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Deception in Harold Pinter's *The Caretaker*: Discourse Analysis

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Dedications

I have the honor to dedicate this work;

To the person who taught me how to rely on myself: My father CherbiMokrane

To the kindest person who taught me to never give up: My mother BomddaneDjamila

Thank you both for your patience, support, and encouragement.

To my sisters &Tomy brothers

To my friends & colleagues.

To all people who attempt to read this work.

Rosa Cherbi

I dedicate this dissertation to

*my beloved mother Saâdia,who taught me to trust in Allah, believe in hard work; thank you for your
ongoing love, affection and encouragement.*

To my father Lounes, who supported and encouraged me to believe in myself

To my sister Fatma,

To my brothers Mohand and his wife Nassima,

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Abstract

The present study explores the theme of deception in Harold Pinter's play the Caretaker from linguistic perspectives. It focuses on the forms of verbal deception revealed in the characters' discourse by applying Grice's theory of Conversational Implicature (CI), mainly his four Maxims of conversation: quality, quantity, relation, and manner. The analyzed data are selected from the characters' dialogues in which the forms of deception are apparently revealed through the violation of the maxims. The results of the study indicate that the characters in the Caretaker are violating all maxims, and all forms of deception are revealed through the violation of one or more than one maxim; however, fabrication is the most apparent form of verbal deception in The Caretaker; thereby, the quality maxim is the most violated maxim.

Key terms: The Caretaker, Forms of Deception, Discourse Analysis, Grice's Conversational maxims, Implicature.

List of Abbreviations

CI: Conversational Implicature

CP: Cooperative Principle

DA: Discourse Analysis

CQA: Qualitative Content Analysis

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General Introduction

Introduction

Statement of the problem:

One of the most popular dramatic movements after World War II was the Absurd Theatre. It is originated in France with Albert Camus' *The Myth of Sisyphus*, a collection of philosophical essays published in 1941. In his work, Albert Camus explores the human condition and considers it as being meaningless and absurd by pointing out to the chaos and the resulting trauma of living under the threat of nuclear destruction after World War II. The absurdity and meaningless conditions of living portrayed in Camus's collections of essays and other dramatics works published after this period that lead to classify these works under the label "Theatre of the Absurd". The absurdist playwrights, in their plays, have used techniques that appeared illogical to the theatre world and the traditional drama, like the plain plot development and the rational discourse (Robert James, 1978: 6-7).

Martin Esslin and some other critics, like Hinchcliffe, A. and Bernard F. Dukore, have classified some playwrights as absurdist. Harold Pinter, an English dramatist, is one of them. Bernard F. Dukore(1962:43) claims that the work of Harold Pinter, specifically his play *The Caretaker*, is parallel "in texture" with the work of the famous absurdist playwright Samuel Becket. Pinter, himself, has confirmed this in one of his interviews in BBC channel by saying, "...I admire Beckett's work so much that something of its texture might appear in my own"(cited in: Arnold Hinchcliffe,1981:33). Concerning Robert James (1979:6), he argues that though Pinter had written plays which are not correlated with the criteria of the absurd theatre of, his early plays match the criteria of this theatre.

The Caretaker (1959) is one of Pinter's early plays which portray the absurdity of man's life by using techniques that make his work unique and original. This is found in "*the desultory conversation or the ludicrous anecdote, in pauses and silence, and in the displacement activities seen in ordinary human*" (Peacock, 1997:162). In other words, Pinter

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is known for his impressive use of language, or his style of writing which is labeled “Pinteresque”. According to critics, his style includes all the forms that reflect daily speech, such as the colloquial language, clichés, unpolished grammar, and illogical syntax. Through this style Pinter displays a number of themes. Steven Croft (2002:133) states that Pinter’s *The Caretaker* involves the theme of isolation, lack of communication and relationships, and survival in hostile world. In their analysis of *The Caretaker*, Osborne-Bartucca Kristen and Suduiko Aaron (2015) have identified the themes cited by Croft and other themes, like family, race and national origin, absurdity, social class, and identity. As for Gale Cengage (2000:133), in his book *A Guide Study of Harold Pinter’s The Caretaker*, has identified the theme of family, truth, fantasy, and lies.

One theme which seems apparent and was not mentioned by the critics is the theme of deception. We noticed only one author who has spoken about one form of deception, which is “lies”, but not on deception as a theme. Thus, in our work we try to fill this gap by exploring the theme of deception and all its apparent forms in this play by doing an analysis from a linguistic perspective.

Deception can be carried out in a variety of ways. According to Anderson’s study, deception comes in the following forms: lies (a false statement or a lie), equivocation (ambiguous, contradictory statement), concealment (the omission of a relevant information), exaggerations (extending the truth), and understatements (minimizing or lowering the truth). Concerning Gupta et al (2013), in their comprehensive approach to analyzing verbal deception, propose twelve forms of deception in which five of them are similar to those forms cited by Anderson *et al*. The other forms that Gupta et al have added are as follows: Denial (the rejection of the truth), False Implicature (the inferred meaning behind the literal true statement), Augmentation (the addition of an unnecessary truth), Contrived distraction (changing the subject of the discussion), Abstraction (making a generalization statement),

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Obfuscation (using a complicated and a confusing language), Pretending to Lie (making out telling lies while saying the truth). One more form of deception which is not mentioned by Gupta *et al* nor by Anderson *et al*. and which seems important to add as this current work deals with tragicomedy play is the use of Joking to deceive. This form is stated by Daniel Druckman and Robert A. Bjork, 1991; Vincent and Castelfrachi, 1979). This form of deception involves being playful and pretending complexity with hear while aiming to fool and deceive him (*ibid*).

Deception becomes a part of daily life; thus, it is often presented in many literary works such as novels, short stories, and plays, like *The Caretaker*. We have chosen the latter to conduct a discourse analysis study to identify all forms of deception reflected in the characters' conversation, who communicate to real life individuals. In this connection, Simpson (1997:130) argues that "*the dramatic dialogue provides excellent source material for explaining the basic patterns of everyday conversation*".

The major reason for having chosen a play written by Harold Pinter is the fact that he is recognized for his mastery of language and his effective use of 'pauses', 'silence' or 'dots' (Peacock:1997:162). Burkman states that Pinter's pause is "as successful and suggestive as the dialogue" (1971:9). Actually, Pinter claims that "*silence assumes a more communicative function than words*" (cited in Burkman 1971:8). This means that not all the words used in his play lead directly to the truthful thought; thus, one have to look for the meaning beneath the spoken words. Understanding Pinter's language, then, requires looking for the meaning behind the characters' words and statements.

From what is mentioned before, it becomes clear that what we should apply to reach our aim is the discourse analyses as the study is concerned with the discourse of the characters in the play and the discourse analysis is concerned with investigation of discourse in use. One thing worth to mention is that, as this current work is based on discourse analysis from

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linguistic perspective and not literary one, the theories of discourse which are going to be mentioned are theories from the domain of linguistic. Besides, since the discourse to be analyzed is in written form, the supra-segmental features, such as stress and intonation, will not be taken into account. Among the theories mostly used in order to analyze either the written or the spoken discourse, there are Stephen C. Levinson's Politeness theory, Erving Goffman's Face theory, M.A.K Halliday's Systemic Functional Linguistic, and Paul Grice's Conversational theory. This latter is the chosen theory to account for deception forms in Pinter's play since it is concerned with the study of meaning in conversation. In this respect, Deborah Schiffrin et al (2001:79, 208) claims that Paul Grice's work can be used to analyze the speaker's discourse and the meaning of their utterances in particular context. The choice of Grice theory is justified by his account on the implied meaning in conversation.

The British philosopher, Paul Grice (1989), has proposed his theory of "Conversational Implicature", which refers to the implied meaning which is not uttered directly (Grundy; 2000:73). In short, this current study attempts to analyze Pinter's discourse in *The Caretaker* to search for all forms of deceptions by relying on Grice's theory.

Aims and Significance of the Study

The chairman of Swedish academy, Horace Engdahl, when he awarded Harold Pinter the Noble prize for literature, stated that Pinter is not only a prominent figure in the absurd theatre but also a playwright who is recognized for his particular use of language and his "vivid reproduction of everyday prattle and the mystery that threat the rooms". It seems pertinent to analyze this play to know how Pinter exploits the language and its rules in order to achieve deception effect, one aspect that threatens the homes and the rooms in his play, and how deception is occurring between individuals in real life as Pinter is reflecting what is happening in daily life. Adding to this, there is no study conducted at Mouloud Mammeri University of Tizi-Ouzou about the theme of deception neither from linguistic perspectives

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nor from literary ones, mainly on plays, like *The Caretaker*. The basic interest of this study, then, is to shed light on the theme of deception and the way it is expressed through the discourse of the three characters in the play: Aston, Mick and Davies.

In order to account on the way the characters' language causes deception effects in *The Caretaker*, it is necessary to search for the meaning behind the words of the character through the analysis of their conversations by applying Grice's conversational theory. In this theory, Grice (1989) suggests a cooperative principle and some maxims of conversation that are expected to be obeyed by the participants. The maxims are not always obeyed, as Levinson (1983: 102) argued, "no one speaks like that the whole time". Grice (1989: 49) claims that one of the reasons behind the violation of the maxims is the attempt of the communicator or the sender to mislead or deceit. Thus, to account for deception's forms, we focus on the instances in which the characters are violating the conversational maxims.

Research Questions and Hypotheses

The overall aim of this study can be embedded in the following questions:

1. How does the characters' conversation cause deception effect in Pinter's *The Caretaker*?
2. What forms of deception are mostly apparent in *The Caretaker*?
3. Which maxims are mostly violated in order to achieve those forms?

In attempt to answer to these questions, the following hypotheses are advanced:

H1: The characters' conversations cause deception effect in Pinter's *The Caretaker* by violating the maxims of conversation in every dialogue involving them.

H1: The characters' conversations cause deception effect in Pinter's *The Caretaker* by violating the maxims of conversation in some dialogue involving them.

H2: There are several maxims which have been violated in Pinter's play *The Caretaker*.

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H3: The characters violate those maxims by being uncooperative in every dialogue

H3: The characters violate those maxims by being uncooperative in some dialogues.

Research Technique and Methodology

This study adopts discourse analysis as a methodological approach to data collection and analysis; that is to say, deception in Pinter's *The Caretaker* is explored in terms of discourse analysis. The study will be based on the characters' dialogues that involve different forms of verbal deception. The data will be interpreted by doing a discourse analyses Grice's theory of Conversational Implicature, which accounts on the implied meaning lying behind the violations of conversational rules.

The Structure of the Dissertation

The dissertation is structured following the traditional complex type that consists of four chapters (Review of literature, research design and methodology, presentation of the findings and discussion of the findings). These chapters are preceded by a general introduction, which presents the background of the study, the statement of the research problem, the reason for choosing this topic, the research questions that guide the study, the aim and significance of this work, and the structure of the dissertation. The first chapter consists of reviewing the main theoretical aspects on which the study is based and describes Grice's theory of Conversational Implicature, which is applied to analyze *The Caretaker*. The second chapter provides the research procedures and the way in which Grice' theory is applied in order to analyze the character's dialogues. The third chapter is concerned with the presentation of the findings where the results are introduced. The fourth and the last chapter is discussion of the findings which interprets the results according to the selected theoretical framework. The study is ended with a general conclusion that summarizes the main points of the analysis, indicates the limitations of the study and makes suggestions for further research.

Chapter one

Review of Literature

Introduction

This chapter deals with the review of literature. Its purpose is to provide definitions and information about the key concepts and to describe the analytical framework. It is divided into two sections. The first section is concerned with definitions of the key concepts; discourse, discourse analysis, deception and its forms. The second section is concerned with the description of Grice's theory of Conversational Implicature, followed by the categorization of the forms of deception on the basis of Grice's theory.

1.1. Introduction to Discourse Analysis

1.1.1. Definitions of Discourse

The term 'discourse' comes from Latin 'discursus' which means 'conversation and speech'. It is generally assumed that discourse cannot be limited to sentence boundaries. In this respect, David Crystal (1992:72) defines the spoken discourse as "*a continuous stretch of (especially spoken) language larger than a sentence, often constituting a coherent unit, a sermon, argument, joke or narrative*".

In this definition, Crystal has focused mainly on the spoken discourse. In another definition, he has combined the two forms of discourse: the written and the spoken form of discourse by defining the latter as "*a piece of naturally occurring spoken, written, or signed discourse identified for the purpose of analyses*" (*ibid*).

Actually, in this definition, Crystal has stressed the point that the two types of discourse, i.e., the written and the spoken discourse are meant for the analysis. So, this definition is the most appropriate for this study since we are concerned with the analysis of deramatic discourse. Though there is no clear reference to dramatic discourse, we understand from Crystal's statement "*a piece...written ... discourse*" that it comprises the dramatic discourse, the type of discourse we are dealing with.

1.1.2. Defining Discourse Analysis

Many definitions were attributed to discourse analysis (DA), but we have chosen definitions that take into consideration the context as our work deals with the discourse of the characters in relation to the context of occurrence. Gillian Brown and George Yule (1983) state that discourse analysis is concerned with the analysis of the language as it is used in everyday life “*the analysis of discourse is necessarily the analysis of language in use*”(1983). That means discourse analysis is not concerned with the analysis of language alone but in relation to the context in which it is used. Though the notion of context is not stated explicitly in this definition, we can infer it.

In line with the argument that stress the importance of context, Brian Paltridge (2006) claims that “*Discourse analysis considers the relationship between language and the context in which it is used*”. Van Dijk (2001) has also emphasized on the importance of context to understand the language in use, as he argued that “*the very function context has in the first place is to define the functions of language use. Besides, context also influences what kind of language and how language is used*”.

So in our work we take into consideration the context in which the language of the characters is produced, i.e. the situation of occurrence.

1.1.3. Information about the Notion Context

As it is discussed earlier, taking into consideration the notion of context is very important when studying any discourse. Since this dissertation explores the theme of deception in a play, the dramatic context is the context on which the study is based on. One component of the dramatic context, according to Kier Elam (1980:81-129) is the situational context. This latter includes many factors, among them “the speaker, the actions they are performing at the time, and various external objects” (ibid). The other component of context stated by Elam is the context of utterance or the communicative context. This type of context includes “the

relationship set up between speaker, listener, and discourse in the immediate here-and- now”.

The relationship to which Elam pointed out is dynamic; that is to say, the factors involved in context are changing and in steady development. Thus, when we interpret the utterances, we should take into consideration all contextual changes.

Having explained discourse and discourse analysis, the following lines will be concerned with definitions of deception and information about its forms.

1.2. Assumptions about Deception and its Forms

Different explanations of the issue of deception, either verbal or non-verbal, is found in the existing literature, but the explanations that relate to this study are only those which are concerned with the verbal deception since this current work deals with the deceptive language of the characters. Therefore, in this section of this chapter, we are going to explain the notion of deception and its forms so that to clarify what should be understood as a deceptive language. In other words, we are going to provide definitions about the concept of deception and its forms.

1.2.1. Definition of Deception

The notion of deception has been researched and detailed by many scholars and researchers. Jaume Masip *et al.* (2004:148) thought about a definition that synthesizes the other scholars' definition of deception. They sum up this concept as follows:

Deception can be understood as the deliberate attempt, whether successful or not, to conceal, fabricate, and/or manipulate in any other way, factual and/or emotional information, by verbal or nonverbal means, in order to create or maintain in another a belief that the communicator himself or herself considers false.

In the definition above, Jaume Masip *et al.* claim that deception is an intentional act of modifying the information before delivering it to the hearer to achieve certain objectives. In

this respect, Gupta *et al.* (2013:3) define deception as “*an intentional act (of controlling information so as either (a) to make the hearer believe something that the speaker believes is false, or (b) to prevent the hearer from believing something that the speaker believes is true*”.

Gupta *et al.* (2013:7) contend that verbal deception occurs when the conversation participants have the intention to deceive when they interact. They also argue that most of verbal deception occurs mostly when the speaker violates Grice’s maxims. Even Grice has pointed out to deception as a consequence of the violation of his maxims, but he uses another term which is “to mislead”. He said, “He may quietly and unostentatiously VIOLATE a maxim; if so, in some cases he will be liable to MISLEAD” (1975:49).

1.2.2. Forms of Verbal Deception

Deception can come in different forms. According to Anderson *et al.* (2007), there are primary forms of deception which are as follows: lies, equivocation, concealment, exaggerations, and understatements. As for Gupta *et al.* (2013) have reviewed several proposals about verbal deception forms, which they summarized in their own *Comprehensive, Integrated Proposal*. It comprises the following twelve basic forms: fabrication, overstatement, understatement, denial, half-truth, false implicature, augmentation, contrived distraction, abstraction, equivocation, obfuscation, and pretending to lie.

Another form of deception that seem important to add but which is not mentioned by Gupta *et al* is the joking used in order to deceive. Joking meant to deceive is mentioned by several researchers concerned with deception issue, like Vincent and Castelfrachi(1979), and Druckman, D. and Bjork, R. A. (1991).

A. Fabrication/Lies

According to Anderson *et al.* (2007), deception can be carried out in the form of lies by making a given information that is false or very different from the truth. Similarly, Gupta *et al.* (2013), who investigated verbal deception, namely, the different way in which the information can be manipulated, have referred to “lies” as one form of deception by using another more precise term which is “fabrication”. These authors said: “by fabrication, we mean an outright lie wherein [the speaker] simply makes up a story in order to deceive [the hearer]” (*ibid*: 19).

B. Equivocation

Anderson et al (2007) view that deception can come in the form of equivocation. This later consists of making a vague, ambiguous or contradictory statement to create the false impression. Similarly, Gupta et al (2013:24) have also suggested this form of deception in which the speaker makes ambiguous statement. Gupta et al (2013:24) have cited the example provided by Bollinger (1973) who reported the ads that say “no heat that costs than oil heat”. This later has tow interpretation; one true interpretation is not using any heating that will cost more than the heating of oil, and the other false interpretation is that oil-heating is the cheaper than other kind of heating.

C. Half-truth/ Concealment

Anderson *et al.* (2007) view that deception can be carried out by concealment. This latter involves omitting relevant information in order to mislead the listener or the public. As for Gupta et al (2013,21) named this form of deception where the speaker or the sender omit a consequential detail out of the story “half-truth”. They view that “*half-truth involves revealing one part of truth, while concealing another part that involves the nexus of deception*”. This means that the information being omitted is the part that causes deception.

D. Overstatement/ Exaggeration

Deception can come in the form of exaggeration by overstating or extending the truth. This form of deception involves inflating or overstating facts to mislead the hearer (Anderson *et al.* 2013). Accordingly, Gupta *et al.* state that “*deception through Overstatement arises when the [speaker] exaggerates an aspect of something featured in the preposition about which she intends to deceive the [speaker]*” (ibid:23).

E. Understatement

According to Anderson *et al.* (2007) deception can be carried out in the form of the understatement by minimizing or lowering facts or truth so that to mislead the listener. Gupta *et al.* (2013: 23-24) have also suggested this form of deception which is, according to them, opposite to overstatement or exaggeration. By doing this, the sender is somehow manipulating the information, thereby; he/she is deliberately deceiving the hearer or receiver.

F. Denial

As for Denial, Gupta *et al.* (ibid, 21) define it as “a rejection of the alleged truth of the preposition; the speaker indicates that he/she believes the preposition in question is false”. In brief, Denial is the rejection of what is believed to be true (ibid). For instance, a child denies the assertion of his mother that it is him who took all the cookies from the jar cookie by saying: “I didn’t take them, it wasn’t me” (ibid).

G. False Implicature

The notion of implicature is mentioned in Grice’s conversational implicature. He states that Implicature arises when the literal meaning differs from the suggested or the intended meaning. The idea of using implied meaning which differs from the literal meaning is also stated in Gupta *et al.*’s notion “false implicature”. Unlike Grice, Gupta *et al.* stress on the point that the suggested meaning is ‘the nexus of deception’ or what causes deception (2013:20). Gupta *et al.* (2013:20) state that false Implicature “*are conversational implicature*” in which

the literal meaning is true, but the implied meaning is false”. It means that the intended meaning differs from the literal meaning in that this latter is true whereas the former is false; thereby, the deceptive part is the implied meaning. For instance, Captain’s mate, who noticed the daily reference to his drunkenness, writes down in the logbook of his captain, “Today, 14th October, the captain is not drunk”. Though his statement is true, the captain’s mate intended to imply that the captain not drinking is an exception as this later often drunk (Jörg Meibuar 2005, 1373-1399; cited in: *ibid*).

H. Augmentation

Augmentation occurs when a sender adds something unjustified or gratuitous to the truth, thus deceiving the listener or the public (Gupta, *et al.*, 2013: 24). To explain more this case, Gupta *et al.* give the example of two persons discussing together: Steven and his colleague. The latter asks Steven, “did I see you having dinner with Mary last night?”, Steven replied, “yes you did, we used it as an opportunity to discuss some important project issue,” an answer through which Steven has prevented his colleague from coming to know the truth, i.e., his relationship with his secretary (*ibid*).

I. Contrived Distraction

In this form of deception, the sender is “evasive”, i.e., not willingly to answer, by finding some reasons to change the subject in attempt to deceive (Gupta, *et al.*, 2013: 22-23).

J. Abstraction

Gupta *et al.* (2013: 22) explain that this form of deception occurs when the speaker makes a broad and general statement with the intention to hide a specific statement from the listener; for example, Sally who wants to hide that she is going to visit “a boyfriend’s place”, she frames a general statement to deceive her mother by telling her that she is going to visit her “friend’s place” (*ibid*). One thing worth to clarify is that “abstraction” and “half-truth” are both concealing a preposition from the listener so that to deceive, but in different ways, that

is; in “abstraction” the truth are concealed by generalizing a preposition; whereas, in “Half-truth” the truth are concealed by omission (*ibid*).

K. Obfuscation

Gupta *et al.* (2013:25) have explained that obfuscation arises when the speaker deceives the hearer by intentionally using confusing and complicating language with the hope that the hearer will not understand the exact meaning or will misunderstand.

L. Pretending to lie

Gupta *et al.*(2013:25) explain that this form of deception occurs when the speaker says what he believes to be true but wants the hearer to believe that’s false. For instance, a burglar had been interrogated about the location of his partner in the crime. Hoping that the police want believe him and look somewhere else, this burglar told the true location of his partner (Vincent and Castelfranchi: 1979: cited in: *ibid*).

M. Joking

As matter of fact, people might deceive while joking. Daniel Druckman and Robert A. Bjork, (1991:183) state:

A joke is a false statement deliberately uttered by the speaker. It is not clearly a lie, according to Sweeter, because the context in which the joke is made differs from the prototypical one. In the prototypical context for defining a lie, conveying true information is paramount. But, in the context of a joke, playing is paramount, and conveying true information is irrelevant...Indeed, we believe that an adequate taxonomy of deception will include taxonomy of the context in which each kind of deceptive act can occur.” Druckman, D. and Bjork, R. A. (1991:183)

Druckman, D. and Bjork, R. A. agree with Sweeter that the context determines whether the form of an act is a lie or is a joke that deceives. The context of this laterisplayful and amusement. In this respect, Vincent and Castelfranchi (1979:766) suggest that deception can be carried out by “Pretending to Act or Joke”. This latter involves the speaker showing up or pretending complicity and solidarity with the hearer. In Vincent and Castelfranchi’s words,

“He is pretending to be playful, he is pretending complicity in the game by literally or otherwise winking at the hearer; he is pretending to laugh with him while laughing at him” (ibid).

1.3. Grice’s Theory of Conversational Implicature

The theory of Conversational Implicature formulated by Grice involves a cooperative principle and four maxims of conversation. Paul Grice, delivered his ideas at the William James lectures at Harvard University in 1967, and eventually appeared in the paper *“Logic and Conversation”* (Grice, 1975: 311).

Grice (1975:42) has made a distinction between the meanings of words, what the speaker’s words literally report, and what the speaker intends to mean by conveying such words. Grice proposes that participants in a communicative exchange are guided by cooperative principle involving four maxims that determine the way in which language is used with maximum efficiency and effect to achieve rational communication. However, people do not often obey these maxims in their daily verbal exchanges, and when a maxim is violated the communication breaks down. Grice (1975:49) argues that the conversational maxims can be violated to achieve communication objectives. He mentions that deception is one of the reasons behind the violation of these maxims; therefore, this study is based on this theory so that to carry out our research study about the analysis of deception in Pinter’s *The Caretaker*.

1.3.1. Implicature

According to Grice (1975) the term ‘Implicature’ accounts for the implied meaning of the speaker’s utterance which is different from what the speaker literally says. This means that the speaker’s utterance has a direct meaning and indirect meaning. He then distinguishes between two kinds of implicatures, namely Conventional and Conversational Implicatures.

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The Conventional Implicatures refer to the syntactic construction of the statement which is not dependent on special context for their interpretation. Conventional Implicatures are not based on the cooperative principle or the maxims.

Example

“He is an Englishman; he is, therefore, brave.” (Grice, 1975:44).

The speaker has conventionally implicated that his bravery is the consequence of being English by means of conventional meaning of ‘therefore’. (*ibid*, 1975: 44-45).

The Conversational Implicatures convey different meanings according to different contexts. The Conversational Implicatures derives from the cooperative principle of conversation and a number of maxims expected to be followed by participants in speech event.

Example

A: Will Kitty be at the meeting?

B: Her mother is at the hospital.

Implicates: kitty will not be at the meeting.

1.3.2. The Cooperative Principle-CP

Grice(1975:45) proposes that participants in a conversation obey a general ‘Cooperative Principle’ (CP), which is expected to be applicable whenever a conversation takes place: “*Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged*”(ibid). In other words, the listener presumes that the speaker is being cooperative and is speaking truthfully, accurately, and properly”.

Grice (1975:45) states that:

Our exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did they are characteristically, to

some degree at least, cooperative efforts; and each participant recognizes in them, to some extent a common purpose or sets of purposes, or at least a mutually accepted direction.

This means that Participants in a conversation should be cooperative with one another in order to make a successful communication

1.3.3. The Conversational Maxims

Grice identified four conversational rules or maxims which are as follows: quality, quantity, relation, and manner, including its sub-maxims. (Grice, 1975: 46-47).

1.3.3.1. Maxim of Quality

Try to make your contribution one that is true and accurate.

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

This maxim implies that the speakers should not give false information that is not supported by evidence.

Example 2

A: Do you know where Florida is situated?

B: Yes, it is in the United States of America.

In the example, B gives true response to A’s question.

1.3.3.1. Maxim of Quantity

Give the right amount of information;

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

This maxim implies that the speakers should avoid the inclusion of unnecessary information in what he contributes. Furthermore, the amount of the information the speaker offers should not be neither too much nor too little.

Example 1

A: “did you attend the meeting of yesterday?”

B: “yes, I did.”

In the example, B gives comments to A’s statement without adding other information

1.3.3.3. Maxim of Relation

1. “Be relevant”

The principle of relevance is so important in a conversation. By, relevance Grice means that, within the conversation, the speaker should involve the information that is related to the conversation subject and he should not give additional information which has no relation with the subject.

Example 3

A: where is my copybook?

B: It’s on the table.

In this example B’s replay relates to the question, not talking about something else.

1.3.3.4. Maxim of Manner

Politeness is more moral principle than its grammatical significance. This maxim involves a super maxim ‘Be perspicuous’ and sub-maxims, which are:

1. “Avoid obscurity of expression”.
2. “Avoid ambiguity”.
3. “Be brief”.
4. “Be orderly”.

To convey what is said in the manner that is most appropriate for any response. The speaker then should give information in a clear and unambiguous manner. (Grice, 1975: 44).

Example 4

A: where was Jims yesterday?

B: Jims went to the countryside to see his grandparents.

In the example, B's answer obeys the manner maxim: be orderly, because she gives a clear explanation where A was.

Levinson (1983:103) stated that Grice's maxims which have been cited above specify what participants have to do so that to communicate in an efficient, rational and cooperative way. The participants then should speak truthfully, relevantly, and providing adequate information.

1.3.4. Categorization of Verbal Deception in Terms of Grice's Maxims

We have already discussed that verbal deceptions occur when the speaker violates one or more of Grice's maxims of conversations, that is, the sender may manipulate the quality, the quantity, the clarity, the relevance of the information conveyed so that to deceive. In this respect, Gupta *et al.* (2013:26) claim that the speaker attempts to deceives by violating one of Grice's maxims. In fact, Grice (1989) himself mentioned that the speaker may violate one or several maxims so that to mislead (1975).

In the following paragraphs, Gupta *et al.*'s classifications of their twelve proposed forms of deception in terms of violation of the maxims is first, then, Joking as form of deception that also violates Grice's maxims is explained in another separated paragraph.

As far as Gupta *et al.*'s classification of verbal deception's forms in terms of violation of Grice's maxims, it is classified as follows:

A. Quality

Gupta *et al.* (2013:26) have identified the following four forms of deception that violate the maxim of quality: Fabrication, Overstatement, Understatement, Denial, and Pretending to Lie. As it is explained above Fabrication involves making up a false story;

thereby, this form violates the maxim of quality. As for Overstatement and Understatement both of them modify somehow the proposition to deceive, thus the truth is also modified; as a result, the maxim of quality is violated. Concerning Denial, the sender intentionally contradicts something believed to be true so that to mislead, as result the maxim of quality here is violated. Concerning, Pretending to lie, the sender tell the truth with the hope that the hear think that this sender is lying or is not cooperative; thus, this hear thinks that this speaker attempts to violates the maxim of quality(*ibid*).

B. Quantity

Gupta *et al.* have identified two out of their twelve proposed forms of deception that violate the maxim of quality which are as follows: Half-truth and Augmentation. In the Half-truth, the speaker conceal one part of the truth, that is, this speaker says less than it should require; thereby, this speaker violates the maxim of quality. Concerning Augmentation, the speaker adds minor and distracting information to the truth, that is, this speaker says more than it requires; thereby, this speaker violates the maxim of quality (and also Relevance, as explained below).

C. Relevance

As it is already mentioned above Augmentation violates also relevance, because it adds something additional to the truth which is not relevant to the main issue. Contrived Distraction is another form which violates this maxim, because the speaker changes the subject to distract the hearer in contrived way (*ibid*).

D. Manner

Gupta *et al.* have identified the three following forms of deception that violate the maxim of manner: abstraction, equivocation, obfuscation. As it is discussed earlier, one of the rule of maxim of manner is to avoid ambiguity of expression; whereas, in Equivocation and Obfuscation the speaker uses ambiguous and confusing language; thereby, this speaker

violates this maxim. As for Abstraction, Gupta *et al.* claim that it violates the maxim of manner because it involves using a generalized language so that to avoid stating the issue as it is.

As for the last form which not mentioned by Gupta *et al.* i.e., Joking, the scholar IlhamTaghiyev (2017), in her study “Violation of Grice’s Maxims and Ambiguity in English Linguistic jokes”, argues that linguistic jokes violate the maxim of quality and manner as well as the maxim of relation. She explains that the violation of Grice’s maxims of manner (avoid ambiguity) in jokes can consist of two parts in which one of them is ambiguous statement or a question and a response to it. She adds that the ambiguous part can violate the maxim of quantity as it lacks clarified information. The following example illustrates the violation of the maxims:

Judge: Order! Order! Order in the court!

Prisoner: I’ll take ham sandwich on rye and beer! (Cited in, IlhamTaghiyev, 2017: 833)

This joke violates the maxim of manner (avoid obscurity of expression) as the word “order” has tow meaning. The first and the appropriate one, is “call to order” to control; whereas, the second is “to order food” which is not appropriate. As the word is ambiguous, this means that the speaker is not as informative as he/she should; thus, the maxim of quantity is violated. In this case, the prisoner misinterprets the situation and opted intentionally for the inappropriate one which is “to order food”. By doing this the prisoner had violated the maxim of relation.

Conclusion

This chapter has reviewed the main concepts of the present work. To begin with, discourse and discourse analysis have been first defined and; then, the issue of deception has been introduced and defined in general and the verbal deception with its different forms is presented, in particular. Next,the theoretical framework of the study, i.e. Grice theory of

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Conversational Implicature is introduced followed with the definition of its basic notions; Implicature, Cooperative Principle and the conversational maxims.

Chapter Tow

Research Design Methodology

Introduction

This chapter deals with the research design and methodology of the study adopted to analyze deception in Harold Pinter's *the Caretaker*. This chapter is composed of three main sections. First it provides a brief summary of Pinter's play *The Caretaker*. It then provides a description to the corpus of the study and the procedures of data collection. Finally, the third section explains the procedures of the data analysis. The current study opts for discourse analysis and the analyzed data is selected from the characters' discourse relying on Grice's theory of Conversational Implicature to explain how the characters' discourse cause deception effect in *The Caretaker*.

2.1. A Brief Summary of *The Caretaker*

The Caretaker, a play written in 1960's, deals with the situation of three characters Davies or Bernard Jenkins (his nickname), a homeless man, Aston, a kind natured man who once experienced an electroshock in his brain, and Mick, Aston's younger brother who is ill-natured tradesman. The characters' actions take a place in winter. As for the external objects, those characters stayed in a single room which is full of useless objects. It is stated that these room contains paint buckets, a rolled up carpet, a pile of old news paper, lawn-mover, suitcases and status of the Buddha, ceiling is damaged, and a gas stove that does not work.

The play starts with Mick sitting on a bed in the room, but when he hears a door open, he leaves the room unnoticeably. Aston, his brother, and Davies, an old tramp come in the room. Aston has helped Davies in a fight at the café and offers him what he needs, like clothes, shoes, and a place in which he stays that night. Before accepting Aston's offer, Davies tells Aston about his bad experience in the café by using racist expressions. Then, he reveals that he is going under an assumed name, 'Bernard Jenkins', and informs him that he will have to go to Sidcup to bring his papers that will confirm his real identity as soon as the

weather is good. The following day, Aston tells Davies that he makes noise at night; however, Davies absolutely denies this fact. Aston prepares to go out and tells Davies he can stay there. The tramp says he will try to find a job. After Aston is gone, Mick comes and starts to ask Davies repetitive questions as he does not trust him. He finally says that Davies can rent the room if he wants. Aston returns with Davies' bag; however, Davies says that this is not his bag and he becomes annoyed. Aston, who is supposed to decorate the landing and turn it into a real flat for his brother, asks Davies if he wants to be the caretaker of the place. Davies is cautious at the beginning because the job might need efforts and real work, but he agrees in the end. Later Davies is in the room and Mick uses vacuum cleaner in the dark to frighten Davies. Adopting a more informal manner, he asks Davies if he wants to be the caretaker of the place. Davies asks who really is in charge of the place, and Mick deceives him by changing the subject of discussion and questioning him about his references, and Davies promises to go to Sidcup to bring them. Later, Davies finds the pretext of bad weather to avoid going to Sidcup. Aston tells Davies his bad experience in the hospital and the electroshock he experienced against his will; then, he said that all what he wants to do is to build the shed in the garden.

Two weeks after, Davies is complaining about Aston to Mick. He argues that Aston should be expelled from the house. Mick pretends to agree with him for a while. Then, he asks Davies to leave the house as he realized his ungratefulness. The two brothers discover the real face of Davies. As for Davies, he tries desperately to gain Aston's empathy by promising him to be better (Osborne-Bartucca, K. Suduiko, A. 2015).

2.2. The procedures of Data Collection

As the current study seeks for the forms of deception in Harold Pinter's *The Caretaker*, discourse analysis is adopted as a methodology for the research. Therefore, the corpus of the

study consists of some dialogues extracted from Pinter's play *The Caretaker* involving the forms of verbal deception conveyed through the characters' utterances. The analysis focuses mainly on the characters' violation and flouting of the four maxims of conversation through which different forms of deception are revealed.

The first of the four maxims is the maxim of quantity. This maxim requires that the amount of information a speaker offers should be neither too much nor too little. The second maxim is the maxim of quality, which means "be truthful". The third one is the maxim of relation which means "be relevant" in conversation. The last maxim is that of manner, which is based on the point "be clear" in your conversation contribution so as to avoid ambiguity and be brief and efficient.

2.3. Procedures of Data Analysis

2.3.1. Discourse Analysis

As previously mentioned in the general introduction the present study is concerned with the analysis of deception in Harold Pinter's *The Caretaker* to sort out the forms of verbal deception that are adopted by the characters in their discourse. For the analysis of data collected from Pinter's *The Caretaker*, discourse analysis (DA) is found to be the most appropriate method for analysis the data (i.e. *the Caretaker's* dialogues) relying on Grice theory on Conversational Implicature.

Discourse Analysis (DA) is defined by many authors. For instance Michael Stubbs (1983:1) defines it as follows: "(a) concerned with language use beyond boundaries of a sentence/ utterance, (b) concerned with the interrelationship between language and society and (c) as concerned with the interactive or dialogic properties of everyday communication". As for Gillian Brown and George Yule (1983), they stated that "*the analysis of discourse is*

Research Design and Methodology

necessarily the analysis of language in use". They relate the analysis of language use to the analysis of purposes and functions of language in human life which cannot be separated. Their major concern is to examine how any language produced by man is used to communicate for a purpose in a context. In the present study discourse analysis is used to interpret the characters' discourse and to analyze their conversations to identify the forms of verbal deception which are revealed through the violation of Grice's maxims of conversation.

On the basis of the previous assumptions about the four maxims, we have analyzed the data in such way as to identify all the instances in which the characters are saying more or less than what is needed, conveying information for which they lack evidence or in which they lie, speaking in an unclear, ambiguous way, and saying irrelevant things or unrelated information to the purpose of discussion. In each case of violation or flouting, we have tried to identify the revealed type(s) of deception.

Conclusion

This chapter has presented the research design and methodology adopted in this study. First of all, it has provided a brief summary of Pinter's play *The Caretaker*. Then, it has presented the data collection procedures which consist of the corpus based study. The third section has outlined the method used for the analysis of the data collected using the discourse analysis as the most appropriate method for the interpretation of the corpus. The present work will enable to analyze the issue of deception in Harold Pinter's *The Caretaker*, as it gives answers the asked research questions.

Chapter Three

Presentation of the Findings

Introduction

The present chapter provides the results obtained from the analysis of *The Caretaker* play, namely the dialogues involving the forms of deception that are revealed through the violation of the conversational maxims. The results of the analysis are preceded by a plot of *The Caretaker* to give a general view about the characters, the main occurring events, and the contextual situation surrounding these elements.

3.1. Results

3.1.1. Forms of Deception and the Violations of Grice's Maxims in *The Caretaker*

The analysis of *The Caretaker* reveals that the three characters violate the maxims of conversation, but Mick and Davies are the characters that exceed the limits in their violations. Davies, however, breaks also the rules of language functioning, as he makes a lot of grammatical mistakes. This fact reveals some critical points about his status that help in understanding his style and reach the deep side of his speech. But, in the analysis, we concentrated more on the violations of maxims and the forms that appear through those violations.

At the beginning of the first act, we notice Davies' conversational behavior is not cooperative with what Aston says to him, as he violates the four maxims.

Aston (*placing the chair*). Here you are.

Davies. Ten minutes off for a tea-break in the middle of the night in the place I couldn't find a seat, not one. All them Greeks had it, Poles, Blacks, the lot of them, all them aliens had it. And they had me working there...they had me working...

Aston *sits on the bed, takes out a tobacco tin and papers, and begins to roll himself a cigarette*. Davies *watches him*.

All them Blacks had it, Greeks, Poles, the lots of them, that's what, doing me out of a seat, treating me like a dirt. When he come at me tonight I told him.

PAUSE (Act I, p, 8)

By violating the four maxims, Davies frames a *false implicature* response to Aston so that to mislead and deceive him. First, Davies violates the maxim of relevance when he keeps standing up initiating his bad experience in the café when Aston offering him a set. Then, he violates the maxim of quantity as his response is too long and much more informative than what Aston required. Adding to this, he violates one sub-maxim within the maxim of manner, which is “avoid the obscurity of expression” as he deliberately opted for the word ‘alien’ which has two interpretations: the first and the true one is “people from other countries”, the second but the false one is “weird creature from the space”. Davies does not only violate the three cited maxims, but he also violates the maxim of quality as he overstates that all the aliens have had a set except him, and that all of them (without exception) have treated him very badly so that to draw Aston’s compassion. By doing this, Davies attempts to deceive Aston.

Just after the first conversation, we notice Davies’s verbal exchange is again not cooperative with what Aston says. This is revealed in the following exchange in which he violates the quality and the quantity maxims.

Aston. You want to roll yourself one of these?

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

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

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

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

Aston. I’ll take it.

(Act I, p, 8)

By violating the maxim of quality, Davies frames a *denial statement* to deceive Aston. To be more explicit, by saying things which he believes are not true and for which he lacks evidence, Davies intentionally denies the fact that he does not want to smoke and that he has never smoked a cigarette to imply that he only does good things and that he is a proper man; thereby, he urges to draw a good image about him. Then, by violating the maxim of quantity,

Davies formulates an *Augmentation statement* to mislead Davies. Put it in another way, by telling more than what is required, Davies deliberately adds unnecessary information which is the fact that he needs only tobacco to fill the pipe he had just few minutes ago. He does this to mislead Aston as it is explained above.

Davies and Aston's exchange appears to be the same throughout the play. We notice Davies' speech is longer and less cooperative in comparison with the speech of Aston as it is the case in the exchange below.

Aston. I saw him have a go at you.

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

Pause.

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

Davies. All them toe-rags, mate, got the manner of pigs. I might have been on the road a few years but you can take it from me I'm clean. I keep myself up. That's why I left my wife. Fortnight after I married her, no, not so much as that, no more than a week, I took the lid off a saucepan, you know what was in it? A pile of her underclothing, unwashed. The pan for vegetables, it was. The vegetable pan. That's when I left her and I haven't seen her since.

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

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

Pause (Act I, p, 9)

Davies exaggerates by saying, "I've had dinner with the best" and "I've eaten my dinner off the best of plates"; hence, he modulates the true value of the people with whom he had dinner and the quality of the dishes in which he has eaten. Accordingly, he violates the maxim of quality by conveying to Aston his worthiness and superiority which, in fact, contradicts the real experience he had in life and his physical appearance. In this exchange, Davies is trying to deceive Aston by his *exaggerated statement*. In this long speech, Davies appears humorous when he told his strange experience with his wife to prove his value and properness to Aston and gain his respect. Davies violates again the maxim of quality, manner, and relevance at one time when he formulates a proposition which can be considered as a *joke* to pretend that he is

a proper man to a great extent; hence, he is trying to deceive Aston. In this statement, Davies violates the maxim of quality as he is not sure when the separation with his wife occur. He also violates the maxim of manner as he formulates a question and incomplete sentences which tells ambiguous and strange things, “I took the lid off a saucepan, you know what was in it? A pile of her underclothing, unwashed. The pan for vegetables, it was. The vegetable pan”. The ambiguous but funny expressions are “underclothing. unwashed” in “The vegetable pan”. The former is the dirt thing, whereas the latter is the very proper which, according to human ethics, should only be used in the kitchen. In this instance, Davies violated also the maxim of relevance.

In another verbal exchange, in act I, deception effect is manifested through the violation of Grice’s maxims, when Davies intentionally pretends that the room gets worth objects.

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

Aston. Yes.

Davies. You got a good bit of stuff here.

Aston. Yes.

Davies. Must be worth a few bob, this...put it all together.

Pause.

There’s enough of it.

(Act I, p, 11)

Davies’s statement “You got a good bit of stuff here.” is not much informative as it is required; that is, it lacks further information. It is this further information that Davies has intentionally omitted, and it is the important part that deceives Aston. This statement can be considered as a *half-truth* statement since Davies has violated the maxim of quantity in order to hide his true impression about the objects in the room. In fact, he does not like the objects, but he pretends to Aston that the objects are somehow worth to hide his true impression. So, he is deceiving. This appears in the statement he adds “Must be worth a few bob, this...put it all together. *Pause.* There’s enough of it”. In this statement, Davies also violates the maxim of quality through modulating the true value of the objects which are, in fact, useless and

unworthy. In other words, by violating the sub-maxims “do not say what you believe is false”, Davies frames an *equivocation statement* in order to mislead Aston about the value of the objects in the room. This contradicts the statement, “look at all this...What’s he got all the paper for? Damn pile of papers” (Act I, p, 28), he says when Aston left the room.

Just after the above cited exchange, we notice the sense of humor that has a deceptive effect through the violation of Grice’s maxims of quality, manner, and relevance.

Davies. You sleep here?

Aston. Yes

Davies. What, in that?

Aston. Yes

Davies. Yes, well, you’d be well out of the draught there.

Aston. You don’t get much wind.

Davies. You would be well out of it. It’s different when you’re kipping out.

Aston. Would be.

Davies. Nothing but wind then

(Act I, p, 11)

Unlike Aston’s statement, Davies’ utterance shows that he is not cooperative. In his proposition, “you, you’d be well out of the draught there”, Davies pretends that Aston’s bed is a good place. In this case, he violates the maxim of quality, i.e., by saying what he believes is false. In fact, before this statement, Davies asks another question to Aston about his bed though he has already asked him this question before. Davies, here, violates the sub-maxim “be brief” of the manner maxim. Davies’ two interrogative sentences, “You sleep there?” and “What in that?”, imply that Davies does not appreciate Aston’s bed whereas the other affirmative sentence, “Yes, well, you’d be well out of the draught there”, implies the contrary. So, Davies violates the sub-maxim “be relevant”, i.e. of relevance maxim. By violating the maxim of quality, manner, relevance, Davies pretends to *Joke*, i.e., he pretends complexity. As a result, he appears deceiving.

Similarly, in the following exchange, Davies pretends complicity when he argues that he likes the Buddha status just as Aston does. This is done by violating the three maxims mentioned above.

Davies. What's this?

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

Davies. Get on.

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

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

Think of these Buddha?

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

Aston. I was pleased when I got hold of this one. It's very well made.

(Act I, p, 17)

In this exchange, we notice that Davies violates the maxim of manner, "be brief", by saying, "Oh, they're...they're all right, en't they?". In this statement the pronoun "they" is repeated twice, and by using this pronoun, which is too general, he refers to the Buddha status that Aston asks about. Actually, he could use the pronoun "it" to refer to the status of Buddha, but he intentionally chooses the plural pronoun "they" which is too vague. This vagueness implies that the status of Buddha is not of much importance to Davies, and that he is just pretending so to deceive Aston. By changing the subject from singular to plural form, Davies violated the maxim of relevance and the sub-maxims "do not say things for which you lack evidence" and "do not say what you believe is false" involved in the maxim of quality as Davies' verbal act is in the form of a tag question, meaning he is not sure of what he is saying. This implies that the statue of Buddha is not of much importance to Davies and that he is just pretending he likes the statue to deceive Aston. In other words, by violating the maxim of manner, relevance, and quality, Davies pretends to *Joke* so that to hide his real and true impression about the Buddha statue.

In the following exchange, Davies does not appear as cooperative as it is needed. He changes the subject of the conversation each time by violating the maxim of relevance so that to mislead Aston.

Aston. Where you going to go?

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

Pause

(Act I, p, 16)

Here, Davies violates the sub-maxim “be relevant” to frame a *contrived distraction* statement in order to deceive Aston. That is to say, Davies has intentionally changed the subject of discussion in order to distract Aston and escape answering the question. So, Davies attempts to deceive Aston.

In the following dialogue, Aston and Davies deny the fact of having dreams and exaggerate by claiming that they have never had a dream in their life through the violation of the maxim of quality; as a result, both of them are telling lies; therefore, they are deceiving each other.

Aston. Were you dreaming or something?

Davies. Dreaming?

Aston. Yes.

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

Aston. Nor have I.

Davies. Nor me.

Pause

(...)

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

Davies. I wasn’t dreaming. I never had a dream in my life.

(Act I, p, 22- 23)

In this verbal exchange, Davies in his statement, “I don’t dream. I never dreamed” and “I wasn’t dreaming. I never had a dream in my life”, violates the maxim of quality. To be more explicit, in the first part of the two statements, Davies violates the maxim of quality by denying and rejecting the fact that he had a dream last night. In the second part, Davies is exaggerating or overstating the fact of not having a single dream in his life. In this case, Davies changed the truth; thereby, he attempts to deceive. In other words, by violating the maxim of quality, Davies frames a *denial proposition* followed with an *overstatement* in order to convince Aston that it was not him who made noise in the previous night. Concerning Aston’s statement’, “Nor have I” can be considered as a *denial* and an *overstatement* as Aston claims the same thing; however, contrary to Davies who implies something else by his Denial

and exaggerated statement, Aston does not intend or implies something else in his denial and overstated proposition.

The discussion about who has made noises during the night is carried on between Aston and Davies. This latter does not appear cooperative with Aston. This is revealed through the violation of Grice's maxims so that to mislead him.

Aston. May be it was the bed.

Davies. Nothing wrong with the bed.

Aston. Might be unfamiliar.

Davies. There's nothing unfamiliar about me with beds. I slept in beds. I don't make noises just because I sleep in a bed. I slept in plenty of beds.

Pause.

I will tell you what, maybe it were them Blacks.

Aston. What?

Aston. Them noises.

Davies. What blacks?

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

Davies' statements, "I tell you what, maybe it were the blacks" and "Them you got. Next door. Maybe it were them blacks making noises, coming up through the walls", violate the maxim of quality because he makes a false story. Actually, the first statement is said after a pause, i.e., a longer interruption to the action; this might suggest a moment of thinking so that to find a right answer. As Davies appears right from the beginning of the play racist toward the Blacks, it can be deduced that Davies might remember that there is a Black who lives there, so he blames the Blacks and implies that it is them who make noise. That is, he has framed a *fabrication statement* through the violation of the maxim of quality so that to infer that the Blacks are noisy. Therefore, Davies is attempting to deceive Aston.

Likewise, this form of deception is also apparent in Act III, particularly when Davies talks to Mick about his brother, Aston.

Davies. He's got no feeling!

(...)

Mick. He don't let you sleep?

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

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

By violating the maxim of quality, Davies frames fabricated statements to destroy Aston's image in Mick's mind and attempts to mislead Mick.

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

Aston. What did you say your name was?

Davies. Bernard Jenkins is my assumed one.

Aston. No the other one.

Davies. Davies. Mac Davies.

Aston. Welsh. Are you?

Davies. Eh?

Aston. You Welsh?

Pause.

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

Aston. Where you born then?

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

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

(Act I, p, 25)

Davies's incomplete and broken sentences show his hesitation and evasion toward Aston's question. Davies, when he avoids Aston's question, he frames a *contrived distraction statements* so that to distract Aston and escape the answer. So, we can understand that he is deceiving him.

There are other extracts in which Davies is not cooperating with Aston. In the following exchange, for example, he violates the maxim of relevance. By doing so, Davies frames a contrived distraction statements to mislead Aston.

Aston. What did you say your name was?

Davies. Bernard Jenkins is my assumed one.

Aston. No the other one.

Davies. Davies. Mac Davies.

Aston. Welsh. Are you?

Davies. Eh?

Aston. You Welsh?

Pause.

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

Aston. Where you born then?

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

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

(ACT I, P, 25)

Davies's incomplete and broken sentences in this exchange, show his hesitation and evasiveness. By avoiding Aston's question, Davies frames a *contrived distraction* statement so that to distract Aston and escape answering him. So he attempts to deceive him.

In the first exchange of act II, another form of deception is shown when Davies attempts to mislead Mick by hiding his real identity. Here, Davies violates the maxim of quality.

Mick. What is your name?

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

Pause.

Mick. Eh?

Davies. Jenkins

Mick. Jenkins

Mick. Jen...kins.

(Act II, P, 30)

In this verbal exchange, Davies has two names and no papers that confirm his identity. He introduces himself to Mick using an assumed name, as he does not want to reveal his real identity. Moreover, he does not answer Mick's question directly as he repeats the same statement "*I don't know who you are*". Davies violates the maxim of quality by deceiving Mick and do not telling him the truth about his real identity. In that case, Davies's speech can be considered as a *fabrication* and as a *denial* at the same time since he violates the maxim of quality. Davies fabricates a false name and he denies his real name by urging Mick to believe that his name is "*Jenkins*" and not "*Davies*".

In the following conversation, Mick tries to know the real identity of Davies; then, he asks him again about his name. So, Mick violates the quality maxim.

Mick. What's your name?

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

Mick. What?

Davies. Jenkins.

(Act II, P, 30)

In this exchange, Mick asks Davies again about his name pretending that he did not hear Davies's answer that his name is "*Jenkins*". Mick attempts to mislead Davies so that to know whether he is telling the truth or not. In this conversational contribution, Mick violates the maxim of quality as he is *lying*. He pretends that he did not hear Davies's answer, but he just wants to check the truth of Davies's answer about his identity.

Davies seems as an unstable person; this is apparent in the following conversation in which he intentionally attempts to deceive Mick by changing the subject of the discussion. Thus, he violates the maxim of relation.

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

Davies. Give me my trousers then.

Mick. You settle down for a long stay?

Davies. Give me my bloody trousers!

Mick. Why where you going?

Mick. Give me I'm going, I'm going to Sidcup!

(Act II, P, 33)

In this dialogue, Mick asks Davies whether he intends to settle down for a long time; however, Davies does not answer the question and changes the topic of conversation when he says, "*Give me my trousers then.*". In this situation, Davies's utterance can be considered as a *contrived distraction* as it violates the maxim of relation. Davies does not answer Mick's question and finds the pretext to change the subject of the conversation by repeating the same statement "*Give me my trousers*" "*Give me my bloody trousers*", pretending he wants his trousers to go to Sidcup.

Two other forms of deception are apparent in this exchange. This is shown when Davies's answer is not direct when he avoids giving a clear answer to Mick. By doing so, Davies violates the manner maxim.

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

Davies. What?

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

Davies. Bells?

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

Davies. Caretaking, eh?

Aston. Yes.

Davies. Well, I...I never done Caretaking before, you know... I mean to say... I never ... what I mean to say is ... I never been a Caretaker before.

Pause

Aston. How do you feel about being one, then?

Davies. Well I reckon ... Well, I'd have to know.... You know....

Aston. What sort of....

Davies. Yes, what sort of... you know...

Pause.

Aston. Well, I mean...

Davies. I mean to have to... I'd have to....

Aston. Well, I could tell you....

Davies. That's...that's it...you see you get my meaning?

(Act II, P 42; 43)

In this verbal exchange, Davies does not give a direct answer to Aston's offer when he asks him about working as a caretaker. He, then, uses incomplete and ambiguous sentences so as to avoid a direct answer. This means that Davies does not like the job of caretaking. Davies's utterance can be considered as an *equivocation* and as *obfuscation* as these forms violate the maxim of manner. It is considered as an *equivocation* when Davies ignores Aston's offer by answering him in an ambiguous, unclear way. It is considered as obfuscation when Davies uses confusing language so that his answer will not be clearly understood by Aston. Thus, he misleads him. Therefore, Davies violates the maxim of manner, mainly the sub_maxims "being specific and avoid obscurity" and "being orderly and brief".

The conversation below shows again that Davies is an ungrateful man. He, thus, violates the relation maxim in his attempt to deny his friendship with Aston. Davies ignores Mick's question by changing the subject of the conversation.

Mick. No, you're still not understanding me. I can't help being interested in any friend of my brother's. I mean, you're my brother's friend, aren't you?

Davies. Well,... I wouldn't put it as far as that.

Mick. Don't you find him friendly, then?

m Well, I wouldn't say we was all that friend. I mean, he done me no harm, but I wouldn't say he was any particular friend of mine. What's in that sandwich, then?

(Act II P, 47)

In Davies's statement "*Well, I wouldn't say we was all that friend*" he denies his friendship with Aston and he rejects the truth of being friendly with him; thereby, Davies fails to fulfill the quality maxim by violating the sub-maxim of "do not say what you believe to be false". Furthermore, Davies statement is considered as a *denial* since he rejects the truth that he is just an old tramp, and that it is Aston who rescued him from a bar fight and brought him to his brother's home giving him the job of caretaking. Thus Davies deceives Aston and denies the fact that he is friendly with him. Moreover, in the statement "*What in that sandwich, then?*" Davies violates the relation maxim as his utterance has no relation with the subject of the conversation and he intentionally changes the topic so as to avoid giving a direct answer to Mick. In this case, Davies utterance is considered as a *contrived distraction*.

Davies exaggerates in his response to Mick when talking about Aston. This shows that Davies violates the quality maxim as he attempts to underestimate Aston and deceive him.

Mick. He is supposed to be doing a little job for me... I keep him here to do little job... but I don't know... I'm coming to the conclusion he's slow worker.

Pause

What would your advice be?

Davies. Well ... he is a funny bloke, brother.

Mick. What?

Davies. I was saying, he's... he's a bit of funny bloke, your brother

Mick stares at him.

Mick. Funny? Why?

Davies. Well... he's funny...

Mick. What's funny about him?

Pause

Davies. Not liking work.

Mick. What's funny about that?

Davies. Nothing. (Act II, P, 49; 50).

In this conversation, Mick asks Davies for an advice concerning his brother as being a slow worker, but it appears that Davies exaggerates when he speaks about Aston. He underestimates him and describes Aston as a "funny bloke" repeating the same utterance. Davies' utterance is considered as an *overstatement* since he exaggerates and overstates his

talk about Aston. He does not even thank Aston for his kindness; this shows his violation of the quality maxim.

The following passage shows the real personality of Davies, as he attempts to deceive Aston by taking his place in Mick's house. This is revealed through his violation the quantity and the relation maxim.

Davies. I got a feeling he's done something to them cracks.

Pause

See, there's been plenty of rain in the last week, but it ain't been drippy, g into the bucket.

Pause

He must have tarred it over up there.

Pause

There was someone walking about the roof the other day night. It must have been him.

Pause

But I got a feeling he's tarred it over on the roof up there.

Ain't said a word to me about it. Don't say a word to me.

Pause

He don't answer me when I talk to him.

(Act III, p, 58)

In this extract, Davies speaks too much, he accuses Aston by the lack of responsibility and attempts to get rid of Aston so that to settle in Mick's house. Davies utterance can be considered as an *augmentation* as he accuses Aston by laziness and lack of responsibility. By doing so, Davies violates the quantity and the relation maxim as *augmentation* violates the two previous maxims.

This conversation shows that Davies tries to deceive Aston as he complains about futile things, Thus Davies seems uncooperative. By doing so, he is violating the quantity, the relation and the manner maxims.

Davies. No, they are not right.

Aston. Aren't they?

Davies. No, they don't fit

Aston. Mmmn.

Pause

Davies. Well, I'll tell you what, they might do... until I get another pair.

Pause

Where is the laces

Aston. No laces.

Davies. I can't wear them without laces.

Aston. I just got the shoes.

Davies. Well now, look that puts the lid on it, don't it? I mean you couldn't keep these shoes on right without laces. The only way to keep a pair of shoes on, if you haven't got no laces, is to tight foot, see? Walk with a tight foot, see? Well that's not good for the foot.

(Act III, p, 64, 65)

In this passage, Davies appears ungrateful complaining about the size of the shoes and the missing laces when he says "*No they don't fit*", "*I can't wear them without laces*". Davies speech implies two forms of deception, *equivocation* and *augmentation*. It is equivocation as he uses ambiguous and unclear words with repetitions. It is augmentation as Davies speaks too much complaining about the shoes by giving unnecessary information. This shows that Davies violates three maxims: the quantity maxim, the relation maxim and the manner maxim.

Conclusion

This chapter has introduced the plot of the play and the results obtained from the analysis. First, it has presented the summary of the play *The Caretaker*. More precisely, it has presented all the analyzed dialogues which include the forms of deception by giving all details about the maxims violated in order to reach these forms.

Chapter Four

Discussion of the Findings

Introduction

The present chapter aims to discuss and interpret the findings presented in the previous chapter which were obtained after the analysis of Pinter's play *The Caretaker*. This chapter discusses and interprets how deception is expressed in the characters' discourse. Therefore, the following discussion adopts Grice's theory of Conversational Implicature focusing on the characters' violations of conversational maxims through which verbal deception forms is achieved. This chapter then will attempt to provide answers for the research questions asked in the general introduction.

4.1. Discussion of the Findings Yielded from the Analysis of *The Caretaker*

The analysis of the characters' conversational behavior under Grice's Conversational theory shows that the characters' behaviors cause deception effect through the violations of the Gricean maxims. There are cases where the characters violate only one maxim and other cases where the characters violate more than one maxim to mislead or to deceive others. The analysis reveals also that the characters adopt multiple forms of deception in a single exchange and that none of them can be trusted to say the truth.

4.1.1. Violation of one Maxim

The results show that the following forms of deception is achieved just through the violation of one particular maxim: Denial, Equivocation, Obfuscation, half-truth, Fabrication, Augmentation, overstatement. The results also indicate that some of these cited forms are achieved by the violation of the same maxim. In this respect, Gupta *et al.* (2013, 27-29) argue that these forms of deception violate only one maxim so that to achieve deception effect and that some of these forms are achieved by the violation of the same maxim. For example, in the following Davies' statements violate the maxim of quality because they make up false stories: "I tell you what, may be it were the blacks" and "Them you got. Next door. Maybe it

Discussion of the Findings

were them blacks making noises, coming up through the walls” (Act I, P,23). The violation of this same maxim, e.i. quality, can achieve another form of deception which is Overstatement, for instance; when Davies says, *“I’ve had dinner with the best”* and *“I’ve eaten my dinner off the best of plates”* (Act I, p, 9). In this statements, Davies violates the maxim of quality as he manipulates in an exaggerated way the true value of people with whom he has had a dinner and the quality of the dishes in which he has eaten so that to gain Aston’s respect; thereby, to mislead him. The same maxim, i.e. quality, is violated when Davies says *“I tell you what, may be it were the blacks”* and *“Them you got. Next door. Maybe it were them blacks making noises, coming up through the walls”* (Act I, P, 23). In these statements, Davies violates the maxim of quality because he makes up a false story in order to convince Aston that it is not him who is making noise. Consequently, Davies attempts to deceive him. Again, the violation of same maxim which is quality maxim brings about another form of deception which is Denial particularly in Davies’ statement *“Well, I wouldn’t say we was all that friend”* (Act II P, 47). In this verbal act, Davies fails to fulfill the quality maxim as he denies his friendship with Aston and he rejects his friendship with Aston. The reason behind this violation is to mislead Mick. In this respect, Grice (1989: 49) argues that one of the reasons behind the violation of the maxims is the attempt of the sender to mislead or to deceive others.

4.1.2. Violation of More than One Maxim

This appears right from the first exchange (Act I, p, 8), the first example which has been analyzed in the results where Davies tells his unpleasant experience in the café. By violating the four maxims, Davies formulates a False Implicature statement to make Aston believes that he is the only oppressed one; thereby, to draw Aston’s compassion toward him rather that toward the aliens; by doing so, he attempts to deceive Aston. Accordingly, Gupta *et al.* (2013, 27-29), argue that this form of deception violates all the maxims in order to achieve deception effect.

Discussion of the Findings

Then, the second examples to bring back to mind are the three humors statements cited in the results that violate the three Grice's maxims to achieve deception effect. The first one is when Davies says: *"That's why I left my wife. Fortnight after I married her, no, not so much as that, no more than a week, I took the lid off a saucepan, you know what was in it? A pile of her underclothing, unwashed. The pan for vegetables, it was. The vegetable pan. That's when I left her and I haven't seen her since."* (Act I, p, 9). In this statement, Davies violates the maxim of manner, quality, and relevance to manipulate Aston so as to gain his respect, and by doing so, he attempts to mislead Aston. The maxim of quality is violated as he is not sure of the date when he separated with his wife; thereby, he is telling things which he is not sure about. Adding to this, the maxim of manner is violated as he formulates a question and incomplete sentences which tell ambiguous and weird things, *"I took the lid off a saucepan, you know what was in it? A pile of her underclothing, unwashed. The pan of vegetables, it was. The vegetable pan"*. The ambiguous but funny expressions are *"underclothing, unwashed"*, the dirty thing in the *"The vegetable pan"*, the proper one which is supposed to be used only in the kitchen; and by doing so, Davies violates also the maxim of relevance.

Another humorous situation appears again in Act I (p,11) when Davies says *"you, you'd be well out of the draught there"*. In this statement, Davies pretends to *Joke*, that is, he pretends that he likes Aston's bed by violating the same maxims cited in the previous example. In this case, Davies violates the maxim of quality as he is saying what he himself believes is false. Actually, before this statement Davies asks Aston twice about his bed though he answered him in first question, *"and 'What in that?'"* (Act I, p,11), this proves that he does not like Aston's bed. Adding to this, repeating the same question violates the sub-maxim *"be brief"*, i.e. Maxim of manner. Moreover, Davies violates the maxim of relevance as these two interrogative sentences contradict the following Davies' statement: *"you, you'd be well out of the draught there"* (*ibid*). In other words, Davies' interrogative sentences show that he does not

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like Aston's bed; whereas, his last affirmative statement convey the contrary, and by doing so, Davies is twisting the truth to manipulate Aston to deceive him. The third and the last humorous situation which has been analyzed in the results is again found in Davies' verbal act, "*Oh, they're...they're all right, en't they?*". This statement violates the sub-maxim "be brief", i.e., as the pronoun "they" is repeated three times. He also violates the maxim of relevance as he deliberately opts for the pronoun "they" which is too general to refer to the status of Buddha. Furthermore, he violates the maxim of quality as Davies' verbal act is in the form of tag question which implies that he is not sure of what he says. By violating the three previously cited maxims, Davies pretends to Joke; thereby, he attempts to mislead Aston. These confirm with what the Phd Ilham Taghiyev has found about the violation of maxims in joking (2017); though, Ilham Taghiyev's investigation of joking is not specifically about the Joking we have dealt with, i.e., the joking meant to deceive. The three analyzed examples from *The Caretaker* are not merely a humorous situation but also deceptive ones as they are meant mainly to manipulate and to deceive others.

4.1.3. The Use of Multiple Forms of Deception

The results show that the characters in *The Caretaker* adopt more than one form of deception in one verbal exchange which is clearly revealed through the violation of the maxims of conversation. This appears practically in different verbal exchanges, as it is the case in Davies' statement, "*I don't dream. I never dreamed*" and Aston's response to him, "*Nor have I*" (Act I, P,22). The first part of Davies' statement can be considered as a Denial proposition since he rejects the fact that he has had a dream. As for the second part of Davies' statement, it can be considered as an overstatement proposition since he exaggerates in his denial of not having a single dream in his life, by doing so, he has violated the maxim of quality. Similarly, Aston's response to Davies' statement can be considered as a denial and an overstatement proposition since Aston claims the same thing as Davies by saying, "*Nor have*

Discussion of the Findings

I". Contrary to Davies' statement which implies something else behind his Denial and exaggerated statement, Aston's statement is does not intend or infer to something else behind his denial and exaggerated statement as Davies does.

The characters' using different forms of deception in one statement appears again in Davies's statement who adopts denial and contrived distraction as two forms so as to mislead Aston. He denies and rejects his friendship with Aston saying "*well, I wouldn't say that we was all that friend*" instead of expressing his gratitude to Aston, Davies replies Mick that he is not friend with Aston denying the fact that he is just an old tramp and that is Aston who rescued him from a bar fight and brought him to his Brother's house. By doing so Davies violates the maxim of quality. In the same verbal exchange, Davies adopts another form of verbal deception which is contrived distraction so as to mislead Mick. Davies then changes the subject of the conversation and his utterance seems uncooperative with Mick's question, thereby, Davies violates the maxim of relation which implies the sub-maxim "Be relevant".

Another example to bring back to mind in which the characters adopts more than one form of verbal deception is when Davies tries to hide his true impression about the objects in the room. Actually, he pretends that he likes the objects in the room. This contradicts what he says after when he is left alone in the room; in fact, he considers them as useless and worthless, "*look at all this... What's he got all the paper for? Damn pile of papers*". Thereby, his utterance can be considered as half-truth statement as this form violates the quantity maxim. In the same exchange Davies then adopts another form of deception which is Equivocation where he speaks about the room in an ambiguous way so as his speech will not be understood by Aston. He intentionally does this so as not to be committed to the true interpretation. By doing so, Davies violates the manner maxim that implies the principle of "do not say what you believe to be false".

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In the opening page of act II (30), Davies introduces himself to Mick using an assumed name which is “Jenkins” in attempt to hide his real identity and thus to deceive Mick. In the same verbal exchange Davies adopts two forms of verbal deception denial and fabrication. In this case, Davies denies the truth about his real name; thus, he fabricates the name of “Jenkins” so as to mislead Mick. By doing so, Davies violates the quality maxim when he fabricates a false story about his name. Again in act II (42-43), Davies adopts two forms of deception equivocation and obfuscation in order to deceive Mick. Davies uses incomplete and ambiguous speech so as not to give a direct response to Mick who proposes to him the job of the Caretaking. In this case Davies violates the manner maxim as equivocation and obfuscation violate this maxim (manner maxim) and as the two previous forms of deception involve the use of ambiguous and confusing language so that to deceive.

4.1.4. The Characters’ Deception in *The Caretaker*

The results also indicate that all of the characters are manipulating the truth; consequently, they are violating all the maxims of conversation; thus, all of them are deceiving. To begin with Davies, he adopts multiple forms of verbal deception so as to impress or to manipulate both of Aston and Mick to secure his own self esteem; thereby, Davies’s violation of the conversational maxims is mostly apparent in each verbal exchange. He, then, manufactures the story of his life, lying some details to avoid telling the whole truth about himself. In the first act of the play he attempts to gain Aston respectpretending to a past that is false “*I have had a dinner with the best*”. He even uses an assumed name “*Bernard Jenkins*” to deceive Mick, and he claims to have identity papers and references in Sidcup, but the stormy weather and the worn out shoes keep him from leaving to bring his papers from there. He eventually alienates and humiliates Aston with a humble talk deceiving him after he rescued him from a bar fight and brought him to his brother’s house.

Discussion of the Findings

It is obvious that Davies adopts most of the previous verbal deception forms, thereby; he violates all the conversational maxims. Thus, he is the most deceptive character in the play. As it is shown in the passage from act III (64- 65), Davies seems ungrateful complaining about the size of the shoes and about not having laces. He then speaks too much using ambiguous words with repetition that have no sense. By doing so, Davies violates three conversational maxims, the quantity maxim, the relation maxim and the relevance maxim by adopting equivocation and augmentation as two forms of verbal deception with the hope to manipulate Aston who seems tolerant and kind with him.

As for Aston, he is not obviously deceiving since his verbal acts are spontaneous as it is shown in his verbal response to Davies in Act I, P, 22. Though, he made a denial and exaggerated statement which manipulates the truth, it does not infer to something else; thereby, Aston's statements have not real intention to deceive. In other words, Aston's statements are deceptive in themselves but without inferring or implying to something else behind the denial and the exaggerated statements. Adding to this, Aston's talk about building a shed is like Davies plan to go to Sidcup to bring his papers which is a fantasy that will never realize.

Mick's honesty is also questionable this is obvious mainly in act II and act III. He adopts some forms of verbal deception such as lying which makes him violates the Grecian maxims of conversation. Mick is rather mysterious and complex, he does understand Davies, but he uses this not for further communication but to manipulate Davies into exposing his real intention toward Aston. Mick asks Davies repetitive questions as it is shown in the opening pages of act II, he intentionally asks Davies about his name in repetitive way so as to check his real identity, thereby; he attempts to deceive Davies. Mick then tricks Davies when questioning him about Aston. Moreover, he frequently talks about his projects and desire to

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expand. When he speaks to Davies about turning the house into a garden, he is either playing or deceiving Davies with a plan for a future that will never arrive.

Another thing deduced from the analysis of the selected verbal conversations is the overuse of some forms of deception than the others. The results show that Contrived Distraction, Pretending to Joke, Denial, Equivocation, Augmentation, overstatement, and Fabrication are adopted several times. However, the last form is the most apparent and repeated form among all the other forms of deception. It is also overused by Davies who has adopted it several times namely in (act I, p 23), (act II, p 30), (act III, p62), (act III, p63), which are intentionally adopted so that to mislead the other characters. Furthermore, it is also used by Mick in Act II, P, 49; 50) who wanted to check the real identity of Davies and reveal his real intention toward his brother

From what precedes, we deduce that deception can be achieved through the violation of all the maxims of conversation as it is shown in Davies' verbal act in Act I, (p,8) but it can also be achieved by only violating one maxim as it is shown in several exchanges throughout the play. Adding to this, some of the forms of deception are achieved by violating the same maxim as it is the case of Denial statement, "*Well, I wouldn't say we was all that friend*" (Act II P, 47), Overstatement proposition, "I've had dinner with the best" (Act I, p, 9), as well as in fabricated statement, "*Them you got. Next door. Maybe it were them blacks making noises, coming up through the walls*" (Act I, P,23). Another thing deduced from the analysis of *The Caretaker* is the trustless of the characters to speak the truth. In fact, all of the characters are manipulating and twisting reality, as a result; they are violating the maxims of conversation, thereby; all of them are deceiving. Grice himself (1989: 49) argues that one or more maxims can be violated so that to deceit. Yet, contrary to Aston and Mick, the result shows that Davies is the most deceptive character as he is the only one in the play who has framed several forms of deceptive propositions including False implicature, Joking, Denial,

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Equivocation, Obfuscation, half-truth, fabrication, augmentation, overstatement. Adding to this, the analysis shows that Joke, denial, exaggeration, contrived distraction, Fabrication are forms that have been repeated several times in the play. However, the last one, i.e. Fabrication, is the most apparent form among all the other forms of deception as the results show that it is repeated more than six times along the play.

Conclusion

This chapter has discussed the findings obtained through the corpus of the study to provide answers to the research questions. We have discussed the way the characters discourse cause deception effect in *The Caretaker* and how they violate Grice's conversational maxims to achieve the forms of verbal deception. Furthermore, this chapter has discussed the different forms of verbal deception that are adopted by the characters and what forms that are mostly apparent in the play, thereby; the maxims that are violated to achieve these forms. Adding to this, further discussion has been made about the most deceptive character in the play, thereby; the most character violation of the conversational maxims.

General Conclusion

Conclusion

General Conclusion

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

Relying on discourse analysis approach, we have selected a number of dialogues from Pinter's *The Caretaker* to explore the issue of deception and its forms. Grice's Conversational Implicature has been chosen as an appropriate theoretical framework since it is concerned with the study of meaning in the conversations mainly the implied meaning. The present study, then, attempts to identify the forms of verbal deception. It has also attempted to explain how the characters' violation of the conversational maxims has caused deception effect. For this purposes, we have analyzed the characters' discourse in *The Caretaker* selecting a number of forms of verbal deception that are adopted by Aston, Davies and Mick.

Based on the results of the previous chapter (presentation of the findings), it is shown that all the characters in *The Caretaker* are deceiving and they have adopted different forms of verbal deception all along the play, thereby; they are violating the conversational maxims. Furthermore, the study shows that the characters in *The Caretaker* had intentionally adopted more than one forms of verbal deception namely contrived distraction, overstatement, joking, augmentation, denial, and fabrication. However, the latter is the most apparent form of

Conclusion

deception among the previous cited forms; thereby, the maxim of quality is the most violated maxim along the play.

The study shows that Pinter's drama language is derived from everyday conversation reflecting what is happening between individuals in real life. His frequent use of silence, pauses, dots and repetition, and his mastery of the use of language and its rules create a hidden meaning which is not stated directly. Therefore, the playwright in *The Caretaker* relies on the implied meaning of the words. This means that the characters' discourse is based on the indirect meaning which makes the characters violate the conversational rules in every dialogue in the play; thereby, they create deception effects.

The present study has faced the following main limitation: this study has adopted only one theory to explore the issue of deception and one play from post World War II, so we can not broaden the focus of the study, and see whether the playwrights are using the same techniques to achieve deception forms.

Further studies are recommended for the researchers who may interest in the topic of the present study. The current topic can be studied from different angles to provide wide explanations and to explore the topic in depth. Actually, the present study has focused on the forms of verbal deception reviewed by Gupta *et al.*, Druckman and Robert A. Bjork, Vincent and Castelfranchi and how the characters in *The Caretaker* has violated the conversational maxims to achieve these forms. Therefore, other research may be conducted in the same topic taking into consideration other explanations about verbal deception that are suggested by other authors and scholars to broaden the corpus of the study and to get more reliable and general findings. Furthermore, the researchers may also tackle the same topic but from another perspective rather than linguistics in order to provide a wide range of clarifications about the issue of deception in Pinter's *The Caretaker*.

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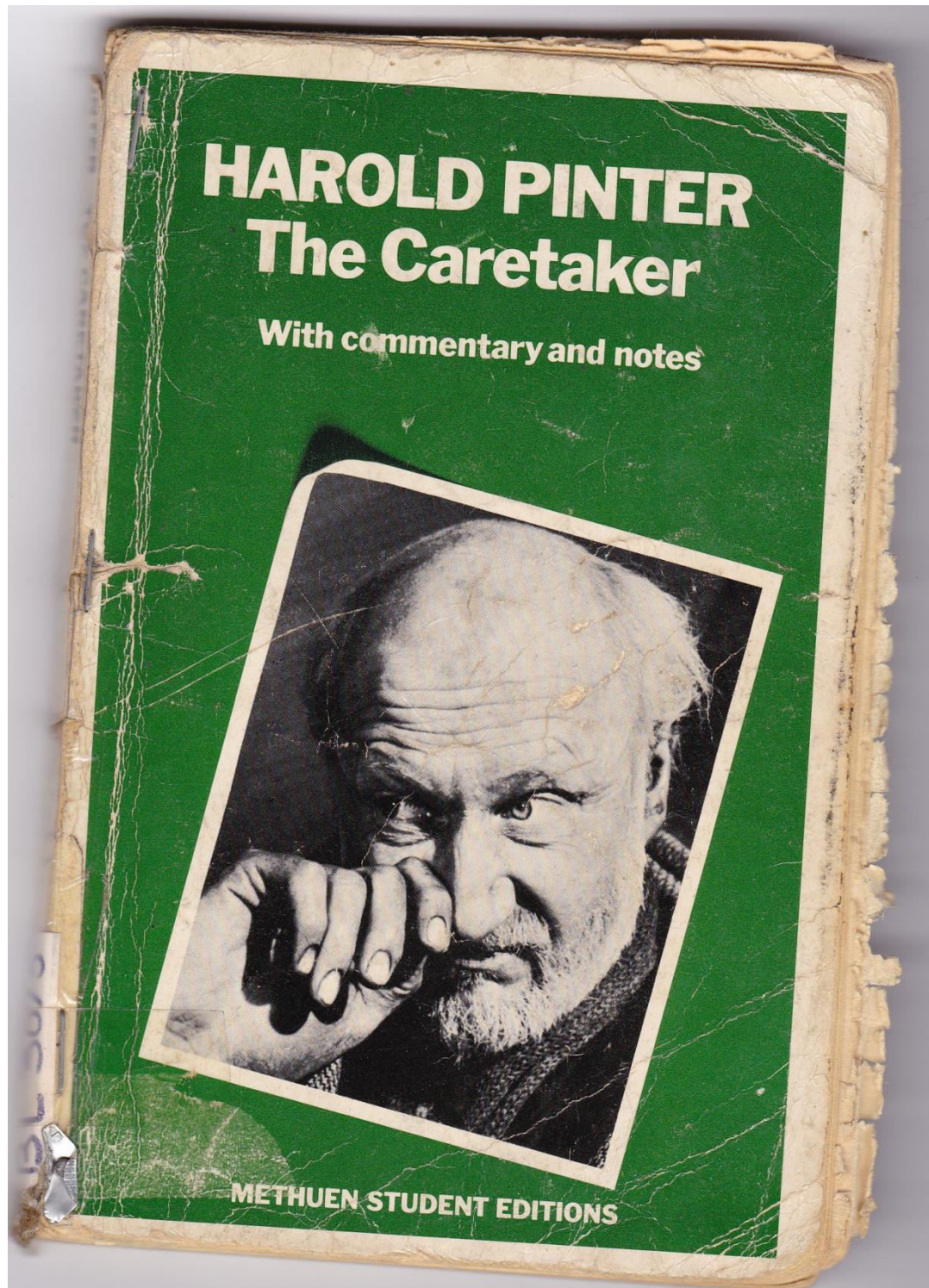
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Appendix

1. Some Extracts from Harold Pinter's *The Caretaker*



Act One

MICK is alone in the room, sitting on the bed. He wears a leather jacket.

Silence.

He slowly looks about the room looking at each object in turn. He looks up at the ceiling, and stares at the bucket. Ceasing, he sits quite still, expressionless, looking out front.

Silence for thirty seconds.

A door bangs. Muffled voices are heard.

MICK turns his head. He stands, moves silently to the door, goes out, and closes the door quietly.

Silence.

Voices are heard again. They draw nearer, and stop. The door opens. ASTON and DAVIES enter, ASTON first, DAVIES following, shambling, breathing heavily.

ASTON wears an old tweed overcoat, and under it a thin shabby dark-blue pinstripe suit, single-breasted, with a pullover and faded shirt and tie. DAVIES wears a worn brown overcoat, shapeless trousers, a waistcoat, vest, no shirt, and sandals. ASTON puts the key in his pocket and closes the door. DAVIES looks about the room.

ASTON. Sit down.

DAVIES. Thanks. (Looking about.) Uuh. . . .

ASTON. Just a minute.

ASTON looks around for a chair, sees one lying on its side by the rolled carpet at the fireplace, and starts to get it out.

DAVIES. Sit down? Huh . . . I haven't had a good sit down . . . I haven't had a proper sit down . . . well, I couldn't tell you. . . .

ASTON (*placing the chair*). Here you are.

DAVIES. Ten minutes off for a tea-break in the middle of the night in that place and I couldn't find a seat, not one. All them Greeks had it, Poles, Greeks, Blacks, the lot of them, all them aliens had it. And they had me working there . . . they had me working. . . .

ASTON *sits on the bed, takes out a tobacco tin and papers, and begins to roll himself a cigarette.* DAVIES *watches him.*

All them Blacks had it, Blacks, Greeks, Poles, the lot of them, that's what, doing me out of a seat, treating me like dirt. When he come at me tonight I told him.

Pause.

ASTON. Take a seat.

DAVIES. Yes, but what I got to do first, you see, what I got to do, I got to loosen myself up, you see what I mean? I could have got done in down there.

DAVIES *exclaims loudly, punches downward with closed fist, turns his back to ASTON and stares at the wall.*

Pause. ASTON *lights a cigarette.*

ASTON. You want to roll yourself one of these?

DAVIES (*turning*). What? No, no, I never smoke a cigarette. (*Pause. He comes forward.*) I'll tell you what, though. I'll have a bit of that tobacco there for my pipe, if you like.

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

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

ASTON. I'll take it.

DAVIES (*handing the tin*). When he come at me tonight I told him. Didn't I? You heard me tell him, didn't you?

ASTON. I saw him have a go at you.

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

Pause.

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

DAVIES. All them toe-rags, mate, got the manners of pigs. I might have been on the road a few years but you can take it from me I'm clean. I keep myself up. That's why I left my wife. Fortnight after I married her, no, not so much as that, no more than a week, I took the lid off a saucepan, you know what was in it? A pile of her underclothing, unwashed. The pan for vegetables, it was. The vegetable pan. That's when I left her and I haven't seen her since.

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

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

Pause.

(Coming closer.) Did you see what happened with that one?

ASTON. I only got the end of it.

DAVIES. Comes up to me, parks a bucket of rubbish at me tells me to take it out the back. It's not my job to take out the bucket! They got a boy there for taking out the bucket. I wasn't engaged to take out buckets. My job's cleaning the floor, clearing up the tables, doing a bit of washing-up, nothing to do with taking out buckets!

ASTON. Uh.

He crosses down right, to get the electric toaster.

DAVIES *(following)*. Yes, well say I had! Even if I had! Even if I was supposed to take out the bucket, who was this git to

come up and give me orders? We got the same standing. He's not my boss. He's nothing superior to me.

ASTON. What was he, a Greek?

DAVIES. Not him, he was a Scotch. He was a Scotchman.

(ASTON goes back to his bed with the toaster and starts to unscrew the plug. DAVIES follows him). You got an eye of him, did you?

ASTON. Yes.

DAVIES. I told him what to do with his bucket. Didn't I? You heard. Look here, I said, I'm an old man, I said, where I was brought up we had some idea how to talk to old people with the proper respect, we was brought up with the right ideas, if I had a few years off me I'd . . . I'd break you in half. That was after the guv'nor give me the bullet. Making too much commotion, he says. Commotion, me! Look here, I said to him, I got my rights. I told him that. I might have been on the road but nobody's got more rights than I have. Let's have a bit of fair play, I said. Anyway, he give me the bullet. (He sits in the chair). That's the sort of place.

Pause.

If you hadn't come out and stopped that Scotch git I'd be inside the hospital now. I'd have cracked my head on that pavement if he'd have landed. I'll get him. One night I'll get him. When I find myself around that direction.

ASTON crosses to the plug box to get another plug.

I wouldn't mind so much but I left all my belongings in that place, in the back room there. All of them, the lot there was, you see, in this bag. Every lousy blasted bit of all my bleeding belongings I left down there now. In the rush of it. I bet he's having a poke around in it now this very moment.

ASTON. I'll pop down sometime and pick them up for you.

ASTON goes back to his bed and starts to fix the plug on the toaster.

DAVIES. Anyway, I'm obliged to you, letting me . . . letting