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| RESEARCH ARTICLE

The Implications of the Process of Othering in Harold Pinter's Mountain Language: A Study of Colonial Ideology

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| ABSTRACT
This paper aims to analyze Harold Pinter's play Mountain Language (1988) depending on the process of Othering to reveal the atrocities of colonial ideology. The study explains how colonial characters veer the indigenous characters as savage, uncivilized, and incomplete humans (Other) in order for the colonial Self to appear as advanced, civilized, and fully human. It reveals how the process of Othering functions in showing the colonial Self and the colonized Other along the play. It also shows, from the interaction with the young woman, that the process of Othering is not synonymous with racism, sexism, or class but a way of addressing any of them. This paper is dependent, mainly in its methodology on the works of Edward Said, Gayatri Spivak, and Sune Jensen. The study concludes that the process of Othering is used systematically by the colonial characters in order to produce the colonial Self as superior. Thus, the colonized characters submit to the process in order not to be harmed.

| KEYWORDS

The process of Othering, Orientalism, Harold Pinter, Mountain Language, Colonialism.

| ARTICLE INFORMATION

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1. Introductio

Renowned for his anti-colonial, and anti-torture stands, the 2005 Nobel prize winner Harold Pinter (1930 – 2008) presented numerous works advocated to show the violence, torture, and inhumane practices exercised by the Western world against minorities and colonialized populations around the globe. His play *Mountain Language (1988)* explores the devastating effect of colonial power attempting to deny the indigenous people (the mountain people) from speaking their own language, thus denying them their identity and human right to speak. Although Pinter was inspired by the victims of the Kurdish-Turkish conflict, he does not label his play as such. He places his Paly as an open window on all acts of colonialism around the globe (Saeed & Muhammed, 2019). Pinter described his play as "a series of short, sharp brutal events which could take place anywhere but are very close to home" (Smith, 2020. P. 82), while Luckhurst considers it as "a narrative with dark resonances to England's colonial past" (2010. P. 366).

The one act play, consisting of four scenes, opens with women standing at the gates of a war camp (a prison wall). The women await, for eight hours or so, in hopes of meeting with their men who are imprisoned in the camp. As one of the women (a young woman) approaches a guard to speak to him, he demands to have names and asks if there are any complaints to be registered. The young woman, who is not from the mountain and speaks the language of the soldiers, informs them that they have been frightened and attacked by dogs. The soldiers, sarcastically, demand to know the name of the dog in order to register the complaint. Scene one explicitly ends with the soldiers telling the young women that as mountain people their language is not permitted, it is forbidden and considered dead (Pinter, 2018).

Despite the clarification that the young woman presents, as being not from the mountain, the tone of disrespect, sarcasm, and sexual harassment continues up to the end of scene one. Scene two begins with the elder women meeting with her

son. Whenever she attempts to speak her language (the mountain language) she is interrupted and denied the right to speak. The imprisoned son is then engaged in a conversation, in which his attempt of to show human similarities with the guard is not well meet. Scene three begins with heavy insults to the young women as she tries to meet her imprisoned husband who is being tortured heavily. The Scene ends with the young woman offering sexual compensations in an attempt to end the discrimination, torture, and insults that she and her husband are suffering at the hands of the prison guards. The final scene of the play opens with the elderly woman and her son, beaten due to his previous conversation with the guard, setting in a visitor's room. They are told that new orders have come up and they can now speak in their native language. Her son tries to speak to her many times but she remains silent (Pinter, 2018).

Colonialist ideology depends highly on the assumption that the colonized are, by far, inferior to the colonizer. Because they hold the upper hand in matters of warfare, the colonizers believe that they are culturally more advanced than the colonized. The religion, customs, codes of behavior, and language of the colonized are pushed aside to the margins, as the colonizers see themselves as the center of the universe. At the heart of colonial ideology, which the post-colonial identity is a reaction to it, lies the process of Othering. The colonizers see themselves as civilized, advanced, complete humans, (the Self), while they look at the colonized as savages, primitives, and incomplete humans, (the Other) (Tyson, 2023).

In Pinter's Mountain language, the process of Othering is significantly apparent and significantly effective in showing the nature of colonial thinking. The indigenous people in general are oppressed for being considered less (Other), and the indigenous women are more oppressed (double oppression) for being less as an indigenous and for being less as women (colonial systems are mainly masculine). This study aims to analyze Harold Pinter's Mountain language on the basis of the process of Othering to show the extent of atrocities of colonial ideology. This study will address the following questions in order to achieves its objective:

1. How does the process of Othering function in the play (in showing the Self & Other)?
2. In what ways does the process of Othering appear to be active in the interaction between the guards and the young woman?

2. Literature Review

Many researchers have found Harold Pinter's Mountain Language to be an interesting material for academic analysis. In his article A Cultural materialistic approach to Harold Pinter's Mountain Language, Vairavan attempts a Raymond William analysis of cultural materialism and symbol of power in Pinter's Mountain Language. He throws light on the ins and outs of the play from a cultural materialistic point of view and discusses the use of language as the symbol of power. (2018)

In Language Performing Violence and Violence Performed on Language: A Political Lesson in Harold Pinter's *One for the Road*, *Mountain Language*, *The New World Order*, and *The Pres and an Officer*, Judith Saunders draws parallels between Pinter's exposé of the role that language plays in the workings of totalitarian regimes and the effect of Trump's use of language in today's political discourse. In this light, he argues that Pinter's plays call for political praxis. (2019)

Ifeta Čirić-Fazlija and Nejla Kalajdžisalihović (2023), reflects on discourses on/of power as observed in literary theory, then examine discursive strategies in the play, to illustrate speech impact caused by "conduct-regulating persuasion" and linguistic features of verbal violence. They also reflect on the concept of the persuasive power of discourse, in terms of the impact it may have on the mindset and behaviour of the interlocutor(s).

Despite the existence of many academic studies regarding the subject above, none the previous studies managed to analyze Harold Pinter's Mountain Language depending on the process of Othering as a methodology of analysis. Thus, such a study can be considered as a good addition to the body of academic research.

3. The Process of Othering

In his book, The Orient, Edward Said expresses how the European civilization, as a dominant civilization, veer to the orient (The Middle East, India, and Northern Africa). He states that "no matter how deep the specific exception, no matter how much a single Oriental can escape the fences placed around him, he is first an Oriental, second a human being, and last again an Oriental" (Said, 2003. P.102). indeed, colonial powers always seek in their discourse to produce a negative, and an antagonistic Other, in order for the colonial Self to appear and receive gratification. In the process of Othering, the negative qualities, the antagonism takes a collective form that can be seen in many literary texts (primitive, rural, child-like…etc.). Thus, a counter self-image is constructed and attributed to the Europeans as (advanced, urban, intellectual…. etc.). despite what has been mentioned above, the process of Othering is not an automatic, stereotypical phenomena. According to Said "the effectiveness of Orientalism (as a historically concrete and politically effective form of Othering) can only be understood in the context of

formation and exercise of dominance." (Thomas-Olalde & Velho, 2011. P. 31). Varela and Dhawan further add that "In consequence of concept formations within Orientalism, the Occident presents itself as separate and different from the Orient – as enlightened, civilized, and emancipated, and thus legitimizes the violent territorial dominance over colonies and so-called protectorates" (2007. P. 31).

Moving to Spivak, who coined the term for the first time and used it systematically in her essay The Rani of Sirmur (1985), three elements (dimensions) of Othering are presented through her study and analysis of the archive material of the British colonial power in India. The first element is showing who holds the power. The colonials make the subjugated people aware of who holds the power. Consequently, the colonials produce themselves as the (Self), and the subjugated people as (Other). The second element of Othering is in constructing the Other as less than a human being and as morally inferior to the colonizer. This becomes apparent to Spivak in a letter by a General who writes about the highlanders of the Sirmur and states the following: "I see them only possessing all the brutality and perfidy of the rudest times without the courage and all the depravity and treachery of the modern days without the knowledge of refinement" (Spivak, 1985. P. 254-255). The third element in the process of Othering is isolating the Other from knowledge and technology. "the master is the subject of science or knowledge" (Spivak, 1985. p. 256). Thus, the Other must always be kept inferior, less, and Other.

According to Spivak, the process of Othering is classed, raced, and gendered. Othering is not synonymous to racism, sexism, or class but a way of addressing any of them (Jensen, 2011). Lister defines othering as a "process of differentiation and demarcation, by which the line is drawn between 'us' and 'them' – between the more and the less powerful – and through which social distance is established and maintained" (2004, p. 101). Schwalbe defines it as "the process whereby a dominant group defines into existence an inferior group." (Schwalbe et al. 2000, p. 422). Jensen describes the process as "discursive processes by which powerful groups, who may or may not make up a numerical majority, define subordinate groups into existence in a reductionist way which ascribe problematic and/or inferior characteristics to these subordinate groups. Such discursive processes affirm the legitimacy and superiority of the powerful and condition identity formation among the subordinate" (2011. P. 65)

4. Analysis

In depicting the process of Othering, Harold Pinter's play, Mountain Language, can be considered a good sample of analysis containing much to be regarded according to what has been mentioned above. From the beginning of the play, Pinter establishes a setting of Self and Other (the colonizer and the colonized). The relationship between the characters is a relation of Othering. On one hand, we have the colonizers in their camp or prison, well prepared and heavily armed with guns and dogs, representing the image of the civilized, advanced, and superior Self. On the other hand, we have the mountain people who are a group of women standing in the snow for eight hours or so at the prison wall (at the margin) in an attempt to see their incarcerated husbands. Not long after the beginning of the play, we see an officer approaching the young and elderly women to investigate what happened to the elderly woman's hand.

He walks to elderly woman.

What's happened to your hand? Has someone bitten your hand?

The woman slowly lifts her hand. He peers at it

Who did this? Who bit you?

YOUNG WOMAN. A Doberman Pinscher.

OFFICER. Which one?

Pause

Sergeant!

Sergeant steps forward.

SERGEANT. Sir!

OFFICER. Look at this woman's hand. I think the thumb is going to come off. *(To elderly woman.)* who did this

She stares at him.

Who did this?

YOUNG WOMAN. A big dog.

OFFICER. What was his name?

Pause.

What was his name?

Pause.

Every dog has a name! they answer to their name. they are given a name by their parents and that is their name, that is their name! before they bite, they state their name. it's a formal procedure. They state their name and then they bite. What was his name? if you tell me that one of our dogs bit this woman without giving his name I will have that dog shot! (Pinter, 2018, p. 1105-1107)

No matter how the officer's words are interpreted, whether literally or metaphorically, when speaking about the dogs and how they state their names before they bite, it is apparent that the mountain people are being treated as lesser than dogs. By taking the entire course of the play into consideration, we see that the mountain people are not allowed to speak while the dogs are. The mountain people, in this case, are less than humans. They are the Other. They are the voiceless. It is only the colonial Self that has the power to speak and express, it is only the colonial Self that has a voice, and it is only the colonial Self that can be considered as fully human. The officer in the play, alongside a sergeant, are looking for complaints to be registered, yet when a complaint does happen, they insist on getting the name of the dog as a standard procedure instead of taking any immediate action that would help the elderly woman. Since the women don't know the dog's name, they will not be able to file a complaint, thus the officer and the sergeant act as if nothing happened. These actions, or inactions so to speak, are due to the fact that the colonizers (the officer, and the sergeant) see the colonized people as less human (if human at all), inferior, and savage who are unworthy of their help. They are as Said mentioned first Oriental second a human being, and last an Oriental. (Said, 2003)

Continuing with scene one of the play, the officer and the sergeant explicitly express to the two women how the mountain people are veered and how they are socio-politically situated according to the Capital (the center of colonial ideology). They are considered as enemies of the state and described as 'shithouses'. They are denied the right to speak and express themselves unless they use the language of the capital. The officer and the sergeant stress that the mountain language is dead and forbidden by law. They threat the two women that if they speak the mountain language to their men, they will be punished.

SERGEANT. With permission sir?

OFFICER. Go ahead.

SERGEANT. Your husbands, your sons, your fathers, these men you have been waiting to see, are shithouses. They are enemies of the state, they are shithouses.

The OFFICER steps towards the WOMAN.

OFFICER. Now hear this. You are mountain people. You hear me? Your language is dead. It is forbidden. It is not permitted to speak your mountain language in this place. You cannot speak your language to your men. It is not permitted. Do you understand? You may not speak it, it is outlawed. You may only speak the language of the capital. That is the only language permitted in this place. You will be badly punished if you attempt to speak your mountain language in this place. This is a military decree. It is the law. Your language is forbidden. It is dead. No one is allowed to speak your language. Your language no longer exists. Any questions? (Pinter, 2018. P. 1108-1110).

Depending on Spivak's The Rani of Sirmur (1985), it is notable that two of the three dimensions are being applied by the officer and the sergeant. The extracts above are a means of showing who holds the power over who. This is, of course, a necessity, to produce the colonial Self in separation of the colonized Other. The mountain people are described as enemies of the state', and will be 'badly punished' if they attempt to speak their language (the Other). In return, the officer and the sergeant produce themselves as (the Self) representing the state, the law, and the punisher. The extracts above also show how the Other is constructed as less than a human being and as morally inferior to the colonizer. The mountain people are called 'shithouses', and are told that their language is dead, forbidden, not permitted, out lawed, and no longer exists. The officer begins his instructive speech by stating that 'you are mountain people' (you are less, you are the other). It is clear that the mountain people with their language, culture, and humanity in general are pushed to the margins. They are veered as incomplete, primitive, and inferior. (Spivak, 1985)

Othering is not synonymous to racism, sexism, or class but a way of addressing any of them. It is apparent in the play that it is not only the mountain people who are being treated as Other, but women as well. Continuing with the same scene, the

woman replies to the officer that she is not from the mountain and, consequently, does not speak the mountain language. Despite the made clarification, the treatment of the officer and the sergeant does not become any better. On the contrary, the sergeant starts to sexually harass the young woman, despite the reminder from the officer that these women committed no crime yet. The sexual harassments, from the two soldiers, continue up to the end of the scene with an amount of sarcasm to ridicule the young woman's intellectuality. (Jensen, 2011)

YOUNG WOMAN. I do not speak the language of the mountain.

Silence. The OFFICER and the SERGEANT slowly circle her. The SERGEANT puts his hand on her bottom.

SERGEANT. What language do you speak? What language do you speak with your arse?

OFFICER. These women, sergeant, have as yet committed no crime. Remember that.

SERGEANT. Sir! But you are not saying they are without sin?

OFFICER. Oh, no. oh, no, I'm not saying that.

SERGEANT. This one's full of it. She bounces with it.

OFFICER. She doesn't speak the mountain language.

The WOMAN moves away from the sergeant's hand and turns to face the two men.

YOUNG WOMAN. My name is Sara Johnson. I have come to see my husband. It is my right. Where is he?

OFFICER. Show me your papers.

She gives him a piece of paper. He examines it, turns to sergeant

He doesn't come from the mountains. He is in the wrong batch.

SERGEANT. So is she. She looks like a fucking intellectual to me.

OFFICER. But you said her arse wobbled.

SERGEANT. Intellectual arses wobble the best

Blackout (Pinter, 2018. P. 1110-1111)

The young woman, although not from the mountain and speaks the language of the capital, is not treated as Self. She is treated as weak, unadvanced, and uncapable. Moreover, she is reduced in her role to an object (sex object) the Other. Her intellectuality and complexity do not affect the way she is veered positively, but rather negatively. To them she is a woman (a sex object), an inferior human being ascribed with sin, and the fact that she has intellect makes it more challenging for them to break and subjugate her through sexual harassment. (Jensen, 2011)

Moving to scene two of the play, Pinter provides an interaction that can be considered as a clear manifestation of Othering. The scene begins with the elderly woman meeting her son inside the prison. She attempts to speak to her son in her mountain language more than once, yet she is constantly interrupted by a guard telling her that it is forbidden to speak the mountain language. the elderly woman's son engages in a verbal confrontation with the guard that leads to the son being taken away and tortured.

A PRISONER sitting. The elderly woman sitting, with basket. A GUARD standing behind her.

The PRISONER and the WOMAN speak in a strong rural accent.

Silence

ELDERLY WOMAN. I have bread-

The GUARD jabs her with a stick.

GUARD. Forbidden. Language forbidden

She looks at him. He jabs her

It's forbidden. (*To PRISONER.)*

Tell her to speak the language of the capital.

PRISONER. She can't speak it.

Silence.

She doesn't speak it.

Silence.

ELDERLY WOMAN. I have apples-

The guard jabs her and shouts.

GUARD. Forbidden! Forbidden forbidden forbidden!

Jesus Christ! (*To PRISONER*) Does she understand what I'm saying?

PRISONER. No.

GUARD. Doesn't she?

He bends over her.

Don't you?

She stares up at him.

PRISONER. She's old. She doesn't understand.

GUARD. Whose fault is that?

He laughs

Not mine, I can tell you. And I'll tell you another thing. I've got a wife and three kids. And you're all a pile of shit.

Silence

PRISONER. I've got a wife and three kids.

GUARD. You've what?

Silence.

You've got what?

Silence.

What did you say to me?

You've got what?

Silence.

You've got what?

He picks up the telephone and dials one digit.

Sergeant? I'm in the Blue Room…yes… I thought I should report, Sergeant…I think I've got a joker in here. (Pinter, 2018. P. 1114-1116)

In his violent actions, the guard explicitly shows that the mountain people, manifested in the elderly woman, are denied of their basic human rights. They are denied the right to speak and express. They have no voice. Their entire human capacities are pushed to the margins of civilization. The elderly woman is interrupted, jabbed, insulted, and punished only for being the Other. The Other is less than human, unworthy of any rights, and inferior to Self that is represented by the guard (Said, 2003).

The actions of the guard are, of course, cemented by comments such as: "Whose fault is that?" and "Not mine, I can tell you. And I'll tell you another thing. I've got a wife and three kids. And you're all a pile of shit." (Pinter, 2018. P. P. 1115-1116). These comments prove the distinction between the Self and the Other as Jensen defines it as a "discursive processes by which powerful groups, who may or may not make up a numerical majority, define subordinate groups into existence in a reductionist way which ascribe problematic and/or inferior characteristics to these subordinate groups. Such discursive processes affirm the legitimacy and superiority of the powerful and condition identity formation among the subordinate" (2011. P. 65). The guard defines the mountain people in such a reductionist way that he considers them as ignorant and immoral 'pile of shit'. In return, the guard defines himself as an advanced, moral, and a full human being with 'a wife and three kids'. Once the guard makes the reductionist distinction, the prisoner (the elderly woman's son) attempts break that distinction by telling the guard that he also has a wife and three kids. The prisoner's attempt of showing similarities between the Self and Other is not well meet, not even believed, by the guard. On the contrary, the guard reports this attempt to the sergeant and describes the prisoner as a 'joker' who is being sarcastic of the colonial Self. Thus, the prisoner must be disciplined in order for him to understand the distinction between him (the Other), and the guard (the colonial Self). (Jensen, 2011)

Returning to the young woman, in scene three of the play, we see her inside the prison with voices in the darkness speaking in an ill manner about her. As the light goes up, she is confronted with her husband, who has been tortured, held up by the guard and the sergeant. The sergeant starts to speak in an ill manner about the young woman as if she is not there, then he goes to her and speaks in a very delicate manner. He tells her that she entered the wrong door and she should not have seen this. Soon after, the husband collapses and the guard drags him away. The sergeant points to the young woman again that she has come to the wrong door. He tells her that if she wants to know anything about the aspects of life in the prison, there is a man in charge who comes to the office every Tuesday. In return, the young woman replies by asking if everything would be alright if she gave sexual compensations to this man in charge.

VOICES IN THE DARKNESS

SERGEANT VOICE. Who's that fucking woman? What's that fucking woman doing here? Who let that fucking woman through that fucking door?

SECOND GUARD VOICE. She's his wife.

Lights up.

A corridor.

A HOODED MAN held up by the GUARD and the SERGEANT. The YOUNG WOMAN at a distance from them, staring at them.

SERGEANT. What is this, a reception for lady Duck Muck? Where is the bloody babycham? Who's got the bloody babycham for lady Duck Muck?

He goes to the YOUNG WOMAN.

Hello, Miss. Sorry. A bit of a breakdown in administration, I'm afraid. They've sent you through the wrong door. Unbelievable. Someone'll be done for this. Anyway, in the meantime, what can I do for you, dear lady, as they used to say in the movies?

Lights to half. The figures are still.

Voices over:

MAN'S VOICE. I watch you sleep. And then your eyes open. You look up at me above you and you smile.

YOUNG WOMAN'S VOICE. You smile. When my eyes open I see you above me and smile.

MAN'S VOICE. We are out on a lake.

YOUNG WOMAN'S VOICE. It is spring.

MAN'S VOICE. I hold you. I warm you.

YOUNG WOMAN'S VOICE. When my eyes open I see you above me and smile.

Lights up. The HOODED MAN collapses. The YOUNG WOMAN screams

YOUNG WOMAN. Charley!

The SERGEANT clicks his fingers. The GUARD drags the MAN off

SERGEANT. Yes. You've come in the wrong door. It must be the computer. The computer's got a double hernia. But I'll tell you what-if you want any information on any aspect of life in this place we've got a bloke comes into the office every Tuesday week, except when it rains. He's right on top of his chosen subjects. Give him a tinkle one of these days and he'll see you all right. His name is Dukes. Joseph Dukes.

YOUNG WOMAN. Can I fuck him? If I fuck him, will everything be alright?

SERGEANT. Sure. No problem.

YOUNG WOMAN. Thank you.

Blackout. (Pinter, 2018. P. 1119-1122)

The young woman, in this scene, is put Infront of the horrors and atrocities of her husband's torture. The guard, despite his politeness when speaking directly to her, speaks very disrespectfully of her although she is Infront of him. The young woman, as in the first scene, is veered as a sex object. She is shown how her husband is treated and offered a meeting with someone who is responsible for his care in order to make her give sexual compensations willingly. In the young woman's case, not being from the mountain, speaking the language of the capital, and being an intellectual does not suffice. She is and always will be identified as the Other. she is only veered as a sex object that can be taken advantaged off. It is interesting to note at this point that the young woman realizes and submits to being the Other. She understands how she is veered by the guards, and that the only way to save her husband is to willingly become a sex object (to be the Other). It is also noted, from the beginning of the play, that when characters refuse or protist against the process of Othering that is being applied to them the only thing that they receive is more of the same. The young woman is harassed, the elderly woman's son beaten heavily, and the elderly woman is jabbed and harmed. Thus, the characters submit to the process of Othering willingly to avoid more harm done to them.

The final scene of the play, like scene three, is another form of showing how characters submit to the process of Othering. The elderly woman is sitting down with her imprisoned son after beating him due to his earlier verbal confrontation with the guard. The guard informs the son that the elderly woman can now speak the mountain language, yet the elderly woman is unable to speak despite her son's attempts.

GUARD, ELDERLY WOMAN, PRISONER

Silence.

The PRISONER has blood on his face. He sits trembling. The woman is still. The GUARD is looking out of the window. He turns to look at them both.

GUARD. oh. I forgot to tell you. They've changed the rules. She can speak. She can speak in her own language. until further notice.

PRISONER. She can speak?

GUARD. yes. Until further notice. New rules.

Pause.

PRISONER. Mother, you can speak.

Pause.

Mother, I'm speaking to you. You, see? We can speak. You can speak to me in our own language.

She is still.

You can speak.

Pause.

Do you hear me?

Pause.

It's our language.

Pause.

Can't you hear me? Do you hear me?

She does not respond

Mother?

GUARD. Tell her she can speak in her own language. new rules. Until further notice.

PRISONER. Mother?

She does not respond. She sits still.

The PRISONER'S trembling grows. He falls from the chair on his knees, begins to gasp and shake violently.

The SERGEANT walks into the room and studies the PRISONER shaking on the floor.

SERGEANT. (to GUARD) look at this. You go out of your way to give them a helping hand and they fuck it up.

Blackout. (Pinter, 2018. P.1124-1126)

The elderly woman's inability to speak reflects the loss of her basic human rights. She becomes, literally, voiceless. She submits to the process of Othering applied by the guards in which she is less. By producing the elderly woman as the silent Other, the guards confirm themselves to be the superior, advanced, and the undisputedly voiced Self. It is through this process that the colonial powers affirm their legitimacy and superiority over the subjugated, and colonized subordinating groups. (Jensen, 2011)

5. Conclusion

The process of Othering is a fundamental exercise used by the colonizers to subjugate a colonized population. The colonizers, due to warfare advancement, veer themselves as superior, advanced, and full human beings. In return, they see the colonized populations as inferior, savage, and incomplete human beings. Colonial powers always seek in their discourse to produce a negative, and an antagonistic Other, in order for the colonial Self to appear as positive and receive gratification. In Mountain Language, Harold Pinter exposes how minorities, and women, are dealt with by colonial powers. The process of Othering presents itself in the discourse from the beginning of the play and up to the end of it as the main exercise executed by the guards. The characters of the play are categorized, by the effect of the process, into colonial Self manifested in the prison guards and colonized Other manifested in women waiting at the prison wall, and their incarcerated men. The play also reveals how the process of Othering has it effect not only on colonized populations or minorities but on women as well; since Othering is not synonymous to racism, sexism, or class but a way of addressing any of them. The young intellectual woman is veered as a mere sex object and a symbol of sin. Pinter uses language as a vehicle for showing the atrocities of subjugation. It is via language that the process of Othering is mainly executed since the colonizers tend to push the language, customs, and traditions of the colonized to the margins. The language of the minority is forbidden (the mountain language), and it is only the language of the capital (the language of the colonizers) that is allowed. By using language as vehicle, Pinter successfully manages to show how the colonized are silenced and denied their basic human right to express themselves. The play also shows how characters submit to the process of Othering after realizing that any confrontation, any attempt to show similarities, with the colonial Self would make thing worse for them. Thus, the young woman submits to being treated as a sex object, and the elderly woman submits to being voiceless.

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