

## Negative – Other Representation in Harold Pinter’s *The Caretaker* :A Critical Discourse Analysis

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### Abstract:

The present study aims at investigating negative other – representation strategies in terms of critical discourse analysis (henceforth, CDA) in Pinter’s *The Caretaker*. The negative other – representation strategy is an analysis of the traits, characteristics, features, and potentials attributed to the out-groups through negative qualities. Negative other representation strategy in *The Caretaker* has not been investigated as a special subject in terms of CDA. Thus, the study aims to investigate negative other representation strategies in Pinter’s play in question, and to determine the most frequently used strategies and the least frequently employed ones. The study follows an eclectic model which involves the negative other representation strategies as micro strategies based on Van Dijk’s (1995 & 2006a) models. These two models consist of the strategies of negative other – representation. They are ; irony , metaphor , comparison, pronouns, disclaimer and actor description . To sum up the findings of the study. The study has found that the most frequent strategies are comparison, metaphor, pronouns, actor description, and irony. While disclaimer is the least frequent strategy as the results of the study asserted.

**Keywords:** Representation, negative other- representation, CDA, actor description, and disclaimer strategies.

## التمثيل السلبي للآخر في مسرحية هارولد بنتر المتولي

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### الملخص:

تهدف الورقة البحثية الحالية إلى دراسة استراتيجيات تمثيل الآخر السلبي من حيث تحليل الخطاب النقدي في مسرحية هارولد بنتر المتولي. ان ستراتيجيات تمثيل الآخر السلبي هي تحليل للسّمات والخصائص والإمكانات المنسوبة الى مجموعة الشخصيات في مسرحية المتولي من حيث الصفات السلبية، وهذا الموضوع لم يتم سابقا دراسته في هذه المسرحية لهارولد بنتر. تهدف هذه الدراسة إلى البحث في ستراتيجيات التمثيل السلبية للآخر كما اعتمدها فان دايك (١٩٩٥ و ٢٠٠٦) ويتكون هذان النموذجان من السخرية والاستعارة والمقارنة والتنصل وضمان وصف الفاعل وغيرها. ووجدت الدراسة أنّ الاستراتيجيات الأكثر استعمالا في مسرحية المتولي هي المقارنة والاستعارة وضمان وصف الفاعل والسخرية. في حين ان استراتيجيات اخلاء المسؤولية هي الاقل شيوعا في هذه المسرحية كما أكدت نتائج الدراسة.

**الكلمات المفتاحية:** التمثيل، التمثيل السلبي الآخر، التحليل النقدي للخطاب، وصف الفاعل، استراتيجيات إخلاء المسؤولية.

## 1.1 Introduction

Human communication relies heavily on language, which allows us to express who we are and what makes us unique (Hart, 2010, p. 35-36) . Depending on their prior knowledge, speakers and writers of any human language have a variety of options when communicating about the traits, characteristics, and attributes of others. CDA is a part of the language used in this communication . The term CDA has come to refer to a particular method for studying text and conversation that emerged from critical linguistics, critical semiotics, and generally from an oppositional and socio-politically aware approach to examining language, discourse, and communication (van Dijk, 1995, p. 17).

Language and meaning are connected to culture via representation. The word "representation" describes the use of words to convey to others a significant message about the world. One of the most potent instruments in the production and exchange of meaning among the members of a culture is representation. It does involve using symbols, terms, and images that represent or symbolize anything (Hall, 1997, p. 15).

According to van Dijk (1993), there are two complementary strategies of representation these are positive self-presentation and negative other-presentation (p. 263). Rather than emphasizing individuals, these two strategies the positive self-representation and the negative other representation concentrate on participants as social groups (Ghachem, 2024, p. 551). In ideologies of negative-other representation, they disseminate and emphasize negative things about 'them' or de-emphasize positive things about 'them' (van Dijk, 2006 , p. 734). In terms of CDA there are few studies that tackle negative other representation strategies; thus , this study aims to fill this gap.

Furthermore, it is essential to dig deeply in order to fully understand the negative other representation strategies, which are crucial to this work but have received little attention in language studies. As far as the researcher is aware, CDA has not been used to analyze the negative other representation strategies in Pinter's "*The Caretaker*", which is the subject of this study. As a result, the paper aims to answer the questions: First, what are the strategies of negative other representation that are used in Pinter's "*The Caretaker*"? Second, what are the most and least frequent once of the strategies that are employed in the play in question ?

Consequently, the paper aims to figure out the strategies of negative other representation in Pinter's play in question. Besides, it attempts to investigate those

strategies to determine the most frequently used strategies and the least employed ones.

Therefore, the study hypothesizes the following: Various strategies of negative other – representation are utilized in “*The Caretaker*”. Comparison, actor description, irony, metaphor, and pronouns are the most frequent strategies , while disclaimer is the least frequently employed one.

## 1.2 Literature Review

### 1.2.1 Critical Discourse Analysis (CDA): A Brief Review

The term CDA is often associated with studying power relations. According to Adorno(1973) critical research and theory is a rejection of naturalism (that social practices, labels, and programs represent reality), rationality (the assumption that truth is a result of science and logic), neutrality (the assumption that truth does not reflect any particular interests), and individualism. Critical research rejects the over deterministic view of social theory exposed by Marxists and instead argues for a dialectic between individual agency and structural determinism. As with all research, the intentions of critical discourse analysts are not neutral (p.4).

Critical Linguistics(henceforth CL) is considered by the Systematic Functional Linguistics of Halliday(1985) as the foundation for text analysis, which in turn reformed social criticism by understanding that the definition of language should go beyond the formal description process(p.101). Halliday states that: “Grammar goes beyond formal rules of correctness. It is a means of representing patterns of experience ..... It enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them” (Halliday,1985,p. 101).

Critical linguists believe that language serves three distinct functions. Halliday (1978 cited in Van Leeuwen, 2006,pp.290-294) was the first to introduce these functions. These are the ideational, interpersonal, and textual functions . Michael Halliday is the creator of Systemic Functional Linguistics. Through the ideational function, the image of the world or the world representation is constructed. The second is the interpersonal function, which establishes the relationship between participants (speakers and listeners) in acts of communication (Van Leeuwen, 2006,pp.290-294).The third and final function is the textual function which is concerned with the coherence and cohesion of the text (Wodak & Meyer, 2001,p.22).

Blommaert (2005, P.27) draws attention to the fact that CDA views discourse as a phenomena of society and aims to provide the theoretical foundations of society for implementing discourse analysis and situating it. In order to prepare what may and cannot be said in a particular culture at a particular time while taking into account its qualitative range and learn the protocols.

There are three main approaches to CDA which are linked with linguists such as Norman Fairclough, Teun A. van Dijk, and Ruth Wodak. Those linguists have the same notion of CDA, but they have distinct approaches or models of discourse analysis. Generally, they explore how social and political differences are manifested and replicated through the text or speech in a specific context. The subsequent part of this section briefly describes the most common approaches used to carry out a CDA analysis of texts and also briefly discusses the approaches that are adopted in this paper.

### 1.2.2 Representation as a Concept in CDA

The term representation is defined as “the embodying of concepts, ideas, and emotions in a symbolic form which can be transmitted and meaningfully interpreted” (Hall, 1997, p. 10), as observed in the context of social courses.

According to Fairclough (1989,p.24), representation in discourse analysis refers to the language used in speech or a document to give meaning to groups and their social actions, events, social contexts, and objects. In referring to the function of language in social interaction, Fairclough (1992,p.72) emphasizes that meaning is not inherent in reality but is instead constructed through linguistic representation. As a result, the modalities of representation vary depending on the perspective from which they are formed, whether they are historical, biographical, or social (Fairclough,1992,p.72).

According to Wetherell et al. (2001, p. 235) representation is the process through which social practices are built, including how reflexive self-constructions enter into and influence social processes and practices. Discourse analysis refers to the language used in a document or discussion to give meaning to groups with their social actions, events, social ecological situations, and objects as representation (Weden, 2005, p. 90).

Hall (2005, pp. 18–20) defines representation as the capacity to envision or describe. Because language, in this situation, is a symbolic form or a form of representation. Representation is crucial because culture is always established through meaning . Language is always used to transmit the meaning of culture with each individual member of culture. As a result, Hall emphasizes the value of

representation as a tool for communication and social interaction. In fact, he claims that representation is a necessary component of communication without which people are unable to connect (pp.18-20) .

Representation is typically used to describe the creation of a mental image through the arts, language, and other fields where meaning can be generated. This phrase refers to the symbolic systems and signifying activities that we employ to construct meaning. Positive self-representation and negative -other representation, for instance, are characteristics of prejudiced language (Baker & Ellece ,2011 , p. 117).

Van Dijk(2004,p.42 ) discusses the core tactics of both positive and negative, self-presentation and other-presentation .It is an ideology used to describe someone as superior to the competition and superior to suppose the others to be inferior. It is a semantic macro-strategies for face-keeping or in group preference is positive self-presentation and negative impression management another semantic presentation. It is a large-scale plan for addressing in-groups and out -groups refers to the division better and inferior, good and bad, both of which are us ( p.42).

Van Dijk (1995, cited in Hamoud &Almawla, 2021,p.592) utilizes the idea of the "Ideological Square" to examine language as two moves: "us" representing the speakers' "in-group" and "them" representing their "out-group". The positive "Self" representation and the negative "Other" representation, thus, reflect the ideological framework of speech(Van Dijk ,1995cited in Hamoud & Almawla,2021,p.592).

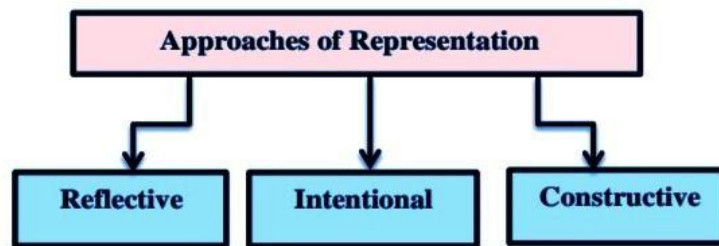
According to Van Dijk (2011a, p. 396) the Ideological Square is a "manifestation of the group relations category of the ideology schema." It looks at how "in-groups" and "out-groups" are portrayed in text and talk. These representations are given in typical terms of expression by utilizing the ideological pronouns "We versus They" or "Us versus Them," which allude to the polarized structure of the ideology(s) supporting the discourse (Van Dijk, 2011a,p.396). Four conceptual possibilities are treated in van Dijk's model, to deal with text, discourse, and conversation. These possibilities focus on emphasizing "Our" good things, and "Their" bad things, as well as the de-emphasizing of "Our" bad things and "Their" good things (van Dijk, 2006,p.49).In ideological concepts, therefore, positive Self-representation and negative Other-presentation are prevalent suggesting "We are good and they are bad" (van Dijk, 1998, p. 25) .

According to Hall (1997, p. 15) there are three approaches of representation. They are:

1. Reflective Approach: In the reflecting approach, the sign or representation is seen as a reflection of reality. According to Rettberg (2017), language functions as a mirror that reflects true meaning as it already exists in the world (p. 4). For this reason, language imitates—or "mimics"—nature, a concept best described by the Greek word "mimesis." According to the reflective approach, language essentially serves as a means of reflecting or reproducing a fixed "truth" that is already present in the real world (Hall,1997,p. 24).

2. Intentional Approach: This method argues against the first, asserting that the author or speaker gives the world meaning by using a certain language (Hall, 1997, p. 24). According to Rettberg (2017), words only have the meaning that their creator intended (p. 4). This is not to suggest that writers can develop their own private languages.

3-Constructionist Approach: The third one, according to Hall (1997,p.25), addresses the social and public nature of language. It acknowledges that neither things themselves nor particular language users can alter the meaning of language. Things don't have meaning, instead, we give things meaning by using representational systems like concepts and signs. This method of understanding linguistic meaning is referred to as constructivism or constructionism. This viewpoint holds that we must distinguish between the real world, where things and people exist, and the symbolic practices and processes that underlie language, meaning, and representation. The constructionist representation, however, shows how language is used to "in" and "through meaning (Hall , 1997 ,p. 15 ).See Figure (1) below



**Figure (1) Approaches of Representation depending on (Hall,1997).**

### 1.3 Methodology

Van Dijk's model (1995,p.144), due to its involvement of the overall strategy of "negative other-representation" as ideological constructions in discourse, respectively for in group and out group. Van Dijk's (2006a) concentrates on two important

ideologies , concerning the negative other representation, they are: Emphasizing bad things about **THEM** , and de-emphasizing good things about **THEM** (p.44).They are called ideological square. The current study concentrates on those two strategies .

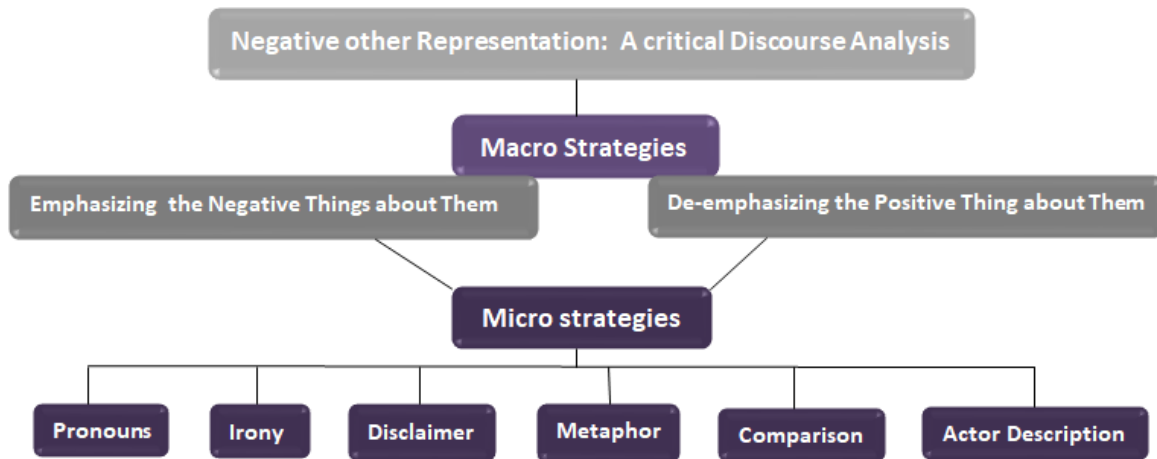
There are various strategies of negative other representation in van Dijk's (1995, 2006a) models. In the current study, the strategies of negative other representation in Pinter's "*The Caretaker*" are presented, depending on the eclectic model surveyed.

Those strategies include actor description, disclaimer, comparison ,authority , pronouns , word order , irony , and metaphor. They will be explained according to (Van Dijk,2006a,pp. 49-77& 2006b,pp.735-737) :

- 1- Actor description provides a thorough explanation of the discourse's positions, people, and objects(p.735). e. g:  
-The director of the college described Vanessa Mae as a true child prodigy (Montaseri , Z., & Sahragard ,R.,2018,p.15).
- 2- Disclaimer is a classic example of prejudiced or racist discourse, where the speaker attempts to provide a favorable picture of himself to the audience by making comments about immigrants(p.50). e.g:  
-"I have nothing against X, but..." This is known as apparent negation (Van Dijk, 1998,p.240).
- 3- Metaphor is a rhetorical device that transforms abstract and unfamiliar meaning to more familiar and more concrete one for example, using flood metaphors to indicate refugees' arrival, and referring to continuous threat of immigrants (Van Dijk, 2006a,p.77).
- 4- Comparison Is the process in which the speaker tries to differentiate two groups, as in ingroup with positive things and outgroup with negative things (p.65).e. g: - He is not as healthy as his wife(O'Flaherty,2020,p.1).
- 5- Irony is a rhetorical device used by writers or speakers to make fun of other people (p.737). It serves to derogate others in an effective way. e.g: - Too many asylum seekers enter the country initially as family visitors, tourists, students and business people, and then suddenly discover that they want to remain as asylum seekers (Van Dijk, 2006a,p. 76).
- 6- Pronouns in ideological discourse create opposition between groups is a method of polarization (p.49).e. g: -We didn't agree with everything they said(Russell,2020,p.3).

See Figure (2) below:





**Figure (2) the Eclectic Model of the Study depending on Van Dijk's (1995-2006a)**

#### 1.4 Data Description and Collection

"*The Caretaker*" is one of the most popular plays written by Harold Pinter. It is an absurd play (Mohsen & Abdullah, 2022, pp. 6884-6894). The play depicts the life as meaningless and useless. The language of the play is based on everyday conversation, which means that the language is colloquial, lacks continuity and is full of misunderstandings.

"*The Caretaker*" is a three acts play and considered the sixth major works of Pinter. It has been adapted for television as well as film and has seen numerous revivals all over the world. It is a masterpiece work of Pinter and can be called a bright example of an absurd play (Mandre, 2017, p. 31).

The chief characters in this play Aston, Mick, and Davies represent three different classes of that contemporary society, and their characteristics describe the modern society (Jamil, 2014, p. 81). The play examines the strange relationship between Davies, and two damaged and disconnected brothers, Mick and Aston (Mohsen & Abdullah, 2022, p. 6889). Negative other representation is aberrant in the play, thus, the current paper tries to uncover it.

#### 1.5 Data Analysis

Before conducting the qualitative and quantitative analyses, the contextual factors of the play need to be explained. The contextual factors will be analyzed according to Hyme's (1974) model. The participants are Davies or (Jenkins) is a tramp, an elderly vagabond whom Aston finds in the street and brings home. Davies is a man who lacks self-awareness. Aston is the older brother of Mick. He is calm, well

mannered, in his early 30s, and he speaks fairly slowly and reservedly. He has difficult story of his electro-convulsive therapy. Mick is the younger brother. He is a man in his late 20s. Concerning the setting , the play takes place in a house in West London in 1950s. The act sequence of the play starts with the introduction in which Aston offers Davies a place to stay temporarily .The rising action is given when Aston and Mick ask Davies to be the caretaker. The climax happens when Aston tells Davies about his hospitalization .Then the falling action happens when Aston and Mick ask Davies to leave . In the resolution Davies begs to stay, but must leave .The key of the play is serious . The main instrument of the play is the oral conversation between characters ,and it is already written by the author. The genre of the play is the comedy of menace , which represents the drama of the absurd theatre . Regarding the end of the play which deals with the story of Aston and Mick, these two brothers, and Davies is the tramp. The two brothers have different thinking. Yet, they agreed to make Davies as a caretaker, but finally they agreed to exclude him from their life. The play concentrates on the theme of power i.e. each of the character seeks power. Also the play deals with the theme of loneliness, and inability to communicate effectively. Thus , the play is full of negative other representation by each character to others.

This paper is going to analyze the negative other representation in Pinter's *The Caretaker* , Depending on Van Dijk's (1995 & 2006a ) models .

### **Extract 1**

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. ( Pinter,1960,p.8)

In this extract, Davies (an old vagabond) is complaining to Aston the person who finds Davies and brings him home . Davies suffers from the treatment of the others as the “Blacks, Greeks, Poles”, whom he met in a café in Luton. They see themselves as superiors . He describes them as prejudiced because they think that they belong to

a higher race in a higher position by their power since they treat him as a slave. The communication is blocked between them. They treat him as a rubbish . He inserts negative comments about the other workers, and he criticizes the other nationalities and races , since they are considering him as a filth in saying “treating me like dirt”, and “I couldn’t find a seat” . They used to scorn him , and they even do not let him have a seat . He says that a coworker has asked him to take a bucket of rubbish out back which infuriated him.

Davies employs the strategy of actor description in this extract in saying “treating me like dirt”. They are treating him like a garbage or a grime. He is considered by the other workers from other nations and races as a filth. Since he is a deprived man , they do not respect him. Davies emphasizes their bad manners and treatment when he says “*the lot of them*”, *that’s what, doing me out of a seat*”, and “*they had me working*” . They do not provide him enough food ,and they do not give him a suitable pairs of shoes . They even do not give him a seat . Thus, they do not accept him as a member of their group.

Davies shows negative other – representation concerning other nations and races , because, he regards them as strangers , or unfamiliar individuals. He uses the term “aliens” to describe those coworkers, and he looms them as strangers .It is a disapproval of race and color. He condemns all the nations and races.

### **Extract 2**

MICK. I’m sorry if I gave you a start. But I had you in mind too, you know. I mean, my brother’s guest. We got to think of your comfort, en ’t we? Do not want the dust to get up your nose. How long you thinking of staying here, by the way? As a matter of fact, I was going to suggest that we’d lower your rent, make it just a nominal sum, I mean until you get fixed up. Just nominal, that’s all.

*Pause.*

Still, if you’re going to be spiky, I’ll have to reconsider the whole proposition.

*Pause.*

Eh, you’re not thinking of doing any violence on me, are you? You’re not the violent sort, are you?

DAVIES. (*vehemently*). I keep myself to myself, mate. But if anyone starts with me though, they know what they got

coming. (Pinter,1960,p.46)

Mick( the younger brother of Aston) is talking to Davies (the homeless person) in almost dim apartment. Mick tries to frighten Davies, when they meet each other, for the first time without the attendance of Aston (the elder brother of Mick) . They do not know each other thoroughly . Mick has great doubts about Davies . He tries to remind Davies that he is Aston's visitor . Mick is anxious about his brother's friend, since, he cares about his brother, therefore, he tends to protect him from any external threat.

Mick uses the strategy of irony when he expresses his remorse to Davies for disturbing him . If he scares him in "*I'm sorry if I gave you a start*". Though Mick says he feels sorry to disturb Davies , but in fact, he intends to frighten him. In saying "*But I had you in mind too*". Mick has put Davies in his mind , but, at the same time it means he keeps on observing him. Davies has great doubts about him. He realizes that Davies has hidden intentions to exploit those two brothers . Then, he tries to remind Davies that he is Aston's visitor or roomer in saying "*my brother's guest*". Mick intends to remind Davies that he is no more than A visitor ,i.e. not the real owner of the flat . Apparently, Mick feels sorry about his probation , but in fact he never trusts him . He will keep on watching him , thus, the strategy of irony is employed here . In fact, Mick feels happy for mocking Davies. The strategy of irony is used in "*We got to think of your comfort, en 't we? Do not want the dust to get up your nose*". Mick teases Davies by showing that he cares about his relaxation , using the term "comfort" . Apparently Mick cares about Davies's relaxation , but he makes fun of him.

Mick shows his negative other representation to Davies by using the strategy of actor description since he regards Davies as an intruder in saying "a spiky". Mick describes him as a prickly man who tries to make use of those two disconnected brothers . He realizes that when Davies says "*I keep myself to myself*" he is selfish and chancy . Mick tells him if he does not be serious , therefore , the former will change the entire proposal . In other words , Mick will throw Davies once again to the street from which Aston brings him .

### Extract 3

MICK. You're living in the same room with him, en't you?

DAVIES. He's no friend of mine. You do not know where you are with him. I mean, with a bloke like you, you know where you are.

*Mick looks at him.*

DAVIES I mean , you got your own ways, I'm not saying you ain't got your own ways, anyone can see that. You may have some funny ways, but that's the same with all of us, but with him

it's different, see? I mean at least with you, the thing with you is you're...

MICK. Straightforward.

DAVIES. That's it, you're straightforward.

MICK. Yes.

DAVIES. But with him, you do not know what he's up to half the time!

MICK. Uh.

DAVIES. He's got no feelings! ( Pinter,1960,p.61)

In the above extract Davies the burglar talks to Mick who represents the portrait of modern man. He is a trades man, who drives his truck all the time in an attempt to develop himself. They are talking about the decoration of that miserable apartment . Davies tries to praise Mick and despises Aston.

Davies in this extract concentrates on showing his negative other-representation concerning Aston by using the strategy of disclaimer. Davies describes himself and Mick in saying "*You may have some funny ways, that's the same with all of us*". Davies employs the conjunction article "But" to express the contrast between him and Mick as normal, and familiar individuals. He praises himself and Mick while, dispraising Aston as unfamiliar person , who prefers loneliness. Davies does not understand him in saying "*But with him, you do not know what he's up to half the time!*". The pronoun "us" refers to Davies and Mick .They are funny, normal, and communicative men. Unlike Aston, who is an isolated man . Also, the strategy of comparison is given between Aston and his younger brother Mick. Davies describes Mick as "straightforward", which means frank , and direct man. Davies can trust Mick and be contingent on him in saying "with a bloke like you, you know where you are". Davies expresses that with a person like Mick may not lose his opportunity to get his aims. On the other hand, Aston cannot be trusted since "with him, you do not know what he's up to half the time". Aston suffers from mantel hallucination. Davies describes Aston as a person without sensation or emotion, who isolates himself.

Davies uses the strategy of pronouns to represent the main difference between "us" in saying "*that's the same with all of us*", the pronoun "us" presents the normal

people who used to be communicative and familiar persons. The pronoun “us” refers to Davies and Mick, who are the best representatives of the in groups . While Aston ,who is the best representative of the out groups . He is an isolated and detached man. This extract expresses the main difference between these two dichotomies “us” and “them” .

Davies shows his negative other representation concerning Aston by using the strategy of actor description in saying “*He’s got no feelings*”. Davies describes him as a man without sensation or emotion. There is no communication or familiarity between them . Davies is unable to live with a person like Aston .

#### **Extract 4**

MICK. You come here recommending yourself as an interior decorator, where-upon I take you on, and what happens? You make a long speech about all the references you’ve got down at Sidcup, and what happens? I haven’t noticed you go down to Sidcup to obtain them. It’s all most regrettable but it looks as though I’m compelled to pay you off for your caretaking work. Here’s half a dollar.

DAVIES. ( *slowly* ). All right then...you do that ... you do it .... If that’s what you want... ( The Caretaker,1960,p.74)

Apparently, Mick talks to Davies about claiming himself as an “interior decorator”. The former says the latter is nothing but, only a liar and deceitful one. The latter has to go to Sidcup for bringing his papers but he does not. Mick says it is lamentable all this happens. However, Mick will pay Davies “half a dollar” as a fee for being a caregiver.

Mick employs the strategy of contrast , or an implicit comparison between what Davies has said, and what he has done. Mick blames him for being a fabricator in saying “*You make a long speech about all the references you’ve got down at Sidcup*”. He keeps on talking about bringing his papers back from Sidcup, but he always finds excuses not to accomplish his promise in saying “*haven’t noticed you go down to Sidcup to obtain them*”. He always complains that he does not have the suitable pair of shoes, or the weather is entirely bad, and gloomy. Mick indicates that Davies is not a real professional decorator , rather, he is a pretender, and deceiver.

Mick’s negative other- representation concerning Davies is introduced by using the strategy of contrast in saying “It’s all most regrettable”. Although Mick feels with a great disappointment of Davies’s failure to get back his “references”, yet Mick

is obliged to give him a small sum of money as a payment in saying “*Here’s half a dollar*” . Mick is not convinced with his effort, so he provides him a small sum of money. He does not trust Davies and he does not intend to help him.

#### Extract 5

MICK. Work shy.

DAVIES. Sounds like it to me .

MICK. You’ve met the type, have you?

DAVIES. Me? I know that sort.

MICK. Yes.

DAVIES. I know that sort. I’ve met them.

MICK. Causing me great anxiety. You see, I’m a working man:

I’m a tradesman. I’ve got my own van.

DAVIES. Is that a fact?

MICK. He’s supposed to be doing a little job for me ... I

keep him here to do a little job ... but I don’t know ...

I’m coming to the conclusion he’s a slow worker ( Pinter ,1960,p.49).

In the above extract the conversation between Davies(the old homeless man) and Mick(Aston’s younger brother who seems funny with great impression) is given to express the main difference between those two brothers concerning their point of view towards life. Those brothers are usually trapped in a painful state of lack of communication because they seem to charge a dream that belongs in the past and is stuck in the gap between the dream and reality. Aston dreams of nothing important, while Mick yearnings to develop himself to get a higher status . It's an effort to look for one's own identity in social settings.

Mick employs the strategy of comparison to clarify that each one of those two brothers stands for different aspect of human existence. Aston serves as an example of those who prefer loneliness and idleness . He has no communication with people in saying “ Work shy”. The word “shy” describes Aston as a cautious person who used to sit alone in his room especially after getting an electric shock treatment . Whereas Mick depicts himself as an effective man in saying “I’m a working man: I’m a tradesman. I’ve got my own van”. He is a successful business man . Aston is represented negatively by using the strategy of actor description . In an attempt to describe him as an idle person. He is unable to communicate, or to complete his work when shown “he’s a slow worker”. In comparison with Mick, who is depicted with great inspiration and sensation. He is an operative man who drives his own van.

Aston lacks courage and confidence, since, he suffers from psychological troubles, therefore, he confuses Mick.

Mick's negative other representation concerning Aston is shown by using the strategy of comparison to indicate the difference between these two disconnected brothers who lack communication. Aston is a slow worker in saying "*He does n't like work*" and uncertain man. Davies understands Aston's problem since he met those who do not like working, and preferring laziness and loneliness in saying "I know that sort...I 've met them". Davies describes Aston as a person who lacks feelings and who does not like working . Thus, he is an idle man belongs to that "sort" of men, who, are isolated and neglected.

### Extract 6

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

*Pause*

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. (The Caretaker,1960,p.9) .

In the above extract, Davies(the old tramp ) tells Aston (the elder brother) about the story in the tavern where he has a bar fight, which led Aston to rescue him. Davies is talking to Aston about people of various social positions, in terms of their power and social status. Those people who do not have moral and mercy used to despise, and dismiss him from their group. Davies describes those disgusting men as "*pigs*".

Davies employs the strategy of metaphor to depict those coworkers in the tavern negatively in saying "*All them toe-rags, mate, got the manners of pigs*". Which means they look like "*pigs*" in their deeds and manners, since they neither respect him , nor provide him with enough food , they even do not give him a suitable pair of shoes. Davies suffers from their bad treatment , and he describes them as "*toe-rages*". There is no differentiation among them. He uses the metaphor "*pigs*" to depict those men negatively, considering them as scornful animals. Thus, Davies shows his negative other- representation concerning the other coworkers by using the strategy of metaphor .



## 1.7 Finding and Discussion

To answer question one of the study , which reads as follows : What are the strategies of negative other – representation in Pinter’s *The Caretaker* ? The study proves that , they are comparison , irony, disclaimer, metaphor , actor description, and pronouns. To answer question two of the study , which reads as follows : What are the most and least frequently employed strategies in the play in question ? See Table (1) below:

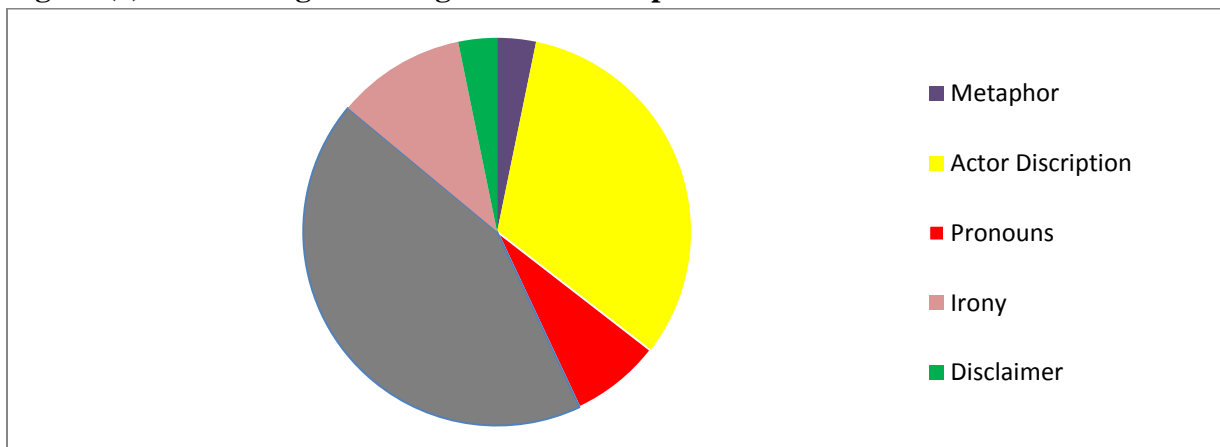
**Table (1) Frequencies and Percentages of Strategies of Negative Other Representation in *The Caretaker***

No	The Strategies	Frequencies	Percentage
1	Disclaimer	1	3 %
2	Actor Description	7	30 %
3	Comparison	8	40 %
4	Pronouns	2	7 %
5	Irony	3	10 %
6	Metaphor	3	10 %
Total		24	100%

Table (1) above shows the occurrence of strategies in “*The Caretaker* ”. It shows that the most frequent strategy is comparison ,which attains 40 %. Then, the strategy of actor description, which attains 30%. Irony, and metaphor, each of which attains 10 % percentage. The strategy of pronouns attains 7%. The least frequently employed strategy is disclaimer , which attains 3%.

Figure (3) below clarifies the use of the Negative Other Representation Strategies in the investigated data:

**Figure (3) The Strategies of Negative other Representation in *The Caretaker***



The analysis of the study shows the strategies of Negative Other Representation in Pinter's *The Caretaker*. It shows the most frequently employed strategy is comparison. The other important strategies are actor description, irony, metaphor, and pronouns. While, the least frequently employed strategies of the play in question is disclaimer.

### 1.8 Conclusion

Negative other- representation is defined as the embodiment of concepts, ideas, and emotions in a symbolic form which can be transmitted and meaningfully interpreted. It is expressed clearly in *The Caretaker* is a three-act play written by Nobel laureate Harold Pinter. The play revolves around three characters: Aston, Davies and Mick. Aston and Mick are brothers, while Davies is a homeless man who has been invited over by Aston. Davies had a bar fight, which led to Aston rescuing him.

In the light of the qualitative analysis of Pinter's *The Caretaker*, the following conclusions will be given . It appears that the following strategies are employed irony, metaphor, comparison, disclaimer , actor description, word order, and pronouns.

In terms of the quantitative analysis, the following conclusions can be drawn: It appears that comparison is the most frequently employed strategy. Since Pinter employs negative other representation through the speech of Davies to criticize Aston as he is the victim of the play . In contrast, Mick tries to show that Davies is a fibber ,intruder, homeless and strange man. Which means Mick shows negative other-representation concerning Davies.

Then, what is affirmed by the results. The reason of considering actor description is another important strategy, is that Pinter presents expressions that indicate a clear description of those two brothers and Davies to represent Davies negatively to designate him as a thief and fabricator person.

The reason why the study expects that the strategies of irony, pronouns, and metaphor as other significant ones, is that Pinter employs an indirect contrast to indicate the negative other – representation , which is represented by Davies as the best example of the inferior , or the out group . Pinter employs great deal of criticism in his play.

The study's overall conclusions stated that in Pinter's *The Caretaker*, the most common strategy of negative other - representation is comparison , while the least frequently employed one is disclaimer. Mick describes Davies negatively using

derogatory language. Davies is an intruder and needs to leave, both Aston and Mick agreed in the end of the play .

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#### Appendix (1)

[https://www.academia.edu/11724124/The\\_Caretaker\\_by\\_Harold\\_Pinter](https://www.academia.edu/11724124/The_Caretaker_by_Harold_Pinter)  
[file:///C:/Users/.%20al%20mustafa/AppData/Local/Microsoft/Windows/INetCache/IE/XQ4GGLE0/TB131\\_Pinter\\_The\\_Caretaker\[2\].pdf](file:///C:/Users/.%20al%20mustafa/AppData/Local/Microsoft/Windows/INetCache/IE/XQ4GGLE0/TB131_Pinter_The_Caretaker[2].pdf)