

AN ANALYSIS OF REALITY AND ILLUSION IN HAROLD PINTER'S *THE HOMECOMING*

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Abstract:

Harold Pinter is one of the major figures in contemporary drama and is best known for his blend of reality and illusion in his plays. It is difficult to demarcate the line between the reality and illusion of human action in his plays. The elusive nature of reality and illusion fill his plays with mysterious, suspense and ambiguities which are constant in conflict and collusion with each other in personal, social and psychological dimension of human action and consciousness. Pinter thinks that though the event of his plays apparently appears unfamiliar and vague, but they are as real as the ordinary life of human being which can be found anywhere, at any time, in any place in real life of ordinary man in the world. His plays are realistic in the sense that the people of his plays are the inhabitants of the same world where we belong. Pinter explains reality is as faulty as illusion which is not absolute qualities. The perception of reality is different to different persons so it is difficult to hold it. He generally engenders his plays with an image of situation and a couple characters from real life which further develops with entrance of intruders and fear of insiders. The present paper is an attempt to analysis of reality and illusion in *The Homecoming*.

Keywords: Homecoming, reality, illusion, character, Ruth, Teddy, Max, Lenny, Sam, Joey

Introduction:

Harold Pinter's plays are full of with reality and illusion of human action that it is difficult to demarcate the line between the two. The elusive nature of reality and illusion fill his plays with mysterious, suspense and ambiguities which are constant in conflict and collusion with each other in personal, social and psychological dimension of human action and consciousness. Aristotle said in his famous theory that the playwright may represent men as they were or as they ought to be in real life. Martin Esslin said that there is no difference in reality and play, but only that what happens in reality is irreversible, while in play it is possible to start again from scratch. Play is a simulation of reality. He further says that drama is mimetic action, an imitation of the real world and contains a far greater element of reality. His plays depict the confrontation of man with an unknown and malicious unreality of the world. Pinter accepted in his interview with Harry Thompson that his characters are from real world and his role in depicting them in his plays is merely as a detached observer. They come up on the pages often with pointless stream of consciousness that he feels these people also live in the same world where we lives. Harold Pinter created an entirely and remarkably familiar world by arranging and selecting particular situation of the characters in his plays.

Pinter's realism begins with his use of an English vernacular at different levels of series of variable. He often locates to the conventional ideas of the speech of the working middle classes. His ear for ordinary speech is very accurate that he painstakingly gives more important to pause and silence of their speech as their thought in the dialogue. In *The Homecoming*, Pinter uses North London speech which involves abusive language of butcher family as Max says, 'Listen! I'll chop your spine off, you talk to me like that! You understand? Talking to your lousy filthy father like that! (6), while Lenny simply tells the way how to prepare cheese roll, 'I made that roll myself. I cut it and put the butter on. I sliced a piece of cheese and put it in between. I put it on a plate and I put it in the sideboard. I did all that before I went out. Now I come back and you've eaten it.' (103) The natural colloquial rhythm in the speech pattern of this play is noted by Bill Naismith. He pointed out idiomatic, colloquial and unsophisticated expression like 'knock about with' and 'shove off' which associated more with the working-class language. Even William Baker and Stephen Tabachnick say that 'this language derives directly from the East End of London and mirrors the violence with infects the characters' historical world.' We agree with Gale

Reality And Illusion In The Plays Of Harold Pinter

Peter Raby



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Reality and Illusions in the Plays of Harold Pinter Guru Charan Behera, 1998-01-01 Reality and Illusion in Harold Pinter's Plays Kiss Magdolna Tünde, 2004 New World Order of Postmodernism in the Plays of Harold Pinter Saumya Rajan, 2018-07-06

The book reconnoiters the New World Order of Postmodernism in five plays: *The Room* 1957, *The Birthday Party* 1957, *The Caretaker* 1960, *The Homecoming* 1965, and *Celebration* 2000 of Harold Pinter. With culturally structured incomprehensibly manipulated dual and fragmented characters, Harold Pinter analyses the ambiguities of political system. It is perhaps the System that forcibly drags Stanley to a world of systems in *The Birthday Party*. The situation of Ruth in *The Homecoming* clearly indicates the inevitable grip of this System. The last play *Celebration* overtly ridicules the very political system we approve of wherein the strategy consultants and the corporate people define the organized mechanism of this SYSTEM. The internalization of power which the power structures of societies and politics possess appears largely in his plays providing postmodernism its duality. Pinter offers us a true picture of our postmodernist culture: an apocalyptic world at the edge of civilization.

Patterns of Illusion in the Plays of Harold Pinter and Edward Albee Subash Chandra Ray, 2013

This book is an attempt to study the patterns of illusion in the major plays of Harold Pinter and Edward Albee, two important living contemporary dramatists of England and America respectively. Pinter's plays from *The Room* to *Celebration* embody multiple patterns of illusion in relation to reality. Similarly, Albee's plays from *The Zoo Story* to *A Lady from Dubuque* exhibit a growing awareness of the dramatist's preoccupation with illusion. While Pinter's plays embody an attitude of ambivalence in terms of illusion and reality, Albee's plays seem to plead for breaking down illusion and confronting reality. Their common concerns, differing approaches and modes are the focus of the present study.

Illusion and Reality in the Plays of Luigi Pirandello and Harold Pinter Eefke Voeten, 1998 The Pinter Ethic Penelope Prentice, 2002-05-03

First published in 2000, Routledge is an imprint of Taylor & Francis, an informa company.

Towards a Poetics of Postmodern Drama Mufti Mudasir, 2014-06-26

The book is a study of Harold Pinter and Tom Stoppard, arguably the two most eminent British playwrights of the past sixty years or so, from a perspective of what it describes as a poetics of postmodern drama. Arguing for the application of Linda Hutcheon's model of postmodernism to the study of drama, *Towards a Poetics of Postmodern Drama* shows that postmodern drama should be seen as a self-consciously contradictory and double-coded phenomenon, one which simultaneously inscribes and subverts the conventional categories of dramatic representation. In spite of its indebtedness to Beckett's Absurdist and Brecht's Epic theaters, postmodern drama should not be conflated with either. This is primarily because postmodern drama retains a critical edge towards contemporary reality in a manner which Hutcheon very aptly terms as a complicitous critique. The book demonstrates that both Pinter and Stoppard are pre-eminently postmodern in their treatment of issues such as the human subject, the notion of truth, historical verifiability, and linguistic reference. Pinter's preoccupation with non-referential modes of language use, the role of power in the construction of the subject, and unreliable memories is as potent a way of

disrupting the representational status of drama as Stoppard's repeated recourse to devices such as parody theater within theater and the fictional treatment of history

New Theatre Quarterly 67: Volume 17, Part 3 Clive Barker, Simon Trussler, 2001-10-26 New Theatre Quarterly provides a lively international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning It shows that theater history has a contemporary relevance that theater studies need a methodology and that theater criticism needs a language The journal publishes news analysis and debate within the field of theater studies

Equivocation in the Theatre of the Absurd Haidar Kareem Al-Abedi, 2015-07-06 This book is the first attempt made to analyse the equivocal language of the Absurd Theatre via pure linguistic models carefully employed and illustrated by a wide range of significant examples questions and discussions It provides the multiple tools necessary for understanding this language from various perspectives Dr Haidar K Al Abedi was Lecturer in English at University of Baghdad Al Muthana University and Al Israa University College Haidar has to be complimented at the outset for selecting a very interesting topic It is not surprising that a person from Iraq and the ravages the country is sadly facing these days is interested in an area which has its significant socio cultural origin in the ravages of the World War II The scope of the research also effectively covers the entire school of the British exponents of the Absurd Theatre In fact the first chapter discusses the central keyword equivocation in scholarly detail There is an interesting discussion about the various types of equivocation from chapter two to five quite elaborately conducted by the researcher Dr Sanjay Mukherjee Saurashtra University India This book is an elaborate analysis of a number of plays written by different dramatists By elucidating the equivocal verbal and non verbal communication used by characters the book addresses a wide range of social religious cultural and political themes and issues which appeal to its audience readers and are involved in constructing meaning through its peculiar use of language Dr Adel Saleh Wasit University Iraq

International Journal on Multicultural Literature (IJML) K.V. Dominic, 2017-01-01

The Vital Lie Anthony S. Abbott, 2003-08-08 The Vital Lie is the first book to examine the reality illusion conflict in modern drama from Ibsen to present day playwrights The book questions why vital lies necessary for life itself are such an obsessive concern for playwrights of the last hundred years Using the work of fifteen playwrights Abbott seeks to discover if modern playwrights treat illusions as helpful or necessary to life or as signals of sicknesses from which human beings need to be cured What happens to characters when they are forced to face the truth about themselves and their worlds without the protection of their illusions The author develops a three part historical analysis of the use of the reality illusion theme from its origins as a metaphysical search to its current elaborations as a theatrical game

Harold Pinter, Fascism, and Outrage Dennis Eugene Russell, 2025-09-04 This book locates Harold Pinter's controversial anti fascism overtly political plays not as revolutionary works designed to mobilize the masses but as cries of moral outrage against the authoritarian forces of oppression Displaying on stage the plight of political prisoners facing illegal detainment brutal interrogation and torture

Pinter employs an aggressive graphic style seeking to shock spectators out of their apathy and denial and encourage awareness of such documented realities of fascist rule Russell argues that Pinter's political plays are not propagandistic screeds but rather reflect a level of quasi-journalistic facticity about the global rise of fascism The author emphasizes that Pinter develops a fictional framework in an effort to reach a level of truth beyond the mere compilation of facts Pinter seeks to abrasively drill down through the facts of political torture to expose the truth that lies at the rotting core of fascism Russell interprets Pinter's fascism plays as artifacts of anti-theatre that abandon conventional theatrical narrative in favor of a sensorial assault on spectators to raise consciousness of the rising threat of fascist rule He argues that by compelling audiences to witness fascist brutality Pinter paints spectators into a corner of moral perplexity **The Cambridge**

Companion to Harold Pinter Peter Raby, 2009-03-19 Harold Pinter was one of the world's leading and most controversial writers and his impact and influence continues to grow This Companion examines the wide range of Pinter's work his writing for theatre radio television and screen and also his highly successful work as a director and actor Substantially updated and revised this second edition covers the many developments in Pinter's career since the publication of the first edition including his Nobel Prize for Literature win in 2005 his appearance in Samuel Beckett's play *Krapp's Last Tape* and recent productions of his plays Containing essays written by both academics and leading practitioners the volume places Pinter's writing within the critical and theatrical context of his time and considers its reception worldwide Including three new essays new production photographs five updated and revised chapters and an extended chronology the Companion provides fresh perspectives on Pinter's work [The Films of Harold Pinter](#) Steven H. Gale, 2001-03-29 The Films of Harold Pinter is a

collection of ten original essays on the screenplays of master British dramatist and screenwriter Harold Pinter Written by noted Pinter and film specialists the book explores individual Pinter masterpieces such as *The French Lieutenant's Woman* *The Go Between* *Accident* and *The Pumpkin Eater* Along with offering explications of the films themselves it also provides insights into Pinter's creative process and the differences between the novel drama and film Despite having written twenty-three film scripts and concentrating his recent artistic attention almost exclusively on screenwriting Pinter's work for the screen has been paid sparse critical attention over the years This book leaves little doubt however that Harold Pinter has made important contributions to the cinema not the least of which has to do with the primary characteristics of his screenplays in almost every case he has produced a script that is a work of art in its own right one that can stand on its own

[Artists](#) Michael Karwowski, 2022-08-24 Playwright Harold Pinter singer-songwriters Bob Dylan David Gray and Ian Curtis of 1970s band Joy Division would appear to have little in common as artists But delve beneath the surface and amazing similarities suddenly reveal themselves **Modern British Playwriting: The 1950s** David Pattie, 2012-12-06 Essential for students of theatre studies Methuen Drama's Decades of Modern British Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1950s to 2009 in six volumes Each volume features a critical

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