DECEPTIVE CHARACTER IN PETER SHAFFER'S PLAY "BLACK COMEDY": A PSYCHOANALYSIS APPROACH

Amy Angelina[1], Suparto[2]
Gunadarma University, Depok, Indonesia[1,2]

akuamyangelina@gmail.com

Abstract
Literary work is classified into different major genres according to its characteristics and definitions. Drama is one of them. The distinctive characteristic of drama is its form which contains dialogues only. Since drama is written as dialogues, we can analyze the human behavior of each character through them. The dialogues in drama are set to be the foundation of the storyline and to lead the acts. This research discusses the deceptive characters from Peter Shaffer's play Black Comedy with a psychoanalysis approach. The aims of this research are to identify the personality traits of a deceiver and describe the characteristics of deception in deceptive characters using Alder Vrij's theory of deception. The method that is used in this research is a qualitative research method in which all data are analyzed in the form of words and sentences. The source data is from the drama script of Black Comedy by Peter Shaffer. There are 7 data found in the drama script of Black Comedy that show Brindsley's personality traits of deceiver. The 6 data shows Brindsley as an actor and 1 data shows Brindsley as an adaptor. The characteristic of deception found in the drama script is about the processes of lying and the behavior of liars. There are 5 data shown for the processes of lying, and 5 data shown for the behavior of liars.

Keywords— Alder Vrij , Deception, Drama Script , Psychoanalysis, Peter Shaffer

Introduction

For years, literature has been a part of our life. Most people seek literary work as written art to express their imaginations. Klarer (1999) stated that "...literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word." (p. 1). One of the subjects that people mostly learn from literature is human psychology as what we call it, psychoanalysis. In his journal, Hossain (2017) explained about psychoanalysis as stated, "Psychoanalysis is one of the modern theories that are used in English literature. It is a theory that is regarded as a theory of personality organization and the dynamics of personality that guides psychoanalysis." (p. 41).

Literary work is classified into different major genres according to its characteristics and definitions. Cited from Klarer (1999), there are three genres of literature, "The term genre usually refers to one of the three classical literary forms of epic, drama, or poetry." (p. 9). He mentioned that one of them is drama. He also gave an explanation about drama, "The dramatic or performing arts, however, combine the verbal with a number of non-verbal or optical-visual means, including stage, scenery, shifting of scenes, facial expressions, gestures, make-up, props, and lighting." (Klarer, 1999, p. 42). Drama is about acting out on a stage. Nonetheless, to make all of the actions have meaning, it needs a story that is written by the dramatist to suggest meaningful human action. Tennyson (1967) stated:

Thus, in the non-specialist definition, we have the word "story" suggesting the dimension of meaningful human action. We conceive of the pattern of events in the drama as telling some kind of story and as reflecting or being based on human life, not as abstract or merely decorative patterns of motion. Since the action is that which tells a story, it includes speech and pauses as well as gestures and movements. (p. 4)

Woodbridge (1964) defined drama, "…a presentation of an action, or closely interlinked series of actions, expressed directly by means of speech and gesture." (p. 13). The subject matter of drama is the action and reaction of humans that is treated with a view of causes and effects in life. The distinctive characteristic of drama is its form which contains dialogues only. The dialogues in drama are set to be the foundation of the storyline and to lead the acts. Since drama is written as dialogues, we can analyze the human behavior of each character through them.

Humans have lived with many different behaviors and traits that we can find in real life and have been analyzed through psychology. One of the human traits is deception.

"Black Comedy" is a one-act play that tells a story about a young sculptor, Brindsley and his fiancée, Carol who are trying to sell one of Brindsley's artwork but then both of them and a group of people are trapped in the house during blackout.

In this research, the researcher chooses deception as the topic of research from the play "Black Comedy" because the main theme of the play is deception. The researcher focuses on Brindsley's characters in the "Black Comedy" drama script by Peter Shaffer. The aims of this research are stated as follow: (1) to identify the personality traits of the deceiver in Brindsley's character using Alder Vrij's theory, (2) to describe the characteristic of deception reflected in Brindsley's character in the drama script using Alder Vrij's theory. The researcher wants to give a contribution to the psychoanalysis in English literature study. This research hopefully can be useful for those who are trying to find and study psychoanalysis in English literature and also as reference materials used for further analysis on the same topic.

To complete this research, the researcher has found three previous studies which use psychoanalysis in literary work.

1. **L. L. Kwatsha (2007), "A Psychoanalytical Interpretation of the Characters in A. C. Jordan's Novel *Ingqumbo Yeminyanya*", Nelson Mandela Metropolitan University.**

That research is done to make a detailed interpretation of the characters Zwelinzima and Thembeka/Nobantu in A. C. Jordan's novel, "Ingqumbo yeminyanya". The researcher looked at the behavior of the different characters in Jordan's novel using psychoanalysis. Psychoanalysis is the idea that humans have unconscious longings which must be analyzed in order to understand behavior. The result of that research reveals the destructive power of the unconscious mind of some of his characters.

2. **Nataša Žgajner (2015), "Good and Evil: Psychoanalytical Analysis of Characters from the Novel Red Dragon", University of Maribor.**

That research focuses on psychoanalytical analysis of the mind. It provides an insight into the criminal minds of Harris' fictional character. The researcher resorts to several types of research from the fields of psychology and psychoanalysis. The research's main concepts are psychopathology, sociopathology, and psychosis. As the result of the research, the researcher categorizes Will Graham and Reba McClane as the good characters and Hannibal Lecter and Francis Dolarhyde as the evil characters. The researcher concludes that Hannibal Lecter is definitely a psychopath, and Francis Dolarhyde is a "psychopathic sociopath with a psychotic disorder".

3. **Fariduddin Ahmed, Indu Singh Rajput (2020), "Psychoanalysis of Female Protagonist of Kamala Markandya's Novel", G.D.H.G College Moradabad.**

The aim of that research is to put a deep study on how magnificently women fit in the jigsaw puzzle of their struggling lives. The researcher focuses on the psychoanalysis of the women characters in Kamala Markandya's novel which captivates the unsaid world of turmoil and disturbances of being a woman. Kamala Markandya's characters have become the voices of women's troubled hearts that remain unexpressed. The result of that research is how Kamala Markandya's protagonist characters, Sarojini, Rukmani, Premala, Mirabai, Nalini, and Mohini portray the socio-cultural norms, conventions, and behavior of the patriarchal society in Indian society through the psychic and psychological problems in marriage.

Literature Review

Since drama is written in the form of dialogues (drama script), it must contain all of the intrinsic elements in drama, for instance, the characters. Characters in drama are one of the crucial parts of drama because they are the ones who lead the story during performance. According to Reaske (1979), characters are, "...fictitious creations, and thus the dramatist and the novelist may both be judged with regard to their ability in the art of characterization" (p. 40). However, characterization in drama is different from characterization in novels. Characterization in drama is not the same as in a novel because it is not stated but it has to be deduced from the words given to the characters (dialogue). Stephen (1984) said, "In a novel character is often stated; in a play, it has to be deduced, largely from the words given to the character by the dramatist." (p. 36)

In analyzing the characters, we use the dramatist's explanation in describing the characters. Reaske (1979) stated, "Every dramatist has at his fingertips a relatively large galaxy of differing devices of characterizations" (p. 46). He mentioned the 6 devices that we can use to analyze the characters:

a. The appearance of the character:

The dramatist usually describes the character physically in the prologue or in the stage direction. Through this section, we can learn and picture how the character looks, acts, and dresses. From the character's appearance, we can specify or describe how the character is.

b. Asides and soliloquies:

Since the distinct feature of drama is the dialogue, we learn about the characters through it. From the short asides or soliloquies, the characters can tell the audience directly about their specific character and usually their character's intention.

c. Dialogue between characters:

We can also learn about the characters when they speak or interact with another character. The way they speak can show their personality. For example, when a man speaks to his master politely and changes when he speaks to his underling, this can lead to various conclusions about who he is. Reaske (1979) wrote, "If there is a wide disparity between the kind of language used when talking to others, we are presented usually with a host of implications." (p. 47)

d. Hidden narration:

Dramatists never directly describe the character by themselves but they can have one character that will narrate/describe something about another character. It is called the hidden narration to make it seem like it is not the dramatist's comment.

e. Language:

Language is not really a crucial attribute to define one's personality because we must pay attention to the words the character uses and remember how the character

speaks. However, the way a character speaks and the expressions one uses should be the first concern in defining the character's personality.

> f. Character in action:

We can learn more about the characters naturally when they act. When the dramatist makes the character act in a specific way, we will immediately understand the character better.

Deception is a false communication that tends to benefit the communicator. Masip (2004) concluded deception from various experts as:

> Deception is defined as the deliberate attempt, whether successful or not, to conceal, fabricate, and/or manipulate in any other way, factual and/or emotional information, by verbal and/or nonverbal means, in order to create or maintain in another or others a belief that the communicator himself or herself considers false. (p. 141)

Deception is an activity that is intended to make someone believe something that the deceiver considers to be false. Vrij (2008) defined deception as "a successful or unsuccessful deliberate attempt, without forewarning, to create in another a belief which the communicator considers to be untrue" (p. 15)

Since people have various reasons why they decide to deceive others, they also have different ways of deceiving. The way people deceive others can be seen in how they deal with deception. Vrij distinguishes four different types of people, namely, manipulators, actors, sociable people, and adaptors:

1. Manipulators

Manipulators often tell self-oriented lies and tend to persist in lying when they are challenged to tell the truth. They do not feel uncomfortable when lying because they do not find it complicated cognitively. Vrij (2008) stated, "In conversation, they (manipulators) tend to dominate, but they also seem relaxed, talented, and confident." (p. 32)

2. Actors

The actors have the ability to manage their verbal and non-verbal behavior. They have control over their emotional, social, acting, and social expressivity when lying. Emotional control is the ability to maintain emotional communication or to conceal true feelings. Social control is the role-playing ability, self-presentation skills, and regulation of verbal behavior. Vrij (2008) explained, "Acting is someone's ability in role-playing while social expressivity is the skill in verbal expression and fluency" (p. 34).

3. Sociable people

Sociability is about the tendency to associate and be with other people. However, there are some people who are reserved in society because either they prefer to be alone or to focus on themselves or they are socially anxious or feeling shy when with others. This impacts deception skills because sociable people tend to lie more than reserved people. Vrij (2008) said, "Sociable people lie more often even when controlling for the fact that they have more social interactions than reserved people." (p. 32)

4. Adaptors

These types of personality traits are the people who have a special way to deal with their insecurity by adapting themselves to other people. Based on the study that was done by Vrij and Holland (1999) to college students, "The result shows that when they are challenged, adaptors will continue to lie and become more comfortable as it becomes less difficult to lie." (p. 17).

Burgoon et.al (1996)tried to define and explain about the three common types of deception depending on the information contained within the lies:

a. Falsification

Falsification is giving a completely false statement (lying). Falsification should be a clear, complete, direct/relevant statement. Burgoon et. all (1996) wrote, "Lack of actual veridicality should be the key characteristic underlying falsification." (p. 55)

b. Equivocation

Equivocation is giving ambiguous statements. A lying statement can be considered as equivocation if the information is irrelevant, incomplete, and indirect with the question given. Burgoon et. all (1996) explained:

> Forms they include are ambiguity, or equivocation, in which words or phrases have multiple meanings; amphiboly, in which ambiguity results at the level of the sentence structure and is due to the way words are assembled; vagueness, in which meaning is indistinct; doublethink, in which every sentence contradicts the meaning of its predecessor, and accent, in which improper emphasis on parts of an utterance mislead the receiver. (p. 54)

c. Concealment

Concealment is to deduct or detain information by giving incomplete statements to hide some parts of the truth. Concealment needs the deceiver to understand in which information to hide and which to give. Burgoon et. all (1996) argued that, "Specifically, informational incompleteness should be the most prominent criterial attribute of concealment." (p. 55)

Deception is about achieving benefits by instilling a false belief in someone. People want to gain something from deceiving. These benefits can be the reason why people choose to lie. Vrij mentioned five possible reasons why people lie. First, to make a positive impression on others or to avoid embarrassment. Second, to achieve advantages. Third, to avoid punishments. Fourth, for another person's benefit. Last, for the sake of social relationships.

Research Method

The method that was used in this research was a qualitative research method in which all data were analyzed in the form of words and sentences. Hancock, Ockleford, and Windridge (2009) stated, "Qualitative research focuses on description and interpretation and might lead to the development of new concepts or theory, or to an evaluation of an organizational process." (p. 6). This research was done to show Brindsley's types of personality traits of the deceiver and the characteristics of deception reflected in him. The data source of this research was taken from Peter Shaffer's play Black Comedy.

The researcher used a documentation technique to collect data from the narration. Reciting from Glenn A. Bowen's article (2009), "Document analysis is a systematic procedure for reviewing or evaluating documents—both printed and electronic (computer-based and Internet-transmitted) material." (p. 27). The documents used in this research are from the drama text. According to Sukmawati et. all (Sukmawati, Sudarmin, & Salmia, 2023), "Research instruments are tools that use various types of information in research to be collected, processed quantitatively or qualitatively and then arranged systematically." (p. 119). In this research, the instruments are the dialog, monologue, and the narrator.

The steps of collecting data:
1. The researcher read the drama script "Black Comedy".
2. The researcher identified the personality traits of the deceiver in Brindsley's character.
3. The researcher categorized the characteristic of deception reflected in Brindsley's character.
While the steps for analyzing the data are:
1. Classifying, the researcher classified the personality traits of the deceiver in Brindsley's character according to Alder Vrij's theory.
2. Analyzing, the research analyzed how the characteristic of deception is reflected in Brindsley's character based on Alder Vrij's theory.
3. Drawing conclusions of how deception is shown in the drama script using Alder Vrij's theory.

Results and Discussion
4.1 Results of Data Analysis
4.1.1 Personality Traits of Deceiver
Based on Vrij's theory about four different personality traits of the deceiver, there are 7 data found in the drama script of Black Comedy that show Brindsley's personality traits of the deceiver. The 6 data shows Brindsley as an actor and 1 data shows Brindsley as an adaptor. In this research, the researcher focuses on Brindsley's character as a deceiver in the drama script of Black Comedy.
4.1.2 Characteristics of Deception
Based on Vrij's theory of deception, there are 10 data that match the characteristics of deception in the drama script Black Comedy. The characteristic of deception found in the drama script is about the processes of lying and the behavior of liars. There are 5 data shown for the processes of lying, and 5 data shown for the behavior of liars. These data focus on the characteristic of deception that is reflected through Brindsley's character.

4.2 Data Analysis
4.2.1 Brindsley's Personality Traits of Deceiver as an Actor and Adaptor in Black Comedy Drama Script
From the data found in the drama script of *Black Comedy*, there are 6 data that show Brindsley's personality traits as an actor and 1 data that shows as an adaptor. Vrij's theory said that an actor is able to maintain their verbal and non-verbal behavior. While lying to Colonel, Carol's father, Brindsley tried to maintain his social expressivity as he smoothly answered Colonel. He even laughed to support his lies so that the Colonel would not notice his nervousness.

Vrij (2008) stated, "Social control includes role-playing ability, regulation of verbal behaviour, and self-presentation skills." (p. 34). On another occasion, Brindsley again used laughter as his non-verbal acting when Harold started to notice him being suspicious because Brindsley kept blowing out the matches that Harold used to make light during a blackout. Brindsley's laugh was his act to hide his nervousness while lying.

(1) COLONEL. You seem to be in a spot of trouble.
BRINDSLEY. (*With mad nervousness.*) Oh, no no, no, no, no, no, *no!* **Just a fuse—nothing really, we have them all the time**... I mean, it won't be the first fuse I've survived, and it won't be the last, I suppose... (***He gives a wild braying laugh.***)

(2) HAROLD. (*Bewildered.*) I don't know what you're on about. (*He strikes another match.* **BRINDSLEY** *again blows it out* as he nips over to sit in the chair Downstage Left, but this time is seen.) What's up with you?
BRINDSLEY. Nothing!
HAROLD. Have you got a dead body in here or something?
BRINDSLEY. NO! (***He starts his maniacal laughter***.)

Brindsley's ability of social expressivity to deceit as an actor can also be seen when he was able to improvise his lies when he was asked suspicious questions by others. Brindsley even

maintained his intonation while lying so that he would not get caught. When he was plotting something with Carol upstairs because he was in panic, Colonel kept calling him. Then, Brindsley tried to fake his calm. He also could come up with a reason why he was acting weird when someone questioned him.

> (3) HAROLD. (*Exasperated.*) Now look here! What's up with you?
> BRINDSLEY. (***Inspired.***) Dangerous!
> HAROLD. What?
> BRINDSLEY. (***Frantically improvising.***) Dangerous! It's dangerous!... We can all die! Naked flames! Hideous accidents can happen with naked flames!...
> HAROLD. I don't know what you're on about!

> (4) COLONEL. (*Roaring.*) *Brindsley!*
> BRINDSLEY. (*Dashing to the door.*) Coming, sir... (***With false calm.***) I'm just getting some empties to take to the pub.

> (5) COLONEL. Don't be impertinent. Where's the torch?
> BRINDSLEY. Er... the pub was closed.
> HAROLD. You didn't go to the pub in that time, surely? You couldn't have done.
> BRINDSLEY. Of course, I did.
> MISS FURNIVAL. **But it's five streets away, Mr. Miller**.
> BRINDSLEY. **Needs must when the devil drives, Miss Furnival. Whatever that means.**

> (6) HAROLD. Don't say there's someone else here.
> BRINDSLEY. Good Lord!
> COLONEL. Who's there? (*Silence from above.*) Come one! I know you're there!
> BRINDSLEY. (**Improvising wildly**.) I bet you it's Mrs. Punnet.

Brindsley's character can also be concluded as an adaptor based on Alder Vrij's theory. The reason why Brindsley was trying so hard to deceive the people in his room was because he wanted to impress others. Adaptors always have their way of coping with their insecurity by adapting themselves in order to impress others. Brindsley was just a poor artist who wanted to marry Carol but he needed her father's approval. Carol's father, Colonel Melkett was very strict and commanding. He wanted his future son-in-law to fit his criteria as his daughter's husband. That is why Brindsley steals all of Harold's (their neighbor) furniture to make his house seem luxurious.

> (7) BRINDSLEY. Darling, George Bamberger's a multi-millionaire. He's lived all his life against this sort of furniture. Our few stolen bits aren't going to impress him. He's coming to see the work of an unknown sculptor. If you ask me, it would look much better to him if he found me exactly as I really am: a poor artist. It might touch his heart.
> CAROL. It might —but **it certainly won't impress Daddy**. Remember he's coming too.
> BRINDSLEY. As if I could forget! Why you had to invite your monster father tonight, I can't think!
> CAROL. Oh, not again!
> BRINDSLEY. Well, it's too bloody much. If he's going to be persuaded, I'm a fit husband for you, just by watching a famous collector buy some of my work, he doesn't deserve to have me as a son-in-law!
> CAROL. **He just wants some proof you can earn your own living**.

4.2.2 Characteristic of Deception in Brindsley's Character in Black Comedy
A. Processes of Lying

Vrij argued that a deceiver will have three different processes while deceiving others. They are emotional, content complexity, and controlling processes. The emotional and content complexity can

predict an increase in speech hesitations and errors because the deceiver may feel nervous, afraid, and guilty while deceiving and the cognitive capacity of the deceiver can affect the complexity of the lies. The control process can lessen movements to create an honest impression by not using body language.

1. Emotions

Deceivers may experience different emotions because of deception. They are guilt, fear, and excitement. Vrij (2008) argued, "Guilt, fear, and excitement can influence a liar's behaviour in several ways." (p. 39). Ekman (1992) said, "The stronger the emotions involved in the lie, and the greater the number of different emotions, the more likely it is that the lie will be betrayed by some form of behavioral leakage." (p. 21). Guilt can be shown through gaze aversion because it could be hard for the liar to look at the target straight in the eye while lying. Vrij believed that some people will feel less guilty than others such as manipulators because they tend to think lying is an acceptable way to achieve their goals. In some cases, a lie can also be morally justified depending on the circumstances.

The emotion of fear while deceiving is shown through Brindsley's character. Many times, Brindsley shows that he was nervous and panicked. The feeling of fear can appear depending on the circumstances. Fear can occur if the deceiver knows how well the person whom the lie is told can detect lies. In his book, Vrij (2008) mentioned, "Fear may result in increased physiological arousal, and this could lead to an increase in cues such as eye blinks, self-adaptors, speech hesitations, speech errors, and fundamental frequency of pitch." (p. 39). When Colonel Melkett said he could know when a man lies, Brindsley replied to him by giving irrelevant answers and stuttering. Colonel even got more upset because he thought Brindsley was joking while he was being serious.

(8) COLONEL. (*Who thinks he is still kneeling at his feet.*) Now look here: there's somethin' very peculiar goin' on in this room. **I may not know about art, Miller, but I know men. I know a liar in the light, and I know one in the dark.**
BRINDSLEY. **I.... I couldn't** agree with you more, sir.
COLONEL. What?
BRINDSLEY. It was a very perceptive remark you made. Not everyone would have thought of that. Individual. You know. Almost witty.
COLONEL. **Look, young man, are you trying to be funny?**

Brindsley also feared that Harold would notice his furniture in Brindsley's house. Another thing that can arouse fear is if the consequences of being caught are high. As Vrij (2008) stated, "When a liar thinks that the target is very good at detecting lies, the liar will experience more fear than when he or she thinks it is easy to dupe that person." (p. 45). Brindsley was afraid that Harold would find out all of his expensive furniture was in Brindsley's house. There were a few times Harold wanted to go back to his house but Brindsley held him back because the consequences that Harold would find his house empty was high.

(9) HAROLD. Not them, Ferny. They don't care if you perish once they've got your fare. Excuse me, I'll just go and clean up.
BRINDLSEY. (*Panic*). **You can do that here.**
HAROLD. Well, I must unpack anyway. (*He rises, taking* MISS FURNIVAL*'s hand bag instead of his own weekend bag. It hangs from his wrist*.)
BRINDSLEY. Do it later.
HAROLD. No, I hate to keep clothes in a suitcase longer that I absolutely have to. If there's one thing I can't stand, it's a creased *suit*.
BRINDSLEY. (*Pushing him back on to the sofa*) **Five more minutes won't hurt, surely?**
HAROLD. (*Pleased.*) Ooh, you aren't half bossy.

2. Content Complexity

The content complexity refers to thinking processes. A deceiver must be able to think of an answer that does not contradict him/herself and be consistent with the lies. Vrij (2008) argued, "There

is evidence to suggest that spontaneous lies are preceded by longer latency periods than spontaneous truths, but that planned lies are preceded by shorter latency periods than planned truths." (p. 74) People who create more complex lies will tend to make more speech hesitations and errors. Speech hesitation is when the deceiver uses the words "ah", "um", "er", and so on meanwhile speech error is about using word or sentence repetition, slips of the tongue, and so on. The cognitive ability of deceivers also affects the lies. They seem to pause longer while lying because they have to think harder. It is shown in Brindsley's character because he made a few questionable answers and some speech hesitation or errors.

> (10) BRINDSLEY. (*Wildly embarrassed.*) **Well, well, well, well, well!...** (*Panic*). Good evening, sir. Fancy you being there all the time! **I-I'm expecting some dreadful neighbors, some neighbor monsters, monster neighbors**, you know... They rang up and said they might look round... **Well, well, well...**

> (11) CAROL. BRIN! How dare you talk to Daddy like that!
> BRINDSLEY. Oh! **I-I-I** wasn't talkin' to Daddy like that—
>
> CAROL. Then who *were* you talking to?
>
> BRINDSLEY. **I was talking to no one! Myself I was talking to. I was saying, "If I keep groping about up here like this, I might knock my teeth in!"**

> (12) COLONEL. You seem to be in a spot of trouble.
> BRINDSLEY. (*With mad nervousness.*) **Oh, no no, no, no, no, no, *no!*** Just a fuse—nothing really, we have them all the time... I mean, it won't be the first fuse I've survived, and it won't be the last, I suppose... (*He gives a wild braying laugh.*)

3. Controlling Processes

To make the lies sound honest, the deceiver tends to try to behave normally. They focus on their non-verbal behavior and control it to make an honest impression. They will become more aware of their behavior but in order to support their lies, they have to know how they normally behave. For some people, a lie can be easier to detect through their behavior because most people cannot fake their words and acts at the same time.

In "Black Comedy", Brindsley tried to control his actions and his nervousness by laughing and making a false calm (data 4, 5, and 7). Since the story is about a group of people who were trapped in Brindsley's house during a blackout, all of them could not see Brindsley's expression while deceiving them. Therefore, Brindsley hid behind his laugh and sounded as calm as he could be to gain people's belief that he was being honest.

B. Behavior of a Liar

Alder Vrij categorized human behavior during deception into two, non-verbal behavior and verbal behavior. Non-verbal behavior focuses on how the deceiver behaves while deceiving. Meanwhile, verbal behavior focuses on what the deceiver is saying.

Since the data is from a drama script, there is not much data found about the non-verbal behavior. However, there are 3 data that show Brindsley's non-verbal behavior while deceiving. In data 10, 11, and 12, Brindsley was having speech hesitations and errors. He kept stuttering and repeating some words because he was nervous and tried to maintain his behavior to avoid suspicion.

Verbal behavior is about the statements that are given by the deceiver. There are 7 verbal characteristics namely, negative statements, plausible answers, irrelevant information, overgeneralized statements, self-references, direct answers, and response length.

The negative statement is, "statements indicating aversion towards an object, person or opinion, such as denials, disparaging statements and statements indicating a negative mood." (Vrij A. , 2008, p. 101). Clea, Brindsley's ex-girlfriend, was sneaking in the house without anyone knowing except Brindsley. When the others were bad-mouthing her, Brindsley tried to praise Clea because he knew she was also there. Carol caught that Brindsley was lying because he did not say such compliments

about Clea to Carol back then. Brindsley denied it by giving negative statements that he never said anything bad about Clea.

> (13) BRINDSLEY. (*Frantically moving abouts.*) Rubbish! She was beautiful and tender and considerate and kind and loyal and witty and adorable in every way!
> CAROL. **You told me she was as cozy as a steel razor blade**.
> BRINDSLEY. **Did I?... Surely not. No. It doesn't sound like me!**

Along with negative statements, there is some data that shows Brindsley giving plausible answers when others started to find him suspicious. Vrij (2008) explained that what is considered to be a plausible answer is, "statements that make sense and that sound credible and reasonable." (p. 102). Brindsley always can get away with his cognitive ability to give reasonable answers.

> (14) HAROLD. (*Exasperated.*) Now look here! What's up with you?
>
> BRINDSLEY. (*Inspired.*) Dangerous!
>
> HAROLD. What?
>
> BRINDSLEY. (*Frantically improvising.*) **Dangerous! It's dangerous!... We can all die! Naked flames! Hideous accidents can happen with naked flames!...**
>
> HAROLD. I don't know what you're on about!
>
> BRINDSLEY. **I've just remembered! It's something they always warn you about. In old houses the fuse box and the gas meter are in the same cupboard. They are here!**
>
> COLONEL. So, what about it?
>
> BRINDSLEY. **Well... electrical blowouts can damage the gas supply. They're famous for it. They do it all the time! And you've got to avoid naked flames till they're mended.**

> (15) BRINDSLEY. Of course, I did.
> MISS FURNIVAL. **But it's five streets away, Mr. Miller.**
> BRINDSLEY. **Needs must when the devil drives, Miss Furnival. Whatever that means.**

However, there is 1 data that shows Brindsley being afraid of getting caught and giving irrelevant information to the Colonel. Based on Vrij's (2008) explanation, irrelevant information, "...is giving information that is not related to the context or has not been asked for" (p. 104). While being asked by Colonel, Brindsley kept answering with nonsense statements. It can be seen from Colonel dialog where he kept asking what Brindsley was trying to say.

> (16) COLONEL. Weapons: Matches: none. Candles: none. What remains?
> BRINDSLEY. **Search me.**
> COLONEL. (*Triumphantly.*) Torches. Torches, sir! **what?**
> BRINDSLEY. **Or a set of early Christians**.
> COLONEL. **What did you say?**

An overgeneralized statement is a statement that is generalized by using 'always', 'nobody', etc. It is about trying to justify their suspicious act and avoid suspicion by generalizing it. When Brindsley was blowing out Harold's matches, he came up with a reason that he could burn down the house. Brindsley gave the statements by generalizing that everyone had always warned that. He also stated a fact by saying it was done all the time by people. This statement can be concluded as an overgeneralized statement because Harold and Colonel admitted that they had never heard such a thing before.

> (17) BRINDSLEY. (*Frantically improvising.*) Dangerous! It's dangerous!... We can all die! Naked flames! Hideous accidents can happen with naked flames!...
> HAROLD. I don't know what you're on about!

BRINDSLEY. I've just remembered! **It's something they always warn you about.** In old houses the fuse box and the gas meter are in the same cupboard. They are here.
COLONEL. **So what about it?**
BRINDSLEY. Well... electrical blowouts can damage the gas supply. **They're famous for it. They do it all the time!** And you've got to avoid naked flames till they're mended.
COLONEL. **I've never heard of that.**
HAROLD. **Me neither.**

Conclusion

From the result and discussion, it can be concluded that Brindsley's character of deceiving are as follows:

1. Brindsley as an actor and adaptor.

Brindsley is an actor and adaptor because he can maintain his act while lying. The reason why Brindsley lies is because he wants to impress Colonel Melkett, his fiancé's father, so that he can marry Carol.

Through Brindsley's character, deception can be reflected in the definition of deception, the processes of lying, and the behavior of a liar. The definition of deception which is to create false beliefs that the deceiver knew to be false can be seen in Brindsley because he wanted to make others believe something that is untrue. He experienced the process of lying when deceiving others. His behavior also matches the characteristic of a liar's behavior when lying that Vrij described in his book.

From the conclusion above, the researcher hopes that this research can be used for further study about deception and how it is reflected in other literary works. This research can also be used for reference and guidance to the next researcher who wants to analyze drama scripts or deception in literary works.

For further study of deception in literary works, I suggest adding more data that will provide more understanding of the topic and may use other literary works with different elements to get a better comprehension of deception.

References

Bowen, G. A. (2009). Document Analysis as a Qualitative Research Method. *Qualitative Research Journal*, 27.

Burgoon, J. K., Buller, D. B., Guerrero, L. K., Afifi, W. A., & Feldman, C. M. (1996). Interpersonal deception: XII. Information management dimensions. *Communication Monographs, 63:1*, 50-69.

Ekman, P. (1992). *Telling lies: clues to deceit in the marketplace, politics and marriage.* New York: W.W. Norton.

Hancock, B., Ockleford, E., & Windridge, K. (2009). *An Introduction to Qualitative Research.* Nottingham: NIHR RDS EM/YH.

Hossain, M. (2017). Psychoanalytic Theory used in English Literature: A Descriptive. *Global Journal of HUMAN-SOCIAL SCIENCE: G Linguistics & Education*, 41.

Klarer, M. (1999). *An Introduction to Literary Studies.* London: Routledge.

Marcus, G., & Sollors, W. (2009). *A New Literary History of America.* Harvard University Press.

Masip, J., Garride, E., & Herrero, C. (2004). Defining Deception. *anales de psicologia*, 147-171.

Reaske, C. R. (1979). *How to Analyze Drama.* New York: Monarch Press.

Shaffer, P. (1967). *The White Liars and Black Comedy; two one-act plays.* New York: Samuel French Inc.

Stephen, M. (1984). *An Introductory to English Literature.* Oxford University Press.

Sukmawati, Sudarmin, & Salmia. (2023). Development of Quality Instruments and Data Collection Techniques. *Jurnal Pendidikan & Pengajaran Guru Sekolah Dasar*, 119-124.

Tennyson, G. B. (1967). *An Introduction to Drama.* Los Angeles: Holt, Rinehart and Winston, Inc.

Vrij, A. (2000). *Detecting Lies and Deceit: The Psychology of Lying and The Implications for Professional Practice.* Chichester: John Wiley & Sons.

Vrij, A. (2008). *Detecting Lies and Deceit: Pitfalls and Opportunities Second Edition.* Chichester:

John & Wiley.

Vrij, A., & Holland, M. (1999). Individual Differences in Persistence in Lying and Experiences While Deceiving. *Communication Research Reports*, 299-308.

Woodbridge, E. (1964). *The Drama, Its Laws and Its Technique.* Boston: Allyn and Bacon, Inc.