



**DRAMATIC SILENCE IN HAROLD PINTER'S
PLAYS: THE ROOM, SILENCE, MOUNTAIN
LANGUAGE, AND BETRAYAL**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Baraa Ferman ISMAEL titled “DRAMATIC SILENCE IN HAROLD PINTER’S PLAYS: THE ROOM, SILENCE, MOUNTAIN LANGUAGE, AND BETRAYAL” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally. Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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FOREWORD

I would like to express my extreme gratitude to my dear supervisor, Professor Ansam Riyadh Abdullah Al-Maarooof, who offered outstanding help over the whole period of this program. Unforgettably, the ultimate efforts done by Associate Professor Dr. Harith TURKI are highly taken into consideration; thanks may not be capable to encompass the favours offered by him.

My sincere and greatest gratitude is paid for the One and only pure source of knowledge whose message for us is unity not separation. I also would like to offer my endless thanks to my devoted parents, my mother who sacrificed several things to support her children and my father who always wishes to see me a successful and influential man. Special thanks from the bottom of my heart are presented to siblings, friends, and relatives who helped me through this journey and gave their ultimate support.

DEDICATION

This thesis is dedicated to my family, friends, and all my teachers that supported me to continue my study.

ABSTRACT

Silence is a profoundly political and politicized act. It is a tool of protection and oppression. It can be obscured, revealed, weakened, or strengthened. If silence is golden, so is violence. Silence is a case of being/doing. It is often weighted and interpreted by recognizing race, gender, class, and abilities. The silence is consistent, and society's prejudice against silence can cause deep psychological distress in introverted and silent people to get closer to God. Despite its functional and conceptual slipperiness, today's silence seems to be most associated with passivity, indifference, or timidity. The researcher has recently been thinking about how to restore silence in an overwhelming and relentlessly noisy political environment. This study tackles silence as a strategy that Harold Pinter uses in writing his different plays whether one-act-plays or full-length-plays. The study is divided into three chapters and a conclusion. Chapter One revolves around the theoretical background of the analysis of the selected plays. It tackles the importance of silence and pauses in the construction of the plays. Chapter Two is devoted to the definition and construction of the one act-play and its characteristics. The analysis of the selected one-act-plays includes *The Room and Silence*. Chapter Three discusses the use of silence and pauses in the full-length plays after giving a full description of the construction of the full-length plays. The discussion tackles two selected full-length plays: *The Betrayal* and *The Mountain Language*. Conclusion sums up the findings of the study and shows the results of the discussion.

Keywords: Postmodernism; Analytical Approach; Harold Pinter; Silence; *The Room*; *Betrayal*; *Mountain Language*

ÖZ

Sessizlik, son derece politik ve politize bir eylemdir. Bir koruma ve baskı aracıdır. Gizlenebilir, açığa çıkarılabilir, zayıflatılabilir veya güçlendirilebilir. Sessizlik altınsa, şiddet de altındır. Sessizlik bir olma/yapma durumudur. Genellikle ırk, cinsiyet, sınıf ve yetenekler tanınarak ağırlıklandırılır ve yorumlanır. Sessizlik tutarlıdır ve toplumun sessizliğe karşı önyargısı, içe dönük ve sessiz insanlarda derin psikolojik sıkıntılara neden olabilir Allah'a yaklaşmak için. İşlevsel ve kavramsal kayganlığına rağmen, günümüzün sessizliği en çok edilgenlik, kayıtsızlık veya çekingenlikle ilişkilendiriliyor gibi görünüyor. Araştırmacı, son zamanlarda, ezici ve bitmek bilmeyen gürültülü bir siyasi ortamda sessizliğin nasıl geri getirileceğini düşünüyor. Bu çalışma, sessizliği, Harold Pinter'in tek perdelik ya da uzun metrajlı oyunlar olsun, farklı oyunlarını yazarken kullandığı bir strateji olarak ele almaktadır. Çalışma üç bölüm ve bir sonuca ayrılmıştır. Birinci Bölüm, seçilen oyunların analizinin teorik arka planı etrafında döner. Oyunların yapımında sessizlik ve duraklamaların önemini ele alır. İkinci Bölüm, tek perdelik oyunun tanımına, inşasına ve özelliklerine ayrılmıştır. Seçilen tek perdelik oyunların analizi The Room ve Silence'ı içeriyor. Üçüncü Bölüm, uzun metrajlı oyunların yapısının tam bir tanımını verdikten sonra, uzun metrajlı oyunlarda sessizlik ve duraklamaların kullanımını tartışır. Tartışma, seçilmiş iki uzun oyunu ele alıyor: The Betrayal ve The Mountain Language. Sonuç, çalışmanın bulgularını özetleyen ve tartışmanın sonuçlarını gösteren bu çalışmanın son kısmıdır. Bunu tavsiyeler ve referanslar takip etmektedir.

Anahtar Kelimeler: Postmodernizm; Analitik Yaklaşım; Harold Pinter; Sessizlik; Oda; İhanet; Dağ Dili

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SUBJECT OF THE RESEARCH

This study is based on the reading and analysis of four plays in English literature; all are written by Harold Pinter, emphasizing silence in each play.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The significance of this study is that it sheds light on how the playwright uses various linguistic methods to address broad topics. According to Pinter's works, the theatrical performance thoroughly explains the dramatic concept of silence. Furthermore, the text uses the surrounding environment to complement the feelings expressed in the theatrical text, which may have a more significant influence on the audience. A thorough examination of the material may give another researcher a decent understanding of the author and his current study. It is possible to use the findings of this study in other studies, particularly those connected to the topics covered by the researcher. According to the assumption, knowledge of contemporary theatre's literary and historical contexts, which will be included in the study, will be vitally significant to support the literature on the research projects.

METHOD OF THE RESEARCH

This study examines the texts of the four selected plays in connection to current and contemporary literature in English literature, using the notion of silence to evaluate the texts of the plays. Other aspects of the playwriting were examined, such as the usage of the absurdist features as prominent components of this form of playwriting, among other things.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Using close reading and analysis of four of the most significant and modern plays that deal with silence, this study explores the connotation of silence in English literature

represented by four plays by Harold Pinter. The study explains its kinds and examines the issues of its interpretation and analysis. Compared to the present, this had a distinct touch and an effect on English writing. Furthermore, an examination of many sorts of silence, the rationale for their existence, significance, and influence on the dramatic text are provided.

SCOPE AND LIMITATIONS / DIFFICULTIES

The scope of the current study is limited to the literary examination of the selected texts. Participation in solving the challenge of interpreting silence in a theatrical script was required. Recognizing its impact on theatrical texts in general and giving future researchers on the subject a starting point for their investigations, the researcher makes recommendations for a broad field of investigation of related works.

1. CHAPTER ONE

1.1. Introduction

The use of dramaturgy as a practice in contemporary theatre was first used by subtexts. In this case, Anton Chekhov was the first to use silence in the theatre. He used it as a means of revealing implicit interactions between characters. The study of this interaction of desires in personal relationships hypothesized that the character was a coherent subject psychologically fixed to perceptual reality. However, recently, the definition of this subject has been challenged both in theatre and in modernism and postmodernism, especially in Marxism and the theory of deconstruction. The question is how is silence used to show the dilemma of the "self"? How does it interact with the world? However, the character resists conceptualization and seems to be silent in the gaps of debate. The writer can produce many degrees of inconsistency while writing silence in any communication medium, especially in literature. This chapter tries to answer the following questions to achieve the study's aims.

- 1- What is the best way to write silence?
- 2- What role does silence show in creating and interposing a text of a play?
- 3- What part does silence play in making and interrupting discourse?
- 4- What are some examples of silence in a written text and assumptions about silence?
- 5- What does silence do to the written text? What does the text, which includes this irony, do to the idea of silence?

These theoretical considerations are crucial to works that use silence as an essential literary device. The four plays by Harold Pinter are an excellent choice for examining the effect of silence on building a theatrical work.

When it comes to theatrical style, Harold Pinter is known for his heavy emphasis on stillness in conversation. The situation became synonymous with his theatrical performance. While Pinter painstakingly avoids dialogue, his characters engage in

deception via their spoken and unspoken language, engaging in combat with each other and against themselves and the audience. As a result, the characters in Pinter's play have a vibrant sound to their silence. Thus, it contributes to the disastrous development of the British theatre in the post-war period. This study seeks to explain how Pinter uses silence as a dramatic tool in the selected four plays by answering the following issues:

- 1- What is the importance of language in Pinter's plays and the connection between words and silence?
- 2- What exactly is the purpose of silence in a Pinteresque Play?

Following this line of reasoning, this study sheds light on Pinter's attempts to show how the characters resort to unsettling silence that creates a great deal of disruption.

1.2. The Theory of Silence

With the words "the word silence is still a sound," says Georges Bataille in *Inner Experience* "the term stillness is still a sound, thereby encapsulating the vast array of implications, paradoxes, and possibilities that silence embraces". Jacques Derrida writes the following:

If the word silence "among all words" is "the most perverse and the most poetic", it is because in pretending to silence meaning it says non-meaning, it slides, and it erases itself, does not maintain itself, silences itself, not as silence, but as speech. This sliding simultaneously betrays discourse and non-discourse (Derrida, 2001, p. 322).

Derrida says that the potential of silence inside a literary work should be considered: "silence plays the irreducible role of that which bears and haunts language, outside and against which alone language can emerge ... silence is the work's meaning and profound resource" (Derrida, 2001, p. 66).

Specifically, silence has the potential to evade the discourse while also being heard and being formed as a result of it. In *Silent*, John Cage describes silence as not existing in its true sense. Thus, he expresses himself as follows:

There is no such thing as space or an empty time. There is always something to see, something to hear. Try as we may make a silence, we cannot. It is desirable to have as silent a situation as possible ... a room without echoes for specific engineering purposes. I entered one... and heard two sounds, one high and one low ... the high one was my nervous system in operation and the low one my blood in circulation. Until I die, there will be sounds. And they will continue following my death. One need not fear about the future of music (Cage, 1961, p. 8).

Cage investigated the feasibility of perfect silence, and then, based on his findings, This option was eliminated due to personal experience. His point of view is significant. Even though it is contentious since there is still substantially a concept referred to as "silence", silence does exist; it may or may not be a scientific reality, but it does exist. It is, in fact, a culturally manufactured idea (as are other conceptions that are formed). Friendship, femininity, masculinity, and accomplishments are all culturally manufactured concepts.

The notion of silence is often connected with negative emotions such as lack, , and helplessness.

“A state of inability or failure language and silence, by George Steiner, discusses, among other things, in a philosophical debate, the notion of failure of language, or the idea of failure of language, is prevalent. He inquires; if "we are passing out of a historical era of verbal primacy into a phase of decayed language, of post linguistic forms, and perhaps of partial silence" (Steiner, 1967, p. VII)

Steiner is aided in his reading by this poststructuralist idea. After a traumatic event, literature may aid in healing and in historicising the sensation of escape from reality. It is a language that mainly emerged after World War II. However, he is plagued by his past.

He simply discusses the failure of the word in passing (structural or poetic). There is the potential for silence in literature, although silence in prose is not considered. However, the activity of words, particularly in poetry, is the primary emphasis. Susan Sontag tackles the concept of silence in her essay "The Aesthetics of Silence". In the same vein, silence may be found in art. She emphasises "as the prestige of language falls, that of silence arises" (Sontag, 2002, p. 35). "When silent falls, the sound of silence rises". Sontag's article is a substantial piece of theoretical argumentation.

Sontag emphasises silence, an art-related work that deals with many different creative walls of silence. Moreover, silent artists (artists who do not overuse words and explicit acts, respecting the possibilities of stillness) aspire to historical art and silent artists. Language is now seen with ambivalence by many people. When defending one's point of view, Sontag comments on the importance of stillness in creative work:

Just as there can't be up without down or left without right, so one must acknowledge a surrounding environment of sound or language in order to recognise silence. Not only does silence exist in a world full of speech and other sounds, but any given silence takes its identity as a time being performed by sound. If only because the art-work exists in a world furnished with many other things, the artist who creates silence must produce something dialectical: a full void, an enriching emptiness, a resonating or eloquent silence (Sontag, 2002, p. 11).

Eloquent silence—a phrase that occurs in several books on silence—is a kind of silence that is effective. Sontag defines a dialectical product as one that, by definition, comprises two or more elements. Of oppositions characterised by the relativity of their placement, the concept of eloquent silence may help comprehend a situation.

Silence is used as an aesthetic element. In the endeavor to broaden the scope of Roman Jakobson's Silence, the communication paradigm should also be included. Ephrata's linguist colleague, Michal Ephrata, defines eloquent silence as follows “a means chosen by the speaker for significant verbal communication alongside speech; it is neither the listener’s silence nor the silencing of the speaker”. It is the speaker's responsibility to make central verbal communication in addition to speaking; “Neither the stillness of the listener nor the silence of the speaker” is acceptable, but rather silence alone not stillness, pauses, or silencing is an active form of communication”. Or “eloquent silence alone not stillness, pauses or silencing, is an active means have chosen by the speaker to communicate his or her message” (Ephratt, 2008, p. 40).

However, Ephratt's definition seems to ignore the dialectical and, as a result, is misleading. The inherently dialogical quality of eloquent silence is essentially the opposite of what seems to be a broad description of the nature of silence. Sontag argues, “Silence remains a form in speech ... and an element in a dialogue” (Sontag, 2002, p. 11). The concept of silence has received little attention from the literary community perspective. There were just two theoretical-literary large-scale reports that could be found. Addressing

the subject at hand, *A Rhetoric of Silence* by Lisa Block de Behar is a powerful piece of writing.

In a detailed theoretical examination of silence in literature, with particular emphasis on silence in literature, the silent act of reading, and the reader being dependent on silence on the receivers and their interpretations of the information, Block de Behar investigates a variety of topics. Silence is represented differently in French, Spanish, and South American cultures. On the other hand, her research does not deal with political writing. Ideological silences and the intricate relationship between silence and silencing are muted. Furthermore, Ulf Olsson's *Silence and Subject in Modern Art* is a must-read book. *Spoken Violence in Literature* focuses on the silent characters in novels and short stories.

From the standpoint of subjectification in literature, as illustrated plays: Olsson makes the following claim:

In this process of exploring the implications of silence, literature also shows us how the subject is recognised if speaking. The one that remains silent will interrupt the distribution or circulation of speech, which is a fundamental aspect of subject formation or subjectification and must therefore be brought to speech, enticed or forced to speak its mind. In representing the silent figure, literature must represent and perhaps even perform linguistic violence directed at the exact figure to make it speak (Olsson, 2013, p. 2).

While gaining knowledge from Olsson's research and appreciating his ethical attitude, my approach to literary characters is distinct since I perceive the characters as a whole.

Wendy Brown's *Freedom's Silence* is a novel in which Brown simultaneously breaks and maintains the silence of freedom. Silent and speech are opposed in a binary manner, and silence is located inside a complex power that is a dynamic force. She adds "The assumption that silent and speech are opposed is a fallacy that underpins much of today's rhetoric about censorship and silencing". Besides, she comments:

The belief that silence and speech are opposites is a conceit underlying most contemporary discourse about censorship and silencing. This conceit enables both the assumption that censorship converts the truth of speech to the lie of silence and the assumption that when an enforced silence is broken, what emerges is a truth borne by the vessel of the authenticity of experience. Calling these assumptions into question means not only thinking about the relationship between silence and speech differently but rethinking the powers and potentials of silence, silence and speech are not only constitutive of one

another but modalities of each other. They are different kinds of articulation that produces as well as negates one another Silence, both constituted and broken by particular speech, is neither more nor less truthful than speech is, and neither more nor less regulatory (Brown, 1998, p. 313).

Consequently, silence is controlled by discourse, but at the same time, it "may also function as that which discourse has not penetrated, as a scene of practices that escape the regulatory functions of discourse" (Brown, 1998, p. 317). In her interpretation of Foucault's History of Sexuality, Brown argues that the dynamics of silence and power are complicated and ambiguous since silence is neither opposed to power nor opposed to speech. "Silence is not synonymous with concealment or the refusal to communicate is identical neither with secrecy nor with not speaking. Instead, it signifies a particular relation to regulatory discourses and a possible niche for the practice of freedom within those discourses" (Brown, 1998, p. 316). The importance of silence in Pinter's plays cannot be overstated.

Generally speaking, silence in most of Pinter's plays signifies that language has reached a point beyond which it cannot go further. Although silence is inextricably linked to speaking, it is also a language in and of itself.

1.3. Language and Drama: Role and Importance

If plays were composed entirely of words, they would be subjected to the same kind of in-depth linguistic study that poetry is subjected to. A play's symbolic sound and movement are only parts of the overall package. They are used to arouse an audience; drama often communicates most effectively through its other languages through action and nonverbal sound, through the direct physical expression of feeling and thought that Hazlitt so aptly referred to as the "obstetric art of the theatre" than through its verbal ones. The instances of criticism that have overlooked non-verbal languages and gone wrong are possibly the most instructive in demonstrating how vital they are to comprehending the play. As a result, Hamlet is often portrayed as a crass, obnoxious anti-hero of sorts.

The critic reads Hamlet's verbal assaults to Ophelia and his mother and Polonius' death. Rosencrantz, and Guildenstern and his jesting soon after Ophelia's burial that a man

who could do or say such things must be intended to repel an audience. Another interpretation of Othello, which focused on speech analysis, portrays the Moor as not noble but somewhat insecure, self-deceived, angry, and strident, who goes to his death sobbing and shouting. The essential non-verbal expressions of either character on the stage-expressions that elicit concern, sympathy, and involvement know how completely wrong such textual interpretations are and how completely they fail to account for the reciprocation between the verbal and other languages Shakespeare composed in the play. The study now interested in non-verbal languages such as gesture and sound and their unique ability to convey an emotional experience. Occasionally, as with primary, utilitarian language, they communicate simply via one-dimensional symbols that we have consciously learnt. For example, while we are driving and conversing with other motorists on the road, our hands and arms make mute, dreary comments to each other. In contrast, the distressing language of the vehicle horn, screams out in pride, impatience, and fright, and may elicit emotions in us ranging from annoyance and fear to rage and rage-like feelings.

Great plays often employ auditory and visual gestures to elicit similar reactions from the audience by going beyond cognitive processes and into the emotional fast. Almost as if it had been physically stimulated, the whole organisms replies to this sub-verbal level of communication. It provides people with emergency signals for sight and flight as it does for all mammals. It is partially responsible for the immediacy and force of this response. As audience members, we do not fight or flee in most cases.

However, suppose the actor conveys the character's crisis well enough, in that case, there is a felt experience and empathy, a sensation so intense that the spectator's soul and even physically share the shock of suffering intimately. This vicarious activity during drama is so actual that it can be quantified in a laboratory to determine its skin response and heartbeat intensity. The unique ability of physical and verbal gestures to elicit this emotion stems partly from the fact that it corresponds to our oldest and most urgent experiences. The first word is never the first word in both life and art. We learn to scream and croon before saying anything; we learn to hit and caress before explaining why anything happened. To fulfil our destiny as symbolic creatures, we convert our noises and

actions into meaningful gestures as soon as we hear or see them. As noted by a distinguished medical psychologist, Lawrence Kubie, "we make symbols almost from the moment we take our first breath". Breathing preceded crying; swallowing preceded sucking; exhaling and excreting preceded speech; crying, grunting, and cooing preceded speech; and because they are the first tools to express inarticulate purpose and feeling, they become a form of language long before words are available for this purpose.

All key activities in the life history of each human being, together with their increasingly accumulating derivatives, thereby constitute factors in the ongoing process of language development in that individual's life history. It is the fundamental language of love, pity, and horror that we learn as our first nonverbal language. Unspoken images of fear are menacing forms, unusual shapelessness, or an assault by movement or sound. In contrast, the unspoken picture of love is formed initially from nonverbal tenderness felt, heard, or seen. With such wordless pictures as these, the mind begins to play with fantasy; our dreams, those nightly dramas in which one is a great writer, begin with the felt symbolism of forms and motions, which is the first step in the fantasy process. One runs, soars, and falls; one chases and is pursued; one roams among fascinating shapes and shadows; and one experiences terrifying terrors and exhilarating ecstasies. The fluidity and brilliance in metaphor are reflected in the symbols of this first language, which has layers upon layers of delicate meaning that one is only just now becoming aware of and appreciates. These wordless symbols are so ubiquitous that Freud and Jung would question whether they were not archetypal pictures from man's collected unconscious embedded in the tissue, as Freud suggested. The idea that they are the product of an unending cycle in which man's experiences are continually rephrased by that capacity for the metaphor that makes us all poets—even if only in the dreams—is maybe more palatable. People are increasingly adept at tracing down several sources of this fundamental language as they go through their educational journey. Several of their most notable acts result from their upbringing in a loving family and the tensions of love and hostility that surrounded us as children throughout their formative years. As they acquire the movements that correspond to their initial attitudes, they also learn to be their true selves. Psychology uses "identification" to explain the imitative, that is frequently

unconscious process. One develops the bodily identity from the powerful models he encounters in the environment. Here, empathy takes the form of a life process: people "feel with" the model whose behaviour they absorb so intensely that their feelings are converted into action; it becomes their behaviour. Therefore, when the nexus of an actor's movement captures such a gesture, it conjures up the basic process of survival, the reminiscences of the battle to establish an identity or construct some structures to absorb the chaos of reality. As a result, in a play like Oedipus, with its doomed search for identity, the power of gesture is particularly effective, namely the borrowed gestures of the lost father-husband-son Oedipus, the mingled gestures of mother-wife, and later, the tender bafflement of father-brother, when his tiny daughters are brothers, when his tiny daughters are brought to Oedipus, and he gathers them to him and weeps bloody. An enveloping agony that was originally felt by the psyche before there were words to describe it is re-enacted via the act of sobbing and the act of weeping itself re-enacts the buried experience. As a result, Horace shrewdly advised authors to make their characters weep if they wished to elicit tears from the audience. Weeping is a fundamental symbolism that sentimental writers shamelessly abuse, drowning their stages in tears. For instance, Sophocles maintained high tragedy by combining the act with other wonderful, spooky symbols that screamed out with dread and sympathy at the same time. In its most primitive form, the scratching out of eyes and piercing of the delicate body members then, the bleeding are one of the first terrifying symbols of human frailty. Blindness—which is so rich in dark fears and mysteries is a supremely terrible gesture for Oedipus to commit.

The language of gestures is heavily influenced by the culture one lives in. Even if one no longer physically shakes hands to convince each other that the weapons are sheathed, he nevertheless shakes hands to represent this and various other concepts. There is practically no way to calculate the number of gestures we use to conduct the most important business of our lives without saying anything. Men who have attempted to count them—the nods, the shrugs, the salutes, the comments made with fingers, faces, and the whole body—estimate that there are around seven hundred thousand of them. If man had not discovered a language and learned to express his conceptions, we would still be communicating our most complicated thoughts via the body's language, just as people

continue to communicate some of the most personal thoughts through the body's language. This body language is shorthand for drama: it can condense a wide range of emotional expressions into a single symbolic movement. Ballet is a style of theatre in which the language of movement communicates directly with the seeing mind without the assistance or drag of words. The movement is thinking and experience in and of itself, and it is conveyed as such. Not unexpectedly, this form of drama—the dance—was almost certainly the first language of religious and aesthetic expression in human history. It was a case of empathy in action: the guy who danced the fertile rain god was not by simile, but by metaphor, fertility. The language of action in the play, whether or not words accompany it, has the same ability to transport the audience to deeper levels of experience. There are clichés in this language, as there are in every language—the palm on the heart, the clenched fist at the head—but can also communicate with great eloquence, thanks to an actor who is nothing short of brilliant. As with a poetic line, a movement is created that is fresh and creative in its wording but conjures up an old universal emotion. The visual language of the theatre in terms of the movement of performers is vital. Everything on which the eye concentrates sends messages, and in the theatre, the eye is purposefully drawn to pictures that transmit meaning to enhance the experience. For example, a ceremonial item—an altar, as in *Oedipus Rex*—could be used, with all the connotations that such an object conjures up in the audience's mind. Perhaps a throne, a royal flag, or a crown might be seen in an Elizabethan theatre. The audience could be roused by the sight of a flag right now. The *Lower Depths*' sombre, dirty basements serve as a symbol and a metaphor for subterranean existence. The *Lower Depths* may provide a single visual statement of location that indicates a whole milieu and reverberates with social and economic significance. *Street Scene*'s brassy glare of a summer sky, the image of oppressive heat suggested by the women's thin dresses, the limply waving fans, the brawling, half-naked children with their ice-cream cones, and the brawling, half-naked children with their ice-cream cones provide a metaphorical frame for the entrapment of the characters' passions. They create an atmosphere to engulf audiences. Light communicates on various levels, whether it floods a stage or is left to wallow in darkness. Line, colour, and form all contribute to the visual language of the theatre by bringing their tremendous metaphorical potential to bear. Therefore, I have decided to discuss sound language in a

separate section for clarity. It is intertwined with the visuals of the drama and communicates with the audience on a subconscious level. It can communicate in a variety of languages. Then, there are the non-verbal and pre-verbal sounds: the knocking on the door or the night shriek, as in *Macbeth*; the wail of a woman in childbirth, as in *The Duchess of Malfi*; the gunshot; the crying of a baby sounds of terror and pity that penetrate beyond concepts to activate first centres of experience and cause reverberations through many levels of association, as in *Hamlet*. Aside from its symbolic meanings, the dramatic sound serves as an art material and, as a result, contributes to the determination of dramatic form. We know that with a musical dramatist like Wagner, the sound frequently came first; the evolving music generated formal expectations and satisfaction, in response to which the language of words and action was fashioned. A similar scenario may have occurred with noises such as those heard in *Macbeth*—the knock on the door, the night shriek—which may have prompted Shakespeare to write speech and movement first. When it comes to writing plays, the music of speaking voices has always been a basic raw material for all playwrights, especially for those who wrote for repertory companies, such as Shakespeare and Moliere, and even the great Greeks. As the dialogue rose in their minds, they may well have heard the voices of specific actors shaping the rhythm and accent of the dialogue. The tonal qualities of speeches in theatre are as much a part of the overall creative design as the actors' enthusiasm for the subject matter. Regardless of how bad their emotions are, they are still a component of an art piece and must be subject to creative control. Like how the violins in an orchestra may scream but never rattle, the actor's voice must be arranged in the staged symphony of sights and sounds to be effective. As a result, in one of Shakespeare's most emotional episodes, Othello's wrath, the most savage of the Othellos, has yet to be tuned to the musical notes of the play's score. Audiences witnessed "the muscles stiffening, the veins distended, the red blood boiling through his dark skin" in the famous eighteenth-century actor Spranger Barry, yet his stern voice always maintained "the wildest harmony". Thus Salvini, who was so terrifying in his wrath that few English-speaking Desdemonas dared to play with him: Keats was stunned by Edmund Kean's voice, which became angrier with each phrase. "Blood, blood, blood!" and saw a metaphor in the sound itself: "The very words seemed stained and horrible... "It is as though a wild dog has been unleashed on them, preying on

the primitive remnants of an eastern struggle". Consequently, Leigh Hunt complimented Kean for delivering Shakespeare's grand "farewell" "in deep lingering tones, like the sound of a parting knell" and enveloping Shakespeare's words in the emotional language of feeling. It was a lesson in "the beauty of surrendering word-painting to a pervasive mood," as the saying goes. Because the melancholy overshadows everything, it merges the specific images into one mass of regret. Kean did not give the 'plumed troop' and the 'big wars' the same importance that commonplace actors do because "the melancholy overshadows everything; it merges the specific images into one mass of regret". The Willow Song was performed similarly by Sarah Bernhardt in her role as Desdemona. It is common for actresses who are proud of their vocal skills to perform an operatic aria of this soft melodic remembrance; Bernhardt muttered it reminiscence; Bernhardt murmured it a reminiscence.

In the poetry of sound, stillness is one of the most significant accents to pay attention to. Quiet, like darkness and dread, is one of our oldest friends, and we do not have to spend much time with it before we begin to associate it with symbolic meaning: the stillness of darkness, the silence of fear, the silence of furious authority, the silence of love. For example, in the theatre, it is merged with the language of action, as when Macbeth stands still and still after the knock; Juliet takes the sleeping medicine to her lips with trepidation, and Lear waits for Cordelia to awake from her death. The Westerners are not patient enough to appreciate the true harmonics of silence. However, one can glimpse them in the old, stylized plays of Japan, where audiences are aware of the rich pauses and the delicate body shifts. The non-verbal languages of the theatre are heard with much greater clarity in Japan. According to to Salvini, who spoke only Italian, performed Shakespeare's tragic heroes on the American and English stages is an excellent illustration of how important sight and sound are in creating the voice of drama. Even if few of his auditors comprehended the words he uttered, nearly none could comprehend the core of his auditory and visual messages. He was hailed as the greatest of Othellos by the general public and the discerning, including luminaries, such as Henry James and the poets Emma Lazarus and W. H. Henley. Certainly, the history of our theatre offers no better candidate, conveyed the acts and thoughts Shakespeare had expressed in words via his

voice and body, and he did it better than other performers could do so in words. Is this to imply that the words of the play are unimportant? Certainly not! Their significance cannot be overstated. If words do not appear first in our life history, they quickly do so. They are so close to the experience itself that many are created intact from the raw sounds of alarm, agony, or joy. The words one uses to describe the actions become symbols of the actions, virtually becoming the actions themselves. Hence, in drama, they may elicit connections that stir the centres of our early networks of experience, deep below intellectual processes, and ripple outward to touch our whole being. Certainly, at this time, speech is not, as Paul Valery lamented in a frustrating moment, a “phenomenon” with just “purely practical purposes,” as he had described it in the past. It is an activity in and of itself. Often, the growing strength of the written word joins forces with the power of sight and sound, and one of these increases the effect of the other. For example, when Gloucester comes up to old Lear blind and bleeding, his compassionate line “I see feelingly” intertwines in multiple associations with the heard, seen action; this is a visual and aural pun as a verbal one. The elderly voice goes with the outstretched hand towards the agonised countenance of the half-mad Lear. Some playwrights prefer to use the term in its original context.

There are practical applications for playwrights of the intellect. Shaw, who is concentrated on wit and wisdom, and playwrights of ideology, such as Brecht attempt to purposely prevent an emotional reaction in the theatre in favour of sober learning. Nevertheless, once the word is fused with powerful sounds and actions on the stage, and once identification takes hold, we are compelled to engage our emotions in addition to our cognitive processes. His drama's nonverbal languages proclaim a message that the loudest are those in which Brecht's performers execute estrangement. Drama is the most effective way to communicate a message. For example, in *Mother Courage*, there is a wordless pause when the mute daughter goes to the top of the little cottage to see the sunrise.

Offering sacrifice itself carries with it a compelling and everlasting memory of agony. In its pursuit of the most effective methods of communication available in the theatre, the modern theatre has, in certain instances, purposefully relegated or even eliminated terms from other languages from its repertoire. Some writers have attempted to restore the stage to the most primordial of all play forms, the dream, with its dominating

visual imagery, chaotic rhythm, and the use of words to bring the audience back to their senses.

Accents that are fragmented and non-coherent have been decreased. In several Ionesco plays, for example, the use of sterile phrases to demonstrate how meaningless words are in society is a manifestation of the theatre of the ridiculous. After all, if there is no meaning in life, why should we glorify false meaningfulness in language? Those who believe that desire is a material substance, a “material susceptible to the plastic fluctuation of material,” such as Arnaud, are logically led to believe that the physical activity is the most important way of attaining the soul's “corporeal representation”. Those playwrights, Beckett, who depicts man's limits in brief, stunning forms, may select mimed action over words. It gives experience without words, but nothing in this way can compare to Godot's quiet discoveries or Genet's raw language. For as long as Absurdism is accepted to the brink of absurdity and there is no meaning left other than non-meaning, words will continue to strike hard and profoundly. Even in plays with rudimentary vocabulary, we might be moved as Yeats put it “to pity and dread in ways, one does not know how”, even if we are “not touched in the way that the words themselves could sing and sparkle”. While singing and shining The best plays' linguistic, visual, and auditory languages are merged. They shed their traditional identity and become word-sound-action instruments that express sensations and ideas as deeply as a man can perceive them. (<http://about.jstor.org/terms>).

1.4. Pinter's Language and Silence

Pinter has continuously compelled historians and critics to study the singularity of his plays' language, which marks the beginning of something new and unusual in the British theatre history. Reviewing the first critical conversation and deciding, *The Pinter Problem*, written by Austin Quigley, is about Pinter's early work circumstances. It explains that the distinctiveness of Pinter's plays was a point of contention for many of his early reviewers. It has to do with how language operates in their culture (Quigley, 1990). Pinter is notably mentioned in Martin Esslin's early book on the playwright, titled *The*

Playwright. Esslin claims that the language of Pinter's debut play is a kind of euphemism for plays that are one-of-a-kind in that they express the inexpressible (Esslin, 1970). Quigley also quotes Robert Brustein, who says that the wording of the constitution is ambiguous. Pinter's early plays disrupt social interaction (Quigley, 1990). Quigley shows that Esslin and Brustein's interpretations were the first published response to Pinter's use of language in his work by academics (Ibid, 1990).

On the other hand, Quigley's point of view on Brustein and Esslin's readings of Pinter reflects two opposing viewpoints. Both sides are of the same coin, as they strive "to express what is new in Pinter's work "to describe what is new in Pinter "s language employing an appeal to some norm in language that Pinter either transcends or ignores" (Ibid, 1990, p. 36). In response to the reactions of his contemporaries to Quigley's comments, the preponderance of critical attention has focused on Pinter's early plays. Supplied is predicated on the assumption that language acts referentially (Ibid, 1990). Hence, Pinter's language produces in a specific situation a way of thinking about language, that words purposefully allude to or should refer to a steady and distinguishable item, activity, or state of affairs or the highest level of excellence anywhere in the globe (Ibid, 1990).

In response to his criticism of Pinter's study, and further informed by the work of Ludwig Wittgenstein, Quigley offers an altogether new approach to reading Pinter: the phenomenological method. With no presumptions about language in general, Quigley analyses Pinter's work by focusing on how language concretely functions in the plays themselves and concludes by arguing that the signifying efficacy of language in Pinter's work is constructed and produced by interdependent relationships among characters in the plays (Ibid, 1990). As a result, language becomes the tool that characters employ to establish and navigate interpersonal relationships (Ibid, 1990). Quigley concludes that Pinter's plays are constructed as intricate language games. Reality becomes a negotiable notion that is at risk for the characters in Pinter's plays by following the role of language in the plays themselves (Ibid, 1990). Marc Silverstein has elaborated on Quigley's intervention by linking Pinter's early plays and his later and, more obviously, political works.

Similar to the early plays, the political plays often use language as a tool for people to negotiate their way out of the world in which they find themselves, sometimes with force and violence. For Silverstein, Quigley's critical engagement with outmoded theories of language that were initially employed to analyse Pinter is of particular significance since it demonstrates his ability to think critically about language (Quigley, 1990). However, despite the abundance of discussion addressing the significance Harold Pinter's language in plays, He himself made considerable efforts to clarify his connection with an attitude toward language in his plays.

Pinter specifically addressed that critics and historians have shown such a strong interest in the language of his early work in a 1962 speech at the National Student Drama Festival in Bristol. “[y]ou and I, the characters which grow on the page, are inexpressive, giving little away, unreliable, elusive, evasive, obtrusive, unwilling. However, it’s out of these attributes that a language arises. A language, I repeat, where under what is said, another thing is being said”(Glass, 2011, pp.13-14). With each subsequent paragraph, Pinter continues to reflect on the language and its relationship to silence. Eventually, he distinguishes between two types of silence: the silence that he hears within the speech of his characters and the silence that occurs when his characters are no longer able to speak:

There are two minutes of silence. One when no word is spoken. The other when perhaps a torrent of language is being employed. This speech is speaking of a language locked beneath it. That is its continual reference. The speech we hear indicates that which we don't hear. It is a necessary avoidance, a violent, sly, anguished or mocking smoke screen which keeps the other in its place. When true silence falls, we are still left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness (Glass, 2011, p. 15).

In this way, silence has some linguistic significance since language might be used to conceal some truth or admission, as in Pinter's plays. Another kind of silence mentioned may halt or terminate speaking but does not necessarily contradict words, hears this "proximity to nakedness", a nakedness that words cannot escape, with the second pause, a silence that calls up an echo. Pinter creates a dynamic in which what one hears quietly is one's own words returning. That the speaker must face his or her nakedness or weakness to communicate is alienating. While his characters' words will always be significant, the

elegance of that speech may be engaged by listening to the times when characters can no longer talk due to overwhelming fear and vulnerability.

Pinter's thoughts on language and silence are notable in the Bristol talk, which serves as a dramatic wellspring throughout his career. In his book Leslie Kane in The Language of Silence argues that Pinter employs silence in the dialogue of his early and middle work in order to signify his character's isolation. Moreover, as Kane notes, Pinter often uses silence to end plays, thereby underscoring the irresolvable social impositions that trouble his characters (Kane, 1984, pp. 146-147).

As a result of Pinter's obsession with fragmentation and inconsistency, silences in subsequent plays were not easily read as expressing specific intentions. In other words, although Kane may interpret the silences in Pinter's early plays as if they communicated a secret or truth, Pinter's later plays confound this option. Derrida calls the work's meaning and source "silence". The emptiness becomes a fruitful bed. *The Room, Silence, Language of Mountain, and Betrayal: Pinter's Lyrical Stillness and Resonance* are the most significant in discussing silence and establishing its relevance and influence on any literary work. Therefore, this study will address the element of silence and its influence on both theatrical and real-life realities.

1.5. Language and Postmodern Drama

The attempts are to formulate poetics of postmodern theatre based on the theoretical insights of some of today's most prominent postmodern critics and dramatists. The emphasis is on the significance of the poetics of postmodern play, bearing in mind that in contrast to other genres of literature, particularly the novel, postmodern drama has received relatively little critical attention in recent years. The study, which draws on the writings of Linda Hutcheon, Jeanette Malkin, and Deborah Geis, attempts to determine the significance of these findings for our understanding of postmodern theatrical practice in general. Some contemporary voices who believe that all forms of postmodern art are hermetically sealed and thus devoid of referential value argue that postmodern drama elevates the concept of self-reflexive referentiality by challenging conventional notions of language, character, and history.

Although the word “postmodern drama” has been in use for quite some time, people still believe it is only a euphemism for something else. For example, one of the most often given arguments is that postmodernism entails a denial of the dramatic medium's mimetic position. As a result, it strikes at the very foundations of representation. In Stephen Watt's *Postmodern/Drama: Reading the Contemporary Stage* (1998), the author indicates that the relationship between postmodernism and drama is, at best, oxymoronic by inserting a slash between the words postmodernism and drama in the title, as Watt points out, the word “failure of the term postmodern drama” according to Watt (Watt, 1998). Moreover, he believes it is essentially “an empty intellectual marker” (Watt, 1998). That is, in his opinion, postmodernism questions the primacy accorded to plays and their authors and weakens the fundamental distinction between theatre, literature, art, and other kinds of entertainment. Despite this, he expresses dissatisfaction with postmodern thinkers' failure to take contemporary theatre into account, which may be ironic.

Since modernism, certain other writers have studied contemporary drama to recognise an identifiable shift in the foundational dramatic categories of character, language, and representation. Watt has a dismissive attitude toward postmodern drama as a valid term that certain other writers do not share. For example, Deborah Geis'

Postmodern Theatric[k]s: Monologue in Contemporary American Drama (1993), Jeanette Malkin's *Memory Theatre and Postmodern Drama* (1999), and Nick Kaye's *Postmodernism and Performance* (1994) are all essential critical examinations of postmodern drama to name a few examples. With the help of some insights supplied by these critics and the theoretical framework of postmodernism presented by Linda Hutcheon, the current study aims to investigate the feasibility of the poetics of postmodern theatre.

There is an effort to pinpoint particular areas of conflation between postmodern theory and drama to determine how recent developments in contemporary plays might be evaluated in the light of postmodern theory.

For example, C W E Bigsby observed in the 1980s that the English theatrical scene of the late 1950s displayed anxiety. It manifested itself in ontological and epistemological

questions. This anxiety reflected a condition in which “the social order, character, and language are shown in disrepair” (Bigsby,1981). Ruby Cohn observed in a somewhat similar spirit that since the 1950s, a shift away from “the mimetic portrayal of modern middle-class realities” (Cohn,1996) had been seen in the British theatre. Two of the most visible features, according to her, are “theatre in the theatre” and “divided character” (Jernigan, 2001). Both Bigsby and Cohn acknowledge that a transition has happened in the contemporary play, yet none associates this shift with the critical concept of postmodernism. As we will demonstrate below, these changes are more rigorous and profound than some critics have thought. They need a comprehensive rethinking of the theoretical framework for addressing the relevant problems of modern theatrical practice.

A Poetics of Postmodernism: History, Theory, Fiction, by Linda Hutcheon, published in 1988, is the book that deserves the most severe critical consideration of the many postmodernist thinkers. Because Hutcheon uses the critical concepts of major French poststructuralists, such as Derrida, Foucault, Barthes, and Lyotard to examine postmodern literary theory and practice in her study of postmodern literary theory and practice, her theoretical model has a great deal of power. In particular, Hutcheon's clear and convincing attitude implies that postmodernism is not historical or political but instead maintains a critical edge toward reality. Hutcheon further elaborates on this concept in her book entitled *The Politics of Postmodernism* (1989). Among the most notable aspects of Hutcheon's definition of postmodern poetics is her acknowledgement that such a project should be derived from the analytic examination of the postmodern works in question, which is to say from the literary activity itself. Therefore, she gets to a poetics of postmodernism by studying postmodern objects themselves. However, she does it in a very observant way by connecting postmodern literary practice to the theoretical foundation offered by poststructuralist philosophy.

2. CHAPTER TWO

2.1. Harold Pinter's Life and Work

One of very well auteurs of the 20th century, Harold Pinter, was praised for his intelligence, invention, and formal uniqueness. His writing is so compelling that his identity has been utilized to explain precise locations or scenarios. The “Pinter Pause” issues relies on unsaid things to establish characters' intentions or personalities, while the “Pinteresque” refers to an unsatisfactory finale to a comedy of understated threat and silliness. His writing was biased by Samuel Beckett, who then, Harold Bloom acknowledged as Pinter's ego ideal.

Pinter was born in East London during 1930 to a Jewish tailor. He had a working-class background. Pinter's memories during WWII, including as the blitz and displacement, inspired his writing. In the Hackney Downs Grammar School, he prospered at athletics and took up drama for the first time. After school finished, he took several odd jobs and managed to get out of the war by proclaiming himself a conscientious objector (this did not totally succeed, but a court fined him instead of imprisoning him for refusing to go) (this did not entirely work, but a judge fined him instead of imprisoning him for refusing to go). In 1949, influenced by the writings of Beckett, he published his first poetry under the pen name Harold Pinter. He studied acting at the Royal Academy of Dramatic Arts and the Central School of Speech & Drama. He started touring Ireland with a Shakespeare group and worked in small repertory theatres in England.(Ibed)

The Room, Pinter's debut play, was written in 1957. It has numerous elements that would become prevalent in his later work, as well as a setting that seems mundane, yet it is still fraught with uncertainty and danger. Bristol University's theater department appraised it favorably and added it to its syllabus. Then, Pinter wrote *The Birthday Party*, a play that bordered on subdued anxiety and tension.absurdist performance. On the same day that his son Daniel was born in 1957, Pinter was paid fifty pounds for the play, which was shortly presented at Cambridge's Arts Theatre due to its critical success. A few months later, the play premiered unsuccessfully in London. Despite this setback, *The*

Birthday Party remains one of Pinter's most popular full-length plays and is regarded as the first of his comedies of menace.

Pinter's second full-length play, *The Caretaker* (1960), was a critical and economic triumph. The combination of realism and symbolism resulted in his third play, *The Homecoming*, which is full of fire and force. He was promoted to Commander of the Order of the British Empire in 1966. (Ibed)

Pinter continued to write plays throughout the 1970s, despite the fact that his previous works were sufficient to establish his name. *Old Times* (1970), *No Man's Land* (1975), and *Betrayal* (1978) were all productions at Britain's National Theatre that Pinter was associated with as an associate director during this decade. Pinter kept creating plays throughout the 1980s, 1990s, and 2000s, but he also experimented with poetry, screenplay, and directing throughout this time. He went on to say that he was satisfied with his twenty-nine plays and that he planned to devote the remainder of his life to studying politics. He was presented with the Nobel Prize in Literature in the year 2005.(Ibed) He married twice and died on December 24th, 2008 due to liver cancer. The lights of Broadway and West End were dimmed in tribute to him. In 2011, the Comedy Theatre on Panton Street in the West End renamed The Harold Pinter Theatre. (Ibed)

2.2. The Main Characteristics of One-Act Play

Often considered a condensed version of a lengthy play, the One-Act-play is a collection of brief scenes. However, the inquiry does not concern itself with the length of the response. In and of itself, a One-Act-Play is a distinct literary genre. A three or five-act drama cannot be condensed into a three-act play, and a three-act play cannot be developed into a three-act play either. There is a fundamental difference between their nature and structure. A One-Act-Play's goal is to deal with a single dominating circumstance and produce a single impact, albeit the tactics employed to achieve this goal might differ widely based on each tragedy and face depending on the nature of the effect sought. Given how short so many things happen in such a small amount of time, the actors must use the utmost economy and attention possible. Everything unnecessary should be avoided

at all costs. The play must be tightly linked and the structure must be given the utmost consideration. In order to learn One-Act-Plays, much training and practice are necessary before they can be performed on a professional stage. It is a highly creative form with a great deal of room for growth and expansion.

Despite its short duration, the One-Act-Play may be on various topics. In reality, the One-Act-Play is appropriate for any topic between heaven and earth. It, of course, focuses on a single action to have a possible impact. A difficult circumstance or a specific period in a person's life is picked and well represented and the whole play's plot hinges on that one moment.

A variety of issues related to the individual's life are explored in this part. Themes for a One-Act-Play might include a wide range of topics: love, marriage, divorce, the judicial system, criminal justice, punishment, law, superstitions, traditions, and etiquette. The One-Act-Play may be classified into many genres depending on its subject matter, such as realistic plays, political plays, fantasy plays, costume plays, satire, and romance, among others. Shortly, the writer has a broad and diverse range of topics to choose from, all of which may be explored as effectively as in a One-Act-Play.

Like the longer drama, The One-Act-Play should have a **beginning**, a **middle**, and an **end**. It may be divided into four stages: **The Exposition**, **The Conflict**, **The Climax**, and the **Denouement**. All these stages may be distinctly marked in the more extensive play, but they tend to overlap in a One-Act-Play more often than not.

Expositions act as a prelude to the action of the show. There are brief explanations of the scenario and topics of the play. A brief introduction of the main characters is given. The audience are also informed a portion of the tale that has already occurred. It is required for them to comprehend the play's plot. However, since the One-Act-Play is so brief because the playwright does not have time to spend much time on the introduction and explanation, the Exposition is usually brief when it comes to one-act plays.

After the Exposition comes to the **conflict**, the drama's action progresses via confrontation. Conflicts may take several forms. The hero and his destiny or circumstances may be at odds. If the hero cannot decide between two opposing beliefs or

desires, he may endure considerable mental anguish. The One-Act-Play is built on conflict, whereby reader is kept guessing about the result of the struggle as problems after complications develop.

Then the **climax occurs**; it is the drama's turning moment. One of the two opposing forces now dominates the others. Now it is evident who would win. The climax is the most exciting section of the One-Act-Play.

The denouement of a One-Act-Play's final stage is the following and last stage. It occurs after the conclusion of Act I and the play finally reaches its conclusion. The play's action comes to a close when one of the two opposing factions is victorious over the other. Due to the limited amount of material available to the writer of One-Act-Plays, the denouement is usually relatively quick and overlaps with the climax on several occasions. After the climax, the plays are brought to an end.

2.3. The absurdity of the Absurd

“ ‘Absurd’ originally means ‘out of harmony’, in a musical context. Hence its dictionary definition: ‘out of harmony with reason or propriety; incongruous, unreasonable, illogical’. In common usage, ‘absurd’ may simply mean ‘ridiculous’, but this is not the sense in which Camus uses the word, and in which it is used when we speak of the Theatre of the Absurd. In an essay on Kafka, Ionesco defined his understanding of the term as follows: “Absurd is that which is devoid of purpose.... Cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless.”(Ionesco,1957,p.20)

This philosophical sorrow at the absurdity of the human state is the topic of Beckett, Pinter, Adamov, Ionesco, Genet, and other authors in this field. Not only the subject matter characterizes Theatre of the Absurd. A comparable feeling of life's meaninglessness, of the eventual depreciation of values, purity, and purpose, is the topic of most of Giraudoux, Anouilh, Salacrou, Sartre, and Camus's writings. These writers present their sense of the irrationality of the human condition through highly lucid and logically constructed reasoning, while the Theatre of the Absurd abandons rational devices

and discursive thought to express the senselessness of the human condition and the inadequacy of the rational approach. While Sartre or Camus communicate fresh material in ancient conventions, the Theatre of the Absurd tries to unite its essential assumptions and form. In some ways, Sartre and Camus's theatre is a worse creative embodiment of their philosophy than the theatre of the Absurd. "Anti-literary" art movements of our day, like abstract painting, have rejected the 'literary' parts of an image. The Theater of the Absurd is part of this trend.(Esslin,2014)

Among the younger generation of playwrights who followed in the footsteps of the pioneers of the Theatre of the Absurd, Harold Pinter, twenty-four years younger than Beckett, has achieved the status of a major force in the contemporary theatre. His background is very different from that of the exiles from Armenia, Rumania, Ireland, and the French criminal underworld who made the major contributions to the new approach to drama, but he too, in his own way, repeats the pattern, as he also comes from a family of relatively recent immigrants from Eastern Europe.(Esslin,1961,p221)

Of all the major dramatists of the Absurd, Harold Pinter represents the most original combination of avant-garde and traditional elements. The world of his imagination is that of a poet under the shadow of Kafka, Joyce (whose play Exiles he brilliantly adapted and directed), and Beckett. But he translates this vision into theatrical practise with the technique of split-second timing and the epigrammatic wit of the masters of English high comedy from Congreve to Oscar Wilde and Noël Coward. This is the fruit of Pinter's apprenticeship as an actor in the world of the English provincial repertory theatre; he is a thorough-going professional man of the theatre, equally proficient as an actor, director or playwright. In 1974 he became one of Peter Hall's associates as director of the British National Theatre.(Ibed,p.248)

2.4. The Dramatic Unities

Attempts are made to adhere to the play's three theatrical principles as closely as possible. **Time, location, and action** are all brought together in a single entity called the unity of time, place, and action. To make the drama plausible and naturalistic, the dramatist must keep these three unities in mind when creating the play although observing these unities might indeed be challenging at times.

The characters have certain features, whereby a One-Act-Play has a limited number of characters. An author has a limited amount of room to work with; therefore, if he adds too many characters, the impact of the drama will be diminished. There is, of course, no hard and fast rule about how many characters a play should include. However,

in most cases, there are only two or three characters. For one thing, the writer has very few characters to work with, so he or she doesn't have as much opportunity for character development. A character's whole personality is not seen, and the characters are placed in various scenarios and circumstances to highlight specific facets of their personality. One-Act-Plays include characters that are just like us; none of them is demons or saints. Like every other human creature, they have their share of flaws and strengths. The play would be unnatural, artificial, and unappealing if they were otherwise.

In the Dialogue in the One-Act-Play, Dialogue is of the utmost importance. The length of the play necessitates that any unnecessary details are omitted. Efforts should be made to be as efficient as possible. All words and phrases must be carefully selected and reduced and make every effort feasible to communicate thoughts in the fewest possible terms. So, the discourse should be short, quick, and understandable to make it clear. Long speeches, debates, and phrases would detract from the play's appeal and draw attention away from it.

The author always provides stage directions in the One-Act-Play. Detailed information cannot be conveyed to the audience in a lengthy exposition or throughout the play since the writer has limited room. The stage directives are used to accomplish this goal. As a result of these detailed stage instructions, the drama takes on a more realistic feeling.

In addition, the play is designed to be read and performed. Using the stage direction, the reader can get a good sense of the whole scene and, to some degree, the genuine spirit of the play. The drama is made plain to the reader by these stage instructions which give the One-Act-Play a sense of reality and authenticity.

2.5. Silence and Pause in *The Room*

There is a prevalent misperception that Pinter's work lacks communication because of his use of silences and pauses. To demonstrate his displeasure, Pinter points out that this is not true:

We communicate only too well, in our Silence, in what is unsaid, and that what takes place is a continual evasion, desperate rearguard attempts to keep ourselves to ourselves. Communication is too alarming. To disclose to others the poverty within us is too fearsome a possibility (Toner, 2015, p.165)

While the characters may be reluctant to speak out of fear of seeming weak, this does not mean that they cannot communicate at all. There is a difficulty in communication between the two characters, regardless of whether the characters are terrified of the other characters. They are tortured by the constant fear of revealing their innermost thoughts and feelings to the outer world throughout their lives. In Pinter's theatre, distributing any truth or actual sentiments causes the audience to feel uneasy. As a result, the dialogue is frequently replaced by pauses and silences, and the characters' nonverbal choices serve as an implicit communication. You need to understand Pinter's plays to appreciate the importance of non-verbal communication (the 'Pauses' and the silences) between the characters to get a full understanding (the words). A critical voice to consider when we go further into the meaning of "Silence" and "Pause" in Pinter's plays is that of stage director Peter Hall. Hall is well-known for directing numerous plays by Pinter. Pause and Silence as well as how to employ them are described in this way by the author:

There are three very different pauses in Pinter: Three Dots is a sign of a pressure point, a search for a word, a momentary incoherence. A Pause is a long interruption to the action, where the lack of speech becomes a form of speech itself. The Pause is a threat, a moment of non-verbal tension. A Silence – the third category – is longer still. It is an extreme crisis point. Often the character emerges from the Silence with his attitude completely changed. (Huxley, 2002, p218.).

Hall said “these three signs in the text all indicate moments of turbulence and crisis. by their use, the unsaid sometimes becomes terrifying and more eloquent than they said” (Huxley, 2002, p.218). Silence and pauses are often used throughout Pinter's play to depict how the characters feel unsure of themselves and unable to talk clearly at specific points in the story. Silence adds an extra layer of tension to any dramatic scene. Crosstalk, Silence, and pauses are used to mask the characters' true sentiments and thoughts from the viewer. Pinter, to provide one example, says It's possible to think about communication in terms of covering one's nakedness as a continual strategy. (John & Dukore, 1970).

The language was the vehicle through which Pinter articulated the nameless. He communicated what was challenging to say in this play. “Through his uncanny ear for the

syntax and rhythms of common English speech, Pinter can produce the sundry kinds of silence we often do not consciously hear” (Hollis, 1970, p28.) . The language used by the characters in the play is an almost uncannily precise recreation of the language used in a regular conversation. It is the language of the working people, and it is their everyday speech (Russell, 1692). In Peacock's opinion, Pinter's language is “ultra-naturalistic” (Peacock, 1997) with its repetitions, inconsistencies, pauses, and silences. Therefore, it is the kind of discourse that could be overheard on a London bus. However, as the play develops, they learn that its structure is very discriminating. Rather than serving as a medium of interpersonal connection or as a bearer of factual information in Pinter's works, Peacock argues that language was combined with dramatic action as a weapon in the character's arsenal of evasion, a "stratagem for concealing nakedness". It did not expose the viewers' motivations or past experiences but their present goals and anxieties (Peacock,1997).

Mr Kidd's appearance in *The Room* introduces the first unexpected red herring. A knock at the door interrupts Rose's discourse. There is no response when Rose asks who it is; instead, there is a wait, and the knock is repeated. It occurs three times before the door opens and Mr Kidd, the landlord, arrives:

A knock at the door. She stands. Who is it? (Pause)

Hello! Knock repeated. Who is it? (Pause) The door opens, and Mr Kidd comes in.

Mr Kidd: I knocked. (Pinter,1976, p.105)

As a result, Riley is introduced, marking the beginning of a series of progressively dangerous red herrings that climax with his appearance. According to Hollis, the character is engaged in apparently unimportant but obsessively repetitive activities. It is one of how Pinter allows Silence in this play to enter the awareness of the readers or audiences. At first, such behaviours may seem a little unusual or a little amusing; yet, as time goes on, they develop into precise expressions of feelings that are too deep to express verbally.

Rose's declaration that she is blind creates a strong sense of Silence throughout the drama. She announces herself to be similar to the Negro, who had symbolized everything she had seemed to be afraid of before. With the revelation of that partnership, Rose has a

stronger bond with the blind Negro than her husband. Who merely "walks away" (Raby, 2009, p.50) brings the audience to a halt and stillness. It is the outcome of hesitation, stuttering, self-correction, or the purposeful slowing down of speech for clarification or the processing of ideas that creates Silence in the room. Interactive silence and pauses are employed in this play in interactive roles; for example, when the black Negro wants to inform Rose about her father's message, the Pause is used interactively:

Riley: Your father wants you to come home. (Pause)

Rose: Home?

Riley: Yes.

Rose: Home? Go now. Come on. It is late. It is late.

Riley: To come home.

Rose: Stop it. I cannot take it. What do you want? What do you want?

Riley: Come home, Sal. (Pause) (Pinter, 1976, p.124)

The value of silence in this drama outweighs the relevance of individual lines of conversation. The characters are separated from one another. It is reflected that they accrue dramatic importance on their terms. Rather than indicating a change in direction or a reversal of meaning, Peter Hall contends that pauses and silence directly relate to what is said on either side of them. A pause in this play appears to be specifically designed or interrupts the flow of Dialogue, irrespective of meaning, rather than implying a change in direction or a reversal of meaning. For better or worse, it is a purposeful interruption in the discourse that attracts more attention to itself than to the words that are immediately before or following it. It seems that the internal line of *The Room* is varied and partly controlled by the use of pauses, silence, and visual pictures in the play's presentation. Rose continuously chatters while Bert eats his breakfast, without uttering a word, not even in answering her queries, throughout the first fifteen minutes of the meeting. It is a disconcerting silence moment. Neither Rose nor Bert is bothered by Bert's lack of response to her presence, and the only thing that gets Rose's attention is the weather

outside and the idea of Bert heading outdoors into it. When you look at the last picture of *The Room*, it is the inverse of the first. Currently, Bert is standing, and Rose is sitting; her blindness towards the conclusion corresponds to Bert's deafness at the start of the play. The picture in Pinter's plays is referred to as an emblem in *Silence* by Peter Hall, which seems to be a good phrase since it signifies that the image can define the connection between the characters at a point in time when they are not speaking. However, some of the pauses in this play operate in the manner suggested by Hall. Their overall impact in this scene is to slow down what Rose says.

Meanwhile, she speculates about who may be in the basement and observes the weather, her health, and Bert's impending absences; he remains deafeningly silent. The fact that she is speaking and moving does not elicit any response from him. Although his magazine is "propped up in front of him" (Pinter, 1976, p.101) he does not even flip its pages. Throughout the play, Bert's complete lack of reaction, whether physical or verbal, exaggerates and prolongs the Silence, slows down the speed of the play, and makes time seem to be passing more slowly. Bert's reluctance is amusing to the audience on the surface, but it is terrifying to Rose on a deeper level. She has the loquacity of someone who has nothing to say, while he has the silence defiance of someone who is frantic to express what she wants to say. She has a strong need to express her apprehension about being outside in the cold, being alone at night, and being confronted by the terrifying monsters that may lie in the basement. A pause in the play shows that a character is still engaged in the Dialogue, searching for new words, a means of escaping, or a different approach to the situation. The following is an interaction between Rose and Mr. Kidd that demonstrates how the Pause may be used to get away from answering a question:

Rose: What did she die of?

Mr Kidd: Who?

Rose: Your sister. (Pause)

Mr Kidd: I've made ends meet. (Pause)

Rose: You full at the moment, Mr Kidd?

Mr Kidd: Packed out. (Pinter, 1976, p. 109)

Before the landlord, Mr. Kidd enters the room, and Rose talks for four pages, interrupted only by her activities as she goes about her business. True to its name, the countlessness of her speech has rendered her speech silent. Rose is often obliged to take a break when she has nothing to say. This discomfiture is what Pinter was referring to when he wrote: "The speech which we hear is an indication of that which we do not hear... when true silence falls, we are still left with echo but are near nakedness" (Darl, 2009).

Silence is a protective mechanism that involves a break in communication. The performers' comments break the Silence, although Silence occasionally returns throughout the performance. It is the approach that Pinter promised to performers who understand that there would be Silence at first, in which the physical movement will be stressed, and that words are not the only way to communicate with an audience.

Finally, Pinter distinguishes himself by using an economic approach in his plays. He accomplished this by using more pauses in his writings than any other writer. In Pinter's plays, pauses are as important and evocative as words. For example, in his play, *The Room*, he employs many pauses to portray the inner battle of each character. When

the characters in Pinter's plays, for example, feel threatened by another source of danger, they withdraw. They do not say anything; their reaction is seen to conceal their fears, insecurities, and worries. They seem to be escaping the terrible world in which they live.

In Pinter's plays, pauses and silence signal a break in the discourse. All of the characters in his plays seem to die sooner or later. That is why, towards the conclusion of the plays, they seem to remain Silence. For instance, in *The Room*, Rose's inability to speak or make gestures implies that she is a lady on the verge of death. She stays mute due to what has occurred in front of her eyes and partly because Silence has taken precedence over speech. From the start of the play, the audience may surmise that something terrible would occur due to Riley's Silence when his wife attempts to communicate via her voice or actions.

To summarize, the drama vividly illustrates the plight of a contemporary man who has lost touch with those around him. It is also represented in the lives of contemporary men in the twenty-first century, where, despite the abundance of communication means, people are not linked. They are trapped in a virtual environment and cannot interact with one another.

2.6. Silence and Pause in *Silence*

When seen for the first time, *Silence* is a play about love and care by Pinter a play in one act, titled "*Silence*," has three characters: Ellen, a young lady in her twenties; Rumsey, a man in his forties; and Bates, a man in his mid-thirties. While Bates, who has the appearance of being Ellen's boyfriend, tries in vain to convince her to accept his offer of kindness, Rumsey and Ellen are deeply in love with one another. Rumsey starts out the act by waxing lyrical about how much he loves his woman. On the other side, Ellen reveals to us that she is involved with two guys, one of whom she loves, most likely Rumsey, while she is indifferent in the other, Bates. She says that she has two men in her life. The narrative by Rumsey describes a relationship that is founded on reciprocity and harmony, an interchange of love between Rumsey and Ellen that is reciprocal.

Rumsey:

Rumsey: I walk with my girl who wears a grey blouse when she walks and grey shoes and walks with me readily wearing her clothes considered for me. Her grey clothes. She holds my arm. On good evenings we walk through the hills to the top of the hill past the dogs, the clouds racing just before dark or as dark is falling when the moon (Pinter, 1976, p. 201).

Ellen's reply seems to stress the same idea:

Ellen: There are two. One who is with me sometimes, and another. He listens to me. I tell him what I know. We walk by the dogs. Sometimes the wind is so high he does not hear me. I lead him to a tree, clasp him close to him and whisper to him, wind going, dogs stop, and he hears me. However, the other hears me (Pinter, 1976, pp. 201-202).

Her relationship with Rumsey is best understood in her lines:

He sat me on his knee by the window and asked if he could kiss my right cheek. I nodded he could. He did. Then he asked if, having kissed my right, he could do the same with my left. I said yes. He did. (Pinter, 1976, p. 211).

The play isn't only about Rumsey's and Ellen's love; it covers a broad variety of issues. Silence conveys Bates' discontent and terror at the scenario. Bates is annoyed since he couldn't persuade Ellen to accept his offer and she appeared to like Rumsey. He imagines them making love or talking, and he reminds himself and his girlfriend that birds rest when they reach a tree with sturdy branches. His anxiety about a long trip across the country has heightened his anxiety. Because he's alone, he asks himself questions and imagines that they're making love or whispering. As a result of our first interaction with Bates, we get the impression that he and his girlfriend are getting along swimmingly, as shown by the words "she holding me" (Pinter, 1976, p. 202).

On the other hand, this tranquility is ironically coupled with an atmosphere of tension that is rooted in worry, which ultimately results in the entire thing dissolving into Silence. "Took a bus into town," she said. Crowds. There are lights all around the market, and it's raining and filthy... The darkest alleys and girders...Public establishments fling their doors open into the night. The blaring of car horns and the lights" (Pinter, 1976, p. 202). These are the first words that Bates utters, and the first phase will be the last line of the play, which will bring the dramatic conflict to a conclusion. To put this another way, the objective of the play is to "examine human life in terms of purposelessness, emptiness, suspended sense, absence of meaning, and the challenge to one's identity" (Vairavan & Dhanavel, 2014, p. 37).

Pinter has done a great job of focusing on character development, "are forever in the realm of the fragmentary, the hypothetical, the provisional" (Hollis, 1970, p. 114) Silence seems to prove this to be true in all of his pieces. It is possible that the previously or will form a strong bond in the future, but the present state of affairs looks empty of any significance, purpose, or even potential. At the beginning of the play, his three characters seem to be chatty, but as the performance progresses, they grow more and more Silence. Pinter's pauses and silence have been used to accentuate the feeling of restlessness, anxiety, and death in this movement. Two of Pinter's favourite literary devices, silence and pauses reveal the writer's penchant for punctuation-heavy prose. For this playwright, these markings have created a new kind of language. In other words, it is a language built on the top of the other. The punctuation marks used by the playwright tell us more about the

story than the words themselves. A few moments of stillness may convey a sense of serenity that is paradoxically full of significance. Gauthier (1996) emphasized in Harold Pinter: The Caretaker of Modernity that:

Pauses, on the other hand, are only brief stops in the action. There's no need to build any bridges now that there's silence. Silences are not only becoming more intense, but they are also becoming more frequent. These moments seem to be inescapable, making it impossible to speak. The lungs are not allowed to expel any air. There's no letting up. They signify a clear break in time, a transition from one state to another. They draw a line between two parts that are divided by a vacuum, such as the absence of children. (Gauthier, 1996).

“A lengthy conversation between Ellen and Bates comes just before the first moment of silence that the reader experiences in the narrative. He makes many unsuccessful efforts to get her to take him up on his offer. She has already decided that she does not want for him to buy her a drink, she does not wish for him to accompany her for a walk, and she is unclear of what it is that she wishes to do. Pinter's expression of silence after her rejection suggests that she is feeling both restless and trepidatious despite the fact that she had just voiced rejection. "I turn. I turn. I use a wheel. I glide. I use a wheel. in a light that is breathtaking The horizon follows the movement of the sun. I cannot bear the brightness; it suffocates me". (Pinter, 1976, p. 208). are, then there is very lengthy mute that noise serves to underline how upset they are. "Funny time. That peaceful moment" (Pinter, 1976, p. 209). In reality, all he does is place his palm on his forehead, and he quickly forgets about his troubles. only that applies during the few moments in which he has a sense of calm. Now appreciates music, is capable of cooking, and is ready to cook for Rumsey. Characterized by entire acceptance and enthusiasm to work with Rumsey. What Bates is unable to do with Ellen seems to mirror what she was unable to accomplish with Rumsey. Bates makes no effort to convince Rumsey, despite the fact that she makes a futile attempt to convince Ellen. Both Ellen and Bates seem to have a few distinguishing qualities. Both Bates and Ellen are scared of failure; Bates couldn't get to Ellen, and Ellen couldn't get to Rumsey, her supposed boyfriend. Ellen is scared of not being able to find Rumsey, just as Bates is. In an exchange that is followed by a pause, Bates' failure is revealed. Similar to Ellen's, we have:

Rumsey: Find a young man.

Ellen: There are not any

Rumsey: Do not be stupid

Ellen: I do not like them

Rumsey: you are stupid

Ellen: I hate them. Pause.

Rumsey: find one – Silence (Pinter, 1976, pp. 212-213).

A mysterious triangular link has been discovered. Flashbacks reveal a past that the three characters are reliving in their minds. They seem to lose their memories towards the end of the play by Pinter. For all three of them to be able to remember anything at all “half things, beginnings of things” (Pinter, 1976, p. 214). Weirdly, they keep reciting their opening sentences while Pinter continues indicating Silence. The more they say, Gauthier (1996) reveals tones are subdued and fragmented speech is used to evoke recollections or a gradual drowning in utter quiet, death.

The play ends in silence, as is characteristic of Pinter's work, and the message it conveys is essentially the same. As a result, the play explores the importance of close relationships with family and friends. In the wake of World War II, it is clear that Pinter's work tends to reflect this background, and Silence is a critical remark on the nature of these relationships. When human beings are reduced to animals, love may easily turn into hatred and animosity. It becomes less important to describe the characters' interactions as a group, and loneliness takes center stage.

In a major way, the play shows a lack of love, compassion, care, honesty, and a sense of being a part of the community as essential themes. Since closeness and harmony are critical components of developing an intimate connection with a distinct identity, Pinter has forced his audience to try in vain to achieve those ideals.

The final Silence emphasizes the characters' inability to communicate, understand, and build. Silence displays wrath, ironically. Peaceful times reveal lurking disasters and elusive self-knowledge. Characters flounder because they don't grasp stability or

relationships. Prentice calls it "a drama of human connection, companionship, loneliness, solitude, and love." 2000 (Prentice) Silence is about silence and its effects. This play's language and characters cease communicating. The writer understands the plot. McTeague (1994, p. 82) quotes him as saying, "It is apparent" and adding that the character's effects reach deep.

It's not, however, a metaphorical stance. People who are considerably more advanced than those dreadful symbols are to blame. People use the word "symbol" to describe a character when they can't define him in terms of familiarity. However, there is a connection between all of these personalities and ourselves. All of us are in the same boat. They have my support. As a result, many of these people have a connection to our own lives. My position is that of a lone survivor. The wordless seem to talk during the silence. According to Gauthier (1996), it is a sign of either annihilation or accomplishment of the impossible. Suddenly, the boundaries of words have been reached, and there is nothing more that can be spoken. The concept of silence is exposed and underlined repeatedly via the use of language (Gauthier, 1996).

3. CHAPTER THREE

3.1. Full-length play

A well-constructed tale with a beginning, middle, and finish is at the Centre of every play. The First Significant Event is what separates The Beginning from The Middle. The Middle is divided from The End by another event, while Another event separates the Middle. As a result, The Climax is an initial stage of our structural progression is complete.

A full-length play's map looks like this:

Beginning

The First Important Event

Middle

Climax

End

The Beginning

The beginning builds the story's Foundation by presenting crucial explanatory content, such as the time, place, people, and background. The most crucial role of The Beginning is to define the routine clearly. What is life like for the main characters on an ordinary day when nothing out of the ordinary happens? The beginning of a tale is generally roughly 25% of the total length. That is somewhere between twenty and forty minutes in a two-hour play.

The First Important Event

The First Significant Event is a single action that disrupts the ordinary course of events. It annihilates The Foundation and throws the protagonists into the unknown indefinitely. It brings The Beginning to an end and The Middle to a new beginning.

The Middle

The characters in The Middle must deal with the ramifications of deviating from their routine. They are thrust into a new environment, where they face challenges and must overcome them to prosper. The Middle takes up around half of the play's running time. However, this figure fluctuates widely. It may run anything from 45 minutes to an hour and forty-five minutes in a two-hour play.

The Climax

A single action in the Climax determines whether the characters will be successful in their quest. The Middle has come to a close, and the End has begun.

The Conclusion

The characters either succeed or fail in overcoming their obstacles, and a new pattern is created. The End is the last 25% or so of the play, up to half an hour in a two-hour production.

3.2. Silence and Pause in the *Mountain Language*

Mountain Language is a play about the use of torture on political prisoners set in an unnamed military prison. It also shows a fight between the military and an ethnic minority living in the mountains. Aside from that, the military does not only target the mountain people; it is ready to detain and torture anybody who gets in its way. Pinter's comments on his trip to Turkey with Arthur Miller for International PEN¹ are reflected in the play. Therefore, he quickly pointed out that Mountain Language was not a parable for the violence and oppression he witnessed during his trip "A Play and Its Politics" despite the play's resemblance. The play does not explicitly relate to or reflect any one military engagement. It addresses an antagonism between those people who speak "the language of

the capital" and those who speak "the mountain language". In addition, the political tyranny against which Pinter so often struggled may be seen as a result of this kind of warfare.

The subject of politically driven violence is established with a clash between military forces and an injured elderly woman who, along with many other women, awaits to receive news of her son's detention in the opening scene titled "A Prison Wall." Even though he speaks a language that many of the ladies cannot understand, the Sergeant begins the sequence by asking them for their names. The Elderly Woman is assisted by the Young Woman, who informs the Sergeant that she and the Elderly Woman have already supplied their identities. During the conversation between the Sergeant, two ladies, and the Young Woman, the Elderly Woman is bitten by one of the Sergeant's dogs.

Following the Officer's request that the ladies identify themselves, he questions the Elderly Woman about the dog that bit her. The Elderly Woman keeps mute, simply raising her hand to show him the bleeding cut on her arm that had been bitten. The Sergeant responds to the Elderly Woman and the Young Woman by declaring "your husbands, your sons, your fathers, these men you have been waiting to see, are shithouses." He is unwilling to assist the Elderly Woman or provide the Young Woman with information about the status of the imprisoned men (Pinter, 1988, p. 8). After attempting to get information about the soldiers, the ladies are met with a response that strips each guy of his name. It is an act that is juxtaposed against the military's desire to identify and name the women who have come to look for these men - and substitutes each name with the epithet "shithouse". The Officer, who addresses the mountain women immediately after the Sergeant's pronouncement, declares that their language is no longer alive, bringing the conceptual hostility between the military and the women into sharper relief:

*OFFICER: Now hear this. You are mountain people. Do you
hear me? Your language is dead. It is forbidden. It is not
permitted to speak your mountain language in this place. You
cannot speak your language to your men. It is not permitted.*

Do you understand? You may not speak it. It is outlawed.

You may only speak the language of the capital. That is the

only language permitted in this place. You will be badly

punished if you attempt to speak in your mountain language

in this place. It is a military decree. It is the law. Your

language is forbidden. It is dead. No one is allowed to speak

your language. Your language no longer exists. Any

questions? (Pinter 1988, pp. 8_9)

The Officer's proclamation seems to be at odds with Quigley's focus on language games in his reading of Pinter's plays, which he brought to the reading of the play.

If, as Jean-François Lyotard points out, one tries to achieve the desired result by depriving the other of the right to speak, one is said to be in "the domain of dread" and the social link that was initially formed through the language game is shattered (Jean-Francois,1988, p. 76). The progression from the Sergeant's proclamation that the men are "hit houses" to the Officer's statement that the mountain language is dead confirms this social break. It symbolizes a division between mountain people and those who speak the language of the capital. It violates the familial bond between the women and the men to whom the women have travelled. The "realm of horror" that Lyotard defines due to this rupture is first located in terms of a double-bind. It is what both the Elderly Woman and the military Officer are subjected to in the first place. In the first instance, what is so unusual about the Officer's pronouncement is that the ladies he thinks to be mountain people are probably unaware that he has declared the language of their forefathers to be extinct. The Elderly Woman's stillness seems to be caused by her inability to comprehend the Officer's order; nonetheless, her silence is precisely required by the Officer's decision to prohibit her language. As a result, the mountain women either speak up and become criminals or remain mute due to their ignorance and compliance with the Officer's orders.

On the other hand, the Officer's pronouncement creates a unique dilemma in and of itself since, although he claims that the mountain language is extinct, the form of his speech to the ladies assumes that the mountain language survives. Furthermore, it is because of this schism between the assertion of the mountain language's survival and the declaration of its extinction that the Officer is forced to resort to the law, which affirms the mountain language's survival insofar as it justifies the future punishment of its native speakers. While the Officer's speech to people around the prison wall is not intended to be a performative statement that would execute the extinction of the mountain language, it is intended instead to be an order to carry out his decision, which is supported by the law.

Following the events of the first scene, it is vital to rethink the silence of the mountain ladies, especially that of the Elderly Woman. Secondly, the Officer compels her quiet, and it occurs before the Officer's pronouncement that the mountain Language is extinct and before the conflicting matrix generated by the Officer's speech. Even more importantly, the Elderly Woman's deafening quiet has nothing to do with anything the Officer has said, and it is not the outcome of anything the Officer has said. Instead, as Ephrata points out, her silence is a deliberate strategy she has used to deliver her message.

Her bleeding hand, which she demonstrates, seems to be tied to a sentence that looks illegible to military authorities and is incapable of being translated into the language of the capital (Lyotard, 1988, pp. 29-31). Although the Elderly Woman's bleeding hand represents the location of an injury, it is also the focal point around which the mountain language and the language of the city clash with one another, as in the film.

The Elderly Woman's injuries become more apparent in the second scene, "Visitor's Room," than in the first one. A Mountain Woman tells her son, the Prisoner, in Mountain Language that she has bread. Nevertheless, a Guard stops her and warns her that Mountain Language is banned. There are just two words in the play that are officially accused of being spoken in the mountain language. They are: "I have bread" and "I have apples". They open the second scene by openly linking the Elderly Woman's effort to feed her son to the mountain language (Pinter, 1988). As a result, the "mountain language" is linked to the Elderly Woman's parental role in the second scene via her speech. As a

punishment for speaking in the mountain language, the Guard beats and calls for the Prisoner to warn the Elderly Woman that she is not authorized to do so:

PRISONER: She sold. She does not understand.

GUARD: Whose fault is that? (He laughs). Not mine, I can tell you. Moreover, I 'll tell you another thing. I' ve got a wife and three kids. And you are all a pile of shit. (Silence.)

PRISONER: I have got a wife and three kids.

GUARD: You have what? (Silence.) You have got what? (Silence.) What did you say to me? You've got what? (Silence.) You have got what? (He picks up the telephone and dials one digit.) Sergeant? I'm in the Blue Room...yes...I thought I should report, Sergeant...I think I've got a joker in here. (Lights to half. The figures are still. Voices over.)

ELDERLY WOMAN'S VOICE: The baby is waiting for you.

PRISONER'S VOICE: Your hand has been bitten.

ELDERLY WOMAN'S VOICE: They are all waiting for you.

PRISONER'S VOICE: They have bitten my mother's hand.

ELDERLY WOMAN'S VOICE: When you come home, there will be such a welcome for you. Everyone is waiting for you. They're all waiting for you. They are all waiting to see you. (Lights up. The Sergeant comes in.)

SERGEANT: What, joker? (Pinter, 1988, p.11)

The light diminishing seems to disrupt the scene's narrative and enables the Elderly Woman and the Prisoner to speak. They converse without speaking; rather than an explicit act of military resistance, Ann C. Hall says that the voiceovers undermine it via a mental link that overcomes "imprisonment and language restrictions" (Hall, 1991, p. 17). There is no evidence in Hall's theory that the subversive character of their voices allows them to "transcend" the jail and return home to talk freely in their language.

There are some similarities between Hall's focus on the blackout's psychic type of communication and Pinter's 1962 Bristol speech. The characters' voices can converse with one another via silence. Using a partial blackout as a metaphor for Pinter's thoughts on the link between silence and speech, the voices of the Prisoner and the Elderly Woman are heard only when they are quiet, revealing what Pinter had previously referred to as the

"nakedness" of the characters. This Old Woman's voice tries to give the Prisoner a sense of security by telling him that his family is expecting him and would be welcomed with open arms upon his return. However, considering that the Elderly Woman left her house to be with the Prisoner, the Guard calls the Prisoner and his people a "pile of crap".

The comfort the Elderly Woman provides to him is equally defined by the sorrow and pain that drove her to the prison wall. Aside from expressing her desire to see him rejoin his family, the Elderly Woman's comments also relate to the family waiting for him. On the other hand, the Prisoner notes that he cannot aid his mother, despite his concern for her. So, the interlude is not only a chance for dialogue but also a way for the play to show what seems to be impossible for the Prisoner and the Elderly Woman, particularly the incapacity to heal each other's wounds and return to their own homes. A mother and a child's physical touch that goes beyond the boundaries of the law can only be heard in the play via silence and verified telepathically by their bodies when their wounds come into contact.

Once again, the military's arbitrary use of authority is shown in the play's last scene, in which the Guard instructs the Prisoner that he and his mother may converse in their native tongue. Although the Officer's edict is a distraction, the real issue at stake in the scene and the play as a whole is a far more important one:

PRISONER: Mother, you can speak. (Pause.) Mother, I "m speaking to you. You see? We can speak. You can speak to me in our language. (She is still.) You can speak. (Pause.) Mother. Can you hear me? I am speaking to you in our language. (Pause.) Do you hear me? (Pause.) It "s our own language. (Pause.) Can "t you hear me? Do you hear me? (She does not respond.) Mother?

GUARD: Tell her she can speak in her language. New rules. Until further notice.

PRISONER: Mother? (She does not respond. She sits still. The Prisoner's trembling grows. He falls from his chair onto his knees and begins to gasp and shake violently.) (The Sergeant walks into the room and studies the Prisoner shaking on the floor.)

SERGEANT: (To Guard) Look at this. You go out of your way to give them a helping hand, and they fuck it up. (Pinter, 1988, p.14)

The play concludes that quiet is mysterious. The lady may be choosing not to talk since speaking in her native tongue would mean adhering to the city's regulations and

therefore succumbing to its dictatorship. In his book, *Crowds and Power*, Elias Canetti states "The power of remaining silent is always highly valued" (Canetti, 1962, p. 294). "The secret concealed in silence should never be forgotten. Its possessor is respected for not surrendering it, even though it grows in him and burns him more and more fiercely" (Canetti, 1962, p. 294). However, the political significance of this decision is unclear since it provides the elderly lady with just the negative power of withdrawal. A more superficial interpretation of the reason for her quiet is to see the elderly lady as defeated, beaten down, and mute. Given the play's constant exhibition of the regime's authority, this is most likely the first interpretation that springs to mind. Canetti argues "Silence is an extreme form of defense, whose advantages and disadvantages are almost equally balanced", and adds: "[N]o one can remain silent forever ... Silence isolates ... Silence inhibits self-transformation" (Canetti, 1962, pp. 286-294). Even if it is intentionally chosen, silence is passive and weak. As a result, Pinter eventually demonstrates in *Mountain Language* how dominant authority denies the oppressed ability to express themselves in words or action. As a result, the Elderly Woman's quiet evokes Pinter's Bristol residence memories. Pinter sees the Elderly Woman's stillness as a sign that language has reached a point where it can no longer go any farther. When one is interrupted by something that he or she cannot adequately express, he or she is left exposed to his or her fragility and nakedness. Silences in the second and third scenes of *Mountain Language* are identical, except the voiceover speech in each of these silences occurred during partial blackouts. However, there is no darkness in the fourth scene, which would have allowed a reader or audience member to hear the voice articulating the Elderly Woman and Prisoner's vulnerability. It "want to speak" evokes an impossible longing for the mother "[t]he desires to speak recalls an impossible desire for the mother; a desire that she bears the burden of our birth by remaining the silent witness to a time we can only imagine but never know, a time before we needed to speak our alienation from her". (Elissa 1989, p. 60). "Mother Tongue," "Silent witness to a time we can only imagine but never know" may also be interpreted in the context of death, as the Elderly Woman becomes a silent witness to the death of her son in *Mountain Language*. As a result, just as the mother "bear the burden of our birth," she also "bears the burden of our death," since death, like birth, lends a name to something which can only be imagined and never known.

After following the mother's bleeding hand, the Elderly Woman's silence reveals a tragic reality about the maternal role in the play: the Elderly Woman spends her life protecting her son from death, yet giving birth to him makes his death conceivable but unavoidable. Thus, the Elderly Woman's silence shows the "law of job sequence", as Jacques Derrida puts it: "[w]hen the face without a face, a name without the name, of the mother returns, in the End, one has what I called in *Glas* the logic of job sequence. The mother buries all her own. She assists whoever calls herself her mother, and follows all burials" (Derrida, 2001, p. 333). Despite the Sergeant's assertion, no "helping hand" can address this fact, particularly when the one involved has an untreated hand-wound. Instead, the Elderly Woman's muted reaction to her child's appeal shows that there is no language, no "mother tongue" in which to reply to the Prisoner's begging. This last stillness conveys the Elderly Woman's indescribable sadness because although her blood touched him and gave him life, it also foretold his death despite her attempts. Specifically, although I have argued that the Elderly Woman and her son share a "law of job sequence", I am not implying that the Elderly Woman is accountable for her son's torment. The Elderly Woman shows care and responsibility since she has touched and birthed something which will perish. Because they can murder, the military does not have an ethical relationship with individuals whose lives they control.

Mountain Language has a component that expressly contributes to the creation of catastrophic theatre in post-war British play, and this is one of those components. Her silence suggests that theatre will never be able to transform the violence that it presents into an aesthetic. It can be used to recover and alleviate the pain caused by specific political turmoil, such as the conflict between the United States and any countries it has invaded since World War II. Therefore, Mountain Language does not provide a cathartic conclusion, nor does it function on the presumption that language, particularly lyrical language, is capable of alleviating the anguish linked with the violence that it allegedly depicts. Consequently, the Elderly Woman's quiet becomes associated with an impossibility sustained by the aesthetics of the play itself. As Charles Grimes points out, the periods of quiet that permeate Mountain Language are challenging to convey via the "written page", thereby demanding the medium of performance to "amplify the play's

content” (Grimes, 2005, p. 98). Here, Grimes draws attention to a highly crucial dynamic. The times of stillness in the text (including the blackouts and the Elderly Woman's quiet) offer the most diverse spectrum of creative and performing options possible. The text and the performance are called upon to collaborate to complete the most difficult and, in some ways, disastrous passages of the play. While *Mountain Language* is incapable of producing any reconciliation or catharsis, it enables its most distressing moments to be shaped by the creative participation of theatre artists rather than prescribing how such moments should be played. In this approach, situations such as the Elderly Woman's quiet have a unique political significance since they provide theatre artists with the ability to play them in various ways, rather than shutting down or suppressing the possibilities for creative expression. *Mountain Language* unquestionably brings attention to Harold Pinter's concern in silence and transference modes of communication, typified by the Elderly Woman and the play's voiceovers, respectively throughout Pinter's work.

Finally, *Mountain Language* illustrates the persecution of individuals via the repression of language and identity. The afflicted characters' dominance reflects their incapacity to discover their voices. According to Carey Perloff, the only way to communicate in *Mountain Language* is via voiceovers. Language is suppressed in the harsh setting of the play; therefore, stillness conquers *Mountain Language* and gives it force.

People who claim to be "owners of language" in this society use their words to exert control over people who may disagree with them. Visitors' wives and boys are threatened by guards and told that only the capital's dialect might be spoken. The ladies are thrashed if they continue to speak their native language in the capital. When the guards threaten to harm the female prisoners, the ladies are compelled to remain silent. Upon hearing that an old lady has been permitted to re-learn how to talk in her native tongue, the woman becomes too shaken to communicate for fear that her words may be rendered meaningless. As a result of her newfound insight, the old lady has been reduced to the status of a repressed prisoner.

The power of *Mountain Language* is derived from real grief and suffering. According to Perloff, "what strikes me is not its distinctiveness but its agonizing

universality". Pinter seems to have posed the issue to himself: what is most important when faced with the terrifying circumstances? How can a person persevere? For how long?". The Sergeant physically assaults the young lady, implying her inferiority to the guards in his dominance. Similar to the acts of most dictators, the guards treated the elderly widow and her son with disrespect. Thus, *Mountain Language* is an intense drama, according to Michael Billington, because it is an extension of the world in which we live:

The hooded man in the third scene reminds us that the Security Forces in Northern Ireland used just such practices. Pinter is not offering us the consolation that we are witnessing something hopelessly alien and remote. He says it could happen here; maybe some of it even does. However, even more importantly, he implies that we cannot hide such actions' moral responsibilities onto others. The terror is within us, not without (Perloff, 1989, p. 312).

Billington believes that the play is a critique of the subject of dominance. The opening lines suggest that the dogs have more power than the female characters in the play:

Young Woman: We were here at nine o' clock this morning. It's now five o' clock. We have been standing here for eight hours. In the snow. Your men let Dobermann Pinschers frighten us. One bit this woman's hand.

OFFICER: What was the name of this dog? (Pinter, 1988, p. 9)

Initially, it becomes clear that the ladies have little control over the situation and must obey the police to see their spouses. While the ladies and inmates have no names, the dogs have been given their own. The dogs are given names, and the ladies are not; names

equal identification. The ladies and their husbands must find a different method to converse in the visitor's room. Despite the woman's best efforts, the Prisoner chastises her for telling him that she had brought food. She keeps her mouth shut, as expected, to comply with the demands of the capital. One of Perloff's most crucial observations is that "Communication is forbidden. Language has become the tool of the oppressor, whose torrent of words infects the atmosphere. The only true connection comes through silence" (Perloff, 1993, p.3). The only way the characters can connect and say farewell is via the play's voiceovers, which embody Perloff's statement "Pinter's plays offer a dystopian vision of the invincibility of regnant forms of cultural and political power" (Silverstein, 1993, p. 152). Silverstein writes in *Harold Pinter and the Language of Cultural Power* (152). Because of this, silence in *Mountain Language* is undoubtedly effective and expressive in conveying a dystopian existence of horror and suffering.

3.3. Silence and Pause in *The Betrayal*

The term "Pinteresque" which refers to Harold Pinter's creative work, has been a literary denominator for many years, establishing its place in literary criticism. Some of the particular characteristics of the playwright's language will be examined. As part of this study, the author made remarks on various methods of speech. To highlight people's reluctance to communicate, he rejected the notion of linguistic alienation and pushed for evasive communication. Also, he spoke about two sorts of silence: one where "no word is said" and the other where "a torrent of words is being deployed" to hide the character's "nakedness". As a result, Pinter's plays may be seen as either drama of words or drama of silence, depending on one's viewpoint. A close friend of Pinter's, Peter Hall, noticed that in the playwright's work there is a discernible difference between three dots (pause), silence (pause), and an exclamation point (silent). *Betrayal*, Harold Pinter's 1977 play, has an unequal mix of pauses and silence; it becomes apparent that the characters' emotional states are conveyed via various types of silence.

According to Pinter, real-life talks are full of incomplete words, repetitions, and contradictions, so he created his theatrical language accordingly. Hayman argues that Pinter's writing thrives because In this kind of writing, all the laws of writing are broken.

As a result of its realistic usage of incorrect grammar, it is an excellent read. Many of the sentences are riddled with inconsistencies and contradictory statements that are known as tautologies. (Hayman, 1968). The language of Pinter, according to G. S. Fraser, is a microcosm of common conversation. Pinter's speech isn't what performers find natural and genuine, but rather an artistic re-creation of real-life dialogues that actors are accustomed to saying and hearing on the stage. As a result, Pinter might be considered a pioneer in developing a new kind of realism in conversation.

A deeper look at pauses and silence in a concrete drama now appears acceptable. After Robert's wife, Emma (Robert's wife), falls in love with his buddy Jerry, a marital triangle is formed in *Betrayal* (published in 1977). There is more in this play than meets the eye, owing to the play's unique temporal structure and a variety of betrayal types that arise throughout the drama. Critics' reactions to *Betrayal*, according to Susan Hollis Merritt, ranged from "with arguments ranging from its being totally superficial and emotionally remote to its being deeply profound and emotionally intense" (Uchman,2017,p.390). Benedict Nightingale argued against the play's detractors and praised its concept, unique chronology, and deft use of language:

Betrayal is one of Pinter's most successful exercises in presenting the least and evoking the most. What looks flat commonly has fissures of feeling beneath it, and what sounds banal can be magnificently resonant. It substitutes the question "how?" for the cruder "what next" in the audience's minds. Moreover, it deepens and darkens the audience's perception of the play. It infects the most innocent encounter with irony, dread and a sense of doom. Every sentence expresses desire, hurt, regret, rage or some concatenation of the impulses that are pounding about the slippery brainboxes of these artful dodgers (Uchman,2017,p.390).

The play has nine scenes and progresses backwards through time linearly. On 20 pages of the text, the first scene depicts the reunion of Jerry and Emma in 1977, two years have passed since their breakup., and includes 1 silence and 36 pauses. Jerry and Robert meet in the second scene, which takes place a few months later (14 pages, three minutes of silence, 27 pauses). Scene Three takes place in 1975, just before Emma and Jerry call it quits on their romance (20 pages, seven minutes of silence, 12 pauses). Jerry visits Emma and Robert in 1974 in the fourth scene of the film (11 pages, not a single silence, six pauses). A letter sent by Jerry to Emma that Robert discovers and receives proof of the treachery is shown in Venice in 1973 in Scene Five (13 pages, six minutes of silence, 22

pauses). After their return from Italy in the same year, scenes six and seven, in which the married couple reunites with their two pals, show their first encounters with each other. Robert's betrayed spouse, Jerry, meets Emma (eleven pages, no silences eight pauses) in the latter. In the former, Emma meets Jerry (11 pages, no silences) (14 pages, no silences, four pauses). A leased house in the summer of 1971 serves as the setting for Emma and Jerry's covert encounters in Scene Eight (10 pages, one silence, 19 pauses).

It is shown in the eighth scene that the love affair began in 1968 when Robert and Emma made a party at their home. It is free of pauses or silence (six pages).

Furthermore, one of Pinter's most brilliant and essential points is that most of the betrayals and character discoveries occur without any vocal expression of emotions and without speaking the voices of the characters in the tale. Faced with emotionally explosive material and silence and pauses, all tension and intense emotions are transmitted. According to the play's nine scenes, there are 135 pauses and 17 minutes of silence; however, the most dramatic and numerically significant scene is scene five, which has the most silence and pauses. This scene has six lengthy pauses and twenty-two short ones. Robert's discovery of Emma and Jerry's love affair is critical. Although this finding has led to the breakdown of the marriage, it has not yet. The job of silence is to keep this treachery from bursting out, even if Robert has seen Jerry's letter to Emma.

EMMA: She remembers you as an old friend.

JERRY: That is right. (Pause) Yes, everyone was there that day, standing around, your husband, my wife, all the kids, I remember.

EMMA: What day?

JERRY: When I threw her up. It was in your kitchen.

EMMA: It was in your kitchen. (Silence)

JERRY: Darling.

EMMA: Don't say that. (Pause) It all . . .

JERRY: Seems such a long time ago.

EMMA: Does it?

(Pinter, 1978, pp. 20-21)

Here, Pinter uses a lot of stillness and pauses. Jerry stops first, as if trying to remember what he wants to say, comes after he says he is an "old friend" and, in his sarcastic tone, says he is Emma's lover. Because he does not want to show their "nakedness", he uses wordstorm and talks about the accident in the kitchen, which they talked about before. In the same way, Emma does not seem to be with them mentally; she is only with them physically. Furthermore, the evidence is her question which day? There was no real conversation, which made him shut up for a short while. After Emma says she does not want to be called a "darling," there is a pause and three dots. The three points indicate that he is uncomfortable. Then the conversation moves more quickly. It did not last long. Jerry solves a bad situation, so he suggests they have another drink. She said the same thing before when he returned: "I thought of you the other day" (Burkman, 1982, p. 21). While Jerry continues to be silent, he exits with a short pause, and she continues talking as if she were giving herself a short solo talk, interrupting him with a "yes" to Jerry (Ibid).

In Scene Three, there are fewer pauses compared with Scene One (only 12 compared to 36). There are also more silences than in Scene One (7 and not only 1). As their love affair ends, this shows how Emma and Jerry feel about each other. The scene shows Jerry and Emma in their meeting place:

Silence

JERRY: What do you want to do then? (Pause)

EMMA: I do not quite know what we're doing anymore, that's all.

JERRY: Mmmm. (Pause)

EMMA: I mean this flat . . .

JERRY: Yes

(Pinter, 1978, p. 49).

The introduction of the scene, in which we are allowed to observe two individuals in silence for an extended period, signals the scenario's high level of tension. Emma's attempts to strike up a talk, Jerry's lack of response, and the subsequent brief (dots) and extended (pauses) periods of quiet that followed are what we have here. It will still be pointless to buy another electric fire, Emma says as the drama continues:

we're never here.

JERRY: We're here now.

EMMA: Not really. (Silence)

JERRY: Well, things have changed. You've been so busy, your job and everything

(Pinter, 1978, p. 51).

For a long period at the beginning of the action, the audience can observe two quiet persons, thereby indicating the high level of tension there. Emma's efforts to initiate a dialogue, Jerry's unresponsiveness, and brief and extended pauses ensue. Emma continues the scenario by arguing that having another electric fire is a waste of money, as she explains:

JERRY: It would not matter how much we wanted to [meet] if you're not free in the afternoons and I'm in America. (Silence) Nights have always been out of the question, and you know it. I have a family.

EMMA: I have a family too.

JERRY: I know that perfectly well I might remind you that your husband is my oldest friend.

EMMA: What do you mean by that?

JERRY: I don't mean anything by it.

EMMA: But what are you trying to say by saying that?

JERRY: Jesus. I'm not trying to say anything. I've said precisely what I wanted to say.

EMMA: I see. (Pause) In the old days, we used our imagination, and we'd take a night and make an arrangement to go to a hotel.

JERRY: Yes. We did. (Pause) But that was . . . in the main . . . before we got this flat.

EMMA: We haven't spent many nights . . . in this flat.

JERRY: No. (Pause) Not many nights anywhere. (Silence)

EMMA: Can you afford . . . to keep it going, month after month?

JERRY: Oh . . .

EMMA: It's a waste. [. . .] It's ridiculous. (Pause) It's just . . . an empty home.

JERRY: It's not a home. (Pause) I know . . . I know what you wanted . . . but it could never . . . be a home. You have a home. I have a home. With curtains, etcetera. And children. Two children in two homes. There are no children here, so it's not the same home.

EMMA: It was never intended to be the same kind of home. Was it? (Pause) You didn't even see it as a home, in any sense, did you?

JERRY: No, I saw it as a flat . . . you know.

EMMA: For fucking.

JERRY: No, for loving.

EMMA: Well, there's not much of that left, is there? (Silence)

JERRY: I don't think we don't love each other. (Pause)

EMMA: Ah well. (Pause) What will we do about all the . . . furniture?

(Pinter, 1978, pp. 54-55)

The previous scene suggests the relationship is over. The superb use of pauses and silences suggests that Emma feels nervous about ending the topic. Bringing a tablecloth from Venice, which is stated in the scenario, was evidence of her desire to make the apartment home for herself and her family. Then, there was a short period, shortly after her return from Italy, when she felt, they might make a difference in their lives, a concept that was instantly dismissed by Jerry. However, unlike Emma, Jerry is determined to make it very apparent that this was merely an incidental encounter. As the two of them part ways, Jerry cruelly upsets Emma by telling her that Robert is a friend of his.

For a similar reason, scene five, which tells the true story of what happened in Venice, has many silent moments. It is no surprise that, in the last minute, it was the most emotional part for all involved. Scene seven, which depicts Robert meeting his friends after returning from Italy, features four pauses, which may surprise some viewers. In light of the recent Betrayal of his wife and closest friend, one can predict an angry response from Robert. Then, there was complete silence in the conversation between them. Despite this, Robert breaks his silence by getting annoyed with the waiter and then yelling about how he is a lousy journalist. One possible reason for his strange behaviour is that he is having an affair of his own as well as cheating.

Alrene Sykes links Pinter to Strindberg, claiming that both writers concentrate on mental struggle as the core of drama and that Pinter's practice in a discussion fulfills Strindberg's theory (Sykes, 1970). She ends with:

And if a character from a play may be taken for once as an author's mouthpiece, one might quote the Old Man of The Ghost Sonata as expressing a sentiment identical with Pinter's: "OLD MAN: Silence cannot hide anything—but words can (Sykes, 1970, p. 99).

Similarly, in Pinter's *The Homecoming*, Ruth argues that the very act of speaking is sometimes of greater importance than the message conveyed by the words uttered:

My lips move. Why don't you restrict your observation to that? Perhaps the fact that they move is more significant than the words which come through them. You must bear that possibility in mind (Pinter, 1978, p. 69).

Pinter's aesthetic philosophy hinges on the coexistence of the spoken word and what lies underlying it, a notion emphasized by Stanislavsky. I believe this is more crucial than the actual words said. Pinter, who believes that language has two levels, does not allow for a prolonged period of silence. The subtext is still there even when a character is silent. As a result, the silence is more than just a lack of noise. As a dramatist, Pinter excels in portraying stillness as a presence., as noted by James Hollis in his essay

Silence is more than an absence and Pinter's gift has been to create dramatic representations of silence as a presence (Hollis, 1970, p. 17).

When "language is being exploited" as "a perpetual strategy to disguise nakedness," as in Pinter's play, it is often seen. As an example, when Jerry lifts and tosses

Charlotte into the air, the comment noted above happens twice in that scene. Pinter's conversation may be understood and appreciated when examined and debated from the perspective of the linguistic games that individuals engage in to escape the horrors of actual intimacy. Eric Berne articulates several of these principles in his book *Games People Play*, referencing them. As a method of avoiding the sensation of loneliness, his characters engage in talking games, games of simulated polite conversation as a cover for animosity, and games of deceit, lying, and cheating. Most of Pinter's conversation involves dissimulation, seeking to locate the meaning lurking behind the actual words uttered and the subtextual stream of reference. Language games frequently serve as metaphors for the characters' battles in Pinter's works. His people typically become shrewd manipulators aiming to gain an advantage in social situations "the larger field of social dynamics" (Berne, 1968, p. 20).

In *The Dumb Waiter*, Gus and Ben argue about the appropriateness of terms like "light the kettle" and "light the gas" (Vargas, 2012, p.37). In *The Room*, the Sands argue over whether Mr. Sands was "sitting" or "perching" (Uchman, 2017, p.398). These speech battles will show which character is dominant. In this context, James Hollis suggested that language is "a continuation of tension by other means" (Hollis, 1970, p.123). He follows von Clausewitz's notion of "war" to reach this view. Characters often use queries and responses to build contact between them. The phatic method uses irrelevant questions to establish contact, while the rhetorical mode strives to establish dominance over the other. Pinter's work shows both styles. They emerge individually and then merge. The questioning sections in *The Birthday Party* and the whole *One for the Roadshow* have the clearest transitions.

The label "Pinteresque" is perfectly justified because of the numerous distinguishing characteristics of Pinter's language. In an interview with Bensky, however, the author objected to the usage of the phrase: What a word! Words like this and that one. In particular, I have no idea what they're talking about when they mention "Pinteresque." Pinter's essay, "Art" However, a few years ago, he stated:

I'm speaking with some reluctance, knowing that there are at least twenty-four possible aspects of any single statement, depending on where you're standing at the time or what the weather's like. I find that a categorical statement will never stay where it is and be

finite. It will immediately be subject to modification by the other twenty-three possibilities. Therefore, no statement I make should be interpreted as final and definitive. One or two of them may sound final and definitive. They may be almost final and definitive, but I will not regard them as such tomorrow, and I wouldn't like you to do so today (Pinter, 2005, p. 9).

Pinter said this to qualify what he intended to say about his playwrighting. Many creative endeavours, especially Pinteresque art, are characterized by the idea of meaning relativity and the plurality of its interpretations. As Pinter said in his Nobel address *Art, Truth & Politics*, 1958, wrote the following: There are no clear differences between what is true and what is fake, or between what is real and false. The truth or falsity of anything is a matter of degree. It's possible that both statements are correct or incorrect.

He believe that these assumptions still make sense and apply to the exploration of reality through art. So as a writer, I stand by them, but as a citizen, I cannot. As a citizen, I must ask: What is true? What is false? (Pinter, 1958)

Pinter's theatre, which can legitimately be referred to as both a theatre of words and silence, is an excellent example of the relativity of truth and lies. The term "Pinteresque" indicates that the detectable in critical terms is this characteristic of the artist's production. Even though Pinter opposed to its use, it has become a key phrase. A leading authority on Pinter's dramatic language and style, Peter Hall, said:

He makes us realize that poetic drama could be mined out of real speech. I think Harold is a masterly poet. Moreover, that is why he finally towers above everybody else, whatever their merits. "Pinteresque" is simply the label of his style. He has created an entire world out of Cockney's speech (Billington, 1996, p. 391).

The playwright, Per Westberg, a Member of the Swedish Academy and Chairman of its Nobel Committee, said in his Noble Prize Presentation Speech on December 10, 2005: Harold Pinter was the renewed of English drama in the 20th century. 'Pinteresque' is an adjective listed in the Oxford Dictionary. Like Kafka, Proust and Graham Greene, he has charted territory, a Hinterland with a distinct topography" (Uchman, 2012, p400).

CONCLUSION

In his works, Harold Pinter has used the theatre to depict persons isolated from one another and their surroundings. To dramatize the characters' confusion, he utilizes the treatment of danger as a metaphor. *The Intruders* and *The Victims* utilize words as a weapon to deal with each other in an unavoidable collision. *Victims* employ language as a defense barrier against the menace that threatens their lives, while the invaders use language to control and subjugate the others. Pinter creates a microcosmic view of the universe by putting his plays in a single room.

The characters are shown in cramped settings that they see as their private domain, and their well-being is directly tied to their decisions. *Intruders* attempt to victimize their victims in tight areas in all plays. The intruders are confronted by their victims, and the victim will be affected by psychological or physical violence at some point. Pinter's interest in postwar social and historical themes has resulted in a distinctly theatrical experience that gives a novel perspective on the English language. It is a painful and bleak post-war environment that deserves research because of its lack of physical description, an undetermined background of persons, unexplained motives, and loss of identity. Pinter uses theatrical tactics such as "pauses" and "silences" to create conversations to create a new way of communicating in the theater. The researcher finds that he uses these theatrical methods to show a society in which individuals are reluctant to talk to each other due to a lack of mutual trust and confidence. The use of "pause" and "silence" in Pinter's aggressive competitive theatre indicates that the characters deliberately choose not to communicate because any conversation would expose things that should have remained unknown because they harm people's mental and emotional well-being. People mistakenly associate Pinter with absurdist authors because of the way his plays use silence and pause as a failure to communicate.

Interestingly, Pinter's theatre is separate from the authors he has mistakenly associated with. Pinter acknowledged that Samuel Beckett was an influence and praised him as "the best prose writer alive" for his association with the theatre of the absurd.

However, although he draws inspiration from Beckett's use of stillness and pauses in his work, Pinter and Beckett have very different views on communication. Playwrights like Beckett show that language is an unsuitable tool for conveying ideas. The pauses and silences in Beckett's speech mean that the protagonists cannot communicate with each other. The viewer is often treated with a sense of absurdity. These parts of the conversation or not being sequential from a character.

In contrast, Pinter's theatre is concerned not with the absence of communication but with the awe of communication. During Pinter's play, the characters may communicate with each other verbally and nonverbally through the use of silence. Nonverbal communication is enhanced by creating tension and dramatic effect in the gaps and silences between conversations. The dreary atmosphere in his early plays by Pinter shows a grim world in which people avoid conversation, and violence quietly follows. In Pinter's words, A frightening amount of information is being disseminated. To delve into another person's life is a terrifying prospect, and revealing one's own poverty to others is much more terrible.

Recommendations:

The researcher finds that after the discussion of the subject matter of this study, it is beneficial to present the following topics for further studies:

- 1- Silence, Pauses, in British Drama VS. American Drama: A comparative Study
- 2- The Influence of Using Silence on Portraying the Role of Women in Modern Drama: A Feminist Study
- 3- Silence and Pauses & Postmodern Drama: A Technical Study of Selected Plays

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