

STUDY ON HAROLD PINTER'S ABSURDITY



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ABSTRACT

Harold Pinter is widely regarded as one of the most skilled dramatists to work within the context of the Theatre of the Absurd. He was born on October 10th, 1930 in the neighborhood of Hackney, which is located in the greater London area of England. He was a great manipulator of language, which he saw not as a bridge that brings people together but as a barrier that has kept them apart. He believed that language was a barrier that had kept people apart. He plays with words, and he plays on our nerves, and in this way he has us in the palm of his hand. He is

not concerned with ideas and concepts in the broadest meaning of the term. He is a dramatist who has had a significant impact on the current English theatre. Between the years of 1941 until 1947, Pinter was a student at the Hackney Downs Grammar School. It was around this time that he began composing both poetry and prose. In the school plays of Shakespeare that he participated in, he played both Macbeth and Romeo. He also developed an interest in the theatre. Pinter, who is known for being an absurdist playwright, almost always favors Samuel Beckett's tense and symbolic style of

writing. His ability to convince us that he is conventionally realistic terms is a significant
portraying life-like circumstances in element of his success.

KEYWORDS: Absurdity, Harold, Pinter, Absurdity

INTRODUCTION

The critic Martin Esslin is credited with the creation of the phrase "Theatre of the Absurd," and he used it as the title of his book on the topic that was published in 1962. Esslin has interpreted the work of these playwrights as giving artistic articulation to Albert Camus' philosophy that life is inherently without meaning, and as a result, one must find one's own meaning as illustrated in his work *The Myth of Sisyphus*, wherein he described the human condition as "meaningless and absurd." Esslin has seen the work of these playwrights as giving artistic articulation to Albert Camus' philosophy that life is inherently without meaning, The Dada movement, nonsensical poetry, and avant-garde art of the 1910s and 1920s all contributed to the development of what is now known as "Theatre of the Absurd." This kind of theatre, in spite of the criticism it received, was able to win over the French public, at least according to the number of people who attended the first performance at the Theatre de Babylone. Some authors have taken issue with the word "Theater of the Absurd," and one might also come across the labels "Anti-Theater" and "New Theater." It is a term for specific plays written by a number of different playwrights, especially European playwrights, in the late 1940s, 1950s, and 1960s. It is also a label for the style of theatre that has grown as a result of the work of these authors.

UNIQUE SETTING OF THE PLAY THE BIRTHDAY PARTY

The Birthday Party takes place in a single location: the living room and dining room of a boarding house located on the coast of England somewhere in the United Kingdom. Its obscurity helps to create a feeling of location as a symbol, which is particularly helpful in readings of the play that are metaphorical. Even though there are doors that allow characters to enter and depart the area, there are aspects about the space that give the impression that it is closed off from the rest of the building and the outside world. The kitchen is separated from the room by a wall, however there

is a hatch in the wall that allows the characters in the kitchen to see into the room as if they were looking into a prison cell. In addition, there are windows that enable the characters to see within the chamber, but these windows do not provide a clear view of what is located beyond them. The drama gives the impression that the world outside that chamber is dangerous, despite the fact that the circumstances seem to be completely normal. However, there is a generalised and nonspecific terror that lays underlying the action. It is common practise to manufacture mystique and horror by levelling charges that cannot be refuted; because nothing can be proven, there is a terrible feeling that individuals are isolated from one another. Characters in the early plays are not given the opportunity to speak, despite the fact that they could do so on a basic level. The characters in the latter plays are highly intelligent and possess the tools necessary to communicate, yet despite having these advantages, they choose not to do so.

ABSURDITY IN THE BIRTHDAY PARTY

There is a lot of disconnected information in *The Birthday Party*, and it has been very difficult to determine what is genuine and what is just an illusion. For instance, in spite of the fact that personal information about Stanley and his two persecutors has been presented, it is still unclear who or what they actually are. Goldberg in particular has divulged a great deal of information on his history; yet, he has only supplied Stanley with indirect hints to the motivations for his intrusion into Stanley's life. Stanley has been living his life in complete isolation from the rest of civilization. He is an artist who has found sanctuary in the coastal town of Meg, but he is full of disappointment and frustration. He has had the impression that society has not been kind to him. What has Stanley done to warrant the hatred that he is feeling? Because the details of his history are so murky, his assertion that he used to be a pianist could not even be true. The norms and practises that are widely accepted in society now irritate him to no end. It seems inconceivable to him that he could ever survive in a community like that. His preference is to live a solitary life. He is subjected to cruel and inhumane treatment at the hands of the invaders McCann and Goldberg, who stand in for society as a whole. The society views an artist with such high levels of individualism as a threat, and as a result, they try to coax Stanley out of his seclusion. Those who have actively decided to have no contact with others are ineligible to enjoy this privilege. Stanley's pursuit of a respectable identity as an artist is the goal of the journey he set out to accomplish. It is fruitless for him to try

to cultivate good relationships with other people. The audience has been inspired by *The Birthday Party* to distrust everything that can be spoken with absolute certainty, which, just as it does in Kafka's writing, enhances the terrible anguish that the protagonist goes through. This effect is accomplished through cutting off portions of speech, by Pinter's purposeful refusal to present information that is either conclusive or consistent, and by Pinter's use of ambiguity and absurdity in his writing.

As a consequence of this, ludicrous plays took on a very odd and original style, with the express purpose of shocking the audience member and jarring him or her out of the routine, comfortable existence filled with daily problems. It was no longer feasible to continue utilising such old art forms and standards that had stopped being convincing and had lost their validity in the society that emerged after the Second World War. This was because the world had become meaningless and Godless.

Existentialism was an influential philosophy in Paris during the rise of the Theatre of the Absurd; however, to call it Existentialist theatre is problematic for many reasons. The Theatre of the Absurd is commonly associated with Existentialism, and Existentialism was an influential philosophy in Paris during the rise of the Theatre of the Absurd. This relationship was established in part due to the fact that it was named (by Esslin) after the notion of "absurdism" promoted by Albert Camus, a philosopher who is often referred to be an Existentialist; although, Camus constantly fought being labelled as such. It is most correct to refer to absurdism as existentialist in the same manner that Franz Kafka's work is described as being existentialist; that is, it incorporates some element of the philosophy even if the author may not be a devoted follower of the theory. In an interview, Tom Stoppard said, "I must admit that I didn't know what the term 'existential' meant until it was used to *Rosencrantz*. Even at this late stage in my life, I do not believe existentialism to be an appealing or credible philosophical position. However, it is without a doubt the case that the play is capable of being understood in a variety of ways, including existential ones.

Jean-Paul Sartre was the philosophical spokesman for Existentialism in Paris, and many of the Absurdists were his contemporaries. However, very few Absurdists actually committed to Sartre's own Existentialist philosophy, as expressed in *Being and Nothingness*, and many of the Absurdists had a complicated relationship with him. Genet's plays were highly regarded by Sartre, who said that for Genet, "Good is simply an illusion." "Evil is a Nothingness that develops upon the ruins of Good," says the ancient Greek philosopher Heraclitus.

Ionesco, on the other hand, had a strong aversion to Sartre. Ionesco accused Sartre of supporting Communism while ignoring the atrocities committed by Communists. He wrote *Rhinoceros* as a criticism of blind conformity, whether it be to Nazism or Communism; at the end of the play, one man remains on Earth resolutely fighting the transformation into a rhinoceros. In his critique of *Rhinoceros*, Sartre asked the following question: "Why is there one individual who resists? At the very least, we could understand the reason why, but unfortunately, we don't even learn that. Because he is present, he puts up a fight. 3 A key distinction between Existentialism and the Theatre of the Absurd is brought out by Sartre's critique, which is as follows: The Theatre of the Absurd portrays the futility of man but does not provide any solutions to the problems it raises. During an interview with Ionesco in 1966, Claude Bonnefoy made the comparison between the Absurdist and Sartre and Camus. He said to Ionesco, "It seems to me that Beckett, Adamov and yourself started out less from philosophical reflections or a return to classical sources, but rather from first-hand experience and a desire to find a new theatrical expression that would enable you to render this experience in all of its acuteness and also its immediacy." Bonne If Sartre and Camus mulled over these ideas, you have stated them in a far more relevant and up-to-date manner. Ionesco responded by saying, "I have the feeling that these writers – who are serious and important – were talking about absurdity and death, but that they never really lived these themes, that they did not feel them within themselves in an almost irrational, visceral way, and that all of this was not deeply inscribed in their language. I say this because I have the impression that they never really lived these themes." They continued to use language and eloquence in their arguments. It is truly a very bare truth that is transmitted via the seeming dislocation of language when it comes to Adamov and Beckett.

When contrasting the absurdist with the existentialists, Martin Essalin writes in his book *The Theatre of the Absurd*, "A similar sense of the senselessness of life, of the inevitable devaluation of ideals, purity, and purpose, is also the theme of much of the work of dramatists like Giraudoux, Anouilh, Salacrou, Sartre, and Camus himself." Essalin compares the absurdist with the existentialists. These authors, on the other hand, present their understanding of the irrationality of the human condition in the form of highly lucid and logically constructed reasoning, whereas the Theatre of the Absurd strives to express its understanding of the meaninglessness of the human condition and the inadequacy of the rational approach by openly abandoning rational devices and discursive thought. In other words, these authors present their understanding of the irrationality of

the human condition in the form of highly logically constructed reasoning The Theatre of the Absurd is not interested in debating the absurdity of the human situation; instead, it just displays it as it is, or more specifically, in terms of stage visuals that are palpable.

The absurd drama's fundamental lack of faith in the efficacy of language as a medium for expression was one of its most defining characteristics. Language had evolved into a medium for encounters that were routine, stereotypical, and devoid of any significance. The use of conventional speech creates a barrier between ourselves and the reality of the world. It is important to repudiate and cast aside the false crutches of conventionalized language in order to come into direct touch with the true truth. In absurd theatre, the use of objects takes precedence over the use of words; what really takes place overshadows what is being spoken about it. In absurd theatre, the actual meaning of the words being said is secondary to the hidden or suggested meanings of those words, which take precedence over what is being uttered. Because the Theatre of the Absurd attempted to convey a fullness of vision that could not be divulged, it was necessary for it to transcend words.

Absurd play subverts rationality. It takes pleasure in the bizarre and things that are tough to explain rationally. When we are able to let go of the constraints that logic places on us, Sigmund Freud suggests that we will experience a sense of liberation inside ourselves. Just like language, rationalist cognition merely considers the most surface-level features of the world around it. On the other side, engaging in nonsensical behaviour allows one to get a glimpse of the infinite. The goal of absurd theatre is to break down the barriers that confine the human condition itself, and one way it does this is by challenging the boundaries of logic and language. Language is what gives us our unique identities; the fact that we have names is what separates us from other living things; the elimination of logical language gets us closer to a state of oneness with other living things. The absurd theatre is anti-rationalist because it is illogical. It rejects rationalism because it believes that rationalist thinking, like language, simply deals with the surface features of things. On the other side, engaging in nonsensical behaviour allows one to get a glimpse of the infinite. It provides a sense of freedom that is addictive, it puts one into touch with the core of life, and it is a source of marvellous humour.

REVIEW OF LITERATURE

This study focuses on the ludicrous aspects that are present in Harold Pinter's play "The Birthday Party." In the late 1950s, a number of playwrights in Europe experimented extensively with and concentrated on the existentialist philosophical perspective. The philosophy of the human existence was a factor that had a role in determining the objective of spotlighting this issue. It has discourse that is nonsensical and illogical, as well as circumstances and narratives that are pointless and incomprehensible, and which lack any realistic or logical progression. It is the consequence of the catastrophic upheaval that took place during the years immediately after the war. The lives of average folks have gradually gotten more and more absurd.

It's also possible that absurdity is a response to the decline of religious practise in modern society. These authors stood on a pedestal in an effort to persuade their readers to consider the possibility that the state they are discussing is in some way magical. The extent to which Harold Pinter's writings have influenced Anglo-American culture may be inferred from the works themselves. The fact that his name has entered the language as an adjective that can be used to define a certain mood and milieu in theatre is an illustration of the fact that "Pinteresque" has earned a place as a contemporary classic. The idea that something is absurd is not a recent development in the annals of human life at all. It was used to describe the human condition in relation to actions and problems. The analysis of the topic is unclear, but it nevertheless demonstrates that men have a dread of being human and want to get away from it. The absurdity of life is present in the ancient writings as well, but this component of the absurdity was more blatant since it was expressed more explicitly. The flow of this is more readily seen in the works of those authors that were produced following World War I and World War II.

The concept of the "Theatre of the Absurd" originated mostly in Western culture. When these kinds of sociopolitical shifts occurred in the West, people's perspectives on art and literature shifted significantly. The European authors examined their prior knowledge of many aspects of the dramatic and theatrical arts. They considered the insufficiency of language to convey the concepts and feelings that are unique to individuals. The existence of absurdity in real life, as well as in art and literature, may be attributed to a variety of causes. To begin, the industrial revolution had an effect on the social character of man. The urbanisation that occurred as a result of it added a another layer to it. The advancement of science and technology encouraged a more scientific temperament and line of inquiry in people, which ultimately led to many losing their faith in God and organised

religion. It is possible to point to the so-called theory of Darwinism as proof of this. Then, the two Globe Wars dealt a fatal blow to man's notion that the world could ever be considered a secure location. The most significant factors contributing to man's evolutionary shift were these occurrences.

Martin Esslin is credited with the creation of the phrase "absurd," and in 1961, he released a book with the same name. Although these authors were not always comfortable with the label and sometimes preferred to use terms such as "AntiTheatre" or "New Theatre," according to Esslin, the five playwrights who most defined the movements are Eugene Ionesco, Samuel Beckett, Jean Genet, Arthur Adamov, and Harold Pinter. This is despite the fact that Esslin considers them to be the "defining playwrights" of the movements. Tom Stoppard, Arthur Kopit, Friedrich Durrenmatt, Fernando Arrabal, Edward Albee, N.F. Simpson, Boris Vian, Peter Weiss, Vaclav Havel, and Jean Tardieu are some of the other playwrights that are identified with this kind of theatre.

There is no one specific year that can be attributed to the appearance of ludicrous plays in postmodern literature. It was also not a new phenomena in English writing; rather, it was a response of agony against the sociopolitical instability that followed the end of World War II. The unfortunate event that took place in Europe following the end of the world war gave rise to some type of conundrum in the minds of authors, which in turn led to absurdity. It is common knowledge that writing is a reflection of life; this is true for most of the demolished life in Europe, and some ludicrous authors took use of this chance.

Andre Malraux was one of the first authors to express the sense of the ludicrous that the western man has. He portrays Europe as a graveyard in his book "The Temptation of the West," which was published in 1925. Then, the existentialist philosopher Jean-Paul Sartre portrayed the meaninglessness of man's existence in his novels Nausea, The Flies, and Huis Clos. According to Sartre, absurdity naturally results in worry, which in turn liberates man. Existentialism places a strong emphasis on one's ability to choose and act freely. Jean Tardieu, Boris Vian, Dino Buzzati, Ezio D' Errico, De Pedrolo, Arrabal, Max Firische, Wolfgang Hildesheimer, Robert Pinget, Edward Albee, and Arthur Kopit are some of the other European playwrights who have created ridiculous plays. Other absurd writers include Jack Gelber and Arthur Kopit. Mrozek, Rozewicz, and Vaclav Havel are three of the most well-known ludicrous playwrights to come out of East European countries.

It's interesting to note that the Theatre of the Absurd has been around for as long as the play. Only that it was not as overt as it evolved to be in the 19th century since the characteristics of it were not as prevalent in ancient play as they were in later times. A survey of these antecedents will show that what may strike the unprepared spectator as iconoclastic and incomprehensible innovation is, in fact, merely an expression, revaluation, and development of procedures that are familiar and completely acceptable in slightly different contexts. Martin Esslin believes that its novelty lies in its somewhat unusual combination of such antecedents.

The helplessness and anxiety that modern man experiences are shown in both of Harold Pinter's plays, *The Birthday Party* and *The Caretaker*. In the opinion of Martin Esslin, *The Birthday Party* has been interpreted as an allegory of the pressures of conformity, with Stanley, the pianist, as the artist who is forced into respectability and pin-stripe trousers by the emissaries of the bourgeois world. Esslin came to this conclusion after reading various interpretations of the novel. Yet, the play can just as easily be interpreted as an allegory of death. In this interpretation, the play follows a man as he is torn away from the home he has created for himself, from the warmth of love embodied by Meg's mixture of motherliness and sexuality, and by the shadowy angels of nothingness, who ask him the question, "Which came first, the chicken or the egg?" in order to illustrate the play's central theme. All of these interpretations, however, would be missing the point, just as they did in the case of *Waiting for Godot*; a play such as this one merely investigates a scenario that, in and of itself, is a legitimate poetic picture that is instantly recognised as being both relevant and accurate. It speaks plainly of the individual's pitiful search for security; of hidden dreads and anxieties; of the terrorism of our world, which is so frequently embodied in false bonhomie and bigoted brutality; of the tragedy that results from a lack of understanding between people who are on different levels of awareness. Similarly, the callousness of man is shown in "*The Caretaker*." Aston and Mick are brothers, and in order to keep their home in order, they have Davies as their housekeeper. However, the outsider takes advantage of the situation.

LANGUAGE AND ISOLATION IN THE ROOM

Language is the basic way through which humans are able to communicate with one another. It is necessary for each and every day activity and contact that we have in our regular lives. Language is vital because we use it to communicate, to express our thoughts and wants, to ask questions

about the world around us, and to comprehend it. Language is what distinguishes humans from other creatures; nonetheless, it may be argued that language is ludicrous and devoid of meaning, as Harold Pinter has shown in a number of his plays, including his most renowned piece, *The Room*.

SUMMARY OF THE ROOM

The Room was the first play that Harold Pinter ever wrote and produced. It premiered at the University of Bristol in Bristol, United Kingdom, in May of 1957. It is similar to his second one, *The Birthday Party*, and is regarded by the critics to be the first example of Pinter's "comedy of menace." It is also highlighted as an example of the characteristic of Pinter that is known as "Pinteresque." Pinter admits that he got the idea for this play from his visit in the summer of 1955 to Beaufort Street in Chelsea and, more specifically, to the "broken down" apartment of Quentin Crispin in order to create the play.

There are a total of six characters in the play. They are as follows: Bert Hudd, in his fifties, and his wife Rose, in her sixties, who rent a room from MR. Kidd, the elderly man who owns the property; a young couple named MR. and MRS Sands; and the African-American blind man Riley. The first scene of the play consists of Rose and her husband Bert, who is seen at the beginning of the scene reading a magazine. Due to the fact that Mr. Hudd remains mute during the whole of the scenario, Rose has "one-person discourse." Rose begins their conversation by serving him breakfast and mentioning how chilly it is outside as if it were a murder mystery. She also contrasts the homey and warm atmosphere of her room with the cold atmosphere of the basement (damp in darkness). She makes the atmosphere uncomfortable by the way that she moves around the room (she frequently goes to the stove and then returns to the room) and by the way that she talks (she quickly changes the subject of many of the conversations she has). For instance, she may be talking about the weather and the wind, and then all of a sudden she will change the subject to talk about her husband, whom she has never seen before, who is in the basement (*The Room*; page92). Rose is notorious for posing questions to Bert while simultaneously answering the same questions herself. For instance, she may pose a question to Bert.

LANGUAGE IN THE ROOM

Harold Pinter is a British playwright who was awarded the Nobel Prize in 2005 for his works. Samuel Beckett, an Irish dramatist, writer, and poet, was one of the playwrights who influenced Harold Pinter. Samuel Beckett was given the Nobel Prize in 1960. Pinter is a member of the new generation of ridiculous dramatists, and the phrase "theatre of the absurd" was first used by critic Martin Esslin in 1961. After the horrors of World War II, a new kind of theatre emerged, and he explains how it came to be known as "plays of the 1950s and 1960s." These plays concentrate on the idea of being irrational, without a purpose, and meaningless (Esslin,1980). Martin Heidegger is an absurdist thinker who has had an impact on the thinking of Harold Pinter. He is adamant in his assertion that the only way for man to comprehend both the universe within and outside of himself is via the medium of language. Such an assumption, it is clearly obvious in most of Harold Pinter's plays, including *The Room*, which was his first play created in 1957, in which the most attention seems to be on the language of the character and the words that they say. [Citation needed]

ISOLATION IN THE ROOM

Pinter's play "The Room" is widely regarded as one of his most successful works, and "Isolation," one of the play's central ideas, appears in almost all of his other ludicrous works. In the play "The Room," written by Harold Pinter, the author does a fantastic job of depicting the characters' feelings of isolation. He also depicts the room as a location where a person should feel safe from the outside world, which is full of destructive forces. The play is full of signs of isolation, and the first sign is that Rose is isolated in one particular room and in one particular building throughout the entirety of the play; her room, which she considered to be warm, light, and cosy one, protect her from the cold, the darkness, and the wind of the outside environment.

However, despite the fact that it is chilly and dark outside, there is another reason for her isolation from the rest of the world. She claims that the outdoors is "murder," and this is one of the reasons why she is cut off from it. Rose is Jewish; she was born into a Jewish household, and she has a strong desire to avoid being murdered or shunned by both other people and society. Because she is terrified of the outside world, she has hidden herself and even changed her name in order to get away from it; thus, the room is the answer for her to live in safety and serenity. "If they question

you, Bert, I am very pleased where I am, we're quiet, we're all good," she adds to him. You're having a good time up here. When you come in from the front outdoors, it's not too high up either. And we couldn't care less about it. Nobody disturbs us, which is great"

LANGUAGE AND ISOLATION IN THE BIRTHDAY PARTY

Harold Pinter wrote a total of twenty-nine plays, one of which, *The Birthday Party*, became his most famous work. The play is considered to be a comedy of danger; the comic is there in the *Birthday party* from the very first scene, when Meg asks in many time to be sure whether it is his husband who enters the room in the room who enters the room. *The Birthday Party* stressed Pinteresque characteristics such as uncertain identity, misunderstanding, meaninglessness of language, confusions of time and assistance. This is a means of gradually exposing the audience to the universe that Pinter is aiming to build.

SUMMARY OF THE BIRTHDAY PARTY

One of Harold Pinter's most well-known and often staged works, "*The Birthday Party*" premiered in 1957 and is considered to be one of the author's greatest full-length plays. The play is regarded as a comedy of menace, and it is distinguished by the presence of Pinteresque themes such as uncertain identity, confusion about the passage of time and location, and so on. The main character of the play is a retired musician named Stanley, and he lives in a boarding house in order to isolate himself from the rest of the world.

The birthday party is a play in three acts with six characters: Petey Bols and his wife Meg, who are in their sixties and who own a ruin boarding house in a seaside town in England; Stanley, who is in his late thirties and who lives in the boarding house owned by Petey and Meg; Lulu, who is a young girl in her twenties; and the two strange men (Goldberg and McCann). Meg asks to his husband in several time if his breakfast is nice and Petey agree that they are; they talk about the weather and the birth announcement of a little girl in Petey's newspaper. The play starts with the couple in the living room (Act one), where they have a mundane conversation while they're eating the breakfast (corn flax). Meg was excited to hear this news, and she is convinced that the two men heard about their boarding house because she says, "this house is on list." Petey told Rose that he saw two men on the beach the night before, and they asked for a room for some days. Meg was

convinced that the two men heard about their boarding house because she said, "this house is on list."

ISOLATION IN THE BIRTHDAY PARTY

Harold Pinter, like other playwrights, brought the concept of isolation throughout his body of work. Following in the footsteps of Samuel Beckett and James Joyce, Pinter was able to accurately reflect English society. One of Pinter's plays, "The Birthday Party," is considered by many researchers and academics to be the ideal example of the concept of "isolation." This is due to the fact that the play's characters are related to one another but are still treated as unique individuals despite being situated in an absurd setting and speaking in an absurd language. The theme of isolation is explored in "The Birthday Party," which demonstrates how individuals cut themselves off from the rest of the world in order to protect themselves from the dangers they see there.

He is isolated from the outside world, inside the house, putting up with Meg and her husband Petey, as they treat him in a babyish way, trying to get him out of his isolation, but Stanley adamantly refuses and acts in any way possible to be alone. According to the book, Stanley is the major figure when it comes to isolation. He is isolated from the outside world, inside the house. There are several hints throughout the play that point to his social withdrawal, such as the fact that he never leaves his room and relies on Meg to bring him down to breakfast with Petey and Meg rather than going down on his own. He doesn't even bother to take a shower for an extended period of time since he is certain that he will not be going outdoors and that others will not see him anyhow; Lulu refers to him as a "washout." He does not care about himself.

Meg and Lulu are also isolated to some degree by Stanley during the play. This is due of the fact that Meg doesn't want to leave Stanley alone in his room because she is afraid of what may happen if she did so. Stanley is not the only character in the play who is isolated to some degree. And as for Lulu, he wants to make a good impression on her, so he tells her that they are going to travel someplace far away from the boarding house so that he can look after her. The fact that he wants to be with Lulu at all times and in any place is a strategy for isolating her and himself from the rest of the world.

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

Lulu. Where? Stanley. no where still, we could go.

Lulu. But where we go?

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

He wouldn’t matter.

Lulu. We might as well stay here.

Stanley. No. It’s not good here

CONCLUSION

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

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