

RESEARCH ARTICLE

# The Various Sight Corners in the Plays of Harold Pinter

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## Abstract

Harold Pinter is undoubtedly the most significant British playwright of the modern age. In the 20th century, living under the shadow of a Nuclear holocaust, man's faith in all accepted values and institutions has been shaken. He had lost faith in God, family, society, government or even in himself. Having lost its centres, human life has become peripheral and relative. Hence alienation from God and society has become the dominant theme of twentieth-century literature. To convey the essential information Pinter did not adhere to the conventional method of prologue or exposition scene because he felt greater allegiance to reality. He knows how actualities tantalize us. We are doomed to live among the unknown and unknowable. He believed that a dramatist should not bypass the hard truth and that our greatest certainties are only half lights. His expectation of drama was to manifest an individual's otherwise inaccessible and inexpressible experience of living. Therefore Pinter rejected the conventional exposition in a drama. Pinter believes that knowledge is not essential. There is no man's land between one person and another. All thought processes involve shadowy awareness if not complete ignorance. He desisted from labelling his characters or stereotyping his situations in the false hope of stirring a uniform response among the audience as did the Greek plays.

**Keywords:** Nuclear holocaust Peripheral Allegiance Manifest Inaccessible Desisted, Stereotyping

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Harold Pinter was a renowned dramatist of the contemporary era. His plays are the manifestation of his powerful and thought-provoking sentiments and emotions. In his plays, Pinter described a wide range of devices and the different types of characters. The various sight corners are seen or analysed in his plays. It can be said that Harold Pinter dived into human relationships in his plays. The present study 'The various sight corners in the plays of Harold

Pinter' is an attempt in that direction. For the dramatic aspect of the plays of Harold Pinter, it is necessary to search for the outstanding feelings that are served in his renowned plays. Therefore some artifices relevant to television, radio and other such media(1) were ignored especially when they were neglected for the sake of clarity.

The most strenuous task of the playwright is being conveyed while maintaining the interest of the audience engaged the most crucial information that leads to the play and in the censored person act to follow if the conventional prologue had little significance. In the opening scene, it had to discharge the function of exposition. Therefore the exposition scene is considered the key scene of the drama. But Pinter felt it was very problematic to reconcile with the exposition because he gave prime allegiance to reality. In this way, Pinter did not accept the conventional exposition in drama. His own belief in the drama was to present individual and insatiable and unrestrained experience of living. He believed in the suggestion of Hegel.(2)

"The demand of the drama in the widest sense, is the presentation of human actions and relations in the actual visible from to the imaginative consciousness, that is to any in speech of living persons who in this way give expression to their action. Dramatic action, however is not confine to the simple and undisturbed execution of a definite purpose but depends throughout on condition of collision, human passion and characters which in their turn call for same further resolution of conflict and disruption."(2)

**RESEARCH ARTICLE**

In another sense, Pinter's way of preventing the loss of the body of action and positive thought in empty definition and cliché seems to be by denying the narrative the ready-made characterization. By doing so he shifted the area of investigation from mere facts and faced other uncertainties calling for the exercise of a higher order of imagination go that in effect, "the dialogues and characters are real but the overall effect is one of the mystery of uncertainty ,of poetic ambiguity." The first difference wrought by the shifting of emphasis is the fusion of the element of uncertainty about the motivation of the characters, their background and their very identity.

The play 'The Birthday Party 'represents the pitiable situation in which man has to compel to live in the second half of the 20th century. The play delineates the problem of existentialism after Post World War I. It exhibits not only one but several types of mental agony which are scattered in the entire play. At the beginning of the play, it has been seen two strangers named Goldberg and Mc Cann arrive that disturb Stanley Weber who is the only tenant in the boarding house of Meg and Petey. The sudden arrival of the strangers creates suspicion why Stanley is trying to avoid this inevitable situation. On the other hand, Meg announced that it is a welcome time because the boarding house is approved to starve the clients. Stanley shrinks to avoid them when they try to talk with him. It is very strange that the cunning and shrewd minded Goldberg easily got some information from the stupid and simple and unintelligible lady. It shows how easy for a strange person to enter into another person's life. This is not authentic whether she speaks rightly or falsely that today is Stanley's birthday. Stanley's abnormal behaviour creates some doubtful happenings which are not be traced in the whole play. Goldberg's suggestion on having a party for Stanley in the evening is unknown to all. At the time of Stanley's birthday, Lulu the neighbouring girl infatuates to close Stanley but he avoids himself from the nearness to her. The eccentric behaviour of Stanley increases the curiosity of the reader. But this is unknown to all what type of man is Stanley. Meg presents a toy

drum to Stanley as a gift thinking that it would be easy for Stanley. Stanley begins to beat the drum rhythmically but suddenly he begins to it arrogantly and unrhythmically. He begins to talk with Goldberg and McCann boastfully but unsteady manner. His behaviour indicates the sign of flattering, wheedling and silence. When Meg is not present there both the strangers begin to talk with Stanley strangely. They try to torture him and make many interrogations which seem a blatant act of bullying. They put a volley of charges against Stanley that confused Stanley. The label on him committing several crimes:

GOLDBERG: where was your wife?

STANLEY: In.

GOLDBERG: Answer

STANLEY : (Turning, crouched) what wife?

GOLDBERG: what have you done with your wife?

McCANN: He's killed his wife!

GOLDBERG: why did you kill your wife?

STANLEY : (Sitting his back to the audience.)

What wife?

McCANN: How did he kill her?

GOLDBERG: How did you kill her?

McCANN: You throttled her.

GOLDBERG: With arsenic.

McCANN: There's your man!

GOLDBERG: Where's your Old mum?

STANLEY: In the Sanatorium

McCANN: Yes!

GOLDBERG: Why did you never get married?

McCANN: She was waiting at the porch.

GOLDBERG: You skedaddled from the wedding.

(P -59)

The conversation between them depicts the situation of Stichomythia in which the situation shows either comical, absurdity or extremely torturous happening. The situation becomes vexed when Goldberg and McCann tell that Stanley also comes along with them to visit Monty. It remains ambiguous why both of them want to go along with Stanley to Monty. The question also increases curiosity about who is Monty. We see the

**RESEARCH ARTICLE**

unconscious irony in the words of Meg at the end of the play.

MEG: It was a lovely party. I haven't laughed so much for years.

We had dancing and singing and games. You should have been there.

PETEEY: It was good, eh? Pause...

MEG: I was the Belle of the ball.

PETEEY: Were you?

MEG: Oh yes they all said I was.

PETEEY: I bet, you were, too. Pause

MEG: Oh it's true, I was. Pause.

I know I was.

The whole situation indicates that it was the party of Stanley's birthday but the horrible and fearful events show that it was the party of Stanley's birthday to hell.

Another thing is that the social identity of the two characters and their personal qualities should be taken into account because there is no evidence whether they are distinguished as tormentors or simple men of a distinct society. Their strange behaviour and awkward attitude put a suspicious mark on individuality and the societal throng.

McCann carries with him a complex assortment of historical, religious, political and folk-based traditions. Ireland is commonly associated with explosive religious fervour, drunken, rhetoric, a sense of national grievance, sentimental patriotism, easy violence. McCann is said to be a defrocked priest is seen drinking Irish whiskey and becoming lyrically homesick as well as heard challenging Stanley to answer for England's brutality to Ireland in the past. Yet he, like Goldberg, cannot satisfactorily be explained in terms of comic or racial stereotypes.(3)

Another problematic issues with which the play becomes the object is that this is not clear whether the play is considered as a parody of birth or a story of men's decay into death. The party of Stanley's birthday is carried to an extent of a caricature but not to be funny and later the party is celebrated in an ironical way that seems to be a process of loss. First Stanley becomes restless, his insane behaviour, then the weakness of his sight, his distracted speech and lastly his exhausting breath and then he is carried in dark funeral cloth by the two men in a large black car, it seems to be a hearse. In the play the following speech is spoken by Goldberg about his death:

" You're dead. You can't live. You can't think. You can't love. You're dead. You are a plague ,gone back. There's no juice in you. You're nothing but an odour !"(P.62)

It can be said that 'The Birthday Party' depicts a sense of guilt, implicit in a society. It deals with social and political participation in the affairs of the society rather than individual responsibility in decision making. According to this argument, anyone who lives in a society that permits high-headedness and inhumanity of that type shown against Stanley may be called upon to pay the penalty for his acquiescence.

All the emerging issues in the play point out that the play is in the line of a tragedy or a comedy. The play may be considered as a tragedy after seeing the torturing events that disturb Stanley and lead him to suffer and disaster. Despite this, the same events can be considered as comedy. It is not only a comedy of menace but a simple comedy of purely fun and mirth where the painful solution is not possible. The play 'The Birthday party' projects many ambiguities at various level. There is the ambiguity of the relationship between the characters particularly

**RESEARCH ARTICLE**

between Stanley and his two tormentors. Another ambiguity is that what kind of the play, a comedy of menace or a man's decay into death.

Harold Pinter describes the prognosticated situation in his other play 'No Man's Land'. In this play Pinter describes two opposite pulls working on the characters -one that draws them together and another that of indifference that characterizes Hirst, an elderly writer in his sixties and sustains Spooner. Pinter depicts an evergreen dilemma that can be verified in any situation between man and man. Pinter's chief concern, therefore, becomes the study and delineation of human nature. A narrative description is given here that proves the foresaid account:

An elderly man Spooner is invited by another equally elderly writer Hirst for drinks on a summer night. Hirst is not aware of Spooner's poor condition and he has been drinking and drinking. Spooner realises that his host is less than friendly. "I speak to you with this startling candour because you are elderly a reticent man which appeals and because a peace you are a stranger to me."(p.79).

After sometimes the same Idea, he rejects and says, "you're are a quite one ,it's a great relief".

The fact is that the bad impact of War and the other unavoidable mental stresses( that Pinter believed useless to live alone ) are not ready to leave human being alone.

Like other playwrights, as they write plays under a certain perception of drama even when they are unable to define it, they repeat themselves from play to play. Pinter had the same notion. Pinter maintained the aesthetical centrality of language in his dramas. He thought that language is appropriate means of communication that it can show all social affairs a thing among incoherent human beings. If we say that there is no freedom of speech, it becomes a political bone but all the same, there are innumerable factors some accounted and some difficult to spot

which make straight undisguised speaking impossible. Pinter is incoherent humanity it just talks either in a way that either falls short of or overshoot the speaker's intention, distorting it in either case in such a way that large opportunities opened for inventing all varieties of subtexts to it.

Pinter's first play,'The Room' is also a suitable example of incoherent humanity. In the play nobody speak directly of any problem, no one is ready to help to suffer, Mr Hudd, It seems that he has no tongue in his mouth. Rose seldom grows above defensive position in conversation and the blind negro feels helpless to speak out the truth. The play is considered the real example of Comedy of Menace by the critics.

Pinter prepared this play so ambiguous that one cannot understand this play without analysing what was said in the past and what did not say. The play expresses Rose's tragedy that is not spoken. On the other hand, all the strange characters in the play like Mr Kidd and Riley are the cause of menace for the protagonists, Rose and Bert.

Pinter's play,'The Room ' is cast in three phases. In the first phase we see Rose does everything with realizable and reasonable limits so that she makes things comfortable and decent for her husband Bert Hudd, it is very strange that he does not speak any word. In the second phase, Mr Kidd meets Rose for a certain matter when Bert Hudd has gone outside. He tells Rose that someone is waiting for her for several days to visit her. Rose gives her consent to meet him. Unfortunately, a couple of Mr and Mrs Sands enter into Rose'sroom as it is informed by Mr Kidd that room number 7 might be vacant. Naturally, Rose and The Sands become embarrassed at the situation and The Sands depart from there.

In the third phase Riley who is waiting in the basement as it was told to Rose by Mr Kidd, reaches there to meet her. Rose does not tolerate this and behaves with fear, disgust and hatred. She does not know what is the message for her. He tells-" your father wants you to come home" and we pronounce her Sal, it points out that Rose is not only a

**RESEARCH ARTICLE**

messenger from Rose's/Sal's father but clears that he is her father.

ROLEY: I want you to come home.

ROSE: No.

RILEY: With me.

ROSE: I can't.

RILEY: I waited to see you.

ROSE: Yes.

RILEY: Sal.

Now Rose acquiesces in being called Sal, although only a few moments earlier she had angrily asked him not to call her by that name. And she even, in what is a moment of truth confesses that her life is almost intolerable.

In this way, Pinter presents the whole vistas of the Post War situation in which the vision of gruesome suffering in silence represses sympathy for others where no one dares to mention even to himself. Even the blind Negro father has to unfold himself with the utmost caution. We cannot deny that the play ends abruptly. This is so because the racial animosities are mightier than all relationship that sustains life. This is the most pathetic situation that if the father is unable to claim that the futile satisfaction of speaking out that Mr Hudd's wife, Rose is his daughter. In this way, Pinter tries to express the hidden reality of human life. Throughout the play, the feeling of alienation is expressed by the dramatist. Hence the characters like Bert Hudd, Rose, Mr Kidd and the Sands are not recovered.

Pinter's views express that human behaviour is not predictable. This assumption emerges from Pinter's views that so-called reasoning and logic were to be discarded and in its place, there should be revealed another world whose logic seems to be the logic of feelings that concludes hallucinations are realities. The reasoning march of thought with its track of causes and effects has led it's nowhere. The logic of feeling only makes the dream existence real. In the article well-freed contemplation, it makes even

the unpredicted and the enigmatic normal and violence acceptable. For example, at the beginning of the play 'The Room' Bert kept silent first and does not speak a single word and judges Rose's goodness. But as he finds Riley in his room, he loses his control and speaks viciously. It shows his hatred and cruelty. James R . Hollis states that

"Bert's reticence is superficially humorous to the audience but it is horrifying to Rose. His silence is the silence of someone who has nothing to say while her loquacity is the silence of one who is trying desperately but failing to say what she really wants to say. She really wants to say that she is afraid of the cold, of the night and of the tenebrific forces that may lurk in the basement. She is asking Bert to respond to her needs, to bring her warmth, to accept her as hesitant overture of love but Bert is silent."(4)

In his play, 'The Night School' Pinter depicts the situation of complex willingness. Sally Gibbs, a school teacher lives in two old women Annie and Killy's house. Their nephew was prosecuted for a bank forgery and is living in jail. Sally Gibbs lives in Walter's room in his absence. When Walter comes back from jail, he wants his room and bed to use. But the Aunts are very impressed by the behaviour of Sally and see that she has all the qualities of a reformer. Anyhow Walter takes away a photograph of Sally which gives hint to Walter that Sally is a dance hostess in a nightclub. Walter becomes eager to find out the truth about Sally. Sally tells that she has to go to the night school to learn some languages. In the meantime, Walter and Sally come close to each other and one fine evening both of them drink together in her room. Walter charges on Sally and he also invites Sally to his Bangla to spend some time with him at the seaside. He also adds Walter's name casually. He poses to be an innocent man and misleads Walter by saying that there is no such girl that matches the photograph. The result is that the next day Sally vacates Walter's room for him.

Therefore, the play focuses on human nature, especially men's relationship with their friend's women and acquaintances. The dubious behaviour of



**RESEARCH ARTICLE**

Salto is enigmatic both relation to Sally and Walter. Walter's behaviour is also odd for occupying his room and towards Sally and others. Allen Hughes says, "Enigma lies very close to the Pinter's dramatic methods ".(5)

Pinter another remarkable feature is that of 'inconsistent memories'. Pinter used the word in a general sense to cover all conditions of present preservation of the experience, mental and physical for further use. In Pinter's play 'Memories' can be analysed in two ways -by violating the trend of the associating process and by twisting the relevance of the past. The response is not realised by the words and another expression when they are meant to convey especially if they are referred to as things of memory. The characters use an abandoned store of memories and habits as they begin to express their present social life. But we cannot ignore that they are Amnesia as they do not forget anything. They only forget their references like their names, family, home addresses, personal biographical details and the like. The audience or reader become curious to look for the cause of Amnesia and they try to know it by several emotional shocks which the characters are mentally disturbed. Another interpretation is that there is inconsistency on forgetting on the stage take them to sheer knavery. For example, in the play, 'The Room' Mr Kidd respected his memory assumes a negative role because it is seen that his memory fails him at different points:

( He sees a rocking- chair)

MR KIDD: Eh, have I seen that before?

ROSE: What?

MR KIDD: That.

ROSE: I don't know. Have you?

MR KIDD: It seems to have some Remembrance.

ROSE: It's just an old rocking- chair.

MR KIDD: Was it here when you came?

ROSE: No, I brought it myself.

MR KIDD: I could swear blind. I have seen that before.

ROSE: Perhaps you have.

MR KIDD: What?

ROSE: I say, perhaps you have.

MR KIDD: Yes maybe, I have. (6)

In another play, 'The Caretaker ' Davies expresses the impression of imposter by delineating his forgetfulness about his papers and his saying that he has changed now. He gives information about the papers to Aston.

" A man I knew has got them. I left them with him. You see? They prove who I am? I can't move without them papers. They tell you who I am .You see! I 'm stuck without them ."(7)

Davies told Auston when he asked how long he had them;

"Oh must be.... it was in the war...

must be... About a new year on 15 years ago."

In 'The Birthday party' the memories are so subdued that neither Stanley nor his tyrants Goldberg and McCann can be discovered and the entire action is brood over by a mist of ignorance. The speech of Petey at the end of the play discloses the mystification of the climax. When Stanley is taken away by the oppressors, Petey dares to get to release Stanley but still, he is hunted by terror. So he speaks only.

PETEY :(broken) Stan. Don't let them tell you what to do!

Naturally, the past and the present that distract the memory and it brings the form of substantial complexity. It can be said that in Pinter's work the menace of memory has been relocated as it is suggested. Stephen Martineau also identifies the past, played by the tensions and the confusing situation created by conflicting memories. He states:

"The past is essentially dramatic when explored through conflicting memories both because the range of possible action is further extended and because the uncertainty of the outcome holds the audience in continuous suspense."(8)

RESEARCH ARTICLE

The photograph album of Hirst in Pinter's 'No Man's Land' is an example of metaphor, indicating the nature of memory. There is no picture established in the mind and there is no verification of the facts but presents the reality of the landscapes of a dream. The album is the means of proving memory: "In the past, I knew remarkable people I have a photograph album somewhere. I'll find it... It's all in my album."(9)

No doubt Pinter's plays manifest a contempt for absolute truth and reality. The characters speak of the real and the unreal in simple way and the dramatist especially persists on the problem intrinsic in manipulating experience by identifying at least twenty four possible assertion 'of any single statement.' Pinter once said:

" There is no hard distinction between what is real and what is unreal nor between what is true and what is false. The thing is not necessarily either true or false. It can be both true and false."(10)

It is Pinter's view that self-expression is not only the motive but the goal with the reach, despite the unauthenticities of fact and the shortcomings of the language.

Pinter claimed that he used to write to no theory but it appears that stress and despair are operating in his plays. It has been seen that all activity mingles with such contact and circumstances by emerging actual and imaginary concerns. In his play, 'The Caretaker,' Davies is considered to be a caretaker here. The question is 'whose caretaker' and to 'what end'? The house requires modernization but the men in it desire something much more vital. Aston's travelling in his very long speech discloses the wounds, granted by the people on him. He had a desire to have a companion in his helpless situation to live a sane man, which is genuine. He has become a dynamic character of the mystic and artist in a man whose creative insight is damaged by the perceptive

and mechanical society. The arrival and attention of Davies blight the last serving expectations of Aston's truce with life. That damage statue of the Buddha in the final calamity of intellect; but the Aston's artistic attitude is that he lets Davies live on in the same impaired spirit as exits longer his frustrations:

DAVIES: But you don't understand my meaning!

ASTON: Anyway. I'm going to be busy. I've got that shed to get up. If I don't get it up now it'll never go up. Until it's up I can't get started.

DAVIES: I will give you a hand to put up your shed, that's what I'll do.

(Pause). I will give you a hand. I'll both put up that shed together see? Get it done in next to no time; Do you see what I'm saying ?(pause)

ASTON: No. I can get it up myself.

DAVIES: But listen. I'm with you. I'll be here. I'll do it for you! ( pause).

We'll do it together! ( pause)

Christ, we'll change beds! (Aston moves to the window and stands with his back to Davies).(11)

Thus, the relationship marked out between the practical and almost sadistic pragmatism of Aston's brother Mick, in relation to Davies who behaves with utmost apathy and contempt, and to Aston's psychic hunger for solace.

In another play 'The Lover' Pinter depicts the reality of excellent compulsion changed into a light-hearted game. Its ending is considered by the whim of the woman. It is she who shows the reality.

"The lover treats the physical relationship between a man and a wife as a relationship capable of a great variety of imposed verbal construction at different times the two characters articulate different words within

**RESEARCH ARTICLE**

which their physical relationship takes on a variety of kinds of reality. It can be that of man /wife, or wife /lover, or husband /mistress, wife/ park keeper, take/maimed woman and so on". (12)

The play 'Tea Party' is known as a specific version of 'The Lover'. The Sarah of 'The Lover' is divided into two distinct women, Diana, the wife and Wendy, the erotic person both are found by the man, Robert the Disson. Disson has two sons( twins) from his first marriage and they are getting an education in a public school. Disson is himself a progressive individualist, running a trade of sanitary installations. He is engaged with a gentle lady, Diana who belongs to the upper class. Wendy is the Secretary of Disson. Dixon's brother Willy has no job and Disson makes him a partner in his family business. Willy's cabin is adjacent to Disson. It becomes suspect to Disson that Willy flirts with Wendy when she suddenly goes to his cabin. Disson tries to examine through the keyhole. Unfortunately as Disson is trying to peep through the hole, suddenly Diana arrives there and opens the door of the cabin and finds Disson in a very awkward condition. Disson later increases infection in his eyes but the eye specialist, Disley finds no organic flaws in his eyes. Disson eventually causes temporary blindness till at least the first anniversary of the marriage and also the appointment of Wendy. For the celebration of the anniversary, a tea party is organised. Disson's eyes begin to create a disturbance so they are bandaged for some times before the tea party. He imagines the erotic scenes between Willy and the women. When the bandage is removed from his eyes, he keeps disclosed to Diana if we can see or hear anything.

These are the tensions and the dispirits that might attend transference from one, say, a lower stratum of life up to another stratum, and the result may be psychically devastating if to the opulence happening to be added the sexual lap of luxury. Disson placed as he is at the centre of this dizzy change, cannot keep erect particularly when the

suspicious and defective frustrations gnaw deep into his eyes.

"The Tea Party 'is unusual in Pinter's oeuvre in that the age ,old English theme of the upstart who feels uneasy his newUpper class surroundings come so much into the fore .Yet it is characteristic of Pinter that even here the social theme coalesces with a sexual one". (13)

In these plays, Pinter has made capital use of the phenomenon of social status. Changes in man are to mark psychic transformations but here the problem is different. It is related to human nature and the external confusion that arises from such things. In the play,' Landscape' there is no question of blindness but the intangibles of status become the blind outline of the 'eternal triangle'- the husband, the wife and the lover.

"The course ,bluff fellow Duff, who loves his wife deeply but in a rough and ready, earthly way; the gentleman lover with his gentle ways ,and the woman who having tested the delicacy and gentleness of a social superior rejects the course wooing of her proletarian spouse, and outs herself off from him in grief and loathing ". (14)

Another quality of Pinter's play is that they present main facets of the interlocked humans but due to the interdependence of the characters there can be seen an unbending variety of frustration and despair in every twist and turn off their behaviour. The main essential things are those of violence, a search for identity that leads to linguistic sufficiencies and uncertainties of the situations. The major dispute is for linguistic dominance, for control of the means by which identities, sanity and reality are created for a given community. There are many disputes found in every play of Pinter over grammar, the use of the word. For example in ' The Room' Mr and Mrs Sands quarrel about the words "sit" and "perched"(P116), In the ' Dumb Waiter', quarrel about



**RESEARCH ARTICLE**

"light", "gas" and "kettle"(P114 and 156). In 'A Night Out', there is a dispute about "compressed" and "depressed" and in 'The Birthday Party' Meg tries to control is Stanley for the word "succulent."(P.27) In the play's 'Dwarfs', the questions here are that 'Are we the Dwarfs? What makes us the dwarfs and what is the sense of 'the dwarfs 'here? If we examine the play, we find there is little action in the play. The play is based on dialogues and monologues. For example one of the speech is here in a very brief statement:

"Three young men in their late twenties named Len, Pete and Mark have been close friends from boyhood when the play starts but by the time it's end they have drifted apart. Only once in the whole play the three characters meet on the stage, for the rest of the time, most of the talking is done by Len who subsequently lives in the hospital for sometimes. It is Len who imagines and talks about the dwarfs. The dwarfs are imaginary creatures of odd behaviour but they are very gregarious by nature."

Professor Quingley analysed the play and concluded that the Dwarfs' identity is similar to our own that easily slide into comprehensive identification with every man. He further expresses that there are certain changes in the metaphor of dwarfs or an algebraic transference of the process from eating to experiencing, digesting to understanding, and exploiting, expelling waste matter to speaking.

But is also true that the linguistic and potential individualising activity in the dwarfs is circumscribed, it is suggested as 'hymn singing' and 'Old tales by suntime'.

Quingley father points out that the efforts to exert and maintain control of relationship is an ongoing requirement. The problem itself is rooted in social

relationships in general and not just in these friendships for:

LEN: He may be your Black Knight, you may be his Black Knight but I'm cursed with the two of you, with the two Black Knights, that friendship, that's this that I know. That's what I know.  
As Sykes states that the Knight is "the only chessmen to move always over another". (15)

Pinter's views on 'fate' or 'destiny' are distinguished. It is seen in his plays that human destiny is always and everywhere uncertain. Naturally there becomes an affinity with the fate when there is a requirement of choice or waiting for an outcome. 'The Home Coming' is the most glaring example of this in which the motive concerning the exercise of choice is neither explicit nor explicable. The following lines explain this point in the play 'The Home Coming.'

In a large house in some industrial area of North London, there lies Max, his brother Sam and two of his three sons. Lenny and Joey. Max is a retired butcher about seventy years old, his wife was Jessie and his lifelong the companion was Mac Greger, both now dead. Max's brother is a car driver. Lenny is the elder son. He is sleek and intelligent but his occupation is not entirely indicated. Joey is the youngest son an amateur boxer who hopes to turn professional but at present works with a demolition firm.

In another sense, 'The home Coming' describes many-sided human controversy especially as it is concerned a metaphor of a motherless home', the worldly compulsions of non-affluent living and the strong emotional urges natural to men and women, young and old. Each of these things presents a complex situation when faced with the other in the quest for fulfillment. The untold feelings of the characters and their half-hidden conditions make the image of Ruth as a mother or a whore and enhance

**RESEARCH ARTICLE**

the complexities of the characters' confusion in many ways.

Choice of the conscious activity is demonstrated with full awareness of the consequences of faith. Fate, on the contrary, makes use of ignorance, uncertainties in the upcoming events. Hence a study of his plays shows that faith is not entirely shaped by human nature where we recognise it in disintegration. He sees this condition now as a conditional menace, now as the absence of fact of Civilization and now as the past happenings on the present:

The mysterious "menace" that was once Pinter's hallmark is never very clearly motivated but as the central victims of these early plays are gradually pushed towards violence and defect, this menace is often linked with the unreasonable secrets of personal history, buried in time past. (16)

In another play, 'A Night Out' Pinter presented the realistic picture of the complexity. "A Night Out' belongs to a far more realistic tradition of play-writing," says Mary Jane Miller. (17)

Essline says " It is the first of Pinter's plays which remain on an entirely realistic level throughout, and eschews all supernatural or openly symbolist effects as well as the elements of enigma and mystery.."(18)

The play is significant for ironic realism. It illustrates the main aspects of culture. It also illustrates the dialectical relationship and its weakness which can be traced through the conversation of the son and the mother, spoken in anger, solicitation anxiety and affection by repeated scenes. The same conversation scene is depicted in the talk among friend presenting at the coffee stall and it can be seen in the house of the prostitute with greater gentleness. The violent conversation between the mother and the son is ironically contrary to the conversation between Albert and the prostitute. Violence unhinges the foundation of a blood relationship.

Pinter's greatness is his unique method of dramatic externalization i.e.the faculty of throwing into relief these hidden and more or less neglected aspects of emotional attitude. Bernard Beckerman pointed out two main sources of 'Reality 'in the drama. First, he says, "The impress of' reality which comes from our habit of relating a play or scene to some broader contact." (19) The second source is 'Presentation' itself, the structure of the action scene by scene, it is presented through "recurrent activities".(20)

From fore-said accounts, it may be analysed that in matters of suspense and presenting various sight corners in his plays Pinter is a supreme artist. Indeed there is a need for reevaluation of his works in the light of major complexities which have been presented in his work. He was very considerate to the menace which Irvin Wardle coined the phrase," The Comedy of Menace". The duality of the female individuality as a wife- whore image, contradictions, lies, disease and self-deception that pinch the human mind, is the most charming aspect of Pinter and he expressed these dramatic possibilities in most of his plays. Therefore all the sight corner illustrate the ambiguities of social life.

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**RESEARCH ARTICLE**

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