

Sudan University of Science and Technology

Faculty of Graduate Studies



Harold Pinter's Modernism and Postmodernism

A Study of Characters and Their Relation According to the Concept of Alterity in Selected Plays

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دراسة للشخص وعلاقتهم وفقاً لمفهوم الغيرية في مسرحيات مختارة

A Thesis Submitted for the Degree of Ph.D. In English Literature

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

{ وَالشَّمْسُ وَضُحَاهَا * وَالْقَمَرُ إِذَا تَلَاهَا * وَالنَّهَارُ إِذَا جَلَّاهَا * وَاللَّيْلُ إِذَا يَغْشَاهَا * وَالسَّمَاءُ وَمَا بَنَاهَا * وَالْأَرْضُ وَمَا طَحَاهَا * وَنَفْسٍ وَمَا سَوَّاهَا * فَأَلْهَمَهَا فُجُورَهَا وَتَقْوَاهَا * قَدْ أَفْلَحَ مَنْ زَكَّاهَا * وَقَدْ خَابَ مَنْ دَسَّاهَا * }

{ ١ - ١٠ } سورة الشمس

In The Name Of Allah

The Merciful The Compassionate

**By the Sun and his (glorious) splendour; By the Moon as she follows him;
By the Day as it shows up (the Sun's) glory; By the Night as it conceals it;
By the Firmament and its (wonderful) structure; By the Earth and its
(wide) expanse: By the Soul, and the proportion and order given to it;
And its enlightenment as to its wrong and its right;- Truly he succeeds
that purifies it, And he fails that corrupts it!**

Surat Ash-Shams :1-10

{وَيُؤْتِرُونَ عَلَىٰ أَنْفُسِهِمْ وَلَوْ كَانَ بِهِمْ خَصَاصَةٌ ۚ وَمَنْ يُوقِ شُحَّ نَفْسِهِ فَأُولَٰئِكَ هُمُ الْمُفْلِحُونَ}

{ ٩ ، سورة الحشر }

{But give them preference over themselves, even though poverty was their (own lot). And those saved from the covetousness of their own souls; they are the ones that achieve prosperity.}

Surat Al-Hashr:9

Dedication

To

The Soul of my father,

My compassionate mother,

*Our precious and dearest ones; Rahma, Mohammed
Salim, Rifqa, and Firyal, and their father, my
affectionate, most helpful husband Husamaldeen,*

With love.

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Abstract

Pinter's position is controversial and can never be easily predetermined between modernist and postmodernist writers for he denies any labels. It remains a very important point to place him in his right position because he is an influential playwright.

This thesis attempts to investigate and identify the features, and characteristics that distinguish modernism, and postmodernism. Besides, the research examines the relation among modernism, postmodernism, and the ethical concept of alterity as a factor that can affect the character's actions and reactions. By applying these features and characteristics on the characters portrayal in selected plays of Harold Pinter, the thesis tries to validate the hypotheses being put.

Analysis of Pinter's first full-length play, *The Birthday Party* (1957) shows that Pinter has displayed the private level of the relation with "the other". So doing, he presents two groups of characters. The first is those who regard "the other" as a rival who must be controlled. They use violence verbally and physically to dominate "the other". In this sense, they can be regarded as modernist characters whose highest ethic is power. The second is those who behave in accord with "the other". they are seen as postmodernist character

In fact, Pinter's first stage reflects the relation among modernism, postmodernism, and alterity regarding the character in private level.

The analysis of two one-act plays of Harold Pinter: *Landscape* (1968), *Silence* (1969) underlines that Pinter has shifted his view in the second or the middle stage of his writing to the reverse of that he was doing in the first stage. These plays bring to a close that this stage is to give contradictory interval by which Pinter has been preparing to the coming third stage. He presents plays without conflict and so lifeless.

Celebration(2000), Pinter's last full-length play shows the features of characterization which clearly mirror those of the first stage-plays. In third stage, Pinter has shown that the relation among modernism, postmodernism, and alterity is inevitably affective on the public as well as the private levels.

The research shows that Pinter's main concern is to inspire the audience and help them get the awareness that all the people are responsible for keeping peace in this world. Moreover, what can hurt few people now, may cause harm for a lot of people in the future. So responsibility towards "the other" is the responsibility towards one's own self.

المستخلص

يُعدُّ هـ □□ رولڈ بنت □□ من الكتاب المثيرين للجدل، اذ لا يمكن وصف هـ بسهولة بالكتاب الحداثي او ما بعد الحداثي . وكان نفسه يرفض اي تسمية محددة. وبرغم ذلك يبدو انه □ من المهم تحديد المكانة المناسبة لبنت □□ ر، ذلك لما له من ثِق □□ ل ادبي وتأثير كبير في مجال الكتابة المسرحية.

تبحث هذه الدراسة وتحدد العناصر والسمات التي تميز الحادثة وما بعد الحادثة. و فوق ذلك فان الدراسة تفحص العلاقة ما بين الحادثة وما بعد الحادثة، والمفهوم الأخلاقي لـ "الغ □□ يرية" كعامل مؤثر على افعال وردود أفعال الشخصيات، وبتطبيق تلك العناصر والسمات على رسم شخوص المسرحيات المختارة التي كتبها بنت □□ ر تحاول الدراسة ان تصل اثبات الفرضيات التي قدمتها في البداية.

ثُوضح الدراسة بعد تحليل المسرحية الطويلة الاولى التي كتبها بنت □□ ر، "حفلة عيد الميلاد" *The Birthday Party* (١٩٥٧)، ان المرحلة الاولى لبنت □□ ر تتناول المستوى الشخصي من العلاقة بـ "الآخ □□ ر"، حيث يقدم مجموعتين من الشخصيات. تمثل الاولى أولئك الذين يعتبرون "الآخ □□ ر" غريماً لا بد □ من الغلبة والسيطرة عليه ومن أجل ذلك يلجئون للعنف الجسدي واللفظي لفرض السيطرة على "الآخ □□ ر". ويمكن إعتبار المجموعة أشخاصاً حداثيين يعتقدون ان إستعمال القوة قيمة عليا.

اما المجموعة الثانية فتضم أولئك الذين يتصرفون بتوافق مع "الآخ □□ ر". اذ هم يفضلون التضحية بالنفس على إيقاع الضرر بـ "الآخ □□ ر". ويمكن اعتبار هذه المجموعة شخصيات ما بعد الحداثية. و في الواقع تعكس المرحلة الادبية الاولى لبنت □□ ر العلاقة بين الحادثة وما بعد الحادثة ومفهوم "الغ □□ يرية" على المستوى الخاص للشخصيات.

و ب □□ عُد □ تحليل مسرحيتي الفصل الواحد التي كتبها بنت □□ ر "الم □□ نط □□ ر" *Landscape* (١٩٦٨) و "الص □□ مت" *Silence* (١٩٦٩) إتضح تحول نظرة بنت □□ ر في مرحلته الكتابية الثانية تحولاً مغايراً لما كان يُقدِّمه في المرحلة الاولى.

وثُبين هذه المسرحيات بوضوح نقلةً مناقضةً لما سبق. ويُعتقُ قد ان بُنت ر في هذه المرحلة قام بتهيئة قرائه ومُشاهديه الى المرحلة القادمة (الثالثة)، حيث ق دم في هذه المرحلة الوسطية اعمالاً مسرحية خالية من الصراع، ولهذا جاءت خالية من سمات الحياة ايضاً.

ت رسم "الإحتفال" *Celebration* (٢٠٠٠)، وهي آخر مسرحية طويلة كتبها بُنت ر، سمات الشخصيات بوضوح مثل تلك التي ظهرت في مسرحيات المرحلة الأولى. ولقد أوض ح بُنت ر في هذه المرحلة الأدبية الثالثة والأخيرة حتمية العلاقة بين الحادثة وما بعد الحادثة و"الغ يرية"، ب يد انها ت ت ضح على المستوى العام الى جانب المستوى الخاص للشخص.

ت ت و صل الدراسة الى ان اهتمام بُنت ر الرئيسي منصب على تحفيز القراء والنظارة وتنبيههم الى أن مسؤولية حفظ السلام في عالمنا إنما تقع على عاتق الجميع. و يُضاف الى ذلك، ان الاذى الذي قد يصيب بعض الناس في الوقت الحاضر قد يُصيب كل الناس مستقبلاً. إذن، فالمسؤولية تجاه "الآخ ر" هي المسؤولية تجاه الذات ايضاً.

