



**T.C.
SÜLEYMAN DEMİREL ÜNİVERSİTESİ
SOSYAL BİLİMLERİ ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATI ANABİLİM DALI**

**PARATAXIS AS A STYLISTIC DEVICE IN DIFFERENT PLAYS BY HAROLD
PINTER: A DISCOURSE ANALYSIS STUDY**

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YÜKSEK LİSANS TEZİ

**DANIŞMAN
Yrd. Doç. Dr. Şule OKUROĞLU ÖZÜN**

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**BAĞLAÇSIZ TÜMCE YAPILARININ BİÇİMSEL ARAÇ OLARAK PINTER'IN
FARKLI OYUNLARINDA İNCELENMESİ:
BİR SÖYLEM ANALİZİ ÇALIŞMASI**

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YÜKSEK LİSANS TEZ SAVUNMA SINAV TUTANAĞI

Öğrencinin Adı Soyadı	Mohanad Ahmed Jasim JASIM	
Anabilim Dalı	İngiliz dili ve Edebiyatı	
Tez Başlığı	Parataxis as a Stylistic Device in Different Registers: A Discourse Analysis Study	
Yeni Tez Başlığı ¹ (Eğer değişmesi önerildi ise)	Parataxis as a Stylistic Device in Different Plays by Harold Pinter: A Discourse Analysis Study	
Süleyman Demirel Üniversitesi Sosyal Bilimler Enstitüsü Lisansüstü Eğitim-Öğretim ve Sınav Yönetmeliği hükümleri uyarınca yapılan Yüksek Lisans Tez Savunma Sınavında Jürimiz 6/7/2017 tarihinde toplanmış ve yukarıda adı geçen öğrencinin Yüksek Lisans tezi için; ☒ OY BİRLİĞİ ☐ OY ÇOKLUĞU² ile aşağıdaki kararı almıştır. ☒ Yapılan savunma sınavı sonucunda aday başarılı bulunmuş ve tez KABUL edilmiştir. ☐ Yapılan savunma sınavı sonucunda tezin DÜZELTİLMESİ³ kararlaştırılmıştır. ☐ Yapılan savunma sınavı sonucunda aday başarısız bulunmuş ve tezinin REDDEDİLMESİ⁴ kararlaştırılmıştır.		
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Jüri Üyesi		
Jüri Üyesi		

¹ Tez başlığının DEĞİŞTİRİLMESİ ÖNERİLDİ ise yeni tez başlığı ilgili alana yazılacaktır. Değişme yoksa çizgi (-) konacaktır.

² OY ÇOKLUĞU ile alınan karar için muhalefet gerekçesi raporu eklenmelidir.

³ DÜZELTME kararı için gerekçeli jüri raporu eklenmeli ve raporu tüm üyeler imzalamalıdır.

LİSANSÜSTÜ EĞİTİM-ÖĞRETİM VE SINAV YÖNETMELİĞİ Madde 28-(4) Tezi hakkında DÜZELTME kararı verilen öğrenci sınav tarihinden itibaren en geç üç ay içinde gereğini yaparak tezini aynı jüri önünde yeniden savunur.

⁴ Tezi REDDEDİLEN öğrenciler için gerekçeli jüri raporu eklenmeli ve raporu tüm üyeler imzalamalıdır. Tezi reddedilen öğrencinin enstitü ile ilişkisi kesilir.



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YEMİN METNİ

Yüksek lisans tezi olarak sunduğum “PARATAXIS AS A STYLISTIC DEVICE IN DIFFERENT PLAYS BY HAROLD PINTER: A DISCOURSE ANALYSIS STUDY” adlı çalışmanın, tezin proje safhasından sonuçlanmasına kadar ki bütün süreçlerde bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurulmaksızın yazıldığını ve yararlandığım eserlerin Bibliyografya’da gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve onurumla beyan ederim.


Mohanad Ahmed Jasim JASIM
06.07.2017

(JASIM, Mohanad Ahmed Jasim, *Parataxis as a Stylistic Device in Different Plays by Harold Pinter: A Discourse Analysis Study*, Master's Thesis, ISPARTA, 2017)

ABSTRACT

This study is concerned with “Parataxis” use which is a certain stylistic device that has been widely used and yet has kept its own distinctive rules and features up to the postmodern period. This study aims to analyse parataxis use as a stylistic device in literary writings. In depth, the thesis deals with four plays by Harold Pinter: *The Room*, *The Basement*, *The Hothouse* and *Celebration*. Since Pinter is considered to be one of the most influential among contemporary writers, one can gain a better understanding how features of contemporary literature can be accomplished by these paratactic constructions.

The study discusses the use of parataxis on three levels: the structural level of the analysis is classified in three steps of identification; first using Praiser, CoreNLP, and Manual. For the second analysis, a number of cases, including clause dependency are identified quantitatively. Interesting results showing of double the frequency of parataxis use are identified in the writings by Pinter. In the third step functional analysis is carried out with regard to the expansion of Halliday's method.

The data selected in this study are four plays written by Pinter. The plays are selected from different genres: comedy and political plays, and from different writing periods of Pinter. Paratactic uses and how they display changes are examined in these plays.

The first chapter of the study will review the historical background of the term “Parataxis”, its uses, and a review of the previous papers on this topic. The second chapter will include the data and data analysis, and the final chapter will contain the conclusion and discussion of data analysis and concluding with the recommendations for further studies.

(JASIM, Mohanad Ahmed Jasim *Bağlaçsız Tümce Yapılarının Biçimsel Araç Olarak Pinter'in Farklı Oyunlarında İncelenmesi: Bir Söylem Analizi Çalışması*, Yüksek Lisans Tezi, ISPARTA, 2017)

ÖZET

Mevcut çalışma, postmodern döneme kadar kendine özgü kurallarını ve özelliklerini koruyup yaygın olarak kullanılan “Bağlaçsız tümce yapılarının” kullanımını konu almaktadır. Tezin amacı edebi eserlerde bağlaçsız tümce yapılarının biçimsel araç olarak kullanımını incelemektir. Tez detaylı olarak Harold Pinter’in dört oyununu; *Oda*, *Bodrum*, *Limonluk* ve *Kutlama* oyunlarını ele almaktadır. Pinter’in çağdaşları arasında en güçlü yazarlardan biri olarak varsayılması, modern edebiyatın özelliklerinin bu gibi parataktik yapılarla nasıl tamamlandığını daha anlaşılır hale getirebilmektedir. Çalışma bağlaçsız tümce yapılarının kullanımını üç aşamada tartışmakta ve analizin yapısal aşaması da üç adımlı tanımlamayla sınıflandırılmaktadır; öncelik olarak Praiser, CoreNLP, ve Manual kullanılmaktadır. İkinci analiz için nicelik bakımından bağımlı tümcecik (yan cümle) gibi halleri kapsayan birkaç hal tanımlanmaktadır. Pinter’in eserlerinde bağlaçsız tümce yapılarının kullanım sıklığı ilginç sonuçlar vermektedir. Üçüncü aşamada ise Halliday’in genişletilmiş yöntemine dayanarak işlevsel analiz yürütülmektedir.

Mevcut çalışmada seçilen bulgular Pinter tarafından ele alınan dört oyunudur. Oyunlar, fars (komedi) ve politik oyunlar olmak üzere çeşitli türlerden ve farklı tarihlerde yazılmış eserler olarak seçilmiştir. Bu oyunlarda parataktik kullanımlar ve bu kullanımların nasıl farklılık gösterdikleri incelenmektedir.

Birinci bölüm “Bağlaçsız tümce yapıları” teriminin tarihi arka planını, kullanımını ve daha önceden bu konu üzerine yazılmış bildirilerin araştırmasını incelemektedir. İkinci bölüm bulgu ve bulguların analizini kapsamaktadır. Son bölüm ise sonuç ve bulgu analizinin tartışmasını kapsayıp ileriye yönelik yapılabilecek çalışmalara verilen önerilerle sonuçlanmaktadır.

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CHAPTER I

1.1. Introduction

Postmodern literature, like every other period of literature, has its own distinctive features and style. In postmodern literature, some writers reduce their commitment to syntactic rules and create their own de-constructivist way of writing questioning accepted truths. This reduction results in very distinctive writings compared to other literary periods.

This study is concerned with “Parataxis” use which is a certain stylistic device that has been widely used and yet has kept its own distinctive rules and features up to the postmodern period. When postmodernism developed certain features, challenging existing systems and broking some rules for new possibilities appeared.

The paratactic construction of the English sentence is a crucial aspect of English language discourse. It is one of the main constructive elements for complex and compound English sentences. The evolution of this construction over time is inevitable. Therefore, a study of such elements with a focus on contemporary literature is what makes this study significant. This, in turn, opens a door for the writers to understand, practice, and master some of these features so that they can enhance their writings as well as for the critic to be more accurate in their evaluation.

This study presents the most common aspects and features of parataxis. It explains, within the second chapter, both the contemporary and classical points of views concerning parataxis, as well as their categorization. The evaluation of this structure is presented in the first chapter to provide the reader with a background introduction to the concept before the analysis of the selected plays of Pinter.

The results of this study can provide a basis for further research. By studying the usage of paratactic construction by Harold Pinter, who is considered to be one of the most influential among contemporary writers, one can gain a better understanding how features of contemporary literature can be accomplished by these paratactic constructions.

Investigations into linguistic syntax can be conducted in a modernized way. This can be made possible by the adopt of computer based research and data analysis. The modern era linguistic research has frequently involved such research. This study will show how the use of such computer software can be efficient for other levels of computerized linguistic research.

The first part of the second chapter will discuss broadly the term “Parataxis” to provide an understanding of its structure, types and uses. The second part of chapter two will discuss firstly postmodern drama, and then the characteristics of the period. Then the focus will shift to the writer of the chosen data which will be analyzed in this research; Harold Pinter a Nobel Prize winner whose unique style in writing is now referred to as Pinteresque when describing styles similar to his.

Pinter has written in different genres; Comedy of Menace, Memory Plays and Overtly Political Plays and Sketches. The data which will be analysed in this research will be Pinter’s four selected plays, two from the Comedy of Menace, “*The Room*” (1957) and “*The Basement*” (1968) the first and the last comedies, the other two are chosen from the Overtly Political Plays and Sketches, “*The Hothouse*” (1980) and “*Celebration*” (2000) also selected as the first and last political plays of Pinter.

The third chapter will present the method by which the data was analysed along with the procedures used to analyse the data. Coding, framework and the hypothesis of the study will also be included in this chapter.

The analysis and discussion of data according to the method of the study will be presented in chapter four while the final chapter, five, will include conclusion of the analysis of the study and recommendations for future studies on this topic.

1.2. Data

The study will take a view of the selected data that are culled from Pinter’s four plays: two comedy of manners and two political plays. Each type of play represents a writing period of Pinter’s life. Especially this research will focus on the first and last plays that he wrote in order to determine the distinctions between the plays and evaluation of his writing styles. Initially, the selected first two plays are from Pinter’s comedies which he wrote between 1957 and 1968. The research will analyse ‘*The*

Room'(1957), which is his first comedy, and '*The Basement*' (1968) which is the last comedy written by Pinter. Secondly, two political plays by Pinter are selected for analysis (1980–2000). Again his first political play '*The Hothouse*'(1980) and his last play, '*Celebration*' (2000). The data will be analysed according to The Stanford Natural Language Processing Group. The main module for analysing the data will be Natural Language Parser which is a module of Natural Language Processing.

1.3. Aims of the study

This study aims to investigate certain paratactic uses in literature. This investigation is based on four Pinter plays: two which are categorised as comedy of menace and two political plays.

1.4. Hypotheses

The main research questions of this study are:

- Did parataxis help Pinter to shape his unique style? He is considered unique or influential enough to elicit eponymous adjectives.
- Did he change his style 'including parataxis uses' intentionally in accordance with the genre?
- Do paratactic uses help the writer to deliver messages in a more pragmatic manner?
- Can parataxis be considered an economic literary technique?
- Is parataxis recommended for playwrights?
- Can Natural Language Processing (NLP) and other analysis software help in such research?

1.5. Limitations of the study

This study is limited by its framework, linguistic features, and data genre. The framework is limited to certain properties that might not be applicable for other data genre. Pinter's plays limit the study to modern literature, yet it opens a variety of possibilities for such kinds of analysis. Certain research included Pinter's style in their

research, such as Clark et al. (2013) and Teitsson & Magnús (1972). Other researchers investigated Parataxis in their research, such as Clark et al. (2013).

1.6. Method

Natural Language Processing NLP was employed in the analysis of the study. This research used ‘Grammarscope’ which uses Stanford’s NLP parser as a text analyzer. In addition to this, the Stanford’s online Core NLP was used as a double check to evaluate the accuracy of both. A further analysis was conducted manually to evaluate, categorize, and differentiate the conclusions from the NLP analysis. Stanford’s NLP manual defines paratactic associations as “a relative between the clause and main verb and other sentential elements” (Marneffe & Manning, 2008: 8). Furthermore, the manual analysis conducted (McArthur1992: 264) for the identification of the three types of coordination in terms of syndesis. As well as, Kern (2000: 51) list the types of parataxis which are distinguished by Koch (1995). Halliday &Matthiessen, (2004: 385) ‘expansion’ and ‘projection’ were investigated as well. This framework of analysis, which consists of these three levels, helped the researcher develop a deep level of analysis and discussion, in chapter four of this study.

Key words: NLP, Parataxis, Pinter, paratactic, modern literature

CHAPTER II

2.1. Paratactic Structures and Stylistics

Language is a communicative system. It is used to communicate ideas, emotions and desires (Sapir, 1921: 8). It uses an open set of linguistic signs (Zaefferer, 2006: 119) that are “put together according to certain rules, resulting in meanings that are intelligible to all who share that language” (Haviland, et al., 2014: 103). Language uses these conventionalized rules to generate an infinite variety of messages (Weiten, 2017: 300). Nevertheless, the language system has a number of critical properties. They are defined by Weiten (2017: 300) as follows;

- 1- Language is symbolic: People use spoken sounds and written words to represent objects, actions, events, and ideas.
- 2- Language is generative: A limited number of symbols can be combined in an infinite variety of ways to *generate* an endless array of novel messages.
- 3- Language is structured: Although people can generate an infinite variety of sentences, these sentences must be structured in a limited number of ways.

These properties are interrelated in a manner that they are interdependent in message production. The systematic study and description of a language are referred to as ‘grammar’ (McArthur, 1992: 446).

Grammar can be defined as “the rules for constructing words and sentences in a particular language, or the branch of linguistics studying this” (Trask, 2008: 73). Traditionally, grammar has been studied as a system. Nevertheless, “grammatical structure can only be understood and explained with reference to its semantic and communicative functions” (Van Valin, 2009: 239). It discovers the relations between the elements of language. Grammar is a system of rules that consists of a ‘syntactic component’, a ‘semantic component’, and a ‘phonological component’ (Chomsky, 2006: 111). Thus “the grammar as a whole relates semantic and phonetic interpretations, the association being mediated by the rules of the syntactic component that define paired deep and surface structures.” (Chomsky 2006: 111). Grammar is capable of producing an infinite set of sentences to express any thought (Fromkin, et al. 2014: 10). Grammar, from an abstract perspective, applies to all the rules and definitions

mentioned above. Nevertheless, grammar alone cannot produce an effective text for the audience, and eventually effective communication, i.e. persuasion. These qualities fall into the domain of Rhetoric.

Rhetoric is the use of language in such a way as to produce a desired impression upon the hearer or reader. It aims not to deliver neutral information but to stimulate action (Lanham: 2003, 6). It connects grammar and logic to reach this goal. Campbell states that “the rhetorical art is a certain improvement on the arts of grammar and logic, on which it founds, and without which it could have no existence” (Campbell: 1963, xxv). Logic is the science of thought, and its issue is truth; grammar is the science of the language we must use to convey what we think (Bitzer 1988: xxvii).

Rhetoric stands upon three actions. Those actions, for more than 2,000 years, have run side by side. McArthur (1992) lists these three senses as:

- 1- The study and practice of effective communication.
- 2- The art of persuasion.
- 3- An insincere eloquence intended to win points and get people what they want.

McArthur (1992) comments on these senses as follows:

For many people who concentrate on the first sense, rhetoric is a deeply significant subject whose neglect impoverishes education and makes a high standard of literacy harder to attain. For others, who pay more attention to the second and particularly the third sense, it is generally specious and hypocritical (*empty rhetoric, mere rhetoric*). In the late 20c, rhetoric has an explicit and an implicit aspect. (863)

Accordingly, modern rhetoric is more developed by many teachers and philosophers of communication. Current rhetoric discussions connect old perspectives with current communicative approaches. Recently, the techniques of courtroom argument, public speaking, advertising, marketing, and publicity have been widely discussed. Their principles, terms, and practices are discussed either under the name of rhetoric or different names (ibid. 863).

Rhetorical studies are the contemporary rhetorical perspective for the classical rhetoric in the light of contemporary theory and practice. New Rhetoric theory focuses on discourse as an action. “Writing or speech is perceived in terms of its capacity to do

something for people--inform them, persuade them, enlighten them, change them, amuse them, or inspire them” (Enos, 1996: 46). Rhetoric in the contemporary sense refers to all sorts of discourse, as the audience perceives these sorts of discourse. Rhetoric studies classical rhetoric with different approaches. These different approaches have two aspects in common as stated by (Sampley & Lampe, 2010: 5). These aspects are:

- 1- They verbally declare some common ground with the rhetorical tradition.
- 2- They share the pathos of a new beginning. But this is all, according to Ueding and Steinbrink.

Therefore, discourse variety and the diversity of the audiences themselves require the multiplicity of studies to comprehend the audiences’ distinctive and peculiar commitments, sentiments, and beliefs. In rhetoric, as rhetoricians who teach the art of persuasion instruct, different audiences must be treated differently to achieve the message goal which is convincing the listener or the reader to think or act in a particular way (Garsten: 2009: 5). This in turn is discussed by Longley under the term of persuasion.

Persuasion is the power of ideas, just like inspiration, and it builds consensus. (Burns & Carson: 2005, 304) Persuasion is the author’s expression of his/her own model of events to the readers and make them accept it through the formation of the text in a certain way. It is considered legitimate while manipulation always considered illegitimate (Dijk: 2006, 361). “A great deal of public discourse is oriented towards persuasion, and moving an audience to action”. It is associated with the teaching and practice of ‘rhetoric’ (Chilton: 2011, 176). Moreover, Covino (1993: 165) says that rhetoric is either ‘the art of ornament’, when it stresses the *manner* of presentation, or ‘the art of persuasion’, when it stresses the *matter*, that is ‘the content’.

Persuasion is a language process that abed to language development because it refers to “all linguistic behavior that attempts to either change the thinking or behavior of an audience, or to strengthen its beliefs, should the audience already agree” (Halmari & Virtanen: 2005). Persuasive process, recently, acquired distinctive features due to the development of technology in linguistics. Borchers (2013) wrote:

Technology has made the audience a prominent feature in the persuasive process. Audiences play an active role in the co-creation of meaning. Persuaders use audience analysis to understand their audiences and adapt their messages. At the same time, technology makes it possible for audiences to circumvent the messages of persuaders and communicate directly with other audience members. In short, the audience for today's media is potentially large, anonymous, and able to circumvent the persuasive messages of producers.

(Borchers:2013, p. 128)

To sum up, linguistics studies of rhetoric and persuasion help the writers and the speakers use language efficiently and correctly through certain styles to deliver their messages. The more the writer or the speaker is 'persuasive', the larger their influence will be. "it is true in large measure also of the work which is an extension of syntax" (Morris, 1915: 107-8). This aspect leads scholars to notice style (ibid. 108).

Rhetoric and syntax are the two incentives that contribute to the study of style (ibid.). "Lexicon and syntax can evoke styles, genres, and prior texts and speakers, and thereby create social relations and experiential worlds in talk and writing" (Eisenhart & Johnstone 2008: 4). Eventually, as a whole, "rhetorical studies of style should include levels of analysis that discourse studies can inform" (ibid., 7).

Style, linguistically, is the relation between form and content (Connolly 1948). In rhetoric and composition, style can be identified as a person's manifestation of speaking or writing. It is, more precisely, the figures that ornament discourse. Hence, figures of speech fall within its domain.

Style, with all its major characteristics such as its meaning, laws, history and value, has always been of interest to those who are interested in language. This interest has been aroused by both languages being an instrument for use and a complicated set of phenomena that is to be observed and interpreted (Morris 1915: 103). It is one of the five traditional canons or subdivisions of classical rhetorical training (Thomas & Turner, 1994: 26-7). Style can be treated as a set of "fundamental decisions or assumptions by an author concerning a series of relationships". These relationships inquire the connection between thought and language, the writer's addressee, the implied relationship between the writer and the reader, and the implied conditions of

discourse. These elements yield an indefinite number of types, or ‘families’, of styles for which each has its own criteria of excellence (ibid.).

Style can be reflected at a formal level. Formal categories can embed different styles without referring to content. At a sentence level, one can distinguish two major styles. The subordinating style and the additive style are powerfully different in a way that each has a content of its own (Fish, 2011: 51).

The additive style is not less artful than other styles, although it reflects the impression of no planning, no order, and being without control. It is distinguished by being a reflection of spontaneity, haphazardness, and chance. It is distinguished by the appearance of artlessness (ibid.). Clauses and sentences are produced by association rather than by an overarching logic. Therefore, it is unpredictable like in the case of logical progression of thoughts. The grammatical name of this style is ‘parataxis’. This style reflects the connection of clauses and sentences “with each other by only the slightest of ligatures, each one carrying a stronger emphasis conveying a sharper meaning than it would have if it were more strictly subordinated to the general effect of a whole period (Croll, 1966: 87). “[I]t is a style that keeps the mind focused ahead in anticipation of the rush of words to come” (Ogawa, 1998: 224).

Such an additive style can be quite persuasive because the separately listed elements reinforce the assertion the writer makes. Particularly when they are linked by ‘and’, the separate elements of such lists are even more highlighted as, for instance, in the juxtapositions ‘a rare intensity and exceptional intelligence’, ‘terror’ and ‘laughter’, and ‘compassion and recognition’.

2.2. Parataxis

2.2.1. Introduction

Taxis is a “general term used in phonetics and linguistics to refer to the systematic arrangements of units in linear sequence at any linguistic level” (Crystal, 2008: 478). This definition is based on the basic notion of ‘taxis’ which means ‘sequential arrangements’ (ibid.). This arrangement can be found at a clausal level.

Interdependent clauses, two or more clauses, create a clause complex of certain 'taxis'. Their interdependency can either be paratactical 'of equal status' or hypotactical 'of dependent status' or it can be a combination of both. Clause complex includes a primary clause. This clause in a paratactic pair is called the initiating clause. In a hypotactical pair it is called the Head clause (Eggins, 2004: 268). Halliday & Matthiessen (2004) state that "Parataxis and Hypotaxis are the two basic forms taken by logical relations in natural language" (p. 392). This is a mere fact, that, if we trace the origin of these two styles one can notice that parataxis and hypotaxis are first noted by Aristotle. Later, these styles acquired their labels for Greek stylistics (Fahnestock: 2011: 16, 382). Parataxis is a scarce style in prose literature (Shepard, 1906: 572). This is why this research investigates the development and evolution of Pinter's style of writing and his use of parataxis as a distinct feature to persuade his audience.

Definitions of the term parataxis are somewhat contradictory in terms of what is included and excluded. Some definitions, such as Oxford English Dictionaries and Merriam-Webster, seem to exclude the use of words 'to indicate coordination or subordination' ("Parataxis - Definition Of Parataxis In English | Oxford Dictionaries"; "Definition Of PARATAXIS" - Merriam-Webster) which imply the use of coordinating words such as and, but or so is not parataxis. On another hand, more abstract definitions can be found. Parataxis can be defined as "the relationship between units of equal status" (Downing & Locke:2015, 280). These units are elements that are "bound or linked to another but is not a part of it" (Halliday, 2002: 344). Parataxis equalizes a series of short phrases or clauses. Nevertheless, parataxis "can be a contrived, patterned, self-conscious style, one whose syntax can carry" (Lanham, 2002: 33). These definitions suggest that parataxis exists when coordinating or discourse markers are used ("Parataxis Examples And Definition - Literary Devices"). In addition, some examples include question tags ("Parataxis" - SIL), but others do not. According to the second point of view, coordination is a type of paratactic structure, and linking by using conjunctions such as 'so' and 'yet' which is called juxtaposition (Downing & Locke:2015, 280) are considered paratactic form as well. For the purposes of this thesis the broad definition of parataxis is used, so juxtaposed phrases with coordinating devices and tags are taken as parataxis. Detailed explanation for these types will follow within the coming sections of this chapter.

2.2.2. Structure of parataxis:

Parataxis is a syntactic agreement of equal arrangement. It is the coordination of equal constituents or clauses. It is also applied when two units of equivalent status are juxtaposed. In both cases an overt coordinator cannot be inserted (Quirk and Crystal, 1985: 918-19). In either case, a paratactic complex can stand alone as a complex sentence (Eggins, 2004: 263).

McArthur (1992: 264) identify 3 three types of coordination in terms of syndesis. his identification is as follow:

Type I: Asyndetical parataxis: In this type, “paratactic styles ... usually seem horizontally organized, one item after another in linear fashion” (Eden, 1985: 282). There is no explicit syntactic link between the clauses. A coordinator is absent but can be inserted:

I came, I saw, I conquered.

McArthur (1992: 264)

Type II: Parataxis with an anaphoric link (Polysyndetic coordination): parataxis encourages an anaphoric link (Lanham, 2002: 31). In this type, the second clause contains an anaphoric element which refers to the entire first clause. There is an indirect syntactic link between them. The coordinator is inserted between every pair of units, for stylistic effect:

Within one year Susan was awarded a doctorate, and married Ted, and moved to the US.

McArthur (1992: 264)

Type III: Syndetical parataxis: In this type, there is an explicit syntactic link between the clauses. A coordinator is used, as above. If three or more units are coordinated syndetically, it is usual to insert one coordinator only, before the final unit:

We visited Paris, Brussels, and Amsterdam.

McArthur (1992: 264)

In asyndetical parataxis, clauses can be arranged without linking, the only case, which makes parataxis differ from coordination. This is acceptable when there is a

relation between two clauses. This relation becomes logical when the second clause gives the 'relational explanation' (Quirk & Crystal, 2012: 931) or 'logico-semantic' (Halliday & Matthiessen, 2004). This can be applied by separating the clause with punctuation such as semicolons or, in restricted circumstances, by commas (Quirk & Crystal, 2012: 1042). Nevertheless, in certain cases, a comment clause can be independent and may serve as paratactical construction.

Quirk & Crystal (2012: 1115) refer to comment clauses as syntactically dependent. This dependency comes mainly because their verbs lack the required complementation. Parataxis, as a relationship, might be postulated for certain type of comment clauses. These comment clauses are stereotyped and may have various semantic functions. They express the speaker's tentativeness over the truth value of the matrix clause, the speaker's certainty, the speaker's emotional attitude towards the content of the matrix clause, and they are used to claim the hearer's attention. Some also call for the hearer's agreement. At the same time, they express the speaker's informality and warmth toward the hearer. All cases can be negative or positive. Negative clauses express greater tentativeness than the positive ones. Additionally, some clauses identical in form to comment clauses may be used as independent utterances in responses. Some express reservation, express decided disagreement, and the falling tone, as with tag questions, invites confirmation (ibid.).

On another level, overt connections between neighbouring sentences within a text is a contextual connection. These sentences will be perceived as connected. This indicates that connectedness happens as juxtaposition – even when the juxtaposed parts have no grammatical or lexical feature in common and no matter how the connection happens and which clause or sentence is the first (Quirk & Crystal, 2012: 1425). Each construction consists of assertions. A complementation involves a number of assertions, and each clause is a separate assertion in the paratactic construction (Shopen, 2007: 117):

Go and visit your father; it's New Year's Day.

It's New Year's Day. Go and visit your father.

(Quirk & Crystal, 2012: 1425)

Paratactical relations can be at constituent level. As in “parataxis there is no dependence of either element on the other; so there is no ordering other than that which is represented by the sequence” (Halliday & Matthiessen, 2004: 385). In word complex, the same principles apply to paratactic clause complexes, that there is no dominant constituent within the phrase (ibid.).

At a clausal level, this research suggests that there are three ways by which clauses are connected. A punctuation mark can be used, as mentioned earlier, such as semicolons or, in restricted circumstances, commas. An overt connection between neighboring sentences within a text is a contextual connection. Or, to mark the secondary clause, a conjunction may be used. This use happens only when logico-semantic relation is of expansion (e.g. and, or, but). It may involve correlative conjunctions, where a second conjunction marks the primary clause. Linkers may also serve a ‘cohesive function’. (ibid. 386). To sum up, punctuation, linkers, correlatives, and/or contextual meaning can construct a paratactical structure within different levels such as phrases, clauses, and sentences.

Construction of a multiclausal sentence is dependent on the purpose of the second clause i.e. ‘logico-semantic’ (Halliday & Matthiessen, 2004). The second clause in a paratactic structure can serve to different relational purposes. These ‘logico-semantic’ relations are explained by Halliday & Matthiessen, (2004:385) as ‘expansion’ and ‘projection’. They explain them as:

(1) Expansion: the secondary clause expands the primary clause, by (a) elaborating it, (b) extending it or (c) enhancing it.

(2) Projection: the secondary clause is projected through the primary clause, which instates it as (a) a locution or (b) an idea.

Accordingly, expansion relation is of the same order of experience. Projection relation is a higher order of experience than that of semiotic reference of what people say or think.

Both expansion and projection carry certain properties. According to Halliday & Matthiessen, (2004:385) these properties can be listed as follows:

Projection: (a) initiating + continuing. (b) transitive. (c) quoting (two free-standing clauses). (d) no conjunction present.

Expansion: (a) initiating + continuing. (b) symmetrical & transitive. (c) the primary is expanded and the secondary is expanding. (d) conjunction linker: secondary: linker [but some extending correlatives: *either ... or, neither ... nor, both ... and*. In addition, there are patterns with negative polarity *not* and *but, not ... not, not only ... but also*.

Parataxis has a variety of structural uses that can deliver different levels of rhetorical function. As parataxis first was identified as a rhetorical and stylistic element, a look at the properties and characteristics of the paratactical structure within the prose level of analysis is vital to this research.

2.2.3. Parataxis in Prose

Western prose has evolved in time and produced a variety of styles. These styles are often referred to as a certain period style, certain writer style, or a style that characterizes certain function (McArthur, 1992: 814). Hence, stylistic devices have been widely identified and studied by critics, theorists and scholars.

Hypotaxis and parataxis, as stylistic devices, have been used mostly by rhetors. They try to suspend their audience in wandering chains and digressions, trying to constrain their attention. Combining these patterns open up for the variable lingering of restatements or comparisons, or exemplification as a hypotactic premise-conclusion or claim-support spine.

Parataxis was identified and distinguished from other forms of construction by late Greek stylists. Paratactic prose connects the clauses in a freeway. This creates a looping discourse by which information are presented one by the other (Fahnestock, 2011: 382). This identification has evolved as a “powerful grammatical strategy for guiding the rhetorical development of text” (Halliday & Matthiessen, 2004: 375). Later, this identification by and large has been recognized and classified, as explained earlier in this chapter.

Paratactic prose is more frequent in narrative. Precisely, paratactic prose style is more common in oral literature and in fast-moving prose, especially if the text is

directed to younger listeners or readers (McArthur, 1992: 731; Fahnestock, 2011, 382). It relies heavily on “topic/comment organization or on background knowledge to cover jumps” (ibid. 383). These jumps’ connections, clausal, temporal, or whatever are left to the reader to determine (Lanham: 2002, 43). In the case of paratactic prose, readers and listeners have a background knowledge of the topic of the discourse and common sense information, they connect the clauses by the topic/comment, yet they cannot predict the upcoming information of the discourse.

Parataxis is a strong and difficult style. Since “paratactic styles seem either conversational or ritualistic style” (Eden, 1985: 282). It is strong in which “Parataxis allows for the coherence of a narrative's themes to be independent of the sequential organization of the story elements” (Neupert, 1995: 104). The thematic arrangement and the order of presentation of the elements of the story are not affected by paratactic use. “Paratactic styles rely on patterns of repetition such as anaphora, epanaphora and homoioteleuton - and suggest an orality which, depending upon the density of the iterative devices, may range from conversation to simple verse” (Eden, 1985: 282). While its difficulty lies in its not being just an addition of information in no particular order as an ‘additive style’, but a free of rule style that cannot be mastered easily. The context that follows the paratactic clause is linked with it, thus, the context continuity is dependent on the paratactic use. In addition, there is absence of formal constrain or rules for what to do and what not to do (Giamatti, 2011: 89; Fish, 2011: 75; Neupert, 1995: 104).

Writers, especially contemporary, try to develop their own styles that imprint their personality and writing techniques. They “seek to capture some (but not all) of the flow that characterizes the spoken language” (Eggins, 2004: 264) in order to give originality and fluency to their writings. They develop, elaborate, and embellish their narration as Simpson (2004) states Labov’s argument of that “narratives require certain essential elements of structure which, when absent, render the narrative ‘ill-formed’” (Simpson, 2004: 19). Harold Pinter is one such writer who created his own distinct individual imprint on his writings. Pinter’s drama, prose, and style will be discussed in the coming section of this chapter.

2.3. Postmodern Literature

2.3.1. Background

Since this research will investigate Parataxis use in Pinter's Plays; and Pinter is considered as one of the best deconstructionist in Postmodern Period, thus the research will include some features of Postmodernism period.

Challenging the previous dogmas and established hierarchies, postmodern literature states some deconstructive literary features after the Second World War. On one hand, it is regarded as an extension of writers' applications of Modernist Literature such as irony, and fragmentation; on the other hand, it is considered as a total break from Modernism. What is common for both movements is that they criticize the clear thoughts of Enlightenment Literature (Devine, 2006).

It is a challenge to explain the post-modern Literature as a whole in one definition. It uses fragmentation, intertextuality, self-reflexivity, irony, and parody to underline the fictionality of any created system including history and literature. However, these features synchronized with the concept of "meta-narrative" for Jean-François Lyotard, "Play" for Jacques Derrida and "Simulacra" for Baudrillard. Unlike modernists, postmodernists do not lament for the loss of hope, center or unity, instead of searching for a meaning in the messy systems they celebrate multiplicity.

Therefore, postmodernists challenge the "univocal" style using the single voice in the story by exploiting metafiction. The discrimination between low and high cultures in the society has been widely criticized by imitation and mixing the cultural characteristics like genres and subjects within the Literature (Sierz, 2010).

Due to the scope of this study which focuses on postmodern drama, the researcher will discuss it thoroughly in the next sections.

The early works that are the inspiration for the postmodernist writers in body, structure, and narrative are: "*The Decameron*", "*1001 Arabian Nights*", "*Don Quixote*", "*Candide*" and "*The Life and Opinions of Tristram Shandy*". Sterne's *Tristram Shandy*, which uses parody, digression and fragmentation as literary techniques can be considered as one of the earliest work of postmodern writing.

Postmodern literature has been influenced by several playwrights who wrote in the late nineteenth and early twentieth century, such as August Strindberg (A Swedish dramatist), Bertolt Brecht (playwright and theorist from Germany), and Luigi Pirandello (Italian Playwright).

Postmodern literature is a form of literature which is marked, both stylistically and ideologically, by a reliance on such literary conventions as fragmentation, paradox, unreliable narrators, often unrealistic and downright impossible plots, games, parody, paranoia, dark humor and authorial self-reference. Postmodern authors tend to reject outright meanings in their novels, stories and poems, and, instead, highlight and celebrate the possibility of multiple meanings, or a complete lack of meaning, within a single literary work. Postmodern literature also often rejects the boundaries between 'high' and 'low' forms of art and literature, as well as the distinctions between different genres and forms of writing and storytelling.

2.3.2.Comparisons with Modernist Literature

Giving the exact definitions of modernism and postmodernism is a difficult task. With modernism subjectivism is developed through the use of the stream of consciousness technique. Virginia Woolf and James Joyce are excellent examples of the stream of consciousness along with the popular poet T. S. Eliot from his poem *The Waste Land*. In addition, *The Waste Land* is a means to characterize the fragmentary construction of character in postmodern and modern Literature. What can be identified as postmodern in this poem is the fragmentary use of the pastiche, however, the poet explains “these fragments I have shored against my ruins” (T. S. Eliot). Modernists are totally against the subjectivity and idea of fragmentation because they believe it’s an issue that needs to be overcome. Postmodernists, who are supposed to solve this problem, consider this literary mess impossible to solve and feel the only solution is to work within this mess. Modernists such as Joyce and Virginia Woolf search for the reason behind the universe, a kind of totalizing meaning; however, postmodernists deconstruct the meaning and order.

2.3.3.Shift to postmodernism

The fall and rise of any stylistic era like postmodernism is difficult to identify. When both James Joyce (Irish novelist) and Virginia Woolf (A British novelist) passed away in 1941, they already settled some techniques that would be used by postmodernists also. Thus, the prefix “post” is hard to define. It is not definite that the word ‘post’ refers to continuation of modernism, or a total break from modernism, especially after losing the hope in enlightenment values and after the events like World War II, bombing of Hiroshima and Nagasaki, the firebombing of Tokyo, the Holocaust and the disrespect of the human rights. Some literary works and publications declare the beginning of the postmodernism: “*Waiting for Godot*”, “*Howl*”, and “*Naked Lunch*”. The middle of the 20th century is confirmed as the beginning of the postmodernist literature. Some critics claim that the starting point of postmodern literature is with “Structure, Sign, and Play” of Jacques Derrida in 1966 or with Ihab Hassan's work in 1971 “*The Dismemberment of Orpheus*” (Outram, 2013: 33).

2.3.4.Common Themes and Techniques

2.3.4.1. Irony, playfulness, black humor

The irony, black humor, and playfulness are among the features of the postmodern fiction as it is claimed by Linda Hutcheon. The postmodernists like William Gaddis, Kurt Vonnegut, Bruce Jay Friedman, John Barth, and Joseph Heller are addressed as black humorists. It is common for black humorists to use the sad stories of World War II in a playful way to deconstruct the master narratives and discursively constructed ideologically shaped truths. The story “*The School*” of Donald Barthelme reveals a great example of black humor and postmodern irony. The story toys with the idea of death as a joke for the plants, animals and people (Jameson, 1993).

2.3.4.2. Pastiche

Pastiche is a kind of intertextuality, an artistic style which uses the imitation, the combination of styles, periods, and literary works like metafiction with irony, fiction with black humor, science fiction with fairy tales, etc. to challenge the idea of originality. In postmodern literature, pastiche has been considered as parody or respect

shown publicly to old styles. For example, Pynchon (2012) fuses different forms and genres in his novels such as, war fiction, science fiction, songs, detective fictions, fictional, and famous history combined together. Another example is “*The Public Burning*” novel for Robert Coover's 1977 who combines historically incorrect accounts of Richard Nixon work together with historical facts and fictional characters such as Uncle Sam and Betty Crocker (Roberts, 2000: 126 f).

2.3.4.3. Metafiction

Metafiction is a technique or style which draws attention to its own fictionality rather than reality. The novel “*If on a winter's night a traveler*” by Italo Calvino in 1979 is about a reader who makes an attempt to read a novel of the same name. In addition, Kurt Vonnegut likewise uses metafiction in “*Slaughterhouse Five Slaughterhouse*” which is about how to write a novel effectively and it draws attention to his style throughout the novel. In the same way, Tim O'Brien writes in his novel “*The Things They Carried*” about a soldier's experience in the Vietnam War, which features a protagonist of the same name, Tim O'Brien who is a veteran. The book is a work of fiction and tells a story about how the nature tells the stories about the war (Hutcheon: 1989).

2.3.4.4. Historiographic Metafiction

As stated by Linda Hutcheon; it is a term which refers to telling the historical events in a fictional way or style. For instance, “*The General in His Labyrinth*” by Gabriel Garcia Marquez which talks about the character (Simón Bolívar) and “*Ragtime*” for E. L. Doctorow which narrates the life of historical figures such as Henry Ford, Sigmund Freud, Harry Houdini, Booker T. Washington, and Archduke Franz Ferdinand of Austria (Hutcheon 1989).

2.3.4.5. Technoculture and Hyperreality

According to Fredric Jameson, postmodernism is “the cultural logic of late capitalism”, which refers to the shifting from the industrial age to the information technology age. Hyperreality, as stated by Jean Baudrillard, is a simulation that shifted postmodernity from real to cyber activities. Moreover, technology has changed the

people of the modernism era due to the simulations which have replaced the real life and become the central interest in life. The irony and pastiche has been performed by several literary works, for example, Don DeLillo's novel "*White Noise*" (Hutcheon, 1989: 34).

2.3.4.6. Paranoia

The work "*Catch-22*" for Joseph Heller successfully mirrors the sense of Paranoia. Paranoia is the sense that every chaotic thing follows a hidden agenda, system, and characters. Pynchon (2012) discusses in "*The Crying of Lot 49*" that a kind of frustration and sadness will be obstructed from this book. This sense can be connected with the technoculture and hyperreality. For instance, Kurt Vonnegut presents a character in his book "*Breakfast of Champions*" that everyone lives on this planet is a robot and only he is the human being (Fowler, 1979).

2.3.4.7. Maximalism

The writers, critics, and novelists in the 20th century uses 'maximalist fiction' to describe postmodernism. "Maximalism" as a term, is a reaction to the new media like TV, games, and newspapers which criticize literary fiction. However, maximalism has been widely criticized because of the disorganization of its structure and events, having no romantic emotions, and complicated language.

2.3.5. Overview

It is difficult to assign a starting and ending date for the Modern English Drama because critics can not specify time exactly when a literary era starts and ends. Hence, only the changing of the writer's style and the progress of literary elements can signify a new literary era. For instance, the classical and rigid style of the British society is reflected in Victorian Literature. Despite the fact that there is no specific time for the beginning of Modern British drama, "*Modern British Drama: The Twentieth Century*" by Christopher Isherwood explains that the starting point of Modern drama begins with Bernard Shaw's criticism of the Victorian Literature in 1890. People at that time wanted to change the logical, boring style on stage with an interesting, more entertaining style of speaking about society. Obviously, the Modern English drama starts on stage when

characters begin to mirror the social issues in a realistic manner. Plays like “*Betrayal*”, “*Pygmalion*”, “*Act without Words*”, and “*II and War Horse*” connect the characters, setting, irony, and tragedy with different contexts of the society they are written in. However, the writers of the modern English drama use the social issues pragmatically to criticize the hypocrisy in the society.

Additionally, morality is one of the issues related to realism on the stage. Modern plays aim to reconstruct a harmonious society through teaching what is moral or immoral and criticizing the corruptions. “*Betrayal*” by Harold Pinter. This play shows the audiences the technique of questioning morals, which is self-criticism for lacking of values and morals, by portraying a picture of laughing (Bergonzi, 1986; Bradbury, 1990).

2.4. Harold Pinter

2.4.1. Introduction

Harold Pinter is a well-known playwright, novelist, and dramatist in the English Literature in the 20th century. During the Second World War Pinter was forced to leave his city (London) and be separated from his parents which greatly affected his later career. He was evacuated with other children from London where he lived in a castle near the sea. Pinter always repeats the same sentence “The condition of being bombed has never left me”. English Literature appealed greatly to Pinter. He was captivated by the works of Ernest Hemingway and Franz Kafka. Because poetry was his main interest as a teenager, he started to write for an infamous magazine. He refused to join the required national service in the army most likely because of his experiences growing up during the war. The Royal Academy of Dramatic Art and the Central School of Speech were the first places that Pinter studied acting.

Harold Pinter is now considered the forerunner of the British Modern Drama especially after winning the 2005 Nobel Prize in Literature. He started his career by writing the play *The Room* in 1975. Tom Stoppard, Harold Pinter’s best friend, notes that the Nobel Prize goes to a man who changes the style of writing to everyone that follows him, not only because he writes well (Bensky, Kennedy). Dominic Dromgoole states that “Pinter is the powerful figure in the theatre of Contemporary English-

Speaking” (Cornwall). Moreover, Dromgoole emphasizes that Harold Pinter is the idol for all the young writers and no one will be more respected than this great writer. Absolutely, Harold Pinter is considered as the most influential British writer in the second half of the 20th century and his great works still influence young writers (Schroll, 1969).

2.4.2. Pinteresque

The style of Harold Pinter is significant since he uses, informal language, simple grammar, clichés, and inconsistent syntax that is often used in everyday speech. His style of writing is referred to as "Pinteresque". Repetitions, irony, paradox, vagueness, illogical semantics, decontextualisation, pauses, silence, and failure to reference are the features of Pinter's style.

Pinteresque writing creates a sense of anxiety. The audience can feel a sense of vagueness even if the language does not transfer it or clarify it. It is a mixture of long pauses and vague vocabulary use of which Pinter intends to express his mastery of writing plays. Language is a way to communicate, but in Pinter's plays language fails to convey meaning.

Pinter's plays normally are One Act plays, which are usually performed on a one-room stage. These plays focus on the main characters' interactions with each other. The audience can feel a threat from the stage, which conveys to them a sense of confusion. Power relations, miscommunication and identity issues are the essential themes in his works.

Harold Pinter started to write in the period when Postmodernism was flourishing, thus he was heavily influenced by Derrida, Hassan and Lytord (Zienkowski, 1988). Pinter with his first play *The Room* also changes the artistic style in drama when his characters use irony, sarcasm and violence on the stage. His new style depends on irony, playfulness, and political criticism. 'Pinter Pause' is the first significant postmodern device used by Pinter in drama, which reflects the unorganized speech and silence.

The language in Pinter's plays is mysterious because the meaning is not achieved and can be confusing in interpretation. The frequent use of "silence" in Pinter's

plays makes the communication between characters difficult. Characters in the plays are unable to illuminate their intentions so they continue being silent for a long period” (Rayner, 1988). The structure of the text in his plays is always seen and explained differently by the audiences or the readers, because Pinter usually leaves gaps in his plays. Therefore, the reader has to interpret the text by himself and that’s why Pinter’s plays leave open the possibility of multiple interpretations. As a result, the vagueness and ambiguity in language leads to failure in communication and that is a significant feature in Pinter’s plays (Dukori, 2013).

In conclusion, postmodern theatre offers vagueness in meaning, pluralism, fragmentation, chaotic style, and dissimilarity of thoughts. Harold Pinter’s plays mostly achieve these functions. Pinter’s plays also discover the “hyperreal”, the hidden reality of fiction and life (Baudrillard, 2016).

2.4.3. Pinter’s selected plays:

Since 1957 Harold Pinter wrote twenty-two plays and ten drawing shows. The One Act Plays of Harold Pinter are *The Room* and *The Dumb Waiter*. In 1958, Pinter wrote his first full length play *The Birthday Party*. Pinter also presented a radio play, *A Slight Ache* (1959), but his reputation starts to blossom with his realistic play *The Caretaker* (1960). This play was issued by Encore journal, which was one the best theatre journal of the time. In 1965, Pinter produced his play *The Homecoming* where he builds upon his unique idiom. Furthermore, his other plays such as *Landscape* (1969), *Silence* (1969), *Night* (1969), and *Old Times* (1971) effectively are performed on the stage. Pinter also wrote *No Man’s Land* (1975), *Betrayal* (1978), *Moonlight* (1993), and *Celebration* (2000).

Comedy of Menace is a term first used by David Campton to define Pinter’s four short plays in *The Lunatic View*, in 1957. *Comedy of menace* means there is a secure, hidden force that threatens the characters, and it is presented as a black comedy. In Pinter’s plays, this type of comedy depends on the small talk and the increasing anxiety. Some of the features like physical and mental sufferings are obvious in Pinter’s plays as in *The Dumb Waiter*. Pinter believes that the earlier plays are criticism of the political authority in his society. Irony and menace are clear in his plays and terror is rare. Therefore, Pinter’s plays abstract a new type of vagueness in the political situation and

the dramatic events. In the plays written after 1960's, the tensions of sex and sexual expression are highly noticeable. For Pinter, sex is a struggle with the mind and it ends with no victor, winding up as just an endless struggle for dominance.

2.4.3.1. Comedies of Menace

A. *The Room*

"The Room" is Harold Pinter's first one act play, first performed on stage at Bristol University in 1957. The 'Pinterian' term which had been called 'Menace' was firstly declared after this play. This play is about a couple (Rose and her husband Bert) who rent a room to run away from the confusion outside. For Rose, the room represents a safe zone from the wild world outside. The play considers how Rose lives in this secure place and the climax comes when this sense of security is being threatened and spoiled by somebody. The owner of this room, Mr. Kidd, is the first invader then passing to the Negro blind guy Riley, the man who comes from the basement and threatens Rose's feeling of security by sending her a message. Pinter asks, what the two couples are doing in the room and whether there is someone who may open the door. It is clear that they are afraid of the outside. The idea of the outside world frightens them (Tynan, 1960). Pinter chooses the room as a microcosm of the world and conveys an idea that the people always feel safe in their room. Although the room is a safe place from the uncomfortable world, there is still much anxiety inside the room, so the man still feels unsafe. Rose always feels safe inside the room because as she explains the structure of the room is well-designed, and she does not recognize the location of her room exactly, but she can feel safe inside because the darkness and coldness that surrounds the room.

Obviously, Rose always is always concerned about who lives in the basement because she is feeling insecure. Mr. Kidd, the owner of the room arrives and has a short talk with Rose before her husband leaves the room. After that, a couple comes to rent a room and asks Rose about the owner's place. Rose is so curious to know, who is living in the basement and Mr. Kidd told her he is a blind Negro, Railey. Mr. Kidd tells Rose that Railey wants to talk to her but she refuses, but then she accepts in one condition to be a short conversation before the arrival of her husband. Railey tells Rose that her

father sent a message asking her to go back home but she does not believe him. At the end of the story, Rose goes and see the blind guy and kills him after which she becomes blind.

Critically speaking, the language of this play is illogical and there is much miscommunication amongst the characters. For instance, renting a very poor room with no good facilities, the room does not have enough light and is so dark. The tea and milk, is another example of this dissonance between characters, the lower class start with tea, then adding the milk whereas the upper class always do the opposite. It is obvious that the characters cannot understand each other. For example, in the conversation between Mr. Kidd and Rose, it is obvious that they cannot recognize the problem in sending the message and they do not know how to overcome this. Pinter also reflects the daily life in the middle of the political problems that surround the people at that time, so the people probably do not communicate effectively because they do not want to pay attention to what is said by others. *The Room* is an idea about the whole world and how it is dangerous to live in it. The coldness idea transferred by Rose represents the danger outside *The Room*. The second idea is the darkness and the connection with Railey and his blindness.

Pinter conveys a picture to criticize, in which he does not intentionally criticize the poor people, but the society that permits them to live this hard life. All these symbols, the fearfulness of exploring new ways in life lead to an idea that the human being is a vague being. Some positive and negative values is being discovered in this play. Pinter shows that Rose when helps the couple to enter her room in spite of the negative idea about the strangers, but she accepts to help them to get some warm. The negative point is the racism forwarded to Railey by Bert when he leaves him standing outside the room (Salazar, 1979).

B. The Basement

The Basement was written on 20 February 1967 as a screenplay for a film, then reviewed for television and broadcast as a stage play. *The Basement* was written for a movie but had never been acted or implemented in script form. *The Compartment* was the original name until Pinter rewrote into a new play called *The Basement*.

The Basement tells the story of two men Tim and Stott and their contest to win a mutual girlfriend, Jane, and a basement flat to live in. Tim and Stott think about change roles with each other. Changing the roles of possession of the girlfriend and the flat too. The furnishing of the flat gives an idea about who is the dominant character and who is not. Jane firstly deals with them as an equal. She is submissive, but later she shows her control on both the two men and flatter. The play in general reflects a battle between the two men in this play Tim and Stott. Gradually, Stott tries to get the room with an indication that Jane stays with Tim alone. The play ends with a fight and victory for Stott. He kicks Jane and Tim out of the apartment. Using a woman here in a struggle between men as a source of reason for fighting and contesting is an interesting idea, but in this play, the woman is the loser's share at the end.

Critically speaking, *The Basement* reflects a sadness and a lack of progress for finding the real identity of the individual. The battle happens between men for winning the apartment and the girl, a turning point to becoming more like machines than people. The role of the woman in this play is as a betrayer of the man.

2.4.3.2. Overtly Political Plays and Sketches

A- The Hothouse

The Hothouse was written by Harold Pinter in 1958. The play remained unpublished until 1980, when Pinter rewrote it. However, Pinter after a long time, assures to re-produce it in 1979 because it seems to be a significant play. He says that he set the play aside for more consideration and later decides it is worthy to be performed in the theatre (Billington, 2013).

The Hothouse is a story about a building full of patients with mentally disorders. The rules of this building are fixed, no one can enter except for one woman who tries to interfere looking for her dead son referred to as 6459. All the patients are referred to by a number rather than their names. The woman entering is not against the building's rules. However, the death of this patient is a problem which breaks the rules and disturbs the peaceful atmosphere inside this building. Another case called 6457 has taken place, a woman gives birth and this is considered a threat to the peace inside the building, too. Mr. Rooti, the manager of this building says "We shouldn't use these

stupid numbers at all. Only confuses things. Why do not we use their names for God sake?" The institution or the building has been considered against humanity because of the two cases who have suffered in this place. One is dead and they are lying to his mother, the second has been forced outside because of her giving birth and denied the rights to her child (Trueman, 2013).

Gibbs, he is the serious deputy character at this building. He is very cautious about Mr. Rooti's rules. He obeys the rules, but he is violent and decides to kill Mr. Rooti by the hand of his mistress (Cutts). He was curious to be in charge of the building. It is clear that there is a mixture between obedience and betrayal here(ibid).

Cutts is both the boss and deputy's mistress. Cutts feels that she is sexy and pretty. She is a playful person who is always looking for her own interests. She encourages Gibbs to kill Rooti.

The Hothouse reflects the issues of sex among events. This play reflects the building as a small microcosm for life as whole. Everyone in this life is looking out for his own interest. No one cares about the patients. Rooti, because he is the manager, he uses Gibbs for doing the whole job and uses Cutts for sex. The play successfully reflects the domination of the leadership and power in controlling society. Simply, it is meant to reflect the circle of the life.

B- Celebration

Harold Pinter often received complaints from the critics who always blamed him for the sad attitude in his plays and for not employing more irony and comedy themes in his plays. *Celebration*, is probably the funniest and most accessible play ever written in his history of writing. *Celebration* is about six people (three couples) having a very expensive dinner in one of the fanciest restaurants in London. Two married couples Pru and Matt with the second couples Lambert and Julie are sitting in one table. Pru and Julie are two sisters, Lambert and Matt are two brothers. *Celebration* is the wedding anniversary of Lambert and Julie. The third couple is Russel and Suki, who book a seat with them. The rest of the characters in this play are Richard(the owner of the restaurant), Sonia the maîtres and an unnamed waiter. The conversation reflects the story of the play; it starts with unconnected dialogues between the characters. It is a normal celebration dinner and gradually develops to present a menacing theme. The

themes that have been inferred from the dialogue are love and hate relationships, in addition to the sincerity of relationships among couples. Certain themes are also mentioned by the characters like the power of the relations of men with their mothers and how the women should compete to gain this power for themselves. Irony is another theme in this play when they mention the man as a banker and consultant in this life. The desperation of love which is reflected by Lambert is enhanced to make Suki so sad in the *celebration*. The waiter has a role in this play, he mentions his story with his grandfather and how he is interrupting the waiter from time to time. The theme is of losing the morals and values that the society has to evoke and recapture again. The play finally ends up with mysterious goals like death, life and suffering of everyday life, which is being reflected by the Waiter (Gauthier, 2007).

In *Celebration*, it can be noticed that verbal manipulation is hidden under a civilized language. The setting reflects the psychological nastiness of these characters and how they concentrate on surviving in a battlefield when their strong points are manipulating with words. The effective point which is being reflected in this play is the employing of the cruelty and menace with the comedy and irony. These mixture shows the powerful, imaginary style of writing for Harold Pinter. The conversation and interaction among characters show the struggle of everyday situations and the mode of indirectness of daily conversations. Definitely, British Drama Professor Roger Copeland has praised Pinter's dialogue for this matter by declaring that "No playwright has ever possessed a better ear for the way people actually speak than Harold Pinter" (Copeland, 2006).

CHAPTER III

METHODOLOGY

3.1. Method

Computational linguistics (CL) is a multidisciplinary field, which employs computer sciences in many fields of linguistic study. It is “the scientific study of language from a computational perspective.” (Baker, Hardie, & McEnery, 2006: 41). This multidisciplinary field has evolved rapidly in the past few decades, developing both in theoretical and practical directions. That is to say “computational linguists are interested in providing computational models of natural language processing (both production and comprehension) and various kinds of linguistic phenomena” (Richards and Schmidt, 2002: 100).

Natural language processing (NLP) is an engineering domain in the field of computational linguistics (Clark et al., 2013: 109). Though CL and NLP are used interchangeably, each of them focuses more on certain aspects. By using computers NLP focuses on practical engineering rather than involving natural language processing. It uses efficient algorithms for a program, called a parser, which computes the structures and/or the meanings of single or combined sentences (Tsujii, 2011: 52). Thus, it analyzes a text to determine the use of grammatical structures and their kinds (Richards and Schmidt, 2002: 352). Within this process, NLP uses large amounts of textual data embodied within statistical algorithms that are trained on electronic corpora (Lüdeling: 2008: xi).

Corpus linguistics is “a methodology, comprising a large number of related methods which can be used by scholars of many different theoretical leanings” (Lindquist, 2009: 1). Linguistic studies have been improving ever since corpus studies were invented. It is the use of a “collection of linguistic data, either written texts or a transcription of recorded speech, which can be used as a starting point of linguistic description or as a means of verifying hypotheses about a language” (Trask, 2008: 117). Many programs are based on the analysis of a corpora to identify different aspects of the structure of a text. In corpus linguistics, computers can reduce some tasks of the

linguists. A sufficient amount of annotated corpora can generate the natural language processing modules providing various levels of analysis (Lüdeling: 2008, 855-870). Moreover, another module of NLP is called the Natural Language Parser.

A Natural Language Parser is a “program that works out the grammatical structure of sentences, for instance, which groups of words go together (as “phrases”) and which words are the subject or object of a verb” (“The Stanford Natural Language Processing Group”). It is able to perform the task of segmentation and syntactic analysis (Kakkonen & Sutinen, 2006: 704). It performs parsing automatically and outputs the structural description of a given character string in the context of a specific grammar (Kakkonen, 2007: 1).

NLP’s can be used by programs to conduct textual analysis as their framework. Some NLP’s tools use Stanford’s core NLP, some use the online version as well, and others use their own parsers. The main reliable NLPs are both Stanford University’s NLP and Pennsylvania University’s NLTK. Stanford’s NLP parser offers “TokensRegex” which is a generic framework for “defining patterns over text (sequences of tokens) and mapping them to semantic objects represented as Java objects” (“The Stanford Natural Language Processing Group”). This research will use ‘Grammar Scope’ which conducts Stanford’s NLP parser as a text analyzer.

‘Grammar Scope’ is a stand-alone program tool providing “a simple-to-use graphic interface to the parse tree, grammatical structure, typed dependencies and semantic graph of any text as parsed by the Stanford Parser/Stanford CoreNLP. Written in Java 1.6 and Swing, it is portable across platforms” (BOU: 2017). It generates a parse tree, a grammatical structure, typed dependencies, and a semantic graph of text by using a Swing-based GUI to the Stanford Dependencies representation. It does not only allow viewing dependencies, but altering their definitions as well (Reese, 2015: 184; Marneffe & Manning, 2008: 21).

Nevertheless, Stanford offers an online analysis tool for their Core NLP. This online tool offers the same process but with less computational resources. Still, this online tool is reduced to a small piece of a text. larger texts require installation on local computer. The online analysis is more reliable in different aspects that will be verified and discussed later in this study.

The method used in this study was conducted with Stanford's NLP by using 'Grammar Scope' as well as the online tool. Stanford's NLP manual defines paratactic relations as "a relation between the main verb of a clause and other sentential elements" (Marneffe & Manning, 2008: 8). It also describes the identified examples "such as a sentential parenthetical, a clause after a ":" or a ";;", or two sentences placed side by side without any explicit coordination or subordination" (ibid.). In addition to these steps, a manual post identification is performed to identify the accuracy of the software. Computational analysis was conducted according to the Stanford's reference for 'parataxis' which mentioned earlier in chapter two of this study. The manual analysis was conducted by considering parataxis as a stylistic device. Accordingly, structural cases such as juxtaposed phrases, coordinating devices, and tags are not included in this manual analysis.

3.2. Data

The data conducted in this research are Pinter's four plays written in the two different genres; comedy of menace and political plays, which represent a writing period of Pinter's life. By analyzing the style of these two genres, and therefore four plays, the research conducts the early and last plays that he wrote. This study will analyze and identify the differences and evolution of his plays: first, the comedy of menace genre which he wrote between 1957-1968. The research analyzed '*The Room*' (1957), which is his first play, and '*The Basement*' (1968) which his last play. Secondly, the overtly political plays and sketches (1980–2000), which the thesis analyzed his '*The Hothouse*' (1980) and his '*Celebration*' (2000). The use of the data in light with the methodology helped in verifying the paratactical use seen both in these genres and in the development of his style.

3.3. Coding

The coding process was the use of the sentence sequence within the play's text. For example:

LAW, going fast, turns to look for STOTT; off balance, stumbles,
falls, hits his chin on the ground.

As 'S' stands for the sentence number within the text, other coding covered the analysis as 'True' or 'False' words were used to identify whether the case is parataxis or not. All three steps were identified and listed accordingly. Manual check for the occurrences of the automatically analyzed texts reduced the resulted cases.

3.4. Framework:

As discussed in chapter two and as referred by the Stanford's manual, the identification was automated and later manually double checked throughout the research. No texts were analyzed manually prior to the automated one in order to identify whether quantitative analysis can provide a range of proximities large enough to build a theory or not. Not to mention that all texts were equally processed, still, certain uses that were not covered might give different results, such as the contextual parataxis that this research discussed earlier in chapter two.

3.5. Procedure:

Data are analyzed through the following steps:

1. All the required software was installed on a computer.
2. Data was collected and some of which were not digital had to be converted by using as OCR program. Later, texts were converted into ANSI encoded text document format which is the best format to use with the software.
3. After running the software, the requirements for finding parataxis were selected, and the occurrences were retrieved from the texts and arranged accordingly.
4. The data was analyzed with the Stanford's online tool and the results were collected.
5. Manual analysis for the resulted cases was conducted and identified.
6. Later, the data was examined and arranged, and later discussed thoroughly.

CHAPTER IV

ANALYSIS AND DISCUSSION

4.1. Statistical Analysis:

This chapter discusses the results of the analysis of the conducted data. Analysis of the data showed clear results. These results helped the researcher narrow the research even more to obtain reliable basis to further the discussion.

Firstly, Pinter's selected comedies were scanned. As for the first genre, the program has shown the results as in Table 1. The table shows that Pinter's uses of parataxis were widely various. He used parataxis 15 times in his first play '*The Room*' (1957) and only 3 times in the whole second play '*The Basement*' (1968).

Table 1. Usage of Parataxis in Comedy of Menace

Title	Sentence count	Total uses	Percentage ratio
The Room	1425	15	1.05
The Basement	935	3	0.32

These results showed that Pinter's first play was undefined, as one cannot tell whether the use of this certain style was conducted in his style or not. And, the results could not define whether this style affect his work or not.

The second genre, political plays and sketches, is clearer in defining the use of paratactic style. The program has reached the results shown in table 2 which shows the stability of the paratactic use. Although the last play is written 20 years after the first political play, the period between the two plays of this genre did not affect Pinter's use of parataxis. Pinter's first play '*The Hothouse*' (1980) had 97 total uses out of 2477 sentences which conclude a ratio of 3.92%. While, '*Celebration*' (2000) showed relatively similar usage with 30 uses out of 985 sentences, it also concluded a 3.05% ratio within the overall text. These close ratios can help in refining the research and conducting more precise analysis as yet to come in the discussion part of this study.

Table 2. Usage of Parataxis in Overtly Political Plays and Sketches

Title	Sentence count	Total uses	Percentage ratio
The Hothouse	2477	97	3.92
Celebration	985	30	3.05

4.2. Discussion:

Pinter developed his distinctive style through his use of various techniques, one of which is the paratactic language. As this study investigated the paratactic technique, the analysis shows an interesting development of this particular aspect.

No, you've got a window here, you can move yourself, you can come home at night, if you have to go out, you can do your job, you can come home, you're all right.

The Room 165

Here, Pinter uses parataxis to express a continuity of speech which is, in this case, suggestions made by the character. His distinctive style is reflected here. He uses parataxis with the repetition of the 'you' as if he meant to keep the reader in the mode of conversation and to try to involve the reader in the conversation as a part of it. Hence, in order to get rid of dullness, his long running phrases in this example emphasizes the pace of the action and the characters involved in it. He could have removed the pronoun 'you' in the preceding sentences, yet he kept them. The equality of the process is present, but he presents two levels of information within this sentence. The first, is that the first three clauses represent the level of equality of information as the speaker uses suggestions of the same level of importance. Though a tricky one, in the second level he shifts to conditional suggestion when he says: 'if you have to go out'. Deeply, he is still at the same level as he later returns to suggestions. This style can do a good job in keeping the reader concentrated as the reader started this sentence as a predefined sequence and then breaking it up with the intervening clause. He did not stick to the rules of parataxis in this sentence, which reflects his unique syntactic uses.

Pinter's late works showed more complex syntactic construction and longer paratactic usages. For example:

You see, the trouble was I was so excitable, their excitement made me so excited, but I would never do all those things now I'm a grown-up woman and not a silly young thing, a silly and dizzy young girl, such a naughty, saucy, flirty, giggly young thing, sometimes I could hardly walk from one filing cabinet to another I was so excited, I was so plump and wobbly it was terrible, men simply couldn't keep their hands off me, their demands were outrageous, but coming back to more important things, they're right to believe in you, why shouldn't they believe in you?

Celebration 103

In this example, Pinter uses a long run-on sentence with many phrases. There are independent clauses that can be separated, yet he kept them in one sentence. 'You see' is initiating the clause, which is used to attract the reader's attention. He used it here as a start for the sentence, as he would keep the reader on the run with the information to come in the rest of the sentence. This measure of style is good in a way that the reader will be eager to know the conclusion of the sentence. Yet, it is rather not committed to the syntactic and construction of a normal sentence. He even breaks the rules by the use of this phrase: 'the trouble was I was so excitable'. He did not use 'that' or a comma to connect these two sentences, instead he kept them loose.

Stanford's NLP identified six paratactic uses within this sentence in relation with the first clause. The first is 'the trouble was I was so excitable', and the second is 'their excitement made me so excited,' the third is 'I was so plump and wobbly it was terrible,' the fourth is 'men simply couldn't keep their hands off me,' the fifth is 'their demands were outrageous', and the sixth is 'why shouldn't they believe in you?' These are direct clauses with a paratactic relation, other phrases are of hypotactic structure. This variety of different style constructions resulted in the uniqueness of Pinter's style, leaving the reader to interpret the text by himself. This is why Pinter's plays open up the possibility of multiple interpretations.

This long run-on sentence is longer than the sentence from the previous example above. As one can notice, it differentiates from his first and last play. These differences,

according to the concern of this research, are structural. His commitment to the formality of the common structures of the text is decreasing. Therefore, his distinctive style was studied and discussed by critics. His persuasive style is achieved by variety of techniques and paratactic use is one of them.

The three paratactic types, listed in chapter two of this study, were used by Pinter in both his early and late plays. Firstly, in asyndetical parataxis, Pinter used two different methods of sentence construction in which relations become logical after the second clause gives the 'relational explanation' (Quirk & Crystal, 2012: 931). The first one can be identified in the following example:

SUKI: That's right, You feel the same, do you?

Celebration 738

As one can notice, the paratactic relation here is explained in the second clause. Pinter uses a certain style to place the reader in the space of spoken discourse. By using parataxis, he puts the main subject in the second clause and, hence, it explains the first one. With this technique he preserves both the asyndetical parataxis as well as the vagueness required in modern discourse. The relation in the example above suggests cause and effect or conditional situation.

Another asyndetical paratactic use is clear in his writings. For example:

We're quiet, we're all right.

The Room 109

Pinter uses parataxis in its basic form. In the example above, he uses a repetition of the subject to provide emphasis on the given information. He could have simply said 'we're quite and alright,' yet he used parataxis to deliver a better impression in order to equate the information's importance. In these two cases, the only difference is that a comment clause is different in its dependency to the first clause. In the second example, it is independent, while in the first one is dependent. This variety of asyndetical parataxis has good stylistic reflection in that Pinter was able to enforce his assertions. The relation between form and content is strongly reflected in his style, especially in paratactic uses.

Secondly, Pinter used this paratactic structure in his writings through the polysyndetic coordination. This paratactic use is uniquely stylistic. Consider this example:

Suddenly LAMB jolts rigid, his hands go to his earphones, he is propelled from the chair, falls to his knees, twisting from side to side, still clutching his earphones, emitting highpitched cries.

The Hothouse 1005

In the example above, which is a stage direction and can be found only in a written text of the play, yet Pinter uses an anaphoric link in constructing the sentence in addition to asyndetical parataxis, 'he is propelled from the chair, falls to his knees,...'. In this polysyndetic coordination, he does not commit to the tense agreement and starts this paratactic use from the comment clause of the first asyndetical parataxis. He uses different tenses as in 'propelled,' 'falls,' twisting,' 'clutching,' and 'emitting'. The variety of the tense within one paratactic construction shows that he is not committed to the rules. Stanford's NLP identify it as an adverbial clause, yet Pinter forge it as a polysyndetic coordination. He smartly presents adverbial clauses in a paratactic construction. This can be reflected as a unique style of his. Even in a stage direction, one can see the use of this technique. This indicates that he is reflecting his style for both written and spoken texts. He pays attention for every small detail in his writing, as he considered both written or spoken as a reflection of his unique identity.

It is rather complex in its construction as he uses different types of clauses increasing the vagueness of the sentence by accepting two translations. One of them is being a clause and the second is being adverbial phrase. This is clear in the comment clauses 'he is propelled from the chair, falls to his knees, twisting from side to side, still clutching his earphones, emitting high-pitched cries.'

This example shows that he uses every possible construction to represent a strong stylistic writing. He used it for stylistic effect, adopting the paratactic use in function with his style, as he was fully aware of the breakage of the construction rules. This can be considered as a part of his unique style.

Thirdly, syndetical parataxis is widely used. The explicit syntactic link between the clauses is common in every discourse he presents. Pinter used this type of parataxis in his writings, yet he breaks the rules by his distinctive style. This example shows the different method he used:

Because we're looking for a place, you see, somewhere quiet, and we knew this district was quiet, and we passed the house a few months ago and we thought it looked very nice, but we thought we'd call of an evening, to catch the landlord, so we came along this evening.

The Room 876

This example shows how Pinter uses this paratactic style in a different way than usual. As mentioned earlier in chapter two of this study, McArthur (1992: 264) described it as if three or more units are coordinated syndetically, it is usual to insert one coordinator only before the final unit. Yet, the example above shows that he used 'and' three different times. His use of 'and' reflects that there is a relation between the topic clause and the rest of the clauses. This relation is of equal importance but he used 'and' as a semantic technique to reflect that there is a relatively long time between each action. The first 'and we knew this district was quiet' closes the first informational unit. The second 'and we passed the house a few months ago and we thought it looked very nice' has two 'and' uses. The first coordinate between the topic and the forthcoming comment, and the second one is of the same syntactic function coordinating the clause within the comment clause.

There are three time spans within this sentence. Pinter uses parataxis in complex syntactic structure to coordinate these time spans even though he broke the parataxis syntactic rules. As mentioned earlier in chapter two of this study, the juxtaposed parts may have neither grammatical nor lexical feature in common. This is reflected here as there are three different tenses within one sentence to accomplish the juxtaposition features, which was presented by Quirk & Crystal (2012: 1425). The sentence has independent time spans of equal importance and Pinter's breakage of the syntactic rules can be reasonably justified as of two aspects. The first is of a stylistic modern discourse reflection and the second is of the acceptable unique Pinteresque style.

Pinter used this style in all his genres written respectively in different periods. This style is a distinctive feature of his. Though it is not of the common normal structure, it is acceptable. Pinter kept using this style even more recently. For example:

No, no, in both institutions, you see, you are obliged to work and play and join in daily communal activity to the greatest possible extent.

The Hothouse 791

In this example Pinter used ‘and’ in different way than usual. The previous example showed that there is some point in the multiple use of ‘and,’ while in this example there is no clear point of this use. The use of ‘and’ in a paratactical structure and binding the common rules is obvious when he writes ‘you are obliged to work and play and join in daily communal activity.’ He used these coordinating conjunctions in a manner that brought his distinctive style into light.

Within Syndetrical parataxis, Pinter used ‘but’ as well, yet his use of this coordinating conjunction was mostly within the common structure, some certain cases were found and investigated. For example:

He was very polite, I thought, but we never saw him, I don’t know why they never put a light on.

The Room 888

In this example, Pinter uses the standard form of syndetrical parataxis in constructing sentences. The use of ‘but’ is of standard construction. Meanwhile, he used certain techniques to maintain his distinct style. For example:

My grandfather was carving out a niche for himself in politics at the time Some saw him as a future Chancellor of the Exchequer or at least First Lord of the Admiralty but he decided instead to command a battalion in the Spanish Civil War but as things turned out he spent most of his spare time in the United States where he was a very close pal of Ernest Hemingway — they used to play gin rummy together until the cows came home.

Celebration 406

This example reflects Pinter’s identity of having a unique style. Though these structures are used in some cases, he has a certain point in these uses. Here, he used two

‘but’ coordinators in one sentence. The first one ‘but he decided instead...’ is a contradictive informative structure. The second example: ‘but as things turned out...’ These two contradictive comments in one sentence, as well as the prolonged sentence, require the reader to concentrate more on the text and even reread it to get the full meaning. This might happen in a subconscious way that the reader even might not notice it or questioning such uses.

These aspects and other aspects are identified through the discourse of Pinter’s plays. Pinter kept his technique of spoken discourse by using parataxis. Almost all paratactic features and types were used continuously. Moreover, spoken discourse features are easily discoverable in finding such paratactic features. For example:

ROOTE I was always meaning to get round to phytotomy, of course,
but ... well, I’ve had so many other things to think about.

The Hothouse 1254

In this example, Pinter used ‘but’ yet he interrupts it with a clause with different information. This is common in spoken language. Pinter used every possible syntactic technique to achieve his goals of keeping the reader aware and in the mode of spoken discourse. This technique, accompanied with the paratactic rules, made his works more noticeable and distinct. Another use of such case of construction can be seen in the following example:

But ... but what exactly is the post, I said.

The Hothouse 357

Here, he interrupted ‘but’ with another ‘but’ he used this feature within the paratactic structure to achieve the same goal of reminding the reader that the discourse the reader reading is a spoken one. He could have used other techniques to achieve this goal, but as far as this study is concerned, Pinter used paratactic elements and features to break them sometimes only for achieving what was in his mind or to create distinctive features for his writings.

As mentioned earlier in this study, the additive style is not less artful than other styles. It can be quite persuasive because the separately listed elements reinforce the assertion the writer makes. It is used to claim the hearer's attention; some also call for

the hearer's agreement. At the same time, they express the speaker's informality and warmth toward the hearer. Almost all these cases were used in Pinter's plays.

On another level, as discussed in chapter two, the expansion and projection of the clauses are clearer in the data at hand. Pinter's structuring of his discourse mostly relies on these aspects of sentence construction.

The example below consists of expansions. Pinter in this sentence expands the topic and extends the information by adding 'I know for a fact'. He often conducts such uses to extend the level of information. This is very common in most types of discourse. Yet, he has certain uses that he used as paratactic structure to elaborate, extend, and enhance the idea in one sentence. For example:

I mean it's in the order of things, it's not the order of things, it's in the order of things.

The Hothouse 146

In this example, he gives the main idea 'I mean' then he elaborates it by saying 'it's in the order of things,' then he elaborates and enhances it distinctively by saying 'it's not the order of things', and later he extends the idea by repeating it by saying 'it's in the order of things'. The paratactic construction helped him express his thoughts and ideas as well as feeling free to use it in a very useful way. He invested the most of these forms to achieve his goals.

Pinter used projection as well. His writing consists of a lot of projection and he used these forms as a cornerstone to fulfill his achievements. For example:

I often think it must depress them ... somewhat ... to have a number rapped at them all the time.

The Hothouse 159

This example shows how Pinter projects the ideas and not presenting them in regular sequence only. He writes 'I often think' as a main topic, then he expands this idea by saying 'it must depress them,' and then projects the idea he intends to say, which is in this sentence 'to have a number rapped at them all the time'. Other writers may write this sentence in a straight manner by saying 'I often think that to have a

number rapped at them all the time must be depressing'. Yet, Pinter used parataxis and paratactic structures to produce a more interesting discourse and to keep reminding the reader that this is a spoken discourse and someone is uttering these sentences.

Pinter treated paratactic style in two different ways. On one hand Pinter used conjunction linkers such as 'but' and 'and' yet some of the other linkers such as (either ... or, neither ... nor, both ... and, not ... not, not only ... but also) are not used at all. On the other hand, he used prolonged and informally constructed paratactic structures. There are many examples within his plays, especially the selected ones for this study. To conclude an example for this issue, the example reads:

You're not going to believe this — and I'm only saying this because I'm among friends — and I know I'm well liked because I trust my family and my friends — because I know they like me fundamentally you know deep down they trust me — deep down they respect me — otherwise I wouldn't say this.

Celebration 433

In this example, Pinter used the utterance level to express an idea instead of working on a sentence level. He used parataxis to achieve this aim. As one can see, the first sentence 'You're not going to believe this' is the topic of the utterance or the whole paragraph. He links it with the rest of the utterance in many paratactic modes and techniques. In some of the clauses he used 'and' and 'because', such as 'and I know I'm well liked because I trust my family and my friends', while in others he kept them loose, such as 'because I know they like me fundamentally you know deep down they trust me,' in some of them he used hyphen, while in others he did not use anything to separate the clauses. This variety of uses indicate that his reference in constructing a discourse is the utterance and he used parataxis in many occasions as a technique to create better and more interesting discourse in his plays.

The postmodern features and techniques that were described in chapter two of this study, such as Irony, playfulness, black humor, Pastiche, Metafiction, Historiographic Metafiction, Distortion in Time, Technoculture and Hyperreality, Paranoia, and Maximalism, were present in Pinter's style. With the help of grammatical structures and certain constructions, including parataxis, he managed to introduce a very

distinctive style. His style contains these features in an interesting and in unique manner.

To sum up, postmodern style would not be accomplished in Pinter's works without having the constructive skills of discourse introduction. The structures of parataxis were strongly present especially in Pinter's later plays. There are not many differences that can be noticed between the two genres in the focus of this study. Interestingly, his uses of parataxis exceeded the formality of its uses and extended into other levels, as he used them to convey a better utterance level of discourse.

Furthermore, Pinter's style was developed from the beginning of his career reaching the latest of his career. We can notice that at the beginning works he used the written language while he shifted to the spoken language in his latest works, so that he was able to reach more audiences and attract their attentions and created his own style "Pintersque". Also we can notice more parataxis uses in his last plays.

As seen in the examples taken above that the program used to analyse the text did not give stable results. That is to say, it is correct in some cases of identifying use of parataxis and not correct in other cases of parataxis use by Pinter. The reason behind this may refer to the assumption that the human being is putting the criteria of analysing any piece of work, whether it was text or anything else. In our case, analysing texts, which need the analyser to understand the meaning of the text to be analysed, and while the computer does not understand the meaning of the text, so it may have some errors in analysing correctly the given text.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

5.1. Conclusions

The three main conclusions reached in this study are as follows: First, Pinter tends to use longer combinations of independent clauses into one sentence, and his use of parataxis becomes more explicit and even more unreasonable, yet he is able, through paratactic uses, to create his own style. Secondly, he manages to hold his audience and tries to retain their attention by using any possible stylistic technique. As paratactic structures are becoming more frequent and common in oral literature and in fast-moving prose (McArthur, 1992: 731; Fahnestock 2011, 382), he uses this style more frequently within his last works. This might be considered as a result for the development of his style throughout his career. Thirdly, although paratactic style, is described as a strong and difficult ‘conversational’ style (Eden, 1985: 282) he still adopts this style, and even develops his own formation of it. The paratactic uses within his works are successful in capturing “some (but not all) of the flow that characterizes the spoken language” (Eggins, 2004: 264) in order to give fluency to his writings.

Parataxis is an important aspect that helped Pinter to achieve the functions of postmodern theater by offering vagueness in meaning, pluralism, fragmentation in style, and dissimilarity of thoughts throughout his works.

Pinter’s style evolves throughout his writings. He develops more complex and informal structures of parataxis throughout his writings. He manages to adapt the function of paratactic style into the structure level ignoring the fact that he had overridden some of its patterns and features. This change helps him develop a better pragmatic writing and shapes his uniqueness. Though there is not much evidence that Pinter changes his uses of parataxis in relation to the genre, because his uses are almost the same in style, it appears he becomes freer to use paratactic structures to express his ideas.

Paratactic style can be considered more economical and much more directive than other styles at the same time. Pinter reduced the unnecessary prolonging aspects of structure. He also involves the function of the text to construct better utterances. The paratactic uses helped him in both delivering the message he intended and making a more economic discourse.

Accordingly, parataxis can be used as a technique to enrich the meaning in a work. It is a good style to be adapted by writers. Its features can help the writers present more persuasive, interesting, and acceptable discourse. Although it is hard to master, those writers who master it can develop their writing skills. This is especially required because it presents a way to fulfill the features of modern literature.

NLP's and other software programs that specialize in text analysis are helpful. Such programs reduce the time required to collect the paratactic structures within the selected texts, the error ratio seen in this research is relatively small. Though the study provided a set of statistical data, the error ratio is less than an affective ratio which brings a gap of difference. Yet, manual analysis is recommended if the analysis conducted qualitatively such as in this study. Nevertheless, using program's analysis reduces the effort in reducing the total amount of the text under analysis.

5.2. Recommendations

The researcher recommends further studies for these styles, in particular for the more contemporary works, in order to develop a better understanding and more accurate evaluation of the relation between pragmatics, function, and structure.

Pinter's works require more attention by the researchers, for his distinctive style can provide a good basis for understanding the reasoning behind modern styles, as well as to categorize the characteristics of his style structurally.

A computerized analysis, both qualitative and quantitative, are recommended. The analysis programs can open a wider research abilities and bring interesting results that cannot be achieved by regular means of analysis.

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APPENDIX

Showing Sentences Coded Automatically as Parataxis by The Computer Program

Plays analysis

“The Room”

Total 1425						
No.	Sequence in text	Text	Cases	Manual	NLP	Grammar scope
1	109	We're quiet, we're all right.	1	True	True	True
2	165	No, you've got a window here, you can move yourself, you can come home at night, if you have to go out, you can do your job, you can come home, you're all right.	5	True	True	True
3	219	So I thought to myself, I'd better have a look at those pipes.	1	True	True	True
4	755	Yes, but I don't know – MR SANDS.	1	False	False	True
5	875	Yes, Mrs Hudd, you see, the thing is, Mrs Hudd, we'd heard they'd got a room to let here, so we thought we'd come along and have a look.	2	False	True	True
6	876	Because we're looking for a place, you see, somewhere quiet, and we knew this district was quiet, and we passed the house a few months ago and we thought it looked very nice, but we thought we'd call of an evening, to catch the landlord, so we came along this evening.	1	False	True	False
7	880	Between you and me, I didn't like the look of it much, I mean the feel, we couldn't make much out,	3	False	True	True

		it smelt damp to me.				
8	881	Anyway, we went through a kind of partition, then there was another partition, and we couldn't see where we were going, well, it seemed to me it got darker the more we went, the further we went in, I thought we must have come to the wrong house.	3	False	True	True
9	884	And then this voice said, this voice came – it said – well, it gave me a bit of a fright, I don't know about Tod, but someone asked if he could do anything for us.	1	False	True	True
10	888	He was very polite, I thought, but we never saw him, I don't know why they never put a light on.	1	False	True	True
11	1007	Listen, Mr Kidd, you are the landlord, aren't you?	1	False	True	True
12	1041	I said, well when he goes, I said, you can go up, go up, have done with it.	2	False	True	True
13	1042	No, he says, you must ask her if she'll see me.	1	False	True	True
14	1048	All I know is he won't say a word, he won't indulge in any conversation, just – has he gone?	1	False	True	True
15	1051	All right, I said, the other night, while we're waiting I'll play you a game of chess.	1	False	True	True

“The Basement”

Total 935						
No.	Sequence in text	Text	Cases	Manual	NLP	Grammar scope
1	446	Yes, yes, yes, oh you are, oh you are, oh you are ... LAW.	3		True	True
2	637	The Town Council, I know for a fact, would feel it incumbent upon	1	False	True	True

		itself to register the strongest possible objections.				
3	705	He lying, she sitting, by him.	1	False	True	True

“The Hothouse”

Total 2477						
No.	Sequence in text	Text	Cases	Manual	NLP	Grammar scope
1	17	ROOTE Saturday ... Well, for goodness sake, I had a talk with him, when was it?	1	False	False	True
2	32	ROOTE Wait ... here we are.	1	False	True	True
3	65	ROOTE No, I haven't, have I?	1	False	True	True
4	74	ROOTE You're very keen this morning, aren't you, Gibbs?	1	False	True	True
5	81	ROOTE There's plenty of room in here, isn't there?	1	False	True	True
6	127	GIBBS So I understand, sir.	1	False	True	True
7	146	I mean it's in the order of things, it's not the order of things, it's in the order of things.	2	True	True	True
8	147	Slight pause Still, I sometimes think I could have instituted a few more changes – if I'd had time.	1	False	False	True
9	159	I often think it must depress them ... somewhat ... to have a number rapped at them all the time.	1	False	True	True
10	213	Whenever he walked anywhere ... he limped.	1	False	True	True
11	217	Pause He's dead, you say?	1	False	True	True
12	253	ROOTE (confidentially) Between ourselves, man to man, you're not by any chance taking the old wee-wee out of me, are you?	1	False	True	True
13	299	LAMB (chuckling) I must say I	1	False	True	True

		got the surprise of my life, you know, when you came up to me this morning and asked me if I played table tennis.				
14	305	LAMB Well, it's a damn good piece of luck that our rotas coincide at this time of the morning, isn't it?	1	False	True	True
15	323	I haven't really ... spoken to him yet.	1	False	True	True
16	329	I'm the sort of chap who's always thinking – you know what I mean?	1	False	True	True
17	331	I mean, I think a lot about the patients, you see.	1	False	True	True
18	348	Pause You know, I ... I haven't really got used to this place.	1	False	True	True
19	354	No, you see, what happened was this – the Ministry said to me, I was working in one of their other departments at the time, doing something quite different – well, anyway, they called me up and they said to me – 'You've been posted'.	1	True	True	True
20	357	But ... but what exactly is the post, I said.	1	False	False	True
21	370	It takes me two hours and six minutes, approximately, to try every gate and every door, then I can stand still for ten minutes, then off I go again.	1	False	True	True
22	376	As a matter of fact, I hear one receives a little token of esteem, sometimes – I mean after a certain period.	1	False	True	True
23	379	Pause Quite frankly, I can't make much more progress with this job I was allocated.	1	False	True	True
24	382	I've thought out a number of schemes, you know, ideas, for a really constructive, progressive	1	False	True	True

		approach to the patients – in fact, I’ve sent them in to the office.				
25	385	Look, I want to ask you, these schemes of mine – you know, the ones I’ve sent in to the office – do you think that was the right place to send them, or should I have handed them in personally to someone?	2	True	True	True
26	638	CUTTS (at a great pace) Because it would be awful if you really thought that I was letting you down in the most important aspect of the relationship between any man and any woman – ROOTE You’re quite feminine enough!!	1		True	True
27	727	LUSH I can see you’re in one of your moods today, Gibbs, so I suppose I’d better report to you what I came to report to you.	1		True	True
28	774	Obviously a clerical error, I said, I shall have it looked into.	1		True	True
29	789	In a rest home, you see, you do not merely rest.			True	True
30	791	No, no, in both institutions, you see, you are obliged to work and play and join in daily communal activity to the greatest possible extent.	1	False	True	True
31	795	They represent, you see, stages.	1	False	True	True
32	832	I mean, he wanted to see me particularly, did he?	1	False	True	True
33	835	LAMB (stopping) But he didn’t say why?	1	False	True	True
34	840	I still do, I must say ... They go out of sight.	1	False	True	True
35	867	But in the meanwhile I wonder ... if you’d give me a helping hand?	1	False	False	True
36	871	Miss Cutts, could you come down, please?	1	False	True	True

37	959	GIBBS By the way, your predecessor used to give us a helping hand occasionally, too, you know.	1	False	True	True
38	974	Oh good, I'm ... glad I'm following in a tradition.	1	False	True	True
39	977	GIBBS No, I don't think I do know where he is now.	1	False	True	True
40	1005	Suddenly LAMB jolts rigid, his hands go to his earphones, he is propelled from the chair, falls to his knees, twisting from side to side, still clutching his earphones, emitting highpitched cries.	2	False	True	True
41	1018	No, I wouldn't say I was moody – well, sometimes occasionally I – CUTTS Do you ever get fits of depression?	1	False	True	True
42	1019	LAMB Well, I wouldn't call them depression, exactly – GIBBS Would you say you were a sociable person?	1	False	True	True
43	1021	I try, I certainly try to be sociable, I mean I think it should be the aim of anyone interested in human nature to try to mix, to better his understanding of it.	2	False	True	True
44	1027	I mean, when you say often – CUTTS Are you often puzzled by women?	1	False	True	True
45	1031	Well, I was just going to answer the question about women – GIBBS Do you often feel puzzled?	1		True	True
46	1060	Pause LAMB Well, it's difficult to say, really – LAMB jolts rigid, his hands go to his earphones, he is propelled from the chair, falls to his knees, twisting from side to side, still clutching his earphones, emitting highpitched cries.	2	False	True	True
47	1071	I mean, in front of a lady—	1		False	True

		CUTTS Are you virgointacta?				
48	1086	I've forgotten ... to be frank.	1		True	True
49	1111	Pause LAMB Well, it depends what you mean by frighten – GIBBS Do you ever wake up in the middle of the night?	1		True	True
50	1190	LUSH You do leave this desk quite often, though, don't you, sir?	1		True	True
51	1254	ROOTE I was always meaning to get round to phytotomy, of course, but ... well, I've had so many other things to think about.	1	True	True	True
52	1256	ROOTE But anyway, once you know something about phytonomy you're halfway there.	1	True	True	True
53	1318	He gets on my wick sometimes – doesn't he you?	1	True	True	True
54	1336	Get on with it, don't muck about, don't dither, pick your man and pin him to the wall.	1	True	True	True
55	1547	Get on with it, don't muck about, don't dither, pick your man and pin him to the wall.	1	True	True	True
56	1561	It's ... it's just not sensible!	1	False	True	True
57	1577	ROOTE Good God, I didn't know it was dead.	1	False	True	True
58	1588	ROOTE (to LUSH) You're damned clever, aren't you?	1	False	True	True
59	1604	LUSH (pointing at GIBBS) He didn't.	1	False	True	True
60	1606	ROOTE I was fed, Mister Cleverboots, at my mother's breast.	1	False	True	True
61	1645	GIBBS and LUSH (raising their glasses) And to you, sir.	1	False	True	True
62	1669	LUSH That's funny, isn't it, Gibbs?	1	False	True	True

63	1707	LUSH That's very nice, isn't it, Gibbs?	1	False	True	True
64	1754	TUBB (extracting mike) Here we are, Colonel.	1	False	True	True
65	1843	You keep waiting for the questions to stop, to pass from one intimacy into another, beautifully, and just when you know you can't ask another one, that they must stop, that you must stop, that it must stop — they stop!	1	True	True	True
66	1845	GIBBS (standing) I tell you I'm not in the mood.	1	False	True	True
67	1868	It's ... it's ridiculous.	1	False	True	True
68	1881	GIBBS Oh, stow it, for God's sake!	1	False	True	True
69	1903	GIBBS (hissing) I'm not a murderer, he's a murderer, Roote is a murderer!	3	False	True	True
70	1955	I remember the day my walls used to be hung with Christmas cards, I used to walk knee deep in presents , all my aunties and uncles popping in for a drink, a log fire in the grate, bells on the Christmas tree, garlands, flowers, floral decoration, music, flowers ... floral decoration ... laughter ... (Abruptly.)	2	True	True	True
71	2023	Is it too much to ask – to keep the place clean?	1		True	True
72	2034	up came this policeman ... up came a policeman ... this policeman ... approached ... Boghouse ... and the Whipper ... were questioned ... this night ... the Euphrates ... a policeman ... GIBBS moves.	2	True	True	True
73	2074	LUSH (rising) You're a delegate, are you?	1	False	True	True
74	2096	ROOTE stands over him and	1	False	True	True

		shouts: I AM AUTHORISED!				
75	2169	There's something going on ... which I can't quite define.	1	False	True	True
76	2182	LUSH (shyly) No ... well, you see, the fact is , Colonel, I've ... I've got a present for you.	2	True	True	True
77	2235	I said to her, now we're friends, I can't go on calling you 6459, can I?	2	True	True	True
78	2239	I said, what little nickname?	1	True	True	True
79	2255	ROOTE Are you ... He sits on the sofa with her.	1	True	True	True
80	2259	ROOTE Are you ... are you happy with me?	1	True	True	True
81	2268	CUTTS You know, sometimes I think I'm not feminine enough for you.	1	True	True	True
82	2280	It's what you want, it's what you truly are, can't you see that, Archie?	1	True	True	True
83	2281	I mean, if you're suddenly worried that you're not masculine enough – I mean , that I'm not feminine enough and that you're too feminine – well, it's not going to work, is it?	3	True	True	True
84	2282	ROOTE Now, wait a minute, I never said anything – CUTTS (intensely) If I didn't love you so much it wouldn't matter.	1	True	True	True
85	2293	And you – standing silent, staring at a sandcastle in your sheer white trunks.	2	True	True	True
86	2294	The moon was behind you, in front of you, all over you, suffusing you, consuming you, you were transparent, translucent, a beacon.	2	True	True	True
87	2314	And to the patients I should like to send a personal greeting, to each		True	False	True

		and every one of them, wishing them the heartiest compliments of the season, and very best wishes, on behalf of the staff, the understaff and myself, not forgetting the Ministry, which I know would be glad to be associated with these words, for a healthy, happy and prosperous new year.				
88	2315	Pause We have had our little difficulties, in the year that is about to die, our little troubles, our little sorrows as well as our little joys, but through working together, through each and every one of us pulling his weight, no matter how lowly or apparently trivial his job, by working, by living, by pulling together as one great family, we stand undaunted.		True	False	True
89	2316	Pause We say goodbye to the old year very soon now, and hail the new, but I say to you, as we stand before these embers, that we carry with us from the old year ... things ... which will stand us in good stead in the new, and we are not daunted.		True	False	True
90	2320	Customs may differ, languages may differ, but men are the same, the whole world over.		True	True	True
91	2351	LOBB You haven't been waiting long, have you?			True	True
92	2421	GIBBS You see, the locktester who should have been on duty – we always had a locktester on duty – LOBB Of course, of course.			True	True
93	2424	I say, well ... that's rather ... significant, isn't it?	2		True	True
94	2427	GIBBS He's ... not to be found, sir.	1		True	True
95	2428	LOBB Well, it would be a good thing if he were found, wouldn't	1		True	True

		it?				
96	2462	I mean ... why did they feel so strongly?			True	True
97	2463	GIBBS Well, Mr. Lobb, it's a little delicate in my position ... LOBB Go on, my boy, go on.	2		False	True

“Celebration”

Total 985						
No.	Sequence in text	Text	Cases	Manual	NLP	Grammar scope
1	15	WAITER: And who's having the steak?	1		True	False
2	56	And they're right to believe in you, I mean, listen, I want you to be rich, believe me, I want you to be rich so that you can buy me houses and panties and know that you really love me.	1	True	False	True
3	72	They go home, they get on the phone, they tell their girlfriends, they have a good laugh.	3		True	True
4	87	RUSSELL: What do you mean, you do?	2		True	False
5	103	You see, the trouble was I was so excitable, their excitement made me so excited, but I would never do all those things now Pm a grown-up woman and not a silly young thing, a silly and dizzy young girl, such a naughty, saucy, flirty, giggly young thing, sometimes I could hardly walk from one filing cabinet to another I was so excited, I was so plump and wobbly it was terrible, men simply couldn't keep their hands off me, their demands were outrageous, but coming back to more important things, they're right to believe in you, why shouldn't they believe in you?	2	True	True	True

6	104	JULIE: I've always told him.	1		True	False
7	155	Well ... I mean ... I think you could have quite a nice character but the trouble is that when you come down to it you haven't actually got any character to begin with — I mean as such, that's the thing.	2		True	False
8	222	LAMBERT: No my point is - how old do you have to be?			False	True
9	275	— she's my sister — she said she could cook better than that with one hand stuffed between her legs — she said — no, honestly — she said she could make a better sauce than the one on that plate if she pissed into it Don't think she was joking — she's my sister, I've known her all my life, all my life, since we were little innocent girls, all our lives, when we were babies, when we used to lie in the nursery and hear mummy beating the shit out of daddy.	2		True	True
10	276	We saw the blood on the sheets the next day — when nanny was in the pantry — my sister and me and nanny was in the pantry - and the pantry maid was in the larder and the parlour maid was in the laundry room washing the blood out of the sheets.	1		False	True
11	277	That's how my little sister and I were brought up and she could make a better sauce than yours if she pissed into it MATT: Well, it's lovely to be here, say that.	1		False	True
12	305	LAMBERT: That's why this is the best and most expensive restaurant in the whole of Europe — because he insists upon proper standards, he insists that standards are maintained with the utmost rigour, you get me?	2		True	True
13	309	Of Course he doesn't jib — it	2		True	True

		would be more than his life was worth, He jibs at nothing!				
14	310	PRUE: I knew him in the old days.	1		True	False
15	357	What you really mean of course is - how did I arrive at the position I hold now — maitressed'hotel — isn't that right?	1		False	True
16	406	My grandfather was carving out a niche for himself in politics at the time Some saw him as a future Chancellor of the Exchequer or at least First Lord of the Admiralty but he decided instead to command a battalion in the Spanish Civil War but as things turned out he spent most of his spare time in the United States where he was a very close pal of Ernest Hemingway — they used to play gin rummy together until the cows came home.	1		True	True
17	407	But he was also boon compatriots with William Faulkner, Scott Fitzgerald, Upton Sinclair, John Dos Passos — you know — that whole vivid Chicago gang — not to mention John Steinheck, Erskine Caldwell, Carson McCullers and other members of the old Deep South conglomerate.	1		False	True
18	408	I mean — what I'm trying to say is that as a man my grandfather was just about as all round as you can get.	1		True	True
19	433	You're not going to believe this — and I'm only saying this because I'm among friends — and I know I'm well liked because I trust my family and my friends — because I know they like me fundamentally you know deep down they trust me — deep down they respect me — otherwise I wouldn't say this.	1		True	True
20	434	I wouldn't take you all into my confidence if I thought you all	1		True	True

		hated my guts — I couldn't be open and honest with you if I thought you thought I was a pile of shit, If I thought you would like to see me hung, drawn and fucking quartered — I could never be frank and honest with you if that was the truth — never ... Silence.				
21	481	LAMBERT: This girl was in love with me — I'm trying to tell you.	1		True	True
22	494	RICHARD: Well we do like to feel that it's a happy restaurant.	1		False	True
23	506	Normally I feel — as I've just said — absolutely malice and hatred towards everyone within spilling distance but here I feel love.	1		True	True
24	516	But it does — I would freely admit — exist.	1		True	True
25	730	PRUE: Oh yes, he was always a keen wobbler.	1		False	True
26	738	SUKI: That's right, You feel the same, do you?	1		True	False
27	862	People normally — you know — people normally are so distant from each other.	1		True	True
28	864	Take a given bloke — this given bloke doesn't know that another given bloke exists.			True	True
29	897	He'd lift him up, he'd show him his way, he'd point him in the right direction.			True	True
30	911	No I tell you what — you wearing suspenders'?			True	True

CV

Personal Information:

Name : Mohanad Ahmed JASIM

Place of Birth : Kerkük – Iraq

Date of Birth : 25/10/1982

Marital Status : Married

Nationality : Iraqi

Languages Spoken : Arabic, English, and Turkish

Education:

Undergraduate Education: University of Tikrit/ College of Education

ÖZGEÇMİŞ

Kişisel Bilgiler:

Adı ve Soyadı : Mohanad Ahmed JASIM
Doğum Yeri ve Yılı : Kerkuk – Iraq 25/10/1982
Medeni Hali : Evli
Milliyet : Irak
Konuşulan Diller : Arapça, İngilizce, ve Türkçe

Eğitim Durumu:

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