



وزارة التعليم العالي
والبحث العلمي
Ministry of Higher Education & Scientific Research



للعلوم الإنسانية

مجلة

السلام للعلوم الإنسانية

مجلة فصلية محكمة للعلوم الإنسانية
تُصدرها كلية السلام الجامعة



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العدد الحادي والعشرون
المجلد الثاني

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١٤٤٧ هـ - ٢٠٢٥ م

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السلام الجامعة

مجلة فصلية محكمة للعلوم الإنسانية

تُصدرها كلية السلام الجامعة



للعلوم الإنسانية

مجلة

السلام الجامعة

مجلة فصلية محكمة للعلوم الإنسانية
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- الحقوق محفوظة للمجلة.

- الحقوق محفوظة للباحث من تاريخ تسليم البحث إلا في حالة تنازله خطياً.

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اللغة العربية، اللغة الإنكليزية

التحكيم العلمي:

البحوث التي تقبل للنشر في المجلة تعرض على أساتذة خبراء متخصصين تختارهم

هيئة تحرير المجلة

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هاتف مدير التحرير :

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كلمة العدد

الحمد لله رب العالمين والصلاة والسلام على أشرف المرسلين، وعلى آله الطاهرين وصحبه أجمعين، وبعد:

بين يديك عزيزي القاريء، العدد الحادي والعشرون من «مجلة السّلام الجامعة» التي نهضت كالعنقاء من بين الركام وليداً شرعياً جامعياً بين أخواتها المجالات العلمية التي تعتمد المستوعبات العلميّة العالمية أحد أهم الجوانب في حساب المعدل التراكمي لتصنيف الجامعات والكليات في العالم. يحمل العدد بين طياته بحوثاً ودراساتٍ من نتاج أساتذة الكلية وعددٍ من الباحثين من خارجها، تخص موضوعات تتعلق بتخصصات الكلية (العلمية والإنسانية) وهي تعالج موضوعات حيوية تتعلق بحياة الفرد والمجتمع بشكلٍ علميٍّ منهجيٍّ، نرجو أن ينتفع منه المختصون والدارسون والمعنيون بالاختصاصات التي تنهض بها كلية السلام الجامعة، وطلبة الدراسات العليا وغيرهم داخل العراق وخارجه. ونرى من المناسب ونحن نصدر هذا العدد أن نقدّم شكرنا وتقديرنا العالي إلى السيد وزير التعليم العالي والبحث العلمي على الدعم الذي قدّمه للتعليم الجامعي الأهلي، ونشكر كذلك السادة الباحثين الذين أسهموا في هذا العدد، وندعو الباحثين والمختصين إلى رفد المجلة والإسهام في أعدادها القادمة... ومن الله التوفيق والسداد وللعلم والعلماء الموفقية والازدهار، والسلام عليكم ورحمة الله وبركاته.

أ.د. عبد السلام بديوي يوسف الحديثي

عميد الكلية

دليل المؤلفين

١. تنشر المجلة البحوث والدراسات التي تقع ضمن مجال تخصصها العلمي.
٢. أن يتسم البحث بالأصالة، والجدة، والقيمة العلمية، وسلامة اللغة، ودقة التوثيق.
٣. يمنح المؤلف الحقوق للمجلة بالنشر، والتوزيع الورقي والإلكتروني، والخزن، وإعادة استعمال البحث.
٤. أن يكون البحث مطبوعاً على الحاسوب بنظام (office word 2010) على قرص ليزري مدمج (CD) على شكل ملف واحد، وتزوّد هيئة التحرير بثلاث نسخ ورقية، ويمكن إرسال البحوث عبر بريد المجلة الإلكتروني.
٥. أن لا يزيد عدد صفحات البحث عن (٢٥) خمس وعشرين صفحة من الحجم (A4).
٦. يُكتب في وسط الصفحة الأولى من البحث ما يأتي:
 - أ. عنوان البحث باللغة العربية.
 - ب. اسم المؤلف باللغة العربية ودرجته العلمية، وشهادته، وجهة انتسابه.
 - ت. بريد المؤلف الإلكتروني.
 - ث. الكلمات المفتاحية.
 - ج. ملخصان أحدهما باللغة العربية والآخر باللغة الانكليزية، يوضعان في بدء البحث على أن لا يتجاوز الملخص الواحد (٢٥٠) كلمة.
٧. يكتب عنوان البحث في وسط الصفحة بحجم خط (١٦) **Bold**.
٨. يكتب اسم المؤلف في وسط الصفحة بحجم خط (١٢) **Bold**.

سياسة النشر

١. أن لا يكون البحث جزءاً من بحث سابق منشور، أو من رسالة جامعية قد نُوقِشت، ويقدم الباحث تعهداً بعدم نشر البحث أو عرضه للنشر في مجلة أخرى.
٢. يشترط لنشر الأبحاث المستلة من الرسائل والأطاريح الجامعية موافقة خطية من الأستاذ المشرف وفقاً للأنموذج المعتمد في المجلة.
٣. يُبلغ المؤلف بقرار صلاحية النشر أو عدمها في مدة لا تتجاوز شهراً واحداً من تاريخ وصوله إلى هيئة التحرير.
٤. يلتزم المؤلف بإجراء تعديلات المحكّمين على بحثه وفقاً للتقارير المرسلة إليه، ومن ثم موافاة المجلة بنسخة معدلة في مدة أقصاها (١٥) خمسة عشر يوماً.
٥. لا يحق للمؤلف المطالبة بمتطلبات البحث كافة بعد مرور سنة من تاريخ كتاب قبول النشر.
٦. لا تُعاد البحوث إلى مؤلفيها. سواء قبلت أم لم تُقبل.
٧. يخضع البحث للتقويم السري من خبيرين لبيان صلاحيته للنشر.
٨. يدفع المؤلف أجور النشر البالغة (١٢٥,٠٠٠) مائة وخمسة وعشرين ألف دينار عراقي من داخل العراق، و(١٥٠) دولاراً من خارج العراق.
٩. يحصل المؤلف على نسخة من المجلة المنشور فيها بحثه.
١٠. تعبّر البحوث المنشورة في المجلة عن آراء أصحابها لا عن رأي المجلة.
١١. لا تلتزم المجلة بنشر البحوث التي تخل بشرط من الشروط.
١٢. تلتزم المجلة بفهرسة ورفع البحوث التي تُنشر في المجلة في موقع المجلات الأكاديمية

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دليل المقومين

١. يُرجى من المقوم قبل الشروع بالتقويم، التّثبت من كون البحث المرسل إليه يقع في حقل تخصصه العلمي لتتم عملية التقويم.
٢. لا تتجاوز مدة التقويم (١٠) أيام من تاريخ تسلّم البحث.
٣. تذكر المقوم إذا كان البحث أصيلاً ومهما لدرجة تلتزم المجلة بنشره.
٤. يذكر المقوم مدى توافق البحث مع سياسة المجلة وضوابط النشر فيها.
٥. يذكر المقوم إذا كانت فكرة البحث متناولة في دراسات سابقة، وتتم الإشارة إليها.
٦. يحدّد مدى مطابقة عنوان البحث لمحتواه.
٧. بيان مدى وضوح ملخص البحث.
٨. مدى إيضاح مقدمة البحث لفكرة البحث.
٩. بيان مدى عملية نتائج البحث التي توصّل إليها الباحث.
١٠. تجري عملية التقويم بنحو سري.
١١. يُبلغ رئيس التحرير في حال رغب المقوم في مناقشة البحث مع مقوم آخر.
١٢. تُرسل ملاحظات المقوم إلى مدير التحرير، ولا تجري مناقشات ومخاطبات بين المقوم والمؤلف بشأن البحث خلال مدّة تقويمه.
١٣. يبلغ المقوم رئيس التحرير في حال تبين للمقوم أن البحث مستل من دراسات سابقة، مع بيان تلك الدراسات.
١٤. يُحدّد المقوم العلمي بشكل دقيق الفقرات التي تحتاج إلى تعديل من المؤلف.
١٥. تعتمد ملاحظات وتوصيات المقوم العلمي في قرار قبول النشر وعدمه.

تعهد نقل حقوق الطبع والتوزيع

إني الباحث

صاحب البحث الموسوم بـ)

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.....).

أتعهد بنقل حقوق الطبع والتوزيع والنشر إلى مجلة (السلام الجامعة).

التوقيع:

التاريخ:

تعهد الملكية الفكرية

إني الباحث
صاحب البحث الموسوم بـ)
.....
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.....
.....
.....

أتعهد بأن البحث قد أنجزته، ولم يُنشر في مجلة أخرى في داخل العراق أو خارجه،
وأرغب في نشره في مجلة (السلام الجامعة).

التوقيع:

التاريخ:

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تحليل العبثية الحديثة في رواية العودة للوطن لهارولد بينتر
**An Analysis of Harold Pinter's The Homecoming's
Modernist Absurdism**

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الكلمات المفتاحية: هارولد بينتر، العودة للوطن، العبثية، التنافر، التمكين، الاستغلال، الهيمنة، علم الوجود.

Keywords: Harold Pinter; The Homecoming; absurdism; disharmony; empowerment; exploitation; hegemony; ontology.





ملخص البحث

لقد درس هارولد بينتر الظروف التي كانت البشرية فيها يائسة تمامًا وفي حالة غير مواتية في النصف الأخير من القرن العشرين. لقد عانت غالبية الأسر كثيرًا، حيث تعامل الناس مع التهديدات والألم والمعاناة والقلق وانقطاع الاتصال وأزمات الهوية ومجموعة من القضايا الأخرى. في العصر المعاصر، عانت غالبية الأسر من صعوبات نتيجة للحرب العالمية الثانية، ليس فقط في لندن ولكن في جميع أنحاء العالم. يُظهر بينتر الأسر الإنجليزية المختلة ومجتمعًا بشريًا مضطربًا بشدة في مسرحيته العودة إلى الوطن. النزاعات التي تنشأ بين أفراد الأسرة اللندنية بعد الحرب هي موضوع الدراما. إنها تمثل حالة الإنسانية في العالم العلمي الملحد، والذي ترك الناس معاقين ليس فقط في العصر الحديث ولكن أيضًا في العصر المعاصر.

Abstract

Harold Pinter examined the circumstances in which humanity found itself utterly despondent and in adverse situations during the latter part of the 20th century. Many households faced significant distress as individuals confronted threats, turmoil, suffering, fear, pain, communication failures, identity struggles, and numerous other challenges. In today's world, countless families bore the burden of hardship stemming from World War II, affecting not only London but nations globally. Pinter portrays dysfunctional British households and a deeply troubled society in his work The Homecoming.

The conflicts that emerge among the members of a family in post-war London serve as the focus of the narrative. It symbolizes the condition of humanity in a secular scientific landscape, which has ultimately left

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Introduction

The condition of absurdity occurs when individuals perceive their existence within a universe that appears illogical and devoid of meaning. A contrasting reaction to the realism of parlor discussions was introduced by the Theater of the Absurd. While conventional theater aims to reflect life accurately, the objective of the Theatre of the Absurd is to forge a symbolic, mythological, and ritualistic perspective that is deeply connected to the dreamlike realm. Central themes in these dreams often revolve around humanity's intrinsic confusion regarding life's fundamental questions—such as the existence of suffering and injustice, the inevitability of death, and the purpose of life itself.



It has been noted that "Martin Esslin's 1961 work" "The Theatre of Absurd" played a significant role in making the terms "Absurd Drama" and "The Theatre of the Absurd" widely recognized. Esslin points out that there is no singular movement of absurd playwrights; rather, the terminology aids in highlighting common traits shared by several authors, fostering discussion around their works.

In his exploration of absurdity, Esslin observes that many individuals in contemporary society experience a form of divine absence. Engaging with a reality stripped of meaning can be approached through the theater of the absurd. This genre serves a dual purpose as a result.

Its foremost and most apparent role is one of satire, as it reveals a superficial and deceitful society. Additionally, its second, more commendable aspect is seen when it addresses absurdity in performances where the character is removed from the trivialities of social class or historical context, thus empowered to make profound choices regarding his essential environment.

Esslin further argues that all works identified as absurd challenge every criterion of effective drama, yet manage to attain remarkable success: "If a quality play is measured by its intricacy of character and motivation, these frequently lack identifiable protagonists and present the audience with figures resembling mechanical marionettes;

If a quality play is required to present a thoroughly articulated theme that is clearly revealed and ultimately resolved, such plays often lack a definitive beginning or conclusion.

A remarkable play that mirrors reality and employs finely detailed portrayals to illustrate the behaviors and quirks of its time seems to showcase more of the surreal and the haunting than it does witty dialogue or clever banter, which often degenerates into meaningless chatter.

Harold Pinter is seen by numerous discerning readers globally as the creator of various impactful and thought-provoking dramas. Nevertheless, he may not find



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satisfaction in that label. Upon receiving the prestigious “Hamburg Shakespeare Prize” in 1970, Pinter remarked:

“Once many years ago, I found myself engaged uneasily in a public discussion on theatre. Someone asked me what my work was ‘about’. I replied with no thought at all and merely to frustrate this line of enquiry: ‘The weasel under the cocktail cabinet.’ That was a great mistake. Over the years I have seen that remark quoted in a number of learned columns. It has now seemingly acquired a profound significance, and is seen to be a highly relevant and meaningful observation about my own work. But for me the remark meant precisely nothing”. (Scott 9) ”

The group that raised “Harold Pinter” sought to reject the mistakes of the twentieth century and present a new viewpoint regarding society. In many of his works, Pinter strives to express the journey of individuals undergoing change, focusing not on the emptiness of a person facing existential nonsense or the discontent of the angry youth in outrage or rebellion. He depicted the anxiety, thrill, silliness, aspiration, and comedy of humanity. He frequently expresses concern for the condition of people in contemporary times. Pinter asserts:

I am not concerned with making general statements. I am not interested in theatre used simply as a means of self-expression on the part of people engaged in it. I find in so much group theatre, under the sweat and assault and noise, nothing but valueless generations, naïve and quite untruthful. I can sum up none of my plays. I can describe none of them except to say: that is what happened. That is what they say. That is what they did. (Scott 9)

The play portrays a family residing in London, with all its members in constant conflict with one another. Due to their reckless actions, the family's reputation has deteriorated, and their financial situation has worsened. They fail to fulfill their domestic duties. The ongoing strife and arguments among certain individuals have consistently haunted the family, leading to an unimaginable catastrophe in which they have all played a role.

Max, the patriarch, relentlessly attempts to maintain his dominance over every family member. He is often seen reprimanding and criticizing those around him.



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Tensions escalate in the first scene of the play when Lenny insensitively tells Max, "You're a dog cook," implying that he behaves as though he is preparing meals for a vast number of dogs and facing backlash for his offensive, irrational, and aggressive attitude (Homecoming 11). Throughout the entirety of the performance, there is a noticeable absence of a father-son relationship. The current era has witnessed a decline in respect for parental roles.

According to "Nelson", "Pinter has mentioned that he observes distinct physical dynamics among individuals in a space at the start of his works: whether they are sitting, standing, lying down, or kneeling" (150). His plays stimulate reflections on the challenges confronting humanity and engage the audience actively. With the events in his works appearing to unfold in real-time, viewers feel a direct impact when presented on stage. In their broader expressions, other playwrights within the Absurd Theatre movement, such as "Beckett, Kafka", Ionesco, Genet, Adamov, and Brecht, also capture the nature of human suffering. Wardle notes that identifying who had the greatest impact on Pinter is a difficult task:

"When Harold Pinter's characters first appear in public in 1958, nobody knew who the father was—and [. . .] We all dug around and discovered Pinter liked Kafka, and Beckett, and American gangster films, . . . came up with the phrase "comedy of menace" which explained nothing but at least supplied a comforting label (37-38)."

Teddy and his spouse Ruth make their entrance in London at the beginning of the play, arriving at a home after a tough six-year wait. The family members exhibit no affection toward the pair; rather, Max scolds them with lines such as, "Who invited you to bring filthy women into this house?" and, "We've had a stinking scrubber in my house all night." He also says, "We've had a disgusting, disease-ridden woman in my house all night" (Homecoming 41). Teddy assures Ruth that his relatives will cherish her, claiming, "They are very, very warm individuals." "They're not monsters," he asserts, "and they're not beneath animals; they're my family" (Homecoming 23). People often overlook the significance of their own relatives due to sheer foolishness and immense sorrow. Warner emphasizes: ‘



“and unpredictable realities — wars , economic crises and dislocations, political upheavals among the masses. Moreover, man's feeling of homelessness, of alienation has been intensified in the midst of a bureaucratized, impersonal mass society. He has come to feel himself an outsider even within his human society. He is trebly alienated: a stranger to God, to nature, and to the gigantic social apparatus that supplies his material wants” (342).

Some individuals are compelled to leave their homeland due to life's irrationalities. Many tend to embrace adventure and are averse to remaining in one place for too long. Likewise, Teddy, who departed from home nearly six years ago, weds Ruth and establishes his life in the United States. His circumstances are preferable in America compared to those of his siblings in London, where he assumes a distinguished role as a professor.

The duo, raising three sons, relishes their existence according to their preferences, meeting both their wants and necessities. However, when they arrive in London, the family treats them coldly, disregarding the fact that they are related, as they are unable to provide a hospitable environment. Their discomfort is so profound that they hardly consider Teddy. Instead, the absence of a woman since Jessie's passing draws them toward “Ruth”. The family suffers greatly, with every character displaying absurd levels of distress.

The absence of a female presence brings significant anguish and hopelessness to each family member. This period following World War II saw a notable lack of women causing families to become fragile. Men and women are complementary; together, they typify the human race, akin to two halves of a whole. A man lacks joy without a woman, and vice versa.

It is inherent in nature that men and women belong together. Those who deny this reality face eternal consequences. Pinter and fellow absurdist playwrights are determined to address the unresolved issues in post-war society that inflict

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considerable pain on families. Many households experience disruption and unease due to adversity. This specific instability is evident in Max's family, where no woman is present to care for the men and fulfill their needs.

Their desire for a female presence in their lives and home is incredibly intense, yet they are held back from fulfilling this wish by a deep-seated fear of mortality that has been instilled in them.

The family has completely fallen into chaos, with each member contributing to various issues that impact everyone involved. The unfolding events of the play are depicted in a deceptively traditional and historically accurate style.

Max has a profound connection to the roles typically assigned to women, questioning, "Who do you think I am, your mother?" He continues, "Don't speak to me about the agony of giving birth—I endured that suffering; I still feel it," reflecting her emotional ties to the experience of childbirth (Homecoming 16). Max reacts with frustration toward the behavior of those he detains at several points, exclaiming, "Honest. Like ravenous animals, they invade here day and night. Find a mother for yourself and leave" (Homecoming 16).

Ruth enters the realm dominated by men, where four famished males reside to indulge their desires. Shortly after her arrival, she encounters Lenny late at night. Lenny claims that a tick has been preventing him from sleeping all this time (Homecoming 25). In reality, he becomes enamored with Ruth upon hearing her voice. As a single man in his thirties, he struggles to manage his desires and attempts to charm Ruth by saying, "Do you mind if I take your hand? Just a little, just a tease" (Homecoming 30). Unable to restrain himself, Lenny offers Ruth a drink, which gives her an unusual thrill. He persistently requests the glass from her, but she continuously declines (Homecoming 34). While Lenny does most of the talking, Ruth remains quiet, contributing only a few words. His remarks threaten her with both aggression and sexual propositions.

Then, I will embrace it (Homecoming 34). Despite knowing that Ruth is his brother's spouse, he persistently engages in juvenile antics to satisfy his desires. What an absurd character. Ruth excessively talks when she is not in a clear state of mind, primarily attempting to entice Lenny, who misreads her intentions. With

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keen perception and a compassionate attitude, Ruth responds to Lenny's advances by stating, "If you take the glass... I'll take you," effectively shielding herself from his advances (Homecoming 34). Ruth abruptly shifts from being submissive to assertive, presenting a challenge. "Social influence shapes an individual's level of autonomy or reliance, assertiveness or meekness; assertiveness and autonomy are accepted in men but progressively limited in women" (Hussain 72). While Pinter adeptly navigates the situation to depict Ruth as subtly confrontational, the play concretely illustrates the concept that women have historically been dependent and compliant.

The narrative centers on the absence of the maternal figure and Jessie's transformation into "Ruth". In their initial interaction, Max identifies Ruth as Jessie, prompting Ruth to exclaim to Teddy, "I've never had a whore living here since your mother passed" (Homecoming 42). Much like Jessie, who was labeled a whore in her own home, Ruth finds herself trapped in a dichotomous thought pattern. Ruth experiences the same derogatory treatment as Jessie and is branded a prostitute. All family members, aside from Sam, urge Ruth to extend her stay, with "Teddy" kindly making the request on her behalf. Teddy appears self-centered as a husband by vocalizing this request, as he seems more concerned with keeping his family intact than truly losing his spouse. Four men surround "Ruth", reveling in her allure. To the relatives, Ruth is perceived not just as a daughter-in-law but as an object of desire. Kerr notes, "When contemplating existential dilemmas, a woman is not solely a wife or merely a whore; she can embody both simultaneously. According to" Adler" (382), 'personality is not a static entity; it is malleable.'"

Pinter focused on the social dynamics of gender and family during his era. Pinter's works serve as illustrations of modern themes such as authority and control. Max, as the head of the household, attempts to manage all family members, yet his children act as rivals and often bring about disputes. Consequently, he realizes that his power is threatened and that his once-dominant status is diminishing. His fellow inmates disregard his existence, and his life or death does not influence them. He is mainly ignored by everyone around him.

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"I'm here, too, you know", "I said I'm here, too. I'm sitting here" (Homecoming 12)

It implies that Max has lost his position as the family's patriarch or father figure. Much like an unwelcome weed, he appears to be an unwanted part of the family dynamic. Certain characters such as Lenny engage with Teddy and Ruth late at night, but they often neglect to inform Max the next morning. Lenny disregards Max's role as the family's leader and fails to tell him about Teddy's arrival. He shares Teddy's assertive disposition, but once Teddy shows up, Lenny feels his own authority is threatened. Consequently, throughout various scenes, he probes into, examines, and questions Teddy's career, and at times, he tries to reprimand and belittle him.

The central source of tension compels the characters to seek a space where they can achieve their aspirations. The relatives are marked by a lack of trust in one another, and their faith in each other is markedly absent. In modern times, families sometimes contain self-centered individuals who are indifferent to each other's needs. Their belief in God is also nonexistent. Pinter's works, particularly *The Homecoming*, reflect a profound absence of trust.

The characters begin to develop animosity toward one another, showing little concern for each other's well-being. Pinter's works, especially *The Homecoming*, reveal this lack of faith. The growing hatred among the characters highlights a general disregard for familial bonds. As a result, the play examines the interplay of love, desire, and happiness in human experience, as well as the intense yearning for love and the moral complexities that accompany it. Pinter articulates this theme in the play:

"It concerns love. And the issue of lacking affection."

Today, people often show little regard for their family or parents. Similar to many aspects of contemporary life, the bonds of family have deteriorated with advancements in technology. This self-centered mindset leads to emotional suffering due to neglecting one's own family. Given the close ties between home and family, we recognize that "Home" plays a pivotal role in shaping and

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unraveling relationships. The essence of homes—specifically the building and dismantling of them—serves as the focal point of the play's exploration.

The individual personalities show minimal regard, concern, or thoughtfulness toward their relatives, entirely neglecting their family connections. In the drama *The Homecoming*, Teddy is compelled to leave his wife Ruth, and it is clear that he lacks concern for her. In contrast, Ruth does not express maternal feelings toward her three children, allowing Teddy to leave unaccompanied and treating him as insignificant. Lenny, Joey, and Sam perceive Sam simply as a "driver" rather than a vital family member, while Lenny views their father Max merely as a domestic helper and chef. What absurd behavior!

Characters such as "Lenny, Joey, and Max" exploit their sister-in-law and daughter-in-law due to this nonsense. Their silly actions are devoid of reasoning or meaning. These individuals misinterpret Ruth, believing that her precarious financial predicament would compel her to act promiscuously. They all possess negative sentiments towards one another. Consequently, the entire family and its members seem to suffer from this absurdity. Pinter depicts the lives of modern youths, who find themselves mostly wasting time. They strive to rebuild after their lives are disrupted by "bizarre" and irrational occurrences, but ultimately they fail and endure even greater pain.

The characters engage in conflict and struggle as they are solely focused on their occupations and seldom share moments together. They treat one another as adversaries. It appears that Max has not provided them with adequate guidance for leading responsible lives. Despite their age, they lack the courage and determination to reach decisions and follow through. Throughout the play, there are illicit relationships among the characters—"Jessie" has improper connections with Mac—as these relationships reveal their true identities to the audience. As a result, we observe Lenny inquiring of his father Max, "That night... You know, the night that brought me into the world, the night you spent with Mum, how was it?" (*Homecoming* 36). Similarly, Ruth, who engages with several men before her marriage to Teddy, remarks about her initial encounter with Teddy, "I was... different" (*Homecoming* 50), and after her marriage, she is shown to engage in



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extramarital escapades with Lenny and others in various scenes, including "Just one dance," with her brother-in-law.

Ruth gets a kiss from Lenny. Joey says, "He sits with Ruth on the sofa, embraces and kisses her. They stand, kissing" (*Homecoming* 58). Joey tells big lies about Ruth. Joey rolls off the sofa onto the floor with Ruth (*Homecoming* 59–60), and in the play's last scene, Joey kneels at her chair. She gives his head a gentle pat. His head rests in her lap... [Max] I'm not an elderly man. He turns to face her. (*Homecoming* 80–82) "Kiss me."

The depiction of sexual longing in the play is harsh and devoid of romance during specific scenes. Consequently, Ruth inadvertently reconnects with her forgotten aspirations and finds enjoyment in the company of her brothers-in-law, "Lenny and Joey".

The play hints at Pinter's understanding of female psychology and his talent for crafting authentic, vibrant female characters. In Pinter's narrative, women emerge as formidable oppressors, effectively controlling and suppressing others to gain strength, authority, and dominance. This dynamic allows his female figures to attain leadership by exerting power, thereby maintaining control and enduring influence. Ruth embodies a "fractured" version of womanhood, forced to assume conflicting roles: protector and prisoner, wife and sister, mother and prostitute, matriarch and servant (Nelson 160). Pinter, along with other absurdist playwrights, actively sought to illuminate the growing tensions surrounding gender dynamics, sexual identities, and family structures. Women navigating patriarchal frameworks often lack the liberty to voice their perspectives. Rubin emphasizes:

that women do not possess the same autonomy over themselves as men do regarding their female relatives; the exchange of women illustrates a profound understanding of a system in which women are denied full rights to their own existence (Sastre 7). he argues that the kinship system delineates specific rights men hold over their female family members. In the aftermath of the war, husbands exchanged wives and women, perceiving them merely as sexual objects. Their male counterparts did not regard this as significant. The troubled relationship between Teddy and Ruth begins upon their arrival in London and deteriorates as the narrative progresses. Ultimately, Teddy returns to America while Ruth opts to

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remain in London, leading to their emotional estrangement. Teddy's remark, "You're just objects," reflects his perspective on his family. You merely navigate through space. I can observe it. I see your actions. That aligns with my experiences. Yet, you seem lost in this reality.

I will not get lost in it; you will not know who I truly am (Homecoming 62). He appears as a self-absorbed and narcissistic person. His spouse Ruth and his relatives are not essential to him. Consequently, he abandons his family and Ruth, setting off to America. It is paradoxical that he is the sole individual among them who possesses "intellectual equilibrium," and yet it falls upon him to assist his struggling family in finding their way. Given the distance he has covered and his capabilities in managing situations, one would expect him to have influenced their everyday lives, but he failed to do so.

He would have been better off alleviating his family's pain than escaping like a criminal. Teddy leaves for America without Ruth, and the narrative concludes.

The play examines the anguish that arises from sexuality, control, and the assertion of the self in both genders. Each character storms into conflicts, aiming to exert control over the others. Most characters reveal primal instincts. Pinter reinforced the depiction of Jessie and Ruth as roles of sex workers, wives, and mothers. Ruth is fulfilled and willing to embrace both the roles of a wife and a prostitute. She agrees, at her own expense, to become one of Lenny's sex workers by the end of the play.

“I would naturally want to draw up an inventory of everything I would need, which would require your signatures in the presence of witnesses. . . . All aspects of the agreement and conditions of employment would have to be clarified to our mutual satisfaction before we finalized the contract. . . . Well, it might prove a workable arrangement”. (Homecoming 77)

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As the narrative progresses, various characters partake in actions that the audience may find disturbing, yet initially, viewers feel a sense of sympathy for individuals such as Sam, Teddy, and Ruth. For instance, when Ruth encounters her in-laws, the viewers feel a strong sense of compassion for her. Nonetheless, as she is later depicted engaging in questionable relationships with Lenny and Joey and accepting a solicitation, the audience shifts away from Ruth and stops feeling sorry for her. The intended victim yields and ultimately succeeds within the story, showcasing the tainted ideals of bourgeois domesticity (Schechner 183).

"You know, among the lads, you were always my favorite," and "you were your mother's favorite," Sam remarks, underscoring Teddy's position as his preferred son (Homecoming 63). Teddy holds the title of Jessie's favorite child, possibly because he may be her only legitimate son. "But you're my own flesh and blood," Max and Teddy assert, reinforcing their connection as father and child (Homecoming 49). Max inquires of Teddy whether his children are legitimate, fully aware that his wife has been unfaithful. "All yours, Ted?" he queries (Pathway 59). Dutton articulates in his writings:

"In the nature of things, there is rarely any doubt about who is the mother of a particular child. But paternity is a far more open question, hardly susceptible to proof. In normal circumstances we assume that the woman's husband is the father, but we do so on faith rather than evidence – faith in the wife/mother's chastity in marriage" (131).

After World War II, there was a significant increase in divorces and a era of substantial distress that challenged the concept of marriage. As noted by Sinfield, "Marriage encountered issues in all aspects as the boundaries defining the duties of men and women became blurred and contentious." Even though the number of feminists in the 1950s was limited, relationships between genders were still far from optimal. In the latter part of the 20th century, a diminishing number of individuals entered into marriage, while a larger portion opted for singlehood due

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to societal expectations or various influences. This group had developed apprehensions regarding marriage.

Their understanding of existence, or ontology, gradually grew tainted with anguish and absurdity, leading to an increase in anxiety and uncertainty. Consequently, their outdated lifestyle transitioned into a more abrasive cultural adjustment, which Kelly Morris refers to as "a 'comedy of manners.'"

Although Max encourages Sam, Lenny, and Joey to marry, lead honorable lives, and support their families, they display little enthusiasm for tying the knot. Pinter illustrates the dilemma that left people in a perpetual stupor. This led to a gradual escalation of turmoil and dread. They have aged and spent decades unaware that they have grown old and become ineffective. Even in their later years, they still perceive themselves as youthful and vibrant, holding on to their aspirations and objectives, yet they are too far gone to comprehend that time inexorably moves forward for everyone.

The current era is abundant in luxury and affluence, yet it also reveals alarming signs of absurdism, which has thoroughly politicized the essence of human life. Individuals today feel emotions that echo those from Pinter's era. Although it might seem standard for the globe to advance toward affluence through trade, business, finance, power, and growth—all suggesting a radical transformation—there is a contrasting decline in joy, peace, and even well-being. Pinter intentionally disorients and frustrates his viewers to draw attention to the deeper significance of his works. His plays mirror the external world effectively. They commence organically, evolve appropriately, and conclude by confronting themes of human suffering, dread, anxiety, despair, altruism, threat, and life's absurdities. A remarkable feature of the play is its ability to resonate with all its characters rather than focusing solely on one.

“Characters like Max, Sam, Lenny, Joey, Teddy, and Ruth are as vital as those off the stage, such as MacGregor, Jessie, and the three offspring of Teddy and Ruth. Each persona in the production is familiar to the audience. They all belong to the same household. The professions of each individual are notably ambiguous and obscure. Similar to Kafka's domain, Pinter's theatrical landscape has uncanny resemblances to the Jewish heritage. The primary focus of Pinter's theatrical realm

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is family. "Pinter's universe is also one where commands, regulations, and laws exist, and breaking them comes at great risk," Nelson remarked".

The strange and ethically questionable atmosphere of a family in London is revealed to the audience from both internal and external perspectives. Pinter introduces the concept of "theatrical activities" through his works. His plays perplex theater aficionados, romantics, and onlookers, often involving perplexing enigmas. Viewers are made to perceive that the plots and characters possess authenticity (Schechner 183).

One of Pinter's notable talents is his ability to distance the audience from engaging with the characters in the dialogue. Consequently, instead of grasping the words and actions of the characters, viewers experience their destructive rivalries. The perspectives, convictions, and emotions of the characters exist only at a superficial level, devoid of any deeper history or experience.

Some absurd figures navigate their lives successfully, achieve their dreams, and find themselves in favorable circumstances, yet they are devoid of ethics and fail to recognize the importance of contemporary issues. Post-World War II, it was deemed typical and likely that even the wealthy would struggle with their mental balance and capacity for reflection. A common trait among absurd characters is their struggle with identity; they cannot ascertain their true selves or societal role. They collectively harbor a belief in the futility of life.

Pinter experienced and recognized anguish during the latter half of the 20th century, which he vividly translates into his plays, painting detailed portraits of absurd individuals who succumbed to such afflictions. He investigates not only individuals' public social positions but also delves into their inner lives through a behavioral approach, enabling him to act as both a psychologist and psychiatrist while exploring their minds, spirits, and actions.

Consequently, the grief experienced by those who lived through the aftermath of war is illustrated in Pinter's work *The Homecoming*. To grasp the essence of Pinter's dramas, one must recognize the nonsensical nature of life, the perplexities of existence, the conflicts, the collapse of dialogue, and the struggle for self-identity. This understanding renders his plays more applicable to today's audiences,



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who face similar turmoil. Hence, the exploration of the fundamental absurdity concerning post-war individuals, the subjugation of women, and their liberation and empowerment is pertinent.

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