D' . , , . . . lscourse as Structure and Process, London: Sage Publications, pp. 1-34

Verdonk, P. & Weber, J.J. (1995). *Twentieth-Century Fiction: From Text to Context.* London and New York: Routledge.

Wärnsby, Anna. 2016. On the adequacy of a constructionist approach to modality, this issue..

Weber, J. J. (1992) Critical Analysis of Fiction, Amsterdam: Rodopi B.V.

Weber, J. J. (1998) 'Three models of power in David Mamet's Oleanna', in Culpeper, J., M. Short and P. Verdonk (eds) Exploring the Language of Drama: From Text to Context, London and New York: Routledge, pp. 112-127.

Weber, S. (1987) Institution and Interpretation, Minneapolis: University of Minnesota Press.

Widdowson, H. G. (1975) Stylistics and the Teaching oj Literature, London: Longman.

Widdowson, H. G. (1995a) 'Discourse Analysis: A Critical Vie\\,'. Language and Literature 4 (3): 157-72. 316

Widdowson, H. G. (1995b) 'Review of Fairclough' , Discourse and Social Change. Applied Linguistics 16 (4): 510-16.

Widdowson, H. G. (1996) 'Reply to Fairclough: Discourse and Interpretation: Conjectures and Refutations', Language and Literature 5 (1): 57-69.

Wittgenstein, L. (1968) Philosophical Investigations, New York: Macmillan.