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Pinter's Drama of the Absurd And the Theme of Isolation and Loneliness *Landscape and Silence as an Example*

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The research surveys briefly the philosophy of Existentialism as a basic ground for the intellectual phase of the Theatre of the Absurd.

The analysis of these two plays shows apparently the essential features of the Theatre of the Absurd both in form and content. It also elucidates how the theme of *isolation and loneliness* is treated by Pinter in a very skillful dramaturgy.

The research concludes that the Theatre of the Absurd reflects man's mind in the west and his intellectual labyrinth, due to materialism and the highly sophisticated worldly life.

The research also comes to conclusion that Pinter's drama represents a great step towards more matured intellectual drama; and to prove that Pinter has his own distinguished stagecraft that puts him among the leading figures of the twentieth-century western dramatists.

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Landscape and Silence
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Dr. Abdulla A. Bukeir
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Preamble:

The cultural and intellectual scene of the twentieth century in Europe was dominated by a sense of futility and absurdity. Post-war human life in the west was described by some intellectuals as meaningless and purposeless. The two World Wars that took place in the first half of the century with their dreadful aftermaths, in addition to materialism that preoccupied man's mind and his daily life, led both the individual and the society to a certainty that life became unbearable.

Intellectuals of that period began their warning that human civilization in the west was undergoing a dreadful jeopardy of collapse. It was called "*the age of anxiety*".

It was not only the military and economic crises that worried the intellectual Europe; but above all {kreis: 8:1996:2000:3 } "*the crisis of mind which was the subtle cause of all and the most fateful for literature, philosophy and the arts.*"

In such atmosphere the philosophy of Existentialism found its fertile soil to flourish.

The German philosophers Martin Heidegger (1899 – 1976) and Karl Jaspers (1883– 1969) recalled the former ideas of Existentialism which the Danish philosopher and Protestant theologian Soren Kierkegaard (1813-1855) had called in the nineteenth century.

Existentialism and the Drama of the Absurd

Literature of the twentieth – century Europe was affected by the philosophy of Existentialism. Albert Camus (1913-1960) and Jean Paul Sartre (1905 – 1980) were the prominent French philosophers and men of letters to adopt this philosophy in their literature.

Camus's essay **The Myth of Sisyphus (1942)** was the first clear and definite work to stir the question of futility and the meaninglessness and purposelessness of human life. Man's existence, according to Camus is out of harmony, it is therefore absurd and ridiculous.

Camus's concept of futility and absurdity resides in the idea that whenever man loses hope he isolates himself to live his own confusion, his own uncertainty and his own anxiety.

Isolation is, therefore, the only reality in this obscure and ridiculous world.

Under the definition of the Theatre of the Absurd Martin Gray in his **Dictionary (1992-2009:9)** refers to the philosophy of Existentialism that *"tends to depict human beings as isolated in an indifferent and incomprehensible universe of space and time. Lacking any essential motive or guiding principles, or any inherent sense of truth or meaning, human existence is characterized by anguished anxiety (ANGST) and absurdity."*

This philosophy is reflected in the Theatre of the Absurd through the writings of Samuel Beckett (1906-1989) and other French playwrights including Eugene Ionesco (1912-1994) and Jean Genet (1910-1986). John Russell Taylor { **1966:7-8** } defines this movement of the playwrights of the absurd as *" a group of dramatists in the 1950s who did not regard themselves as a school but who all seemed to share certain attitudes towards the predicament of man in the universe : essentially those summarized by Albert Camus in his essay The Myth of Sisyphus."*

The plays of the Theatre of the Absurd introduce exaggerated images of the meaninglessness and purposelessness of life to reflect the twentieth-century cultural and intellectual scene; and to shock deeply the traditional beliefs of the western societies. The drama of the Absurd is characterized by the lack of social communication among its characters. It is essentially poetic, in the sense that the playwright draws from his personal obsession the fantasies that express the feeling of absurdity.

It really portrays the playwrights' mind which is preoccupied with serious intellectual issues of his age. The world of the drama of the Absurd reflects poignantly the twentieth – century world: a meaningless, irrational and disordered world.

The characters of such drama are shown on the stage experiencing *isolation and loneliness*. They behave and act in an irrational manner; loneliness confines them and

distresses their life! The Drama of the Absurd. {Esslin: 1916-2001:22}" *most sensitively mirrors and reflects the preoccupations and anxieties, the emotions and thinking of many of their contemporaries in the Western world.*"

The Theatre of the Absurd is more thoughtful and more intellectual. It stirs man's mind to look around himself and to rediscover its meaning. Man's life and the whole universe are meaningful and purposeful if man of the western world returns to God and to the heavenly beliefs and teachings. This theatre came into being to raise some serious intellectual questions about man's faith in God, about himself, and about the whole universe. It became clear at that period that man's belief inclined more to materialism and technological progress rather than to religious faith {1961-2001:23}" *The decline of religious faith was masked until the end of the Second World War by the substitute religions of faith in progress, nationalism, and various totalitarian fallacies.*"

In fact materialism and the aftermaths of the two Great Wars destroyed everything in the west and man's soul in particular.

Therefore, we have to understand the obscurity and absurdity of the twentieth-century Europe through this context. Religious faith gives human life its meaning and purpose :{ 1961-2001:401} *"the absurdity of the human condition itself in a world where the decline of religious belief has deprived man of certainties. When it is no longer possible to accept complete closed systems of values and revelations of divine purpose, life must be faced in its ultimate, stark reality."*

Esslin goes further to give the Theatre of the Absurd its deep psychological vista and its profound intellectual meaning, in the sense that it speaks not merely to the emotional side of man, but mainly it addresses man's mind. This theatre, states Esslin, {1961-2001:412} *"speaks to a deeper level of the audience's mind. It activates psychological force, releases and liberates hidden fears and repressed aggressions, and, above all, by confronting the audience with a picture of disintegration, it sets in motion an active process of integrative forces in the mind of each individual spectator."*

Critics of drama agree that the outstanding masterpieces of drama that represent futility and absurdity are the plays of Ionesco, Beckett and Pinter. However playwrights like Arthur Adamov, Jean Genet and Edward Albee are among the avant-garde who contributed to the Theatre of the Absurd.

Pinter and the British Absurd Drama

Absurd drama was first emerged in Paris in the 1950s; however John Elsom, the British theatre critic, claims that British theatre had witnessed the first characteristics of the Absurd drama in the late nineteenth century in Alfred Jarry's (1873-1907) **Ubu Roi** (1896) with its "*barbaric*" and "*clown*" traits. The main targets of the play, says

Elsom, {1976:104} "*included industrialisation, science, falsely logical thinking, the Church and most forms of established authority.*" Elsom labels the drama of the absurd as the {1976:104-5} "*nonsense play*" that attacks "*rationality itself, order in art and society, scientism and logic.*" But he believes that "*The cheerful nonsense tradition was thus stronger in Britain than the strictly Absurdist plays, which had philosophical and psychological over- and under- tones. This difference is illustrated by the contrast between Ionesco and N. F. Simpson.*"

The first glimpses of Absurdism in British drama could be seen in N. F. Simpson's (1919-) plays including **A Resounding Tinkle** (1957) and **One Way Pendulum** (1960). Such features of Absurdism also could be seen clear in Spike Milligan's plays (1918-2002) among them **Oblomov, Son of Oblomov** (1964) and **The Bed-Sitting-Room** (1965).

The sense of cosmic anxiety in the plays of the French playwright Eugene Ionesco is echoed in Barry Bermange's first main play **No Quarter** (1964). James Saunders also provided British theatre with some serious plays that bear some features of Absurdism including **Next Time I'll Sing to You** (1963) a play which is preoccupied with the lack of communication between its characters.

The most interesting playwright of the British Absurd drama is Harold Pinter (1930-2008). He was the only one among the British playwrights of Absurdism to continue his career successfully during his life time.

Pinter's Absurd drama deals mostly with man's anguish, uncertainty and insecurity.

Hinchliffe {1981:10-11} asserts Pinter as an Absurd dramatist who fuses the European and the universal aspects with the local saying "*we need no longer struggle to define him as an Absurd dramatist. His work fuses aspects of European theater with the English way of life and English manners; it is his fusion of the foreign and native, the timeless and the universal with the particular and local, that gives the plays their enduring quality.*"

However, Pinter's drama is, in fact, a fusion of the Absurd with the high comedy; in the sense that his plays have the technique of the Theatre of the Absurd mingled with a high intellectual content.

In most of his plays {1961-2001:246} "*Pinter relies entirely on his mastery of real-life idiom to produce a feeling of the absurdity and futility of the human condition.*" Pinter's drama of the Absurd addresses the intellectual and hence it goes deeper to speak to man's mind. It dives deeper to his inner-most consciousness to stir his senses and feelings. Dread and anxiety as well as *loneliness and isolation* preoccupy the world of Pinter's plays since his first play **The Room** in 1957.

Although he was influenced by Beckett's drama, Pinter was never an imitator. His drama has its own Pinteresque traits. These traits could be realized in the feelings of his characters and in the settings of his plays. These settings are mostly realistic enough, and the language is more poetic, caused by his skillful use of the repetitions and of every-day conversation.

The theme of *isolation and loneliness* could be detected in the difficulty of communication and through the heavy struggling of the character to express himself. Such Pinteresque traits are evident in his **Landscape** and **Silence**.

Landscape and the theme of *Isolation and loneliness*

Preamble:

Landscape was first produced on radio in April 1968; then it was performed at the Aldwych Theatre in London in July 1969 on a double bill with **Silence**.

This play stands as a typical Pinteresque, and an outstanding example for the theme of *isolation and loneliness*. Every dramatic element reveals this theme: the physical location, the way of communication and the psychological state of both characters (Duff and Beth).

These elements and other more give the play its Pinteresque trait. Michael Anderson {1976:103} asserts this distinctive style in **landscape** describing it as " *quintessentially a Pinter play, developing, compressing and intensifying themes that appeared in his earlier work and containing them inside a structure that is beautifully controlled and anything but static.*"

The play introduces only two characters seated on two separate chairs in a kitchen of a country house. Neither of them tries to move himself out of his seat, as if they are screwed with their chairs to the floor. The setting reveals an " *absence of movement.*" The whole world of the play shows nothing but depression and gloominess. It becomes evident from the stage directions that Duff (*a man in his early fifties*) and Beth (*a woman in her late forties*) are physically and mentally separated from one another to reveal the theme of *isolation and loneliness*. {Pinter: Complete Works: Three: 1978:175} " *Duff refers normally to Beth, but does not appear to hear her voice. Beth never looks at Duff, and does not appear to hear his voice. Both characters are relaxed, in no sense rigid.*"

They are in the same restricted location (the kitchen); however, each has his own mental world. They are {Gabbard: 1976:221} " *two alienated people, together in the intimacy of the kitchen, but isolated from one another by the long kitchen table between them.*"

From the very outset of the play the theme of *isolation and loneliness* comes to the forefront. There is no dialogue in the conventional sense of the term, since each character speaks mainly to himself; or at least no one of them can hear the other.

The play could be taken as two separate monologues interrupted by each other. In fact Duff seems to share his thoughts with Beth, but he fails to attract her attention. On the other hand, Beth never shows inclination to communicate with Duff.

Nevertheless Michael Anderson {1976:104} finds this contact through the images that flow through Pinter's poetic language " *Although there is no contact between the*

two at a conscious level, their dialogue is linked by a delicate counterpoint of contrasted images."

It is much appropriate then to study each monologue separately to bring out the theme of *isolation and loneliness* as it is reflected in each character's landscape.

Beth's Barren Landscape

The play begins with Beth contemplating through her internal monologue, recalling her past while she was standing on a beach; and far away from her a man sleeping in the dune. She refers to him as her man; but this man never responds to her. Even when she tries desperately to awake him, in an attempt to fulfill her passion, he never gives any gesture of response {Pinter:1978:177} " *Would you like a baby? I said. Children? Babies? Of our own? Would be nice.*" These words reveal more than mere passion, they reflect Beth's human tendency to be a wife and a mother ; to have a family ; to live a real social life; to redress her barren life. She also could notice some women passing by, but they never speak to her {Ibid: 178} "*Two women looked at me, turned and stared.*"

In fact Beth is isolated from any kind of human contact either from "*her*" man or from the "*two women.*" She really suffers the anguish of loneliness. It is obvious that Beth recalls her past throughout the whole play. {Esslin: 1973:169} "*Beth's thoughts, moreover, are entirely about the past, she never refers to the present, or her present condition.*"

Even when the man notices her presence, we do not feel any kind of communication { Pinter :1978:178}" *He felt my shadow. He looked up at me standing above him.*" Again Beth is ignored, the first time by the women and now by "*her*" man. This of course will heighten her anguish and her loneliness. It is noteworthy to realize that such incidents in her life might be merely a sort of fantasy. Esslin {1973:169} states this, saying that Beth "*seems to be talking merely to herself; her monologue is merely the stream of her thoughts, an internal monologue.*"

In her dream like fantasy, Beth refers to a man in her past who seems attached to her {Ibid: 180-181} "*When I watered the flowers he stood, watching me, and watched me arrange them. My gravity, he said. I was so grave, attending to the flowers.....He followed me and watched I heard him moving. He didn't touch me. I listenedThen he touched me. (Pause) He touched the back of my neck. His fingers, lightly, touching, lightly, touching the back, of my neck.*"

It is clear that Beth suffers from great need of human affection and tenderness. She represents man's psychological anguish of loneliness. Love has been uprooted from

the hearts of mankind. To escape her agony, Beth has to dream about human sympathy and love.

Lucian P. Gabbard {1976:219} interprets Beth's fantasies as a sort of narcissism *"Beth then is lost to love because her repressions have led to narcissism. She is incapable of loving or being loved. She has shut out the husband who half-heartedly calls to her, and she has fixed herself upon fantasies of narcissistic satisfaction."*

According to Esslin {1973:171} Beth never tries to communicate *"She has shut herself off from the present, the world that now surrounds her."*

Beth's landscape is the desolate beach where she finds herself alone; and even if there is any human being in this beach / landscape, he is beyond her reach. {Pinter: 1978:181} *"There wasn't a soul on the beach. Very far away a man was sitting on a breakwater. But even so he was only a pinpoint, in the sun. And even so I could only see him when I was standing."* Beth emphasizes, through her sense of loneliness, a world of nothingness and emptiness, *"I may have been mistaken. Perhaps the beach was empty. Perhaps there was no-one there."*

Beth's sense of loneliness goes deeper into her psyche when she finds herself alone singing {Ibid: 182} *"Singing in the sea by myself."*

Beth's desire to acquire a social life through marriage and through children is a wishful dream that will never be fulfilled. Beth never feels that her human community loves her; or even has any considerable attention to her. She feels that she is cast away from her society. As the play moves on and Beth's monologue goes on, we find Beth dreaming of a man who could exchange love with her. {Ibid: 185} *"I slipped out of my costume and put on my beach robe. Underneath I was naked. There wasn't a soul on the beach. Except for an elderly man, far away on a breakwater. I lay down beside him and whispered. Would you like a baby? A child? Of our own. Would be nice."*

The sense of loneliness and barrenness is obviously clear; and the desire of having children and posterity is also very clear. This passage echoes a previous one to assert Beth's psychological state of loneliness, emptiness and nothingness. Lucina P. Gabbard {1976:217} finds out in these words much about Beth's narcissism and that her *"fantasies are laced with narcissism. She frequently speaks of her own beauty, and she displays autoerotism in the images of her naked body, which she feels beneath her robe."*

Beth's sense of desolate world comes to its culmination when she prefers to live alone in a desolate place where she could draw in peace. In this case it is her will to isolate herself {Pinter:1978:186} *"That's why he'd picked such a desolate place. So that I could draw in peace. I had my sketch book with me. I took my drawing pencil out. But there was nothing to draw. Only the beach, the sea."*

In her dreamlike fantasy, Beth imagines another outing to the beach; but this time with a companion who takes her in his car. This time one can feel a sort of social life and human sympathy {Ibid: 190} *"He smiled at me. and we drove to the sea."*

"He said he knew a very desolate beach, that no-one else in the world knew, and that's where we are going." When they reach the beach Beth confirms its desolation {Ibid: 191} *"He was right. It was desolate. There wasn't a soul on the beach."*

This pleasant episode in Beth's memory and other such alike; especially the last one by which the play ends, might be imaginative ones. They reflect Beth's desire to love and to be loved, in such a world void of human sympathy; a world of sterility, nothingness and a wasteland.

Martin Esslin {1973:175} has his own interpretation about these pleasant episodes, especially the last one *"perhaps Beth merely imagines all that beautiful episode by the sea, perhaps she only dreamt of having such an outing with her employer, or, indeed, her husband. Or perhaps she did experience that beautiful day, but with an entirely different man. The landscape of memory, the landscape of the soul, is dark, inaccessible and shrouded in the mists of eternal uncertainty."*

We have to keep in mind that Beth's monologue is a sort of a dreamlike fantasy and nothing else. Beth's landscape is overwhelmed with mist, nothingness and emptiness: no tenderness, no love and no social life.

Duff's Desolate Landscape

Duff is the other character of the only two characters in the play. Similar to Beth, he suffers the agony of *isolation and loneliness*.

His only solace is the park with the pond where he has to pass his tedious time; and a dog that he has lost recently.

Duff's monologue, which is also interrupted by Beth's, reveals this theme of desolate life.

If Beth seems to ignore Duff while she is speaking, Duff, on the other hand, tries to share her his thoughts. {Pinter: 1978:178} *"The dog's gone. I didn't tell you. "Then " I sat down in there. I meant to tell you Do you remember the weather yesterday? That downfall?"* He tries to elicit an answer from her; moreover, he tries to persuade her to join him in his walks to the park {Ibid: 180} *" You should have a walk with me one day down to the pond."* Beth never gives a gesture of response to his attempts. {Gabbard: 1976:212} *"Duff makes timid efforts to change this, but he seems unable to reach Beth. Each lives his own private landscape."* The remarkable hint in Duff's monologue is that he is {Esslin:1973:169} *" mainly concerned with telling Beth what he*

has been doing in the last day or two, with only an occasional reference to events further back."

The play gives no hint of any sort of communication between the two characters under any circumstance. Esslin comments on this basic element of the difficulty of communication between Pinter's characters; which is also a characteristic in the Theatre of the Absurd. Esslin asserts the Pinteresque talented touch in this play in particular saying **{Ibid: 169}** " *The difficulty of communication is, as in so many of Pinter's other plays, one of the main themes in **Landscape** as well; but now this difficulty emerges not from dialogue between people who talk at length without getting through to each other, but from what in effect are two **monologues**, simultaneously delivered and intercut, but each conducted on a different level of expression."*

Duff tries to escape his suffering of loneliness by walking in the park and by feeding the birds. Though he wanders in the park where we expect people and human life; yet he feels that he is alone. **{Pinter: 1978:179}** " *There wasn't anyone else in the shelter. There was a man and woman, under the trees, on the other side of the pond.*" Even those people are far away from him. Duff's sense of loneliness is greatly deepened when he comes to realize that he is alone in the park; even **{Ibid: 181}** " *the man and woman under the trees on the other side of the pond had gone. There wasn't a soul in the park.*" Gabbard **{1976:219}** has her own psychological interpretation that " *Duff shows his sense of deprivation by frequently returning to the pond-symbol of uterine waters. Moreover, he identifies with the traditionally deprived sparrows: he would have fed them in preference to the ducks. His only companion is the faithful dog, and soon even the dog disappears. In the scene by the pond, Duff steps under the trees to avoid the rain, symbol of fertility: he wants no babies, he wants to be one.*"

Whenever he feels lonely, Duff goes to the pub to have a drink, in an attempt to enjoy some sort of social communication with others **{Pinter: 1978:183}** " *I met some nut in there. First of all a word with the landlord. He knows me.*" The sense of having no children and no posterity, which we have seen with Beth, occurs here with Duff. This case seems to be a source of anxiety in their desolate and sterile world. However, Duff tries to make it someone else's problem not his **{Ibid: 184}** " *I haven't got a son, the man said, I've never had any children. I bet you're not even married, the landlord said. This man said: I'm not married. No-one'll marry me.*" This statement raises a serious question whether this is Duff's mind speaking!! This statement, in fact, might reveal Duff's mind that he neither has children nor a wife. He has no family to resort to; he is deprived of any social or human relation. Duff suffers the bitterness of *isolation and loneliness* that no one accepts him in the society. He feels that he is not welcome in society; that is why no woman will marry him. It becomes clear that Duff, through his

fictitious man in the pub, really speaks his own mind. The stress on the pronoun (*me*) by the playwright makes it obvious that Duff speaks about himself and no one else {Ibid:184} " *The landlord said he'd have a pint. I didn't answer at first, but the man came over to me and said: Have one with me. Have one with me.*" One may add that the whole story of Duff's walk to the pub is a mere dreamlike fantasy. It is only a wish-fulfillment to escape his *isolation and loneliness*.

Solitary life, sometimes, becomes something favourite to Duff. When he once thought to invite some people to his house; he changed his mind because he found it not necessary, since such invitation would disturb his peace {Ibid: 185} "*That's where we're lucky, in my opinion. To live in Mr. Sykes' house in peace, no-one to bother us. I've thought of inviting one or two people I know from the village in here for a bit of a drink once or twice but I decided against it. It's not necessary.*"

Duff suffers great stress of isolation; he even cannot hear what others talk about, though he tries to listen carefully {Ibid:185} " *I tried to listen, to find out what they were laughing about, but I couldn't work it out. They were whispering. I tried to listen, to find out what the joke was.*"

It is noteworthy to notice that Duff is unable to hear the joke, or what the youngsters are laughing about; whereas he is able enough to hear the "*man*" in the pub speaking about having no children and no wife. To have a family and children means to have social life; which is more significant to him than the joyful merriment of the youngsters. Moreover, the world of pleasure and mirth means less to him than the gloomy and depressed life he leads. {Gabbard: 1976:219}" *Duff, too, shows signs of depression, though not as severe as Beth's. His activity is less. He is no longer the busy man of all work. He brings no one to the house. He goes to the park alone, except for his dog.*"

It is through Duff's monologue we come to know something about the two characters' background. We come to know that they were living in Mr. Sykes's house; Beth worked as a housekeeper while Duff was Mr. Sykes's driver. Now they inherit the house because the real owner, Mr. Sykes, might be absent or dead. Beth was a first rate housekeeper when she was young, and Duff was proud of her. However, he seems jealous because Beth was favourite to the landlord of the house {Pinter: 1978:186} "*You were a first-rate housekeeper when you were young. Weren't you. I was very proud..... He could rely on you. He did. He trusted you, to run his house, to keep the house up to the mark, no panic.*"

Duff's jealousy and hatred towards Mr. Sykes could be detected in these words {Ibid: 188} "*I was never sorry for him, at any time, for his lonely life.*" His jealousy , moreover , is revealed in his speech when he refers to Beth's attractiveness in her blue

dress that Mr. Sykes bought for her; and his delight to see her in that dress **{Ibid:189}** "Of course it was his own interest to see that you were attractively dressed about the house, to give a good impression to his guests."

To speak about their past, Duff confesses that he had been unfaithful to Beth. **{Ibid: 187}** "I told you that I'd let you down. I'd been unfaithful to you." This graceless incident might be the cause behind Beth's attitude towards Duff when she totally ignores him **{Esslin: 1961-2001:259}** "The play raises the question of why Beth has withdrawn; is it because of Duff's adultery? Or because she was the lover of their employer, now absent or perhaps dead, Mr. Sykes?"

However, Duff's agony of loneliness seems to be less to that of Beth's. Though "he does not appear to hear her voice"; yet he is aware of her presence. It is evident in his speech when he tries to share her his thoughts; as well as in his reference to "we" and "us ". Duff even ironically asserts the fact that they are together in the same house of Mr. Sykes though they are alone. **{Pinter: 1978:192}** "That's what matters, anyway. We're together. That's what matters." But at the end of the play we see Duff in a great fit of rage, emphasizing their desolate and sterile world, living alone in this house **{Ibid: 196}** "It's bullshit. Standing in an empty hall banging a bloody gong. There's no one to listen. No one'll hear. There's not a soul in the house. Except me."

Emptiness and nothingness is the dominant atmosphere to overwhelm their world and to reveal, as well, Duff's suffering of loneliness. Duff seems to lose his temper "There's nothing for lunch. There's nothing cooked. No stew. No pie. No greens"

Everything in the house reveals sterility and barrenness. Duff's character becomes more brutal and more vulgar when he speaks about his savage attempt to rape Beth **{Ibid: 197}** "I thought you would come into my arms and kiss me, even ... offer yourself to me. I would have had you in front of the dog, like a man, in the hall, on the stone ..."

Gabbard has her own comment on this scene **(1976:213)** "This final memory of rape contrasts with Beth's final memory of gentle love and captures the antithesis of these two characters."

Beth and Duff might be the sole owners of this country house now, after the departure or death of Mr. Sykes; yet there is no social life in here.

They are psychologically disconnected **{Ibid: 212}** "There are no shifts of relationships. All has happened. All is past for Beth and Duff are completely lost to one another."

Beth's Hidden Man!!

In different situations and mostly throughout the whole monologue Beth refers to "her" man; sometimes in the beach and sometimes he takes her to his house. Although he seems to ignore her in the beach while he is sleeping; yet he takes care of her while watering and arranging her flowers. At the end of the play Beth has a good time of love and tenderness with him.

This man never comes on stage; he only haunts her fantasy. He is, more than that, of great dramatic significance to the agony of loneliness that Beth experiences.

This hidden character raises a controversial question among theatre critics. He might be Duff before his infidelity when he was tender and delicate. He might be Beth's employer, Mr. Sykes, who was fond of her; and who used to take her to the desolate beach or to the hotel. The question to be raised: Is it possible that Duff committed adultery as a reaction against Beth's love relationship with Mr. Sykes? She betrays him with love making to Mr. Sykes; so why does he not do the same thing to humiliate her?!!

It might be Duff's reaction because of her betrayal that he becomes brutal and vulgar in his manners!! Critics also put another presumption that the man might be neither Duff nor Mr. Sykes but entirely another man in Beth's mind.

This hidden character adds to the mystery of the play and hence to the obscurity of man's life in the west {**Esslin: 1961-2001:259**} *"But the charm of the play lies, precisely, in the fact that these questions remain open."*

In conclusion, the play has the main traits of the Theatre of the Absurd with the full matured Pinteresque technique: the language and the images that constitute an integral piece of music. {**Anderson: 1976:104-105**} *"The order is not logical or narrative, but poetic, a glimpse of two separate consciousnesses through the window of language, balanced in an alternating structure of speech and silence. The climax, too, is not a climax of events reached in a temporal sequence, but an existential climax of contrasted experience."*

Martin Esslin (1973:176) on his part comments on the play as a distinguished piece of literary work saying that *"What is remarkable about **landscape** as a virtuoso piece of writing is not only the subtle control of its rhythms, but also the immense feat of compression which Pinter has accomplished."*

In her own psychoanalytic approach to Pinter's plays Lucina P. Gabbard (1976:221) describes the play and the man of the age as follows *"The play presents a picture of present loneliness and past longings. Two unfulfilled souls live out their emptiness-together but isolated. Their only solace is to long for love and security they once had at birth.....The whole play becomes a concretization of alienation and*

incompatibility highlighted by each character's final memory images-his of debasement and hers of gentleness."

The play stands as a masterpiece of drama to portray the contemporary world in the west and might be in other parts of our world: a world of loneliness, emptiness and alienation.

The play sums up man's anguish in a sophisticated industrial and materialistic society, lacking any gust of human tenderness, love and security.

Silence And the theme of *Isolation and loneliness*

Preamble:

Similar to **Landscape**, **Silence** also represents a departure of Pinter from the "*comedy of menace*" and from the enclosed rooms. It is also related to the Theatre of the Absurd regarding its world and setting, as well as the content that reveals man's depression and anguish.

Whereas **Landscape** has one specific and definite location (a kitchen of a country house) in which Beth and Duff are seated in two separate and unmovable chairs; **Silence** seems to have three separate areas for three characters; but these areas have no definite location. This raises the questions: are the three characters in one room and different areas as in **Landscape**? Are they in the same building in different rooms? Or are they far away from one another in isolated areas disconnected physically and mentally? The scene description gives no details as in **Landscape** except "*Three areas. A chair in each area.*"

Furthermore, in **Landscape** there is no opportunity for any of the two characters to leave his / her area; or to have any sort of physical or mental communication with the other. Here in **Silence** the opportunity is available though in its very limited way. This is to give a chance for the characters to communicate through logical conversation and dialogue. But this technique and the dialogue do not break all along the solid barriers of silence; and therefore, the character's sense of *loneliness and isolation*.

In **Silence**, Pinter introduces three characters: Rumsey a man of forty years old, Ellen a girl in her twenties and Bates a man in his middle thirties.

Each of the three has his own physical and mental world. The play, as in **Landscape**, depends on monologues to emphasize the three characters' sense of *isolation and loneliness*, though there is a limited chance for a short dialogue, when one moves to another's own area. It is also noteworthy to realize that the three characters in **Silence** usually speak in present tense and rarely in the past; whereas in **Landscape** they usually speak in the past; especially in the case of Beth.

Furthermore, the study of **Silence** will take the same approach as in **landscape**; in the sense that each monologue will be taken separately regardless the interruption of the other characters.

Rumsey and his Feasible but Lonely World

In his monologue, Rumsey speaks about his outing with his girl in her grey clothes. This outing seems to be in the countryside where he lives {Pinter: 1978:201} "*On good evenings we walk through the hills to the top of the hill past the dogs the clouds racing just before dark*" In such a wonderful countryside scene Rumsey has to walk with his girl telling her his life's thoughts which indicate his experience in life {ibid: 201} "*I tell her my thoughts I tell her my life's thoughts.*" It is clear that they both seem to enjoy their time in the countryside wandering through the fields. {Ibid: 202} "*When I stand beside her and smile at her, she looks at me and smiles.*" So there is social life of tenderness and intimacy. Even if Rumsey is alone, the countryside landscape provides him vividness and pleasure. {Ibid: 203} "*I watch the clouds. Pleasant the ribs and the tendons of cloud. I've lost nothing .*" But this pleasant life is spoiled by a sense of loneliness that he suffers {Ibid:203} "*Pleasant alone and watch the folding light. My animals are quiet. My heart never bangs. I read in the evenings. There is no-one to tell me what is expected or not expected of me. There is nothing required of me.*" Rumsey seems to be content in this feasible, quiet but lonely life. No one to bother him and he; on the other hand, bothers no one.

According to Martin Esslin {1973:183} "*Rumsey lived on, fairly contented on his lonely farm.*" To Lucina P. Gabbard {1976:233} "*Rumsey's Silence comes from an inner satisfaction with his unthreatening, undemanding world.*" When he feels that his lonely life is tedious he goes for an outing to see his horse; however, he is not sure if he is needed or welcome by his horse {Pinter: 1978:207} "*I shall walk down to my horse and see how my horse is. He'll come towards me. Perhaps he doesn't need me. My visit, my care, will be like any other visit, any other care. I can't believe it.*" It is hard enough for a person to find himself not needed and not welcome in his society. It is the uttermost of *isolation and loneliness*. Rumsey, here, feels that he might be ignored by his horse, so what about his human community!! He might be regarded as an alien and an outsider.

He has to live his feasible and quiet life but with the bitterness of *isolation and loneliness*. This anguish reaches its culmination when Rumsey finds himself unable to communicate with people. He can see them, but never has social relation with them. {Ibid: 208} "*Sometimes I see people. They walk towards me, no, not so, walk in my direction, but never reaching me, turning left , or disappearing , and then reappearing , to disappear into the woodSo many ways to lose sight of them , then to recapture sight of them. They are sharp at first sight ... then smuggled ... then lost ... then glimpsed again ... then gone.*"

In his comparison between the characters of Rumsey and Bates; Esslin {1973:177} finds Rumsey "*socially superior to Bates.*" He has his own house, his own

farm and, above all, his own content of his feasible and quiet life; though he is unable to quit his feeling of *loneliness and isolation*.

Ellen Longs for Delicacy and Tenderness

Ellen tries to get rid of her isolated world through her relationship with two men: the one {Pinter: 1978:201} *"who is with me sometimes, and another. He listens to me. I tell him what I know."* The one who takes her to his country house and farm; and this is supposed to be Rumsey; and the one who takes her to his cousin's hotel in a crowded town. He practices love with her. This man is supposed to be Bates {Ibid: 202} *"Brought her into this place, my cousin runs it. Undressed her, placed my hand."*

Ellen seems to find her solace in the outings with these two men, to escape her sense of loneliness and to feel some human affection of tenderness and delicacy. These two men are not the only ones she meets; but also she has a drinking companion with whom she communicates. {Ibid: 204} *"Now and again I meet my drinking companion and have a drink with her. She is a friendly woman, quite elderly, quite friendly. But she knows little of me."*

Ellen seems to have more acquaintanceship than Rumsey and Bates. She also has two women live with her in the same lodging {Ibid: 204} *"I like to get back to my room. It has a pleasant view. I have one or two friends, ladies. They ask me where I came from. I say of course from the country. I don't see much of them."*

Although Ellen tries to appear that she leads social life through these relations; yet she is unable to hide her anxiety and confusion {Ibid: 202} *"I'm dizzy sometimes"*. This is what she says at the beginning of her monologue. After a while this confusion reaches an exceeding point where she cannot think or even remember things {Ibid: 204:205} *"I sometimes wonder if I think. I heard somewhere about how many thoughts go through the brain of a person. But I couldn't remember anything I'd actually thought, for sometime. It isn't something that anyone could ever tell me, could ever reassure me about, nobody could tell, from looking at me, what was happening."*

Anxiety is a main feature in contemporary man's anguish. This anguish is intensified more and more when Ellen finds herself alone encompassed with darkness and silence. This situation reveals an atmosphere of emptiness, dread and even death. {Ibid: 211} *"Around me sits the night. Such a silence .I can hear myself. Cup my ear. My heart beats in my ear. Such a silence. Is it me? Am I silent or speaking? How can I know? Can I know such things? No-one has ever told me. I need to be told things. I seem to be old. Am I old now? No-one will tell me. I must find a person to tell me these things."*

Ellen is greatly confused, she is nearly deranged. Whereas Rumsey's silence "comes from an inner satisfaction" as Gabbard states, Ellen's personal silence {Gabbard: 1976:233} "is a kind of emotional paralysis. She does not know or think." Ellen suffers from loneliness, she seeks for human communication and, above all, she seeks for true love and tenderness. She has to go back to her reminiscence and to her childhood, and might be her fantasies, hoping that she might find her consolation. {Pinter: 1978:211} "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."

We know that Ellen knows two men, and we presume them Rumsey and Bates. It is clear that the one she is referring to in the previous passage is Rumsey. One can detect from these words that Ellen longs for paternal love, and the one who can provide her with such tenderness is Rumsey – the forty years old man-. He sits her on his knee and kisses her on her both cheeks. So Rumsey represents paternal love to Ellen. Her sense of loneliness urges her to look back to her childhood where she could find delicacy and tenderness. This paternal love becomes obvious when we see Rumsey, nearly at the end of the play, advises Ellen to look for a younger man as a husband. However, it also seems clear that Ellen does not find the young man who can make her happy and to release her from her anguish. The dialogue between the two goes like this {Ibid: 212:213}:

- Rumsey: *Find a young man.*
- Ellen: *There aren't any.*
- Rumsey: *Don't be stupid.*
- Ellen: *I don't like them.*
- Rumsey: *You're stupid.*
- Ellen: *I hate them.*
- Rumsey: *Find one.*

Ellen is lost in her love seeking. She believes that she might find it in the delicate and tender feelings of her childhood. It is her wish {Gabbard: 1976:228} "to remain a child, and her behavior confirms this wish. One man, Bates, clasped her; the other man, Rumsey, sat her on his knee. She refused to go away with Bates and she resisted Rumsey's attempt to send her off to a younger man. She did not want a younger man. She preferred the fatherly Rumsey."

Surprisingly, the 'Ellen' we have seen surrounded by darkness and silent ends her monologue with different tone. Though she expresses her uncertainty; yet we see her for a short while so aware of her existence. She can think and she can remember. {Pinter:1978:214} "I'm not in a dream or anything of that sort. On the contrary. I'm

quite wide awake to the world around me. But not to the people. There must be something in them to notice, to pay attention to, something of interest in them. In fact I know there is. I am certain of it. But I pass through them noticing nothing. It is only later, in my room, that I remember. Yes, I remember. But I'm never sure that what I remember is of to-day or of yesterday or of a long time ago."

This might be man's awakening from his heedlessness though this awakening still seems hazily, because contemporary man is still inundated with materialistic affairs in a very sophisticated life that prevents him to look around himself and see the spiritual side of life.

Bates and the Meaning of Being Alive

Bates's world and character are different from that of Rumsey and Ellen. Bates's world seems a little bit vulgar; his language and his behaviour, seem to be rough and rude. When he speaks about his life in the town; he speaks about the black roads and stinking smells **{Pinter: 1978:202}**" *Caught a bus to the town. Crowds. Lights round the markets, rain and stinking Took her down round the dumps. Black roads and girders"*

The world become more ugly and dirty when Bates speaks about the narrow dark streets **{Ibid: 202}**" *How many times standing clenched in the pissing dark waiting?"* This world is completely different from the clean world of the countryside where Rumsey lives.

Bates's character is also completely different from the sober gentle character of Rumsey. Bates's behaviour shows him as a man of vulgarity, far away from any kind of delicacy. **{Ibid: 203}** " *I'm at my last gasp with this unendurable racket. I kicked open the door and stood before them. Someone called me Grandad and told me to button it. It's they should button it."* This sort of a man does not attract Ellen, who seeks for delicacy and tenderness. It is Rumsey who attracts her; that is why she moves willingly to his area (world). In the case of Bates it is he who moves to her area (world) trying desperately to woo her. He asks her first to go with him for a walk, then for a drink and in both invitations she refuses.

Similar to Ellen, Bates comes to his consciousness to recognize his existence. The Theatre of the Absurd which reflects the philosophy of Existentialism could be detected clearly in Bates's words when he finds himself alive. **{Ibid: 203}** " *One of them told me I was lucky to be alive, that I would have to bear it in order to pay for being alive , in order to give thanks for being alive"* But what is the meaning for being alive?!! What is the purpose of being alive?!!

According to Existentialism life is meaningless and purposeless; therefore man has to isolate himself until the hour of his death, since death is the only real fact in this universe!!

Bates thinks that if he wishes to remain alive, he has to take rest through sleeping {Ibid: 204} *"It's a question of sleep. I need something of it, or how can I remain alive, without any true rest, having no solace, no constant solace, not even any damn inconstant solace."*

It becomes clearer when Bates comes to realize his existential case. The idea of life and death haunts his mind. This tedious life leads man to think of committing suicide. It is the futility of life that leads him to the idea of death. But suppose that he changes the usual routine of life: to sleep in the day and to awake at the night!! Could this way take him away from the tedium of life? Could it give meaning and purpose to human life? {Ibid: 204} *"If I changed my life, perhaps, and lived deliberately at night, and slept in the day. But what exactly would I do? What can be meant by living in the dark?"*

This is the sort of question that the Theatre of the Absurd raises: Is it possible for man to avoid this absurdity of life?! Is it possible to find out a meaning to the obscurity of life and of the universe in which he lives?!!

In fact man's life and the universe in which he lives are not obscure. It is the materialistic world in which the western man lives is dark and absurd.

The Existentialist and the Absurdist never try to look further beyond their physical world. The intellectual dilemma of the western man is that he never tries to look at the other spiritual phase of man's life; that is why he never comes to answers to his existential questions. To cover his face in darkness searching for a meaning for his futile world is another terrible mistake. To search for the truth, one has to live in light. To live in darkness means to live alone in a desolate area cast away from ordinary human community.

Bates suffers great pain of loneliness. He is similar to the young girl, Ellen, who finds herself alone in the dark and silence seeking for her human identity. Bates here tries to find his lost identity {Ibid: 207:8} *"I walk in my mind. But can't get out of the walls, into a wind. Meadows are walled, and lakes. The sky's a wall."* Bates's mind is surrounded by walls that he cannot break out through them. He is imprisoned within his disturbed mind. He cannot draw answers either about his futile existence as a human being or about the meaningless and purposeless universe in which he lives.

Bates is surrounded by darkness as Ellen is surrounded by darkness and silence. Here the imagery of life and death emerges poignantly to emphasize the Existential notion that birth and death are the only facts in man's life. Between them is futile and

obscure space of time, where man has to suffer from loneliness and to bear silently and patiently his anguish. Hence Bates's personal silence {Gabbard: 1976:234} *"is an unwelcome one-outside himself, a silence from absence of love and companionship."* However, Bates's anguish increases more and more to put further serious questions about man's obscure and absurd life and world.

Similar to Duff in **Landscape**, who puts some questions on the mouth of some fellow in the pub, which really expresses his own thoughts to reveal his deep sense of loneliness; here Bates expresses his serious questions about man's existence on the mouth of his landlady {Pinter:1978:211} *"My landlady asks me in for a drink. Stupid conversation. What are you doing here? Why do you live alone? Where do you come from? What do you do with yourself? What kind of life have you had? You seem fit. A bit grumpy.... Has there been no pleasantness in your life? No kind of loveliness in your life? Are you nothing but a childish old man, suffocating himself?"* At the end of all these questions comes Bates's answer with a sense of pain and bitterness to illustrate his existential case saying *"I've had all that. I've got all that .I said."*

Such questions, and essentially the answer at the end, are significant enough to show the contemporary man's predicament and might be his labyrinth in the west; a man who believes that he is losing his ability to think; and therefore his ability to find clear-cut answers to his obscure life and universe.

Through such intellectual questions raised by the Theatre of the Absurd one can detect that the western materialistic civilization is undergoing a process of degeneration due to spiritual and religious privation. Western civilization seems to be a wasteland as it was described by T. S. Eliot in his brilliant poem **The Waste Land** (1922).

If we consider **Silence** and **Landscape** twin in theme and technique; yet Pinter adds one of his marvellous stylistic touches in **Silence**.

In **Landscape**, the two characters are fastened to their chairs; and throughout the whole play there has been no movement whatsoever.

In **Silence**, Pinter gives his characters a very limited chance to move. The first movement occurs when Bates moves to Ellen's area. The second and the third movements are taken by Ellen to Rumsey's area. In these three limited movements we observe logical dialogue; a part from that, the whole play depends on three separate monologues.

The dramatic significance of these three limited movements is to give a chance for the characters to communicate with each other, and to share thoughts. It is also to give them a chance to escape their sense of loneliness. These movements are in fact visits happen in their memories and in the past; however, each has his own world separated from the other. Each one's area might be each one's own mind {Gabbard:

1976:225}” *They have visited one another, in the past, but eventually each is alone Looked at from a different angle of time and vision.*”

According to Gabbard {1976:227} " *The present silence of this play, then, is one in which the three characters are separated from one another by space of time. They are isolated and alienated, living in a world of memory. In the past time of their memories, they lived in a different silence-one in which they spoke but did not hear. They remember not hearing.*" Gabbard describes the sense of *isolation and loneliness in Silence* saying that {1976:234} "As a result of these choices, people must endure in loneliness, and they understand this final isolation no more than they understand the original choices."

The first movement comes from Bates to invade Ellen's area (world). This indicates Bates's personality as a man of rough manner, as well as his desire to get rid of his loneliness. Bates the young man, is different from Rumsey, the sober and content man, who never attempts to leave his area (world). In the case of Rumsey it is Ellen who endeavors to meet him twice in his isolated but tolerable world. However, in both visits it becomes clear that the relationship between them seems to be paternal relationship, at least from his point of view. Lucina P. Gabbard comments on such relations between the three characters saying that {1976:224} "What emerges from this elaborate confusion of mirrors is that Bates wants Ellen, Ellen wants Rumsey, and Rumsey wants his freedom-misplaced loves."

The play ends with repeated fragments by the three characters taken from their previous monologues. This repetition stands as a technical device in the Theatre of the Absurd to indicate the circularity of man's life which means its meaninglessness and purposelessness. Man ends to where he begins from; it emphasizes an existential idea of futility and aimlessness. Man repeats himself in futility; life repeats itself in a very abrupt manner. Life goes on in a vacant circle. There is nothing new; there is nothing original, everything is static.

This idea reminds us of Vladimir and Estragon in Samuel Beckett's **Waiting for Godot** (1955) when they discover that everything is static and that "Nothing to be done."

According to Martin Esslin these repeated fragments reminds him with Beckett's **Play** to illustrate the fading of life and the theme of death. Esslin states: {1973:182} " *Silence* recalls Beckett's **Play** , where the device of repeated fragments of speech running down is used to suggest the way in which the last moments of awareness of a dying person might remain suspended in limbo for ever, echoing on and on through eternity, while gradually losing their intensity but unable ever to fade away completely.

*Are the cross-cut thoughts and memories in **Silence** also the dying thoughts of the three characters before they are engulfed in total silence, the silence of death?"*

Silence stands as Pinter's most lyrical play; it seems to have a simple tale as Esslin states { 1973:183 } " *but out of it Pinter has made an intriguing attempt at a truly lyrical theatre of strong images and vividly recreated emotions , interwoven like the themes of a symphonic poem.*" It is also one of the difficult and mysterious plays of Pinter's drama of the 1960s.

Isolation and loneliness as a prominent theme in this play emerges to show man's agony; and how he has to endure it.

The Conclusion:

Pinter's Drama of Intellect

It is clear that Pinter, in these two plays, makes a great step in the Theatre of the Absurd both in content and form. {Esslin: 1961:2001:259} "*The form of these plays is very much more static than previous works of Pinter. The characters remain seated almost throughout the action, the drama is entirely in the language, the evocation of moods.*" They stand as masterpieces among Pinter's plays of the sixties to reveal his Pinteresque style and technique. The absurdity and obscurity of man's life in our contemporary age as a main theme in the Theatre of the Absurd seems to find its way smoothly in **Landscape** and **Silence**.

Most of Pinter's plays, especially the early ones, deal with man's terrified feelings in his "*comedies of menace.*" Such plays, in fact, reveal man's sense of horror in a world void of human sympathy and compassion. These plays reflect the post-war generation in the west where people became terrified of another destructive war during the period of the cold war in Europe. There were also doubts about many social, political, economical and even religious beliefs.

Materialism in the west preoccupied man's mind and moulded his human behaviour. Man started to divert his mind from religious beliefs and moral virtues to find himself face to face with anxiety and uncertainty. It is the tragedy of the contemporary man to find himself alienated and isolated in his human community. Man's life and even the whole universe became a solid mass of darkness, meaninglessness and purposelessness.

Landscape and **Silence** highlight the theme of man's *isolation and loneliness* in such skillful dramaturgy.

The two characters in **Landscape**: Beth and Duff; and the three characters in **Silence**: Rumsey, Ellen and Bates live in a world of desolation, they are mentally isolated from one another .They all suffer the bitterness of *loneliness and isolation*, having no communication with one another.

Pinter, in these two plays as in his other works, proves to be one of the leading figures, not only in British drama, but also in the drama of the west in general. Early in the seventies of the twentieth century Chiari claimed Pinter as the most fascinating playwright of his time and that his plays {1971:119} "are the true poetic drama of our time and that in the long run he is likely to turn out the greatest of them all."

Pinter's stagecraft is not to be matched but with that of the great figures of English drama. Noel Coward, the British dramatist observed Pinter's dramatic talent early in the sixties describing him {Hinchliffe: 1981:36-37} as "a very curious, strange element. He uses language marvellously well. He is what I would call a genuine original. Some of his plays are a little obscure, a little difficult, but he's superb craftsman, creating atmosphere with words that sometimes are violently unexpected." **Landscape** and **Silence** are plays of this type that Coward spoke about in his essay. They truly reveal Pinter's brilliance, and indeed in these plays {Elsom: 1976:110} "Pinter does not push around his characters to make them fit his themes, and a controlled allusiveness of language extended the limits of his distilled naturalism' brining the sensitivity towards verbal rhythms and images closer to that of Beckett."

These two plays enlarge on the theme of elusiveness of man's personality. They emphasize man's anguish that expresses itself through a sense of bitter *loneliness and isolation*.

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خلاصة البحث

هارولد بنتر و مسرح اللامعقول
فكرة العزلة و التوحد
في مسرحيتي: المنظر الطبيعي و الصمت

يهدف البحث إلى دراسة فكرة العزلة و التوحد في مسرحيتي المنظر الطبيعي Landscape و الصمت Silence للكاتب المسرحي البريطاني (هارولد بنتر) Harold Pinter (1930-2005) باعتبار أن هاتين المسرحيتين تمثلان نموذجاً لمسرح اللامعقول The Theatre of the Absurd عند (هارولد بنتر). كما تجسدان فكرة العزلة و التوحد Isolation and Loneliness بشكل مميز.

يقدم البحث فكرة موجزة عن الفلسفة الوجودية Existentialism التي ذاع صيتها في الغرب في منتصف القرن العشرين لئونها تشكل خلفية فكرية لمسرح اللامعقول في تلك الفترة.

إن دراسة هاتين المسرحيتين و تحليلهما توضح بجلاء السمات الجوهرية لمسرح اللامعقول في الشكل والمضمون؛ كما تقدم المسرحيتان فكرة العزلة و التوحد في قالب فني مسرحي أجاد الكاتب حيكته وتكوين شخصياته.

ويصل البحث إلى الخلاصة التي تفيد أن مسرحية (بنتر) تمثل خطوة متقدمة نحو مسرحية فكرية أكثر نضجاً. وتؤكد القدرات الفنية المسرحية للكاتب التي تضعه في مصاف عمالقة الفن المسرحي في القرن العشرين. وتؤكد الدراسة أن مسرح اللامعقول يعكس تفكير الإنسان و سلوكه في الغرب، والمعضلة الفكرية التي يعانيها بسبب اعتماده النظرية المادية و انغماسه في حياة دنوية مادية شديدة التعقيد.