

**DEMOCRATIC AND POPULAR REPUBLIC OF ALGERIA**  
**MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH**  
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**DEPARTMENT OF ENGLISH LANGUAGE**



**MASTER**  
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**Absurdity in Harold Pinter's The Room (1957) and  
The Birthday Party (1958)**

**Presented by :**

Tall Hawa

**Board of Examiners:**

**Chair person : Mr. Abes Bahous**

**University of Mostaganem**

**Supervisor : Mrs. Benmaati**

**University of Mostaganem**

**Examiner : Mrs. Ghernout Soumia**

**University of Mostaganem**

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## General introduction

The Theatre of the Absurd is the movement that occurs with the depression, frustration and fear surrounding the War World I and II. Human life was influenced with different events after wars which caused a great destruction and death, lead to the moral discernment which people start missing their unifying of principle.

The Theatre of the Absurd is considered to be one of the most important movements in the history of dramatic literature for its non conventional form and content. It's raising throughout European countries namely France, Germany and England. The most important characteristic in Absurd drama is that its form and content is design in a way to reflect the theme of absurdity in the sense that Harold Pinter make the form and contend chaotic and messed .Harold Pinter is one of the most famous absurdist writers, he employs language and isolation in absurd way in order to portray human condition in his wider modern sense , Pinter employs an absurd language in a most dramatic ways as vehicle and instrument of dramatic action words become weapons in the mouths of Pinter's characters. Harold Pinter tackles another point in his playwright, which is isolation. He uses a different technique such as a repetition, pauses, non-sequitur, silence and dialogues in order to represent isolation, characters isolate themselves in order to run off from the outside which represent a menace for them .

Through this dissertation, I will try to show that *The Room* and *The Birthday Party* are absurd play, by analyzing language and one of its major themes which is isolation. Thus, the task at hand centered on finding an answer to the following question; in what sense is Pinter absurdist?

In this dissertation the hypothesis can be formulated as; Harold Pinter is considered as one of the prominent absurdist writers. The theme in his works is the miscommunication of human existence.

This dissertation can be divided into three main chapters that are closely interrelated. The first chapter deals with the historical development of theater of Absurd then we will tackle existentialism which is very important when it's come to talk about the absurdism. The main absurdist writers and the main features of absurd writings are other important points that will be discussed in the first chapter.

The second chapter of this work is to give brief summary of the play "*The Room*" to give an idea about it. After we will discuss the feature of language, namely pause, silence erraticism, non-sequitur, truism double entendre, repetition and tautology in order to highlight

Harold Pinter's goal to use such kind of this characteristic, the play emphasizes how character interact one to each other through language. And then, we will seek the concept of isolation in the play, signs which confirm some characters isolation; why they isolate themselves from other and in some way how they isolate other characters with them.

The third chapter will be is the same process like the second one. Firstly we will provide a summary to *The Birthday Party*; then we will talk about the features of language that characters use in the play (pause and silence erraticism, non-sequitur repetition, truism, tautology) to show how Harold Pinter portrays language to be meaningless, non-sense and ambiguous .Afterward I deals with the idea of isolation; the signs which prove the isolation of some characters and the way they isolate other with them.

**CHAPTER ONE:**  
**ABSURDISM IN LITERATURE**

## 1.1 Introduction

So many great literature figures have had their way through the journey of play writing and poetry, through which so many aspects and concepts were added to their literary careers, Samuel Becket was one of the major figures introducing Absurdism as he started the theater of the absurd as one of the play writing genres, following his steps Harold Pinter has written his work based on the same concept of Absurdity, he portrayed Absurdism throughout his plays and also criticized the usage of language. This chapter will discuss how Absurdity developed throughout time and history and how it was introduced by different authors in Britain, and also the main features of the Absurdist writings, which highlights the concept of existentialism as far as Albert Camus the French philosopher depicted its characterizes in his book *The Myth of Sisyphus*.

## 1.2 Historical Background of the Development of Absurdism

Absurdism and Absurdity are the two sides of the same coin. Both the concepts and terms are used alternatively for the same thing. It was Martin Esslin who first discussed the features of Absurd drama or novel in his book; *The Theatre of the Absurd* (1961). The Absurd plays or novels had no conventional plots, dialogue or character. These plays or novels had no accepted form, and the characters, their speeches and actions conveyed no meaning; logic or rationality. In the true sense, the plays expressed the absurd plight or condition of man, whose existence reason had no reason and purpose. The plays or novels were grotesquely comic and were a parody of traditional culture and traditional drama. The essence of such plays or novels was that the dramatists invited readers and audience to make sense out of the senseless life and to communicate the incommunicable. The main theme of these plays or novels is the failure of communication between man and man, man and the society, man and God:

“The term is applied to a number drama and prose fiction which have in common the sense that the human condition is essentially absurd; and

that this condition can be adequately presented only in works of literature that are themselves absurd".(Esslin 8)

The idea express in the previous quote is that The World War II and its horrors cause many negative and as a results, human existence become meaningless and without purpose. The writers during this time were influence by such condition or state so they try to depict it in their works.

Absurdism/Absurdity; which is considered as one of the most exciting and creative movement in modern theatre, has completely altered the nature of approaching drama. "Absurdity is that which has no purpose; goal or Objective".(Kafka 12)

The explanation of the previous quote is that absurdity present the individual's life which is walks alone without any objective and sense.

The literature has its roots also in the movements of "expressionist" and "surrealism", as well as in the fiction, written in the 1920's of Franz Kafka's *The Trial* (1920), and *Metamorphosis* (1920). The current movement; however, emerged in France after the horrors of World I and War II; as a rebellion against essential beliefs and values of traditional culture and traditional literature. This earlier tradition had included the assumption that Human being are fairly rational creatures who live in an at least partially intelligible universe; that they are part of an ordered social structure; and that they may be capable of heroism and dignity even in defeat. After the 1940's; however, there was a widespread tendency, especially prominent in the 'existential philosophy of man' of letters such as Abrams states:

"A phrase referring to twentieth century work that depict the absurdity of the modern human condition, often with implicit human condition; often with implicit references to humanities loss or lack of religious, philosophical, or central roots. Such works depict the individual as essentially isolated and alone even when surrounded by other people things" (Abrams)

This quotation discuss the concept of absurd is the repetition of literature a mirror of texts throughout the 20<sup>th</sup> century, which those works depicted the absurdity of the modern society and represent the human conditions at that time, often it record. The absurd of humanity and religious, philosophical even central roots, much works portrays the real image of the modern society, focusing on the individual as a essentially isolated and alone to escape from the outside world.



Because writers related to this movement believe that the only way to represent the absurdity of the modern condition is to write in an absurd manner; the literature of the Absurd is bizarre in style as it is in subject matter. Conventions governing, everything from plot to dialogue is routinely flouted, as in the notion that a work of literature should be unified anti-coherent. The resulting scene; actions and dialogue are usually disconnected, repetitive and intentionally nonsensical. Such works might be comic were it not for their obviously and grotesquely tragic dimensions. Albert Camus defined the Absurd as: "...the tension which emerges from man's determination to discover purpose and order in a world this paradox leaves man's actions; aspiration and emotions merely ironical. Human qualities such as perseverance and courage no longer except as derisory comments on men's impotence, basic instincts and responses; the more forces of the individual, become the source of his misery"

Every person struggles to maintain a certain level of confidence and security when forming a purpose to live, and to perform the man's decision as to react to the different facts around us. To Camus, misery is triggered by the subconscious instincts of every individual.

As absurdity is performed by that same man, who holds these forms of responses to his failures and discouragement when introduced to the reality of his own emotions.

Camus himself could see a limited transcendence in man's ability to recognize and even exalt in the absurd or in the minimal consolation of stoicism. But he came to feel that absurdity implied a word which appeared to sanction Nazi brutality as easily as it did individual acts of violence.

Theatre, in its original ancient meaning THE AMPHITHEATRE (place of watching auditorium), is a special artistic form; one of the three literary modes; narrative, lyric, dramatic; which is constituted not only of word, but also by exclusively dramatic visual components such as movement, physical gestures, scenes...etc. It does not occur inside the human soul as other forms do (novel, poem, essay), but it happens in an outside world.

The theatre of the Absurd makes man aware of his position in universe, which although precarious and mysterious, expresses the absence of any such generally accepted cosmic system of values. While the previous attempts to confront man with the world reflected a coherent and generally familiar version of truth, the absurd theatre communicates and offers, the author's most intimate vision of the human situation, the meaning of existence itself, the author's own vision of the world. This is the proper subject of absurd theatre, determining its specific form, which is naturally different from the epic theatre form.

### 1.3 Existentialism

Existentialism is a philosophy centered on the analysis of the existence and of the way human find themselves existing in the world. There was a spirit of optimism in the society before but when it has been destroyed by the first war world and its mid-century calamities following the Great depression and at finish the war world two, people were in a deep sense of despair and this is where the idea of existentialism came.

Harold Pinter and existentialists share an exceptional philosophical kinship: both are fascinated by how human being live in the world, how they experience themselves, and how they interact with respond other people .Pinter's plays and his menace of comedy in particular are full of existentially, painful and intense moments. Time and again Harold Pinter shows his interest in existential issue by presenting characters who experience themselves as divided, managed, and even dissolved.

The theme of nothingness is one of the major themes discussed in existentialism, while pervading the movement, shows a natural tendency between Absurd and existentialism rejecting all of the philosophy, sciences, political theories, and religious which fail to reflect man's essence as a conscious being.

As Lavine states: Granted, says the existentialist, I am my own existence but this existence is absurd. To exist as a human being is inexplicable, and wholly absurd. Each of us is simply here, thrown into this time and place ....

Existentialism discovers and discusses the themes and topics which present a living crueler, darker, and more hopeless than a naturalistic on modern one. Nonetheless, Sartre, who developed the existentialist movement, introduces a way to escape them.

Sartre insists that man confers meaning on the world, otherwise, it does not exist", he believes that man recreates himself by action, and by acting, he finds his identity. In fact his essence is what he obtains through action, hence, the unpredictability of one's fragmented personality.

Existentialism had a great influence on the thinkers and artists of the time, an influence which led them to revision of their perception concerning man and his position in the universe. Life for an existentialist is arbitrary and meaningless; he is thrown into his

worlds, dethroned, disarmed and helpless. One of the basic existentialist stand points is that existence precedes essence; has primacy over essence.

In *The Room*, Rose has barricaded herself in her single bed- setting room; her only contact with the outside world is through the window. Her rejection of any normal relationship with people has forced her to stay inside the room, she has returned to the womb in order not to face the stark realities of life.

In *The Room*, Pinter examines man's life that is not always perceptible and predictable. Security and peace are two vulnerable states of being .No stability is guaranteed, and danger is lurking outside the door.

As John Pesta reaffirms, "In Pinter's drama there is typically a menacing "usurper", a figure who undermines the existential security of those about him while his own existence is simultaneously being undermined". For example the Negro represents the menacing usurper who undermines Rose's existential security, while, at the same time, his own security is undermined by Bert, Rose's husband.

*The Birthday Party* is another example of existential drama in which the character's security is undermined. There is an absurd attempt to escape from one's own limitations, one's past, and past failures, but they are always there to captivate the individual.

There is no exist, and the main point is that the individuals are not able to perceive their limitations; it is the lack of self-perception that causes the tragedy. For instance if Stanley could have perceived his position, his abilities and weaknesses, he would have escaped the final destruction. But this is only the layer of the play's meaning.

## **1.4 The major writers**

The term "absurd" was used for the first time in Albert Camus' book, *The Myth of Sisyphus* (1942) and was applied to human situation in his novel *The Outsider* (1943). The term, in its relevance to drama and fiction; Kenner, Hugh (1996: 42) says:

"It reflects the attitude that there is no purpose in the Universe. It also reflects the view that Human life is meaningless and futile. Its suggests that living in such a condition man's life becomes absurd. In absurd plays and novels, Human being is portrayed as isolated from others, a situation that existed in Europe, during and after, the Second World War".

The idea of this quote is that, the consequences of the disasters during and after the World War II in Europe push people to live in an absurd way. Life becomes nonsense and futile and they start to isolate themselves to escape from the outside world which is full of fear and from others. Influenced by this situation, writers started portray human situations.

The works of Sartre and Kafka influenced the Absurdist Movement. Beckett, Ionesco, Camus, Pinter are the exponents of type of literature. In absurdist drama or novel all semblance of logical construction, of the rational linking of idea with an intellectually viable argument is abandoned, and instead the rationality of experience is transferred to the stage.

Eugene Ionesco (1912) is a Rumanian born dramatist, writing in French. He is a leading figure in the Theatre of the Absurd. Arthur Adamov (1908-1970) was a Russian born dramatist, who lived in France and wrote in French. It was in her autobiographical volume.

Jean Genet (1910-1986) she is a famous French novelist, dramatist, and poet. Genet has been classified both as Absurd and as a follower of art and in his ritualistic Theatre of cruelty.

Harold Pinter (1930-2008) is an English dramatist who evolved his own sort of 'Comedy of Menace' having his characters numerous but horrifically menaced by mysterious outsider. His work show a further shift into social comedy which still has about it a distinctive flavor of the absurd. Edward Albee (1928- 2016 ) is an American playwright. His early one –act plays are brilliant absurdist analyses of contemporary social and psychological tensions.

Samuel Beckett, better known for his absurd drama in general and '*Waiting for Godot*' in particular, has emerged as an absurd novelist as well. Beckett has authored a good bulk of fiction also that center around the "*Trilogy*", "*Molly*", "*Malone Dies*", "*The Unnamable*", "*Murphy*". A lot of research has been undertaken on the absurdity in the dramas of Beckett. Absurdity is keyword, main theme and central idea of Beckett dramatic and fictional work.

## **1.5 The Main Features of Absurdist drama**

It is widely known that every kind of theatre has its own feature and the theatre of Absurd is not an exception. Most of its distinctive is evidently prominent in many of the Absurdist work most of which spot the light on characters, sittings, plot, and language and so on.

Drama of absurd sounds quite influenced by the external world when it was first found. There was a chaos and nonsense everywhere; so that, the writing within the play appears in a state of having no meaning.

Absurdist represent human existence as non sense because human life is absurd ; nothing make sense (our language, feeling, emotion; the way we talk one to each other...) and chaotic because it is full of depression, liars, discouragement, depression, sadness...

One of absurdist features in the literary field is clearly seen in the work of many playwright and author which serves to be the language of the text. Language which is a mean of communication is mistrust in the absurd drama. There is lot of non-sequitur, pause, erraticism, repetition, tautology and double entendre which shows language as a meaningless exchanges; a very unreliable and insufficient tool of communication. Dr. Culik explains "Words failed to express the essence of human experiences, not being able to penetrate beyond its surface". Absurdist presents language as non-sense and meaningless. Just to say that anti-language is one of the most important features of the theater of Absurd.

In addition to that, the feature that is probably what almost all the absurdist playwrights sought is characters. Each writer has his/her own perspective when it comes to illustrating the role of the story individuals. In absurdist drama, characters especially protagonists have special personalities and nature. They talk to themselves continually or repeatedly. In the theater of Absurd, characters are victims of unknown forces, and they present frustration of the outside which lead them sometime asking to themselves some philosophical questions such as the meaning of life, death and the existence of God.

Another instinctive that is highly intended to be discussed seems to be the plot. The plot is an indispensable constituent part of drama. Absurd play is not arranged and unclear; in place and time. Events don't progress every day is the repetition of the early one contrarily to the traditional drama. Another characteristic in absurdist plays, is the mixture of comedy and tragedy; two aspect in the same time.

## **1.6 Conclusion**

Furthermore, in different types of literary forms, multiple features are included. Moreover, different writers have their own style to apply it. In the Theatre of the absurd, playwrights usually apply the features of Absurdism and Existentialism.

**CHAPTER TWO**  
**LANGUAGE AND ISOLATION IN**  
**THE ROOM**

## 2.1 Introduction

Language is the means through which human can communicate it essential. It is essential to every day aspect of life and interaction in our everyday life. Language is important in the sense that we use it to communicate to express our feelings and desires, the questions and understand the world around us. It is what separates human from other animals; and language can be discussed as being absurd and meaningless, as Pinter has depicted through his plays, like his famous play *The Room*

## 2.2 Summary of *The Room*

*The Room* is the first play written and produced in May 1957 by Harold Pinter and staged by the University of Bristol in UK. Similar to his second one *The Birthday party*, it is considered by the critics the earliest example of Pinter's "comedy of menace" and stressed also on the feature of Pinter called "Pinteresque". Pinter confirms that he was inspired by his visit in the summer 1955, in Chelsea's Beaufort Street and more precisely to the "broken down" of Quentin Crispin order to write this play.

The play includes six characters that are: Bert Hudd in his fifty and his wife Rose in her sixty who rent a room which MR. Kidd the old man and the owner of the house; a young couple MR. and MRS Sands; and the negro blind man Riley.

In the beginning of the play, we have Rose with her husband Bert who is reading a magazine. Rose has "one-person dialog" because Mr. Hudd still silent during the entire whole scene. Rose serves him the breakfast and starts to talk about the very cold weather outside to be a murder. She also compares her room (cosy and warm) to the basement (damp in darkness). She creates a uneasiness by her way to move from one place to another in the room (many time she goes to the stove and return in the room); and her way to talks (she change quickly in many time subject) for example she talks about the weather, the wind and suddenly she changes the topic by seeing to her husband that she never seen who is in the basement (*The Room; page92*). Rose is always asking questions to Bert yet answers them herself, for example she asks question to Bert:

Rose: What about the rasher? Was it all right? It was a good one, I know, but not as good as the last lot I got in. It's the weather (92).

At the moment she is talking about the basement someone knock the door; it is Mr. Kidd the old landlord. During his conversation with Rose we can notice that he asks many questions to

Mr. Hudd but this one rest silent it's Rose who answer. Apparently these questions is to know if MR. Hudd is going to leave the room, to go outside, what time and for how long.

Mr. Kidd: you going out today, Mr. Hudd?

I want out. I came straight in again. Only to the corner, of course.

Rose: not many people MR. Kidd (96).

The same example is seen in another Act with MR. Kidd:

MR. Kidd. Me? I can take my pick (rising.) you'll be going out soon then, MR. Hudd? Well, be careful how you go those roads'll be no joke. Still, you know to manipulate your van all right, don't you? Where you going? For? Be long? (100).

Rose and MR. Kidd talk about weather, MR. Kidd's bedroom and about his sister who care about the floor of the house before to die. Through their conversation, there are many time they change subject, each of them talks about different subject and they don't listen to each other which create an irrational dialogue. For example in Rose and MR. Kidd conversation, Rose talks to him about a woman to help him but quickly the conversation change when he sees the rocking chair.

Afterward, after MR. Hudd, Rose is receives the visit of the young couple (MR. and MRS Sands) .The couple inter to her room and tell her they are looking for the landlord MR. Kidd for a apartment .The couple tell to Rose that she has a great house and tell her also about the basement to be damp and without light. Rose who is wandering that there is no one who is living down is surprised and chocked to learn by MR. and MRS. Sands there is a man a polite one who even proposes to help them and who tell them that the landlord would be upstairs and that Rose room is vacant (107).

Rose asks about the men they saw and tell them there is no room vacant in the house. When the couple leaves, Rose look at the window then look at the magazine and put it down. Suddenly there is a sharp knock at the door it's MR. Kidd who came in the second time to see if MR. Hudd leave because he has been commissioned by Riley who wants to talk to Rose. MR. Kidd says "I am just telling you, I've been getting ready to come and see you, as soon as I heard the van go (109).

Apparently Riley wants to see Rose in order to deliver her a message from her father to tell her to come back home, but Rose refused to listen to him at first the first time she said to MR. Kidd:

Rose. See him? I beg your pardon, Mr. Kidd. I don't know him, why should I see him?

MR. Kidd. You won't see him?

Rose. Do you expect me to see someone I don't know? with my husband not here too ?



MR. Kidd menace Rose by telling her if she refuses to meet Riley he will come in presence of her husband. Finally Rose decides to see the blind Negro quickly before her husband returns. Rose takes a seat on the rocking –chair, then the door opens, it is Rely and Rose starts treating him in bad way, she said:

“What are you looking at? You’re blind, aren’t you? So what are you looking at? What do you think ..... Tell me what do you want and get out”.

She doesn’t stop insulting him until he calls her Sal. Rose denies that her name is Sal and the woman that Reley is looking for. But when he calls her again Sal, Rose become weak and she admits her true identity. In some sense MR. Reley gave her back her identity, she becomes her own self again.

The play end when MR. Hudd comes back. He enters in the room and seeing her wife touching Riley face. He starts talking in a monologue about what he did with his van during his voyage, he was talking about his van as a woman then he takes a seat near Riley regards him for a few moments and by his foot he lifts his armchair up, The Negro fall down. He strikes him and kicking his head in several times against the gas stove then walks away. Rose stands clutching her eyes and says “Can’t see. I can’t see. I can’t see” (116).

## **2.3 Language in *The Room***

Harold Pinter is a British playwright awarded a Nobel Prize in 2005 for his works, he was inspired in part by the Irish playwright novelist and poet Samuel Beckett who also got a Nobel prize in 1960. Pinter belongs to the new generation of absurd dramatists, and the theater of absurd is the term coined by the critics Martin Esslin 1961. He describes this new style of theater developed after the horror of the war world two, play of (1950 and 1960) which center on the notion of illogical, without purpose and devoid of meaning (Esslin,1980).

One of the absurdist’s who influence the thought of Pinter is Martin Heidegger. He strongly affirms that language is the only mean through which man can apprehend his internal and external world. Such an assumption, it is entirely clear in most of Harold Pinter’s plays, including *The Room*, his first play written in 1957, whereby the most focus appears to be on the language of the character and their words.

Pinter play *The Room* takes a place in absurdist world where language as a core means of communication is suspicious, meaningless and unreliable, meaning is slippery and truth is not absolute. The thing that is typified while reading the play, one may come to notice is also the linguistic paralysis some characters had. Another prominent feature in this play is its breakdowns. In the other words, characters in the play communicate through silence and

pause, that lead to the coining term “Pinter pause”; in Pinter play, they represent silence and pause in every day speech and conversation . Silence takes a place in the beginning of the play, Harold emphasizes silence when Rose is talking to Bert about the outside and the basement; he keeps silence and continue to read his magazine.

Harold Pinter uses silence in several situations, in order to make audience uncomfortable, to give them the feeling that characters are experiencing. It’s also taken another case as a haven against an inexplicable situation.

As another feature of language, pauses are important as a line, they are in Harold Pinter’s plays for a reason; he uses them in order to show the inability of people to express their thoughts and feelings. For instance:

Rose. It’s quite. Be coming on for dark. There’s no one about.

She stands looking.

Wait a minute.

Pause.

I wonder who that is.

Pause.

No. I thought I saw someone.

Pause.

No.

*(The Room, 94)*

Other prominent features that Pinter frequently employed in several scenes in *The Room* are non-sequitur, erraticism, double entendre, repetition, truism and tautology which lead to a miscommunication between characters.

Non-sequiturs: are those literary device frequently used in theater or comedies to create comic effects. It means that the statement as a response that does not connect logically from or it is not clearly related to anything previously said. It is when two characters are talking about two different subjects. This situation is seen many times in “*The Room*”. For example:

**Rose.** What about your sister, MR. Kidd?

**MR. Kidd.** What about her?

**Rose.** Did she have any babies?

**MR. Kidd.** Yes, she had a resemblance to my old mum, I think. Taller, of course (99).

Rose and MR. Kidd, in another scene, are also sharing a non-sequitur dialogue. Rose is talking about sands 'couple and their attempt to rent her room; unlike MR. Kidd was getting a totally different conversation about the blind Negro Reley.

**Rose.** There two people her just now. They said this room was vacant. What were they talking about?

**MR. Kidd.** As soon as I hear the vacant go I got ready to come and see you. I'm knocked out.

**Rose.** What was it all about? Did you see those people? How can this room be going? It's occupied. Did they get hold of you, MR. Kidd?

**MR. Kidd.** Got hold of me? Who?

**Rose.** I told you. Two people. They were looking for the landlord.

**MR. Kidd.** I'm just telling you. I've been getting ready to come and see you, as soon as I heard the van go.( The room; page 109).

After non-sequitur, erratism is also present in Harold Pinter's plays and *The Room* is not an exception. It's one of Pinter's language features.

Erraticism: is the feature of changing topics illogically, in the play, we can notice that characters are erratic people it means that they move from one topic to another. In many scenes this situation is observed with Rose. She says:

"But I think someone has gone in now. I wouldn't like to live in that basement. Did you ever see the wall? There were running. This is all right for me. Go on, Bert. Have a bit more bread" (92)

Another distinctive feature which makes language meaningless in this play is the double entendre.

Double entendre is a word or phrase that might be understood in two ways, one of these understandings is usually sexual. In the play Bert makes a double entendre when he talking about his van as he was talking about a women. For example:

"I drove her down, hard...Then I drove her back, hard....I caned her long. She was good...I used my hand. I like that.....I get hold of her ..." (116).

In addition to that, repetition is very current in *The Room*. Characters repeat themselves numerous times and it is very clear to see. For example Rose is always telling to Bert at the beginning of the plays that "it cold out" to dissuade him to go out, always tell him to eat his food "eat it up" and in several time she asks about downstairs like "what about downstairs" firstly to Bert then to MR. Kidd and finally to the Sands couple.

Finally, tautology is also present in Pinter play. It is a repetitive use of phrases or words which has similar meaning .When MR. Kidd asks Rose about the provenance of the rocking chair; she replies: "No, I brought it myself"( 93).

She could just say “I brought” there no need to add “myself”.

As a playwright, Harold Pinter made so many attempts to portray the absurdity world that is full of contradictions through language. He made a sense of the nothingness through depicting the smallest unity in human life (language). Pinter employs language to describe the failure; he details in forms abundant the poverty of people’s communication.

## **2.4 Isolation in *The Room***

*The Room* is one of Pinter’s successful plays and “Isolation” is one of its important themes practically in all his others absurd work. In Pinter’s *The Room*, he portrays isolation of characters in a magnificent way and portrays also the room to be a place in which man should be in security from the outside world which is full of negative forces.

The play is full of signs of isolation and the first sign is that Rose is isolated in one particular room and in one particular building during all the play; her room in which she considered to be warm, light and cosy one, protect her from the cold, the darkness and wind of the outside. According to her, the outside is like “murder” but despite the fact of the coldness and darkness of the outside, there is another reason for her isolation from the outside world.

Rose is a Jew, she come from a Jewish family and she doesn’t want to be killed or rejected by others and the society. She is afraid from the outside world that why she hide herself and even change her identity in order to escape it; so for her the room is the solution to live safe and peace. She says: “If they ask you, Bert, I am quite happy where am I, were quiet, we’re all right. You’re happy up here. It’s not far up either, when you come in front outside. And we’re not bothered. And nobody bothers us” (93).

In the play, the window is the only means through which Rose is in contact with the external world, frightened by the outside world, (society) she always looking out the window and tries to see who is coming. She says:

It’s quiet. Be coming on for dark. There’s no one about.

(She stands, looking.)

Wait a minute Pause

I wonder who that is.

Pause

No. I thought I saw someone.

Pause

No .(94)

The conversation between Rose and the landlord is full of questions she keeps asking MR. Kidd about the basement like what about downstairs? Who is in the basement? Which going on downstairs and upstairs? She is obsessed and this obsession of knowing who is downstairs and upstairs show us she didn't go outside for a long period of time, she is afraid of outside that why she wants to know all those information. Later on when she received the Sands couple in her room she starts talking to them and asking them also about the situation outside and the basement; the fact she asks questions about the outside (what's it like out? How the downstairs looks...) and became very angry when they tell her that the man of the basement said them her room is vacant; means that she is cut off the outside; she isolates herself in her room in which she fell well, in security.

Another sign is that when MR. Kidd comes in the room and tells to Rose about the man downstairs (Riley) who wants to see her. Rose starts questioning him about the man because for her she is hided (isolate), and she is persuaded that no one knows her in the district in which she is living. She says "but I don't know anybody. We're quiet here. We've just moved into this district". (111) but when MR. Kidd menaces her by telling that Riley will come up to see her in the presence of her husband if she doesn't accept to see him she accepts and said: "Fetch him. Quick. Quick!" . The blind old Negro come up later one after few dialogue between the two characters, Riley calls by her by her real name "Sal" to tell her that her father wants her to go back "at home". Here the sign of isolation is that, Rose changes her name, her identity when she leaves her family and she isolate herself in order to escape from the members of her family which push her even to change her place of living that why she says to MR. Kidd that no one knows her in her present living place.

In "*The Room*", Rose is not the only character which is isolated Pinter open our eyes about Bert and MR. Kidd isolation too. In the beginning of the play until he goes out with his van, Bert is seat and he is Reading his magazine by keeping silence face to his wife Rose who is talking at the same time serving him food .Bert fells alone because her wife treat him like a baby not like her husband so he seems to be unhappy with this situation, he shows us that he is not satisfy with his married life that why he isolates himself through reading his magazine

and keeping silent. Boulton stresses on this mother-son relationship “The whole scene, linguistically and visually, suggest a mother-son relationship rather than wife-husband” (95).

Another thing which shows that Bert is isolated is the way that he talks about his van by using sexual terms. This passage of the play open our eyes on the fact that he miss his wife what why he is the unhappy because Meg treats him like a baby not a man (her husband).

“I caned her along. She was good. Then, I got back. I could see the road all the right. There was no cars. One there was. He wouldn’t move. I bumped him. Got my road. I had all my way. There again and back. They shoved out of it. I keep on my straight. There was no mixing it. Not with her. She was good. She went with me. She don’t mix it with me. I use my hand. Like that. I get hold of her. I go where I go. She took me there. She brought me back” (116).

When it’s come to talk about isolation, MR. Kidd is not an exception. He lives in the downstairs alone because he has no wife and he lost his sister.

In Pinter play “*The Room*” Rose is isolated and in some way she wants to isolate his husband Bert with her by telling him to stay in the room. She always says to him that it’s “cold” and “icy” outside trying to convince him to stay in the room with her because this one wants to go outside, be in contact with it. She says:

Rose. I don’t know why you have to go out. Couldn’t you run it down tomorrow? I could put the fire later. You could sit by the fire. That’s you like, Bert, of an evening. It’ll be dark in a minute as well, soon.

She rocks

It’s get dark now (93).

In Pinter play *The Room*, he shows us first of all through this play how much people are able to hide them, escape from the outside world because they think that isolation is only the best means to protect themselves to the exterior alien forces and Rose is the best example, she isolates herself to escape the outside. This is what Harold Pinter wants us to notice; he wants his audience, readers to know that isolation is not the solution because when you isolate yourself from the outside, the outside world will come to you. In the play, Since Rose hides and isolates herself in just one room, at finish the outside came to her which is Reley. Pinter want us to learn that there is nothing you can gain from isolate yourself from people or the society ,you would rather be part of the society then to isolate yourself because it not going to lead you anywhere but just problems.

## 2.5 Conclusion

Characters in *The Room* and everything related to them could possibly be the turning points where language and isolation as a theme were introduced, since Rose and all the other individuals in the play were communicating in a weird manner, Pinter puts silence at the beginning of his first act as it is the greatest way to portray miscommunication, and through that, isolation is depicted. *The Room* can be a very good example that depicts the meaningless of language and isolation as being represented by Pinter, not only in this particular context but also through *The Birthday Party*, which is another play that discusses language and the themes introduced as far as absurdity is concerned.

**CHAPTER THREE**  
**LANGUAGE AND ISOLATION IN**  
**THE BIRTHDAY PARTY**



### 3.1 Introduction

Harold Pinter wrote twenty nine plays including *The Birthday Party*, his successful play. The play has been classified as a comedy of menace; comedy is present in the Birthday party from the very first scene when Meg ask in many time to be sure if it is his husband who enter in the room. It is a way of gently introducing the audience to the world which Pinter is trying to create, the Birthday Party emphasized Pinteresque elements such as, ambiguous identity, miscommunication, meaningless of language, confusions of time and help.

In Pinter's play, the atmosphere is changed with fear and threat to the natural harmony of life. Pinter depends on the form of comedy than of tragedy, this does not decrease the hidden menace against the characters who want to escape from the force of evil. Pinter likes to show the inevitable contradictions faced by people in today's world, his plays have been rightly called the comedies of menace.

Pinter has mastered the use of pauses and silence, and by a clever manipulation of them, he is able to create doubt, Suspense shock or thrill in the mind of the audience and even in the readers. Drama of Pinter is drama of miscommunication, characters do not listen to each other, the lack of communication and not sharing dialogues between them is the central reason of their alienation from each other.

### 3.2 Summary of *The Birthday Party*

*The Birthday party* (1957) is the second full-length play by Harold Pinter and one of his best known and most frequently performed plays .The play is consider as the comedy of menace which is characterized by the Pinteresque elements such as confusion of time and place ambiguous identity etc... The play is centered on one character who is Stanley, a retired musician who hides himself in the boarding house in order to escape from the external world.

The birthday party, in three acts with six characters who are: Petey Bols and his wife Meg in their sixties they own a ruin boarding house in a seaside town in England, Stanley in his late thirties who lives in the boarding house of Petey and Meg, Lulu a young girl in her twenties and the two strange men (Goldberg and McCann). The play begging with the couple in the living room (Act one) they chare a banal conversation while they're eating the breakfast (corn flax) Meg asks to his husband in several time if his breakfast is nice and Petey agree

that they are; they talk about the weather and the birth announcement of a little girl in Petey newspaper. Petey tells Rose that he saw two men on the beach the night before, they ask for a room for some days; Meg exited with this news and she is persuaded that the two men heard about their boarding house as she says « this house is on list » (5).

After the couple conversation, Meg decides to wake up Stanley who didn't take his breakfast she head up the stairs and call Webber by telling him to come down and take his breakfast otherwise she come up and get him. Finally, Stanley decides to come down to take his breakfast; he seats at the table with Petey and talk to some pleasantry about weather and when he wants to eat his cornflake he couldn't because the milk is bad and he tells it to Meg. Meg disagree this remark and treat him as a liar but she replaces this cereal milk by the fried bread and became really nervous when Stanley treats her to be a bad wife because she doesn't give to her husband a cup of tea in the morning, she replies him to mind in his own business, but quickly this disagreeable conversation turns to flirt when Stanley describes Meg the fried bread to be succulent (10). She ruffles his hair, but he pushes her arm away and insults her.

Meg thinks that Stanley is talking about her; she wants to know if she is succulent but Webber starts a new subject by telling her that his room is very dirty and he wants to change it. Even if Stanley wants to move to something else we can certify that Meg continues to seduce Webber by telling him that she had some lovely night in Stanley's room and when she notice that Stanley doesn't want to flirt with her, she changes the conversation by inform him about the arriving of the two men but he doesn't trust her because no boarder come since he was in the boarding house. He treats her to be a liar but Meg insists that she is telling the truth.

Seems to be disturbed by the presence of the two gentlemen, Stanley starts to bombard her with questions: when was it? When did he see the? What are they? didn't he tell you their name ? Who are they? etc.. (13). But the conversation is interrupt by Lulu who arrived with a package. Meg asks her to leave with it because she doesn't want Stanley open it. When Meg leaves, Lulu talks a moment with Stanley especially about his appearance. Lulu calls him "wash out" and then exits. Finally washes his face.

Two gentlemen, Goldberg and McCann enter in the room from street. It is clear they are mysterious and they come under mysterious circumstance which is to finish a job which is Stanley (24). McCann wants to be sure if they are in the right house and Goldberg assures him that they are. Later on they meet Meg who informs them they not the only boarder, and starts talking about Stanley and his birthday party. The two men seem very interesting about this

news but when Stanley learns that the two men will be present in the birthday party, he becomes afraid and denies by saying that is not his birthday but Meg refuse to listen to him and gives him a drum a boy's drum as a gift. He put on his knee and beat it regularly until the beat become erratic, uncontrolled.

In the evening in Act two, Stanley enter in the room, and McCann was seating alone at the table tearing Pinter's newspaper in five equal trip; the two men start a polite conversation. McCann congratulate him and tell him that it is an honor to be invited but apparently, Stanley wants to celebrate alone in his own way, quietly. When he wants to leave McCann block his path so, Stanley touches one of the newspaper trips which make him angry.

Later one, the tension ease and they whistle some tune together. Stanley asks McCann if they ever meet before but McCann denies it. During they conversation, Stanley talks about the quiet life he lived before, affirming he is the same man he was; he also tells to McCann he is in the boarding house for business; and question him (why he and Golberg come in the boarding house) but this one seems unwilling to answer this question .Stanley insists again to tell him that it is not his birthday by taking his hand, he savagely pushes him away.

Petey and Golberg arrive, they present Stanley to Golberg and they start talking. Golberg tells them about her mother and about a girlfriend that he had. Afterward, they ask Stanley about his childhood but he is unresponsive. Petey leave and McCann go to buy alcohol for the party but when he returns he and Golberg interrogate Stanley with a series of unnerving nonsensical, ridiculous and seemingly unrelated questions. They accuse him to treat Lulu as a leper, killing his wife, betraying they "organization" and finally there is a fight between them but this atmosphere disappear when Meg arrives; she was dressed for the party and she makes a moving tribute to Stanley in a toast, McCann puts the light on Stanley's face like a projector and Goldberg also gives a second toast in the honor of Stanley.

In the party, Lulu and Goldberg flirt; Meg and McCann speak of Ireland whereas Stanley is seat alone. Meg suggests playing a game (blind man's buff) and during the game Stanley glasses was broken by McCann and it is also the responsible of the smash of Stanley's drum. During the game, Stanley reaches Meg and begins to strangle her but Goldberg and McCann pull him of. In a moment, the light goes out and in the darkness Lulu creamed because Stanley is over her. He attacks her sexually (54).

The next morning after the crazy party, Petey is reading his newspaper in the living room as usually and Meg seems confused. She really doesn't remember what happened in the party, that Petey was not present in the birthday party; she tries to refresh her memory.

There is no breakfast for the boarders and Meg panics for this situation. She wants to bring them something for breakfast and when she sees Goldberg's car outside she becomes afraid but her husband calms her down (56). Then she asks Goldberg about the car, but he ignores her.

Afterward, Petey asks Goldberg about Stanley and he tells him that Stanley has to see his friend which is a doctor because he is suffering from a nervous breakdown (58). When Petey wants to see Stanley, Goldberg insists that he goes out for work whereas Stanley is in the room. Goldberg seems unhappy when Petey suggests to fix Stanley's glasses otherwise to bring him a doctor and becomes more angry when McCann tells him to accelerate the job for which they came for. The two men fight but later Goldberg regrets his attitude. He tries to explain to McCann what pushes him to react negatively, he even tells him to blow twice in his mouth and McCann does it without question (63).

McCann goes out when Lulu enters. She is disgusted of Goldberg who took a profit from her sexually in *The Birthday Party*. This situation changes in turn in the favor of Goldberg when McCann tells Lulu to confess her sin (things she has done with Goldberg). Choked to this situation, she flees.

At the end of the play, the two men (Goldberg and McCann) bring Stanley and try to convince him by telling him he needs a long convalescence, a change of air, and that if he accepts to go with them he will be a proper, successful, rich, and integrated man (66-67-68).

Stanley only musters a gurgling sound like ug- gughh...uh gughh... or caaahhh... caaahhh and when they start to exit with Stanley, Petey tries to stop them but after menacing him he lets them to go with him but he screams behind them by saying "Stann, don't let them tell you what to do" (act three page 69).

At the end of the play, Meg who was not present in house, ignores what happens in her absence. She asks Petey if Stanley came down for the breakfast. Her husband lies to her and tells that Stanley is still sleeping.

### **3.3 Language in *The Birthday Party***

Written in 1957, *The Birthday Party* is Pinter's second full-length play. As an absurdist playwright, he is known by pause, silence and by his sense of suspense and ambiguity of language in his plays which differentiate him from others. The play *The Birthday Party* shares the same language features as *The Room*. In *The Birthday Party*, language is meaningless, unreliable, and full of ambiguity which makes a miscommunication between characters.

In the play, the use of pauses and silence is frequent; silence can be remarked since the beginning with Meg and her husband Petey who is reading the newspaper. Harold Pinter uses silence in several situations, in order to make audience uncomfortable, to give them the feeling that characters are experiencing.

Silence is taken in another case as a haven against an inexplicable situation as Stanley use to do when the two men Goldberg and McCann accused him for a unknown sin; surprise to their accusations he just makes a unarticulated gurgling song for example in (40).

**Goldberg** why do you treat that young lady like leper? She is not like leper, Webber!

**Stanley** What the-

When he continue to ask him questions:

**Goldberg** Why did you stay?

**Stanley** I had a headache!

**Goldberg** Did you take anything for it?

**Stanley** yes

**Goldberg** What

**Stanley** Fruit salts

**Goldberg** Anos or Andrews?

**Stanley** En- An-

**Goldberg** Did you stir properly? Did they fizz?

**Stanley** Now, now, wait, you-

**McCann** He doesn't know

**Goldberg** You don't know. When did you last have a bath?

**Stanley** I have one every-

(Act two, page 40, 41)

In addition to that, Pinter is well known by his uses of pause in his play to indicate that something what is going on. It also contributes to ease the tension between characters because if there is a conflict between them, nothing can be said until they calmed down, and to the rhythm of dialogue. For example Meg serves Petey corn flakes:

**Meg.** Is that you Petey?

Pause.

**Petey,** is that you?

Pause.

**Petey?**

**Petey.** What?

**Meg.** Is that you?

**Petey.** Yes, it's me.

There are other features which exist in *The Birthday Party* like his first play *The Room*, namely non-sequitur, erraticism, repetition, truism, double entendre and tautology which cause the communicative disjunction between characters.

Firstly; non-sequitur is one of Pinter's features; it is when characters are talking about two different subjects and these this situation is seen many times in "*The Birthday Party*" the example of Meg and Stanley is the perfect one to illustrate the non-sequitur dialogue.

**Stanley** A good one too. A night club. In Berlin.

**Meg** Berlin?

**Stanley** Berlin. A night club. Playing piano. A fabulous salary. And all food

**Meg** How long for? We don't stay in Berlin. Then we go to Athens.

**Meg** How long for?

**Stanley.** Yes. Then we pay a flying visit to ... er...

Another example of non-sequitur appears when Goldberg and McCann torture Stanley:

**Goldberg.** What do you use for pajamas?

**Stanley.** Nothing.

**Goldberg.** You verminate the sheet of your birth.

**McCann.** What about the Albigensienist heresy?

**Goldberg.** Who watered the wicket in Melbourne?

**McCann.** What about the blessed Oliver Plunkett?

**Goldberg.** Speak up Webber. Why did the chicken cross the road?

Secondly; erraticism appears also in *The Birthday Party*. During Stanley's party, Goldberg starts talking about his wife then change the conversation by telling Lulu to seat down then talk about a little boy and girl. He says:

"I had a wife. What a wife. Listen to this. Friday, of an afternoon, I'd take myself for a little constitutional, down over the park. Eh, do me a favour, just sit on the table a minute, will you? [LULU sits on the table. He stretches and continues.] A little constitutional. I'd say hullo to the little boys, the little girls-I never made distinctions-and then back I'd go, back to my bungalow with the flat roof. "Simey," my wife used to shout, "quick, before it gets cold!" And there on the table what would I see? The nicest piece of rollmop and pickled cucumber you could wish to find on a plate"(49).

Third; repetition is seen in many cases in the play. Characters repeat themselves in numerous times. For example Rose repeats herself by saying: "the pan of vegetable, it was the pan of vegetable ..." and a several times she repeats: I am the bell of the ball...

Here the repetition serve a completely different purpose, Pinter shows that character's struggle with words to find the correct words. ... One of the passage in which there is another repetition is when Stanley tells about his successful concert to Meg: "I had a unique touch. Absolutely unique. They came up to me. They came up to me and said they were ... Then after that, you know what they did? They carved me up. Carved me up. It was all arranged..." (16).

Another feature presents in this play is the double entendre. Stanley makes a double entendre when he talks about his food like a women; he employed the word "succulent" to describe it.

Finally, tautology is also one of absurdist feature used in *The Birthday Party* to describe the feature of humane conversation.

Language is employed in Pinter play to show the absurdity of human life. In his play, language in which characters communicate become elusive, full of cliché, unclear and its insufficient as a mean of communication.

### **3.4 Isolation in *The Birthday Party***

Harold Pinter just like other play writers introduced Isolation throughout his works, following Samuel Beckett and James Joice, he, could easily portray the English Society as it is. The birthday Party, one of Pinter plays that many researchers and scholars claim it is the perfect representation of Isolation, because of how its characters are related and treated as

unique individuals within an absurd setting sharing such an absurd language. Isolation is seen in the Birthday party to show how people isolate themselves in order to escape from the outside world which is full of fright.

Stanley according is the major figure when it comes to Isolation, he is Isolated from the outside world, inside the house, putting up with Meg and her husband Petey, as they treat him in a babyish way, trying to get him out of his isolation, Stanley strongly refuses and acts in all possible ways to be alone. Signs for his Isolation are all over the play, for example, he is always in his room, he doesn't even go down by himself to join Petey and Meg for the breakfast except Meg brings him. He even doesn't take a shower for long time, he doesn't care about himself because he knows that he will not go outside, people are not going to see him anyway; Lulu calls him "washout".

Stanley is not the only characters that is isolated in the play in some extend, he also isolate in some extend Meg and Lulu with him in the sense that because of him, Meg doesn't want to go outside, to leave him alone in his room. And for Lulu he wants to impress her and tells her to go with him somewhere far from the boarding house in order to take care of her. The desire to go with Lulu anywhere is a way to isolate her with him from others.

**Stanley.** How would you go like to go away with me?

**Lulu.** Where?

**Stanley.** no where still, we could go.

**Lulu.** But where we go?

**Stanley.** nowhere. There's nowhere to do. So we could just go.

He wouldn't matter.

**Lulu.** We might as well stay here.

**Stanley.** No. It's not good here (20).

But the contradiction is clearly obvious since he has already told Meg about his new so called job in Berlin, but suddenly he changes the plans or lies about it to Lu, and says "nowhere still we could go". This is a good example to show how much he lives in solitude and isolated.

When it's come to Golberg and McCann, the relationship between the two men is clearly to us. Golberg is the man, the masculine of the relationship. He is the one who



controls the relationship in the sense that McCann has nothing to say, any opinion he just follow Golberg. For example he always asking Golberg if they are in the right house and Golberg only replies to follow him and trust him because he knows they are in the right one. One of the things which show us that Goldberg controls everything is the fact that McCann doesn't have any idea about the job for what their came for it is Golber who tells what they are going to do, what they going to have. He is the man who controls everything, McCann just follow and obey. So, we can say that McCann is isolated because he is stuck with Goldberg in the sense he cannot contradict and the fact that he cannot leave him. With Goldberg, he is isolate from the outside world, from others people, others friend.

In the play we can see that Goldberg suffered also from isolation when we go to this passage in which he talks about his son, he calls him in four different names. Here, Harold Pinter wants to show that even names are non meaning names are nothing to do with our identity; if your name is Emanuel, Timmy, Manny it's not a matter and with these different names he shows us also that Goldberg were isolated also. Probably when he was with his son Emanuel he left him(He leave his family, he was alone isolated ) and when he came back he didn't call him Emanuel because he find him different so he call him Timmy, and he went far from them again and when he returns the he sow him differently he call him Manny. Goldberg isolates himself from his family like Stanley that why McCann didn't know that he has son a family man. He says: "I didn't know you had any sons" where us he knows him for a long period of time.

**Goldberg** (setting in the armchair.): You know one thing Uncle Barney taught me? Uncle Barney taught me that the word of a gentleman is enough. That's why; when I had to go away on business I never carried any money. One of my sons used to come with me. He used to carry a few coppers. For a paper, perhaps, to see how the M.C.C. was getting on overseas. Otherwise my name was good. Besides, I was a very busy man.

**McCann** I didn't know you had any sons.

**Goldberg** But of course. I've been a family man.

**McCann** How many did you have?

**Goldberg** I lost my last two – in an accident. But the first, the first grew up to be a fine boy.

**McCann** What's he doing now?

**Goldberg** I often wonder that myself. Yes. Emanuel. A quiet fellow. He never said much. Timmy I used

to call him.

**McCann.** Emanuel?

**Goldberg.** That's right. Manny.

**McCann.** Manny?

**Goldberg.** Sure. It's short for Emanuel.

**McCann** I thought you called him Timmy.

**Goldberg** I did (22).

As a playwright, Harold Pinter made so many attempts to portray the absurdity world that is full of contradictions through language. He made a sense of the nothingness through depicting the smallest unity in human life (language). Pinter employs language to describe the failure; he details in forms abundant the poverty of people's communication. In the play the Birthday party isolation is not represented only through Stanley, Petey Goldberg and McCann but also through the relationship that exist between all characters namely Stanley and Meg relationship and also Goldberg and McCann's ones.

### **3.5 Conclusion**

Pinter, dramatically introduced his themes in the Birthday Party as he went on representing language through their characters, he also, employed all the techniques in language in which absurdity was embodied. Pinter as always through his plays depicts the society and highlights the unique standard of the society, since isolation is in fact a state of life lived by plenty of society members and in the Birthday Party it is introduced mainly through Stanly and his interaction with the other characters.

## General Conclusion

*The Room* and *The Birthday Party* are two different plays through which Harold Pinter reveals a specific usage of language. The analysis of language and the theme of isolation allow us to call *The Room* and *The Birthday Party* absurd plays.

*The Room* is one of the major absurdist plays and Pinter's first play among his 29 ones. In *The Room*, he portrays human conditions of the British society destroyed by the wars through language which is full of clichés, illogical syntax etc. Pinter is known for his brilliant use of language and his style that is named after him "Pinteresque". Additionally language which is the best means of communication is meaningless, ambiguous and has no sense in Pinter's world. Especially in *The Room*, he uses some linguistic aspects such as the ambiguity of place, identity, place, and the degradation of language by his uses of pause, silence, non-sequitur, erraticism, truism, double entendre, tautology and repetition to portray ambiguity, the miscommunication and the meaningless of the language which is the central reason of characters isolation from each other. *The Birthday Party* is the second full play and one of the most frequently and well known of Harold Pinter. It presents the same linguistic feature as the early one; so language is ambiguous meaningless and sufficient as a mean of communication. In *The Birthday Party*, The theme of isolation also appears. Characters isolate themselves in order to escape from the outside world and in some extent they isolate others with them, which is the case for Stanley and Meg, Stanley and Lulu, Golberg and McCann. The two plays portray how language which is the best means of communication is full of cliché, ambiguous and meaningless.

Harold Pinter is one of the main absurdist writers and *The Room* and *The Birthday Party* are fine examples of Absurd plays. After analyzing language and isolation, it is confirmed that the two plays are absurdist ones. Characters communicate through an ambiguous, ridiculous and meaningless language in order to pass the time and to give the impression that they exist and the fact that they isolate themselves from the outside show they fear of the outside world aliens.

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