



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية

ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

Journal of Language Studies

Contents available at: <http://www.iasj.net/iasj/journal/356/about>



The Image of the Woman in Harold Pinter's *The Birthday Party*

PhD. Dr. Ansam Riyadh Abdullah Almaarof *
Tikrit University- College of Education for Women
Sbc.s5@tu.edu.iq

&

Nisreen Fadhil Isa
Tikrit University- College of Education for Women
Ffg400km@gmail.com

Received: 4 /9/2022 , **Accepted:** 29 /11 /2022 , **Online Published :** 20 / 12/ 2022

Abstract

The Birthday Party (1957) by Harold Pinter vividly depicts the reality of the modern woman, with a straightforward breakdown in communication among some of the characters. Pinter makes every effort to portray this truth throughout this piece. He speaks with many pauses and silences, implying that language isn't as crucial to modern women as it once was. The power of silence, according to Pinter, is greater than that of speech. As a result, Pinter's plays have long and brief pauses. The drama is about the degeneration of human beings and the dying process. The paper follows feminism as a critical theory. It hypothesizes that Pinter is a feminist playwright who criticizes society for the improper portrayal of woman.

Keywords: *The Birthday Party*, Comedy of Menace, Harold Pinter, Women, Feminism

* **Corresponding Author:** Dr. Ansam Riyadh, **E.Mail:** Sbc.s5@tu.edu.iq

Tel: +96477202008064, **Affiliation:** Tikrit University - Iraq

صورة المرأة في مسرحية هارولد بينتر حفلة عيد الميلاد

ا.د. انسام رياض عبدالله

جامعة تكريت - كلية التربية للبنات

و

نسرین فاضل عيسى

جامعة تكريت - كلية التربية للبنات

الملخص: تصور مسرحية حفل عيد الميلاد (1957) للمخرج والكاتب المسرحي هارولد بينتر بوضوح واقع المرأة العصرية ، مع انهيار مباشر في التواصل بين بعض الشخصيات. يبذل الصورة بقصارى جهده لتصوير هذه الحقيقة في هذه المسرحية فهناك العديد من فترات التوقف والصمت ، مما يعني أن اللغة ليست مهمة للمرأة العصرية كما كانت من قبل. قوة الصمت ، حسب بينتر ، أكبر من قوة الكلام. ونتيجة لذلك ، فإن مسرحيته تقدم فترات توقف طويلة وقصيرة. الدراما تدور حول انحطاط البشر وعملية الموت. الورقة تتبع النظرية النسوية كنظرية نقدية. و الدراسة تفترض أن بينتر كاتب مسرحي نسوي ينتقد المجتمع لتصويره غير اللائق للمرأة.

الكلمات الدالة: حفلة عيد الميلاد ، كوميديا الخطر ، هارولد بينتر، النسوية.

1. Introduction

It is worth noting that perhaps the term "feminist" first appeared in English in the 1890s. The feminist critique reacted to women's repression and subjection in society. It was a protest against the gender discrimination that existed at that time. Women were the second sex' in a constituted society, a concept established by Simone de Beauvoir in her seminal essay *The Second Sex* (1949). On the other hand, women stayed on the outskirts of the globe, while males were at the core. Women have been trapped and subjugated from the start of society. A lady in a patriarchal society is either an angel or a demon. The presence of a woman gratifies a man's carnality (Tyson. 2006. P. 69).

In the beginning, Meg, in *The Birthday Party*, is portrayed as a regular housewife who cooks cornflakes, gives them to her husband, Petey, and asks him if they are excellent. While Petey, her husband, reads a newspaper, he learns that someone has given birth to a child. *The Birthday Party* by Harold Pinter explores the hypocrisy, dullness, and deception of male chauvinists in a so-called patriarchal society. Female characters in the play, such as Meg and Lulu, are subjected and oppressed, ostracized, and mistreated. They are just like puppets. They are programmed to operate following masculine philosophy. Their conscious fights against oppressive dominance are ineffective because patriarchal monsters cannot recognize their equality. Characters such as Goldberg, McCann, Stanley, and Petey take advantage of Meg socially, emotionally, and physically. At the start of the play,

Meg is portrayed as a regular housewife who cooks cornflakes, gives them to her husband, Petey, and informs him whether they are friendly. (Tyson. 2006. P. 71)

Harold Pinter (1930-2008), Nobel Laureate, was born to a Jewish family in London, England. The use of brevity, small chat, hesitation, and quiet are the play's most identifiable traits. Several methods show the characters' private thoughts. Pinter was exiled from London to Cornwall when World War II broke out, and being apart from his parents was a challenging experience for him. In a coastal castle, he shared a room with 26 other lads. He returned to London when he was 14. Pinter subsequently stated, "The feeling of being bombarded has never left me." (Kennedy, 1975. P. 88)

English literature, especially poetry, was among Pinter's primary interests and hobbies at school. In his youth, he began composing poetry for small periodicals and studied works by Franz Kafka and Ernest Hemingway. As Pinter declined to serve in the National Service, the roots of insurrection were sown early on. As a young man, he auditioned at the Royal Academy of Dramatic Art and the Central School of Speech and Drama and yet soon departed to pursue an acting career as David Baron. He spent years working in a provincial repertory before choosing to pursue a career as a playwright after touring Ireland with a Shakespearean company. (<http://www.haroldpinter.org/home/index.shtml>)

His fame was assured by his second full-length play, *The Caretaker* (1960), a realistic piece, after his radio play *A Slight Ache* (1959) was adapted for the stage; mention must be made of *Encore* journal, the leading progressive theatrical journal of the time. As close as possible to the scene, the creators of *Encore* sat down and examined his plays with bated breath, considering their questions. *Encore* regarded theatre as a form of social expression. The *Encore* Publishing Company produced the first version of Pinter's play *The Birthday Party*, a critical interpretation and critique of most of Pinter's works. The *Encore* promoted debate. *The Angry Young Men* (predominantly John Osborne and John Wesker) rose to prominence in 1956 in response to shifting postwar socio-economic problems and the apparent freedom promised by the Americans. For example, it was criticized by Irish writer Sean O'Casey. British plays were full of the virtual terror of the "vulgar & working class." *The Angry Young Men* (predominantly John Osborne and John Wesker) rose to prominence in 1956 due to shifting postwar social circumstances and the apparent freedom promised more by Americans. (Rebellato.2013, P. 191)

The Angry Young Men were a lot of young British authors whose writings reflected the underclasses' animosity toward the existing sociopolitical order and the middle and upper classes' inadequacy and immorality. Pinter was commonly identified with *Angry Young Men's* social realism and Beckett & Ionesco's Absurdism after his beginning in the early 1960s (1909-94). *Chairs* (1952) by Ionesco is frequently likened to Pinter's *The Caretaker*. Pinter's *The Birthday Party* (1957) and *Rhinoceros* (1959) are similar themes and concepts. (**Ibid**).

Pinter was always politically engaged and conscious. On behalf of International P.E.N., Arthur Miller and Harold Pinter visited China in 1985. They interacted with authors, artists, and professors. Many of these inmates had been humiliated during their stay in secret prisons. They had just been condemned for their beliefs, not any specific conduct, even against the condition. They encountered those who had just been wrecked by torture or the relatives of someone who was tortured. (Raby, Peter (ed), 2002. p. 101)

Since his radio play, *A Slight Ache* (first obtained 1959), was adjusted for the stage, Pinter's notoriety was cemented by his 2nd play, *The Caretaker* (first produced 1960; filmed 1963), which put him in place as anything more than another

health professional from *Theatre of the Absurd* (1961). His second primary production, *The Homecoming* (1965), sealed his status as a theatrical innovator. Pinter's subsequent blockbusters included *Landscape* (1969), *silence* (1969), *Night* (1969), *Old No Man's Land* (1975), *Betrayal* (1978), *Moonlight* (1993), and *Celebration* (2000). Pinter directed more than his own and other people's work starting in the 1970s. Pinter's later successes included *No Man's Land* (1975), *Betrayal* (1978), *Moonlight* (1993), and *Celebration* (2000). From the 1970s on, Pinter directed much of his and others' works. (Corrigan, 1979, p. 214).

Pinter's plays have confusing plots, representations of individuals, and ends, yet they are unmistakably strong and creative works. The spectator observes as the couple's psychological optimal control cracks as their anxieties, jealousies, hatreds, sexual preoccupations, and loneliness arise from under a veil of unusual yet everyday discourse. A wheedling, garrulous old vagrant, for example, moves in with two neurotic brothers, one of whom has survived electroshock therapy as a person with a mental health condition, in *The Caretaker*. The tramp tries to establish himself in the household to disturb the precarious balance of the brothers' lives, and they evict him. (Rebellato. 2013.p. 201).

2. Discussion

Harold Pinter, a prominent British dramatist, and Nobel Prize winner, wrote *The Birthday Party*. It was initially published in 1959. Because of the play's fluidity of time, solitary setting, and uncertainty of origin is sometimes alluded to as a "comedy of danger." Harold Pinter's play *The Birthday Party* is about a pianist named Stanley Webber who lives in a run-down coastal boarding house owned by the Boles. He is distrustful of outsiders and keeps his history to himself. Two strangers arrive at Stanley's birthday celebration one day and turn everything upside down. By revealing the reason for our visit, Goldberg and McCann create havoc at the boarding home. They put Stanley through a grueling cross-examination with illogical questions. The author of *Birthday Party* utilizes the vocabulary of the play to emphasize the characters' useless lives and their incapacity to seek answers. (<https://domyessay.com/blog/the-birthday-party-by-harold-pinter>)

The play is multifaceted, making it an excellent subject for a literary research essay. "How can I compose my article on *The Birthday Party*?" you might be wondering. Continue reading to learn about the play's significance and how to write an essay. The whole framework of *The Birthday Party* is determined by the complexity of the characters' actions and lack of rationale. Stanley is constantly afraid and attempts to escape his troubles and hide his history. He can't cope with reality and feels frightened anytime his daily routine is disrupted. Although the drama does not expose Stanley's earlier deeds, Goldberg and McCann's actions cause him to become aggressive. He seemed to be overwhelmed with deep guilt. The play's intentional ridiculousness blurs the border between reality and fantasy. It exemplifies the futility of living. Characters in Harold Pinter's *The Birthday Party* cannot handle meaningful discussions because of the unclear role of women in the play. They can't seek the truth because they don't comprehend one another. If you ask the readers to "write an essay for me" about *The Birthday Party*, be sure that the professional writer will delve into the themes of absurdity, alienation, and guilt, which may be interpreted in various ways. All discussions will be so because there is no positive focus on women (Ibid). The absent positivity for the role of women makes the whole play have a mood of MenaceMenace.

The plays of Harold Pinter are sometimes categorized as 'comedies of menace.' David Campton coined the word for the title of his short play *The Birthday*

Party. It boils down to a type of drama in which two or more actors believe they are being threatened by a power that thus looms enormous over the stage. This strength, according to Pinter, may be an unknown force, energy, and perhaps a person who becomes a source of laconic or black humor.

Pinter infuses his plays with a sense of humor, which he achieves primarily through the witty small talk that allows people to mask their mounting uneasiness. Several of Pinter's plays feature physical and mental suffering, as shown in *The Dumb Waiter*. Pinter thinks that his early plays might be seen as political metaphors, subtly interrogating authority violence. The dread only reaches a pinnacle in his pieces, and the threat is only verified when the observer is no longer present. As a result, Pinter's plays produce new ambiguity in the relationships between dramatic events and conceptual framings of political 'facts.' The 1950s were a time of sexual mores, where sexuality was hinted at rather than outright stated. Sex, for Pinter, is a control battle and a mind-game in which there is no sure winner, but an unending fight for domination'(Matuz, 1984, p.378). In this battle, women are the second component of the binary opposition, man\woman of male\female.

Pinter is most known for his "comedies of menace," wherein he portrays individuals attempting to communicate as they react to an incursion or risk of war in their life. His work was once seen as a form of ludicrous theatre. But it has been subsequently reclassified as a comedy of MenaceMenace. Harold Pinter's early plays are "comedies of dread." The outside environment is dangerous in these plays; the situations appear normal, but there's still a broad, amorphous terror beneath the action. Pinter's later plays shifted the threat from the outside, unseen world to the mind's interior reality. His plays of terror are true comedies in which the wit must meet the horror at every turn. (J. N. Mundra & S. C. Mundra, (n.d), p. 150.) He portrayed characters who suffered from being unsafe. The source of safety is women, and she is the source of prosperity. Any text that lacks the strong-good women will be full of MenaceMenace. Because according to (<https://www.peacewomen.org/content/woman-reflection-gods-beauty-and-source-of-love-and-caring>)

“Woman is a reflection of God's beauty and is the source of love and caring. She is the guardian of purity and exquisiteness of the society. The tendency to toughen the souls and behaviors of women deprives them from their very basic right of being a loving mother and a caring wife. It would result in a more violent society with irreversible defects.”

Susan Harris Smith, an English professor, points out how the term "Pinteresque" has been in use in the English language for nearly three decades; the Oxford English Dictionary distinguishes it as "of or making reference to the British plays Harold Pinter, or his did work; thus, like a snake swallowing its tail, the scope forms the indecipherable logic of a closed loop and keeps asking the fascinating question of what the word specifically means."([URL:http://encarta.msn.com/encyclopedia_761559080/Pinter_Harold ht.](http://encarta.msn.com/encyclopedia_761559080/Pinter_Harold_ht))

According to another Online OED, "Involving or distinctive of his plays... Pinter's plays are generally marked by signs of dread and tremendous sentiment developed utilizing common language, apparent vacuousness, and lengthy pauses" (2006). (Ibid) Pinteresque is a term used to identify Pinter's works, known for their use of silence to create tension, understatement, and cryptic small talk; Pinter's tragedies are bleak, and his language is full of frightening pauses. According to Evans, Pinteresque situations are those in which language is used without contact, when one misreading leads to another, and no one pays attention to what others say.

([URL:http://www.associatedcontent.com/article/412869/harold_pinter_leading_english_dramatist.html](http://www.associatedcontent.com/article/412869/harold_pinter_leading_english_dramatist.html))

Pinter's accomplishment, he continues, is that he facilitated his viewers to classify each rejection of correspondence with better interpretation and possibly new compassion; Pinter decided to focus on communication problems; where a tiny number of people, men, and women, in particular, can demonstrate anything to each other, be it through words, pregnant torments, or gestures. (p. 379) (Evans, 1951). Pinteresque "is commonly perceived as pauses, ambiguity, and menace," according to author Dilek Inan. Silences, confusing discussions, memory games, and menacing strangers have all been associated with the phrase." Pinter's accomplishment, he keeps on going, is that he empowered his audience to classify each denial of communication with new understanding, and perhaps new compassion; Pinter wanted to focus on communication issues among people in general and between men and woman in particular; on how a small group of people can share information anything about it, be it through words, pregnant silences, or gestures; Pinter chose to focus on communication issues (p. 379).Pinteresque is often perceived as pauses, uncertainty, and dread," writes author Dilek Inan. The term has been connected with silences, perplexing debates, memory games, and threatening strangers to the inside unsettled family or person. (Inan, 2005)

Pinter's style, or Pinteresque, is distinguished by how he never said something obvious. To him, people and things were mysterious. Any significance in his work must be inferred, intuitively understood, and read between the lines. The audience should only understand the importance of the debate if the viewers can add to the words, delays and interruptions, and undertone. Pinter's plays employ basic, appropriate terminology that goes beyond the ordinary. Pinter, like Chekhov, used innocuous statements and little gestures that appeared to conceal more significant meanings but expose the reality about individuals in a specific circumstance. (Corrigan, 1979, p. 214). The term "theatre of non-communication" was used to describe Pinter's work in the past. The challenge of clear communication is a feature of the discourse instead of just a flaw. Pinter said:

"I think we communicate only too well, in our silence, in what is unsaid, and that what takes place is continual evading desperate regarded attempts to keep ourselves to ourselves. Communication is too alarming. To enter into someone else's life is too frightening." (Esslin, 1982, p.51)

However, as *The Birthday Party* demonstrates, a playwright can use humor and threat in the same play, even at the exact moment, to achieve specific effects and communicate ideas to the audience. From the first scene of *The Birthday Party*, comedy is evident; it serves as a gentle introduction to the universe that Pinter is attempting to establish. At first, the humor is subtle; for example, Petey and Meg's argument regarding whether Stanley is up or not plays on the phrases up and down:

"Meg: " Is Stanley still awake?

Petey: I'm not sure. Is he the one?

Meg: I'm not sure. I haven't seen him since he went down.

Petey: Okay, then. Well, then, he can't be up.

Meg: Haven't you seen him down?". (Pinter, 36)

This dialogue shows how the woman is unsure and asks all the time about simple things which she can check. This dialogue reflects her weak personality. As

The Birthday Party shows, a writer may employ comedy and danger in the same play but simultaneously accomplish specific effects and transmit concepts to the public. Humour is noticeable after the first act of *The Birthday Party*, which functions as a subtle allusion to the cosmos, something which Pinter is seeking to create (Corrigan, 1979, p. 214)

In his plays, Harold Pinter generally provides his female characters with diverse roles and portrays a perplexing persona of women. In *The Cambridge Companion to Harold Pinter*, Peter Raby claims that female characters in Pinter's plays take on three roles: mother, wife, and whore. *Homecoming, Birthday Party, and Betrayal*, among other plays, feature women with just a few patterns to pick from. Some plays feature women fighting for survival and discovering about their true identities (13-14). According to a close inspection, most of these women are placed in subordinate roles to males in Pinter's plays. The reality that they have been shown as puppets in the hands of male characters or contextual variables constraining their personal and social identity connects these characters. (Raby.2009, P. 37)

The Birthday Party is an English theatre classic about women's subjugation and exclusion and how they are abused emotionally and physically. The patriarchal ideals and codes inform female portrayal in *The Birthday Party*. Gendered social policies have harmed Meg and Lulu. Pinter's work mainly juxtaposes male and female characters in a male-oriented since he portrays men as intellectual and self-sufficient. However, women are presented as the weaker sex, driven by fundamental human instincts with little societal significance other than physical attractiveness. As a result, male characters have no qualms about manipulating and mistreating women while looking down on them. Many of Pinter's plays seem to follow the same pattern of portraying women as inferior to males. Unlike males, who are at the center of events, women are relegated to supporting roles and sidelined, further exacerbating their lack of independence at home and school. A feminist interpretation of *The Birthday Party* reveals Pinter's disdain for the model of his female characters (Raby. 2009, P. 39). This view, of course, shows that Pinter is a feminist playwright according to Almaarof & Aamer's vision in their study entitled "*Sophocles' Portrayal of Woman in 'Antigone': A Feminist Reading*," in which they claim that.

The writer is feminist when he/she portrays a strong-good woman as exposing her thoughts, feelings, and rights and being able to defend her opinions. She is strong enough to be responsible for her results. On the other hand, the writer is anti-feminist whenever a text glorifies a woman with other features rather than being a strong-good woman. Literature of a feminist nature always features a woman as the protagonist, who does not readily accept the traditional role of women as restricted by the patriarchal society. This woman is ready to make her own decisions and deal with the consequences of these choices, actions, and decisions. It is not the relationships, roles, or stereotypes that give the female characters in literature their identity. Their individuality is defined by their decision-making ability and beliefs, which are then connected with their roles. (Almaarof& Aamer, 1)

Pinter's female characters are beyond any social norms of conventional women. However, the traditional idea of gender roles for women is still in the air, and Meg seems to have a sense of inadequacy for being childless. On the other hand, based on the dominant male preference for boys, Meg looks forward with anxiety to having a boy, indicating the extent to which she is under the social code of acceptability for men and women. Meg feels that she will be accepted if she bears a

boy. Moreover, she must perform her subordinated role as a woman who needs to keep her husband and remain attractive (Ibid).

In Pinter's *Female Profiles*, Elizabeth Sakellaridou claims that female characters in Pinter's plays endure various psychological issues connected to surviving in a hostile world dominated by masculine discussion. Sakellaridou feels that sex is a significant factor in their quest to stay alive. They are known for their infidelity and appear unable to suppress their ardent impulses or resist the male sexual gaze. Stanly treats Meg like a sexual object, and she doesn't appear disturbed when Stanly refers to her as succulent, which indicates lovely. She's wearing the gown that her father gave her. At the beginning of the party, Meg persists in forcing each of the men to compliment her. She laments her lack of parental fulfillment in her toast to Stanley. Meg acknowledges her dissatisfaction as well as her want for a boy. Her wish, a masculine virtue, ironically represents the notion of male dominance. (Sakellaridou.1987, P. 139)

The prevalence of violence against women is another critical theme in *The Birthday Party*. According to Drew Milne in his article "Pinter's sexual politics," Pinter's theatre is a theatre of imagery, including marital violence, territorial battles, and language conflict. As a result, domestic abuse against women is a recurring theme in his works. Men are shown as powerful, while women are portrayed as mentally fragile and preoccupied with their sexual and whimsical desires. As a result, Pinter uses gender violence to strongly condemn the mainstream attitude toward women as inferior home objects to be exploited by males as their belongings rather than as distinct and independent human beings. Rape, prostitution, and feminine subordination are examples of violence's domination. Stanly misbehaves against Meg and other guys harassing Meg and Lulu. *The Birthday Party* is full of verbal and physical abuse. When gangsters are permitted to assault women, intimate partner violence becomes a metaphor for larger-scale violence against women. Male violence towards women is a common theme in many of Pinter's other works, and it is used to criticize dominant masculine dogma at the time. In truth, it symbolizes societal hatred that penetrates everyday life and stalks women. (Seitz. 2012, P.58)

Female characters in Pinter's plays appear to have preset roles. First, women have a dual identity: they are either mothers/wives or whores. In most of Pinter's plays, women lack their image and depend on male acceptance. This model of women is rejected and criticized by Pinter. Thus, he presents his plays with such weak women full of Menace and unsafety. Second, they are victims of male aggression and sexual violence, limiting their social acceptance and functioning. That is to say, Pinter degrades women in his plays and portrays them negatively along with his career to attack society's attitudes toward women and their social status. All his plays, among which *The Birthday Party*, are a plea to empower women to have a better life and a safe environment.

3. Conclusion

The Birthday Party, a play by Harold Pinter, illustrates the futility of human striving in several ways. The Theatre of the Absurd indicates a higher degree of consciousness in public. It has become mainly focused on the battle for survival. Globalization, urbanization, World Wars, scientific discipline, and technology have contributed to man's dissatisfaction and helplessness. Several of these factors combined gave rise to the Theatre of the Absurd. This theatre appears to respond to the loss of life's religious elements. It attempts to awaken man to the true nature of his predicament. The modern man's attitude towards life is sheer negative. Pinter has chosen characters from ordinary life speaking the everyday language. Their joys and

sorrows, laughter and tears are straightforward, but the characters are not without their singularities. The play's uniqueness lies in his peculiar way of using the typical person's language. The use of themes and language shows how Pinter believes that any society without good-strong women is a society of Menace. Throughout his plays, Pinter tries to present criticism of the way society portrays and treats women.

Bibliography

- Almaarof, Ansam Riyadh Abdulla; Aamer. Aaeshah.], *Sophocles' Portrayal of Woman in "Antigone": A Feminist Reading. Sudan University of Science and Technology: Journal of Humanities Sciences, 2017, Vol ..18No. 2*
- Abrams, M.H.(2009). *A Glossary of Literary Terms* 9th.ed.Library of Congress.
- Corrigan, Robert W. (1979). *The World of the Theatre*. London: Scott, Foresman & Company.
- Esslin, Martin. (1980). "Godot and His Children: The Theatre of Samuel Beckett and Harold Pinter." *Modern British Dramatists: A Collection of Critical Essays*. Ed. John Russell Brown. New Delhi: Prentice-Hall of India.
- Inan, Dilek. (22 June 2005) "Public Consciousness Beyond Theatrical Space: Harold Pinter. Interrogated Borders and Boundaries". Nebula. *Inan: Public Consciousness Beyond Theatrical space*.
- Kennedy, Andrew K. *Six Dramatists in Search of a Language*. Cambridge: Cambridge University Press, 1975.
- Kennedy, Louise. "ART Director Celebrates Simplicity in Pinter's Complex, The Birthday Party." URL:[http://www.boston.com/globe/living/articles/2004/03/05/art_director celebrates_simplicity_in_pinter's_complex_birthday_party](http://www.boston.com/globe/living/articles/2004/03/05/art_director_celebrates_simplicity_in_pinter's_complex_birthday_party).
- Mundra, J. N. & S. C. Mundra, (n.d). *Twentieth-Century Drama (In Questions and Answers)*. Bareilly: Prakash Book Depot.
- Raby, Peter (ed). *The Cambridge Companion to Harold Pinter*. Cambridge: Cambridge University Press, 2009.
- Rebellato, Dan. (2013). *MODERN BRITISH PLAYWRITING: 2000 – 2009 VOICES, DOCUMENTS*. Bloomsbury.
- Sakellaridou, Elizabeth. *Pinter's Female Portraits*. New York: Rowman & Littlefield Publishers. 1987.
- Seitz, Aleks. (2012). *Modern British Playwriting the 1990s*. Bloomsbury
- Tyson, Lois. *Critical theory today: A User-friendly Guide*. 2nd ed. New York: Routledge, 2006. Print.

Web

- <https://domyessay.com/blog/the-birthday-party-by-harold-pinter>)
- (<http://www.haroldpinter.org/home/index.shtml>)
- (URL:http://encarta.msn.com/encyclopedia/761559080/Pinter_Harold.htm.)
- (URL:http://www.associatedcontent.com/article/412869/harold_pinter_leading_english_dramatist.html)
- <https://www.peacewomen.org/content/woman-reflection-gods-beauty-and-source-of-love-and-caring>