



Subversion in Harold Pinter's *The New World Order*

Ahmed Khudhur Fadhil

Department of English Language/College of Education
for Humman Science/ University of Mosul

Article Information

Article History:

Received October 18, 2023
Reviewer December 3, 2023
Accepted December 6, 2023
Available Online June 1, 2024

Keywords:

Gramsci,
Hegemony,
Menace,
Pinter,
Subversion

Correspondence:

Ahmed Khudhur Fadhil
ahmedalabid899@uomosul.edu.iq

Abstract

Various intellectualists, writers and scholars have tackled subversion from different perspectives. Among them, Harold Pinter pursues to depict it realistically in his plays. In *The New World Order*, he dramatizes the psychological and physical subversion resulting from the political acts of the new ruling system. Henceforth, the significance of the study lurks in its investigation of the manifestations of subversion in characters' actions, dialogues and silence. Since subversion is an outcome of hegemony, this paper adopts the Italian Philosopher Antonio Gramsci's concept of cultural hegemony. It delineates Pinter's comedy of menace via bringing together fear and humor, and his employment of ambiguity. As a member of Angry Young Men group, Pinter expresses in the play his resentment at Establishment regarding it as an oppressive regime. The paper aims at uncovering the power abuse and State oppressive system, which are covered by the mantle of law. It also delves into victim's tendency to freedom and confirmation of identity by his silence over the course of the play.

DOI: [10.33899/radab.2023.143979.2012](https://doi.org/10.33899/radab.2023.143979.2012), ©Authors, 2023, College of Arts, University of Mosul.
This is an open access article under the CC BY 4.0 license (<http://creativecommons.org/licenses/by/4.0/>).

التدمير في مسرحية هارولد بِنْتِر "النظام العالمي الجديد"

احمد خضر فاضل*

المستخلص:

تناول العديد من المفكرين والكتاب والعلماء موضوع التدمير من وجهات نظر مختلفة. من بين هؤلاء الكتاب يسعى هارولد بِنْتِر لتصوير هذا الموضوع بطريقة واقعية في مسرحياته. ويعبّر بِنْتِر بطريقة درامية من خلال مسرحية (النظام العالمي الجديد) عن حجم التدمير النفسي والجسدي الناتج عن التصرفات السياسية لدى أنظمة الحكم المستجدة. وعليه فإن أهمية الدراسة تكمن في البحث والتقصي عن ظواهر التدمير من خلال أقوال و أفعال وصمت الشخصيات. ولأن ظاهرة التدمير هي إحدى تبعات الهيمنة، فإن البحث يتبني المفهوم الثقافي للهيمنة لدى الفيلسوف الإيطالي (أنطونيو غرامشي). ويصف البحث أيضاً موضوع كوميديا الوعيد لدى (بِنْتِر) من خلال الجمع بين الذعابة والخوف وكذلك استخدامه للغموض. ويوصفه أحد أعضاء مجموعة (الشبان الغاضبون)، يعبّر (بِنْتِر) من خلال المسرحية عن امتعاضه من النظام المؤسساتي المحتكر من قبل فئة معينة دون غيرها معتبراً إيّاه نظاماً جانراً. كما يهدف البحث الى الكشف عن سوء استخدام السلطة والنظام التعسفي للدولة تحت غطاء القانون. وفي أثناء مجريات أحداث المسرحية، يتحرى البحث عن اتجاه الضحية نحو الحرية وإثبات الهوية من خلال الصمت الذي يطغى عليها.

* مدرس / قسم اللغة الانكليزية/كلية التربية للعلوم الانسانية/جامعة الموصل

1-Introduction

Although it is difficult to give a precise definition of subversion, one can say that it is a tool of changing others' ideology and attitudes by practicing terror, threat and sometimes oppression. It is that kind of power that has ability of fulfilling political and often violent aims. To be an effective tool for controlling society, subversion must have a political goal (Krieg 87). In the preface of his *Power Through Subversion*, Laurence W. Beilenson mentions: "Power and subversion are as old as Bible, as new as tomorrow's newspaper, and as inseparable as the past and the present". He sees that subversion includes wicked notions (IV). Pinter tackles subversion on the political and social sides in *The New World Order*. He exerts great efforts to draw the world's attention towards the subversive consequences on the vulnerable people in modern political governing systems. Throughout the play, he affirms that nothing enforces the oppressive order very much as silence and acceptance of oppression. The play exposes that the unexpressed oppressive feelings will never die and they will be brought out some time.

As a power practiced by making most of people in some milieu believe that authority is the natural privilege of a limited stratum, the idea of hegemony plays a great role in the Italian Marxist philosopher and writer Antonio Gramsci's writings especially in his *The Prison Notebooks*. In the modern critical notion of the idea, Gramsci puts culture at the core of the question of power and one of the main components of his ideology is the intimate link between culture and politics (Childs and Fowler 103). Thus characterized, Gramsci's insights into the role political culture, ideas and ideological structures play in re-establishing bourgeois social and political control in and through a crisis of hegemony are essential. The concept of hegemony also clarifies how effectively the minority rule the majority in the post-colonial societies. For Gramsci, to construct a proper society that is distinguished by the identity of its people demands a powerful cultural scheme (Santucci 153). Prison represents the place in which he spent most of his life until he rotted away and died. Nevertheless, he stands against the idea of giving unlimited authority to limited people as it leads to an unprecedented subversion.

2-Subversion in Harold Pinter's *The New World Order*

Being extremely concerned with freedom and human rights such as his refusal to the repression of the Kurdish language in Turkey and his protest of the Gulf War II against Iraq, Pinter dedicated his late dramas to cast a spotlight on politics and the abuses of power. He could enter the closed rooms and uncovered the reality of what is happening inside them. The aim of his writing *The New World Order* is to clarify the degree of subversion the humanity faces in the modern world system. The play reveals the falsity of claiming the democratic order on the parts of some ruling regimes in the western nations. It explains the range of risks of imposing wills and ideologies on human beings who stand against those in power.

The play tackles Pinter's insistence on revealing what is behind the mantle, concerning the theme of oppression. It consists of only one scene acted by three male characters who present the relationship between victims and victimizers, oppressed and oppressors. Two interrogators, Des and Lionel, investigate a silent Blindfolded Man in a restricted space which is a closed room. The events of the play begin with threatening the Blindfolded Man by the interrogators. As the Blindfolded Man is being a lecturer in theology, the play suggests the subversion of knowledge and scholars who do not accept any idea unless they think of it. Lionel accuses the Blindfolded Man of unacquaintance and he aims at

demeaning anyone who dares to stand against his and Des's belief even though these opponents would be valuable like the lecturer:

Lionel: You know what I find really disappointing?

Des: What?

Lionel: The level of ignorance that surrounds us.

I mean, this prick here—* (i. 57)

The unnamed Blindfolded Man expresses liberty and he succeeds in delivering his voice to the most remote area of the world by his silence all the play. In the course of the events, the two interrogators' policy of intimidation foreshadows the subversion and maybe death as well. This subversive policy affirms the idea of mental and psychological hegemony on the oppositionists. Thus, convoluted conceptualization of hegemony in the hope of applying, with some intellectual and practical rigor, this unique concept to the changing nature of capitalist hegemony and related transformations in the new world order. Pinter also might use a new style of delayed death in this play as the audience did not watch but they felt it through the play. He criticizes some policies of the new world system which trespass not only on males but also on females.

In *The New World Order*, Pinter displays the tremendous subversion through the dramatization of the inhumane treatment by the political power, oppressive authorities and their ideologies. He represents how they practice power by claiming democracy in order to eliminate nonconformists. These acts of ruling systems lead to their concern with political control ignoring and consequently subverting the economy of state (Taylor-Batty 250). Pinter considers the play a rigorous one that reflects the behavior of two sinners, having infinite authority, are about to torture a powerless victim (Gussow 102). The two interrogators practice the highest level of rigidity. They are regarded as villains who represent the spiteful power and are bent on subversion. As long as menace is the main psychological force of people's destruction, the play takes place in a claustrophobic room that it tremendously expresses suffering and pain. The play belongs to Pinter's menace dramas, therefore, it shows how Pinter links comic to intimidation and how he finds out the latter through the former (Cohn and Dukore 617). Ostensibly, his use of trite expressions and funny clichés in the play such as "*He's a lecturer in fucking peasant theology*" refers to their comic form but their increasing impact explains their deeper meaning of damnation, threat and bluster. Pinter's employment of these expressions enhances the idea of his "comedy of menace" as Irving Wardle once molds it through his review of Pinter's plays.

For Pinter, words are tools used by the characters of a play to subvert each other and justify the suppression of feelings (Hall in Gussow 11). Ian Smith, the Rhodesian politician, sees that *The New World Order* is among Pinter's plays written to construct the individual identity and its association with other individuals (Gussow 11). The play seeks to determine the conditions of manipulating the individuals' identity by the unjust orders to govern the world. Pinter depicts humanity as it subverts humanity (Ali 2-3). He, as an activist for human rights, attacks the Western claim of democracy and

* All quotations from *The New World Order* are taken from Harold Pinter's *Party Time and The New World Order: Two Plays by Harold Pinter*. New York: Grove Press, 1993. Further references will be to the scene and page number.

liberty by the scene of inquiry in the play. He uses a certain language to confirm that freedom, independence and democracy supported by many Western ruling authorities are similar to subversion, death and disorder (Ali 15). The play also brings out the elements of power and hegemony that continue to negate victim's identity.

Pinter is essentially interested in viewing the world with its perils of global subversion. For him, the world is always overage, bad, and sick. He looks at what is around and what is hidden. The play tells us obviously how the human beings may live under the shabby state in their life. It also demonstrates Pinter's attitudes towards the humanity they present (Leech in Brown and Harris 12-20).

One of the most effective moments in Pinter's drama is the connection between the stillness and violence for it makes sense. As a realist, he looks forward to speaking of his characters as if they were real people. He considers them practicing a normal life before and after the events of the play (Worth 89). His use of slang language in his plays refers to their realism (Regal 9). *The New World Order* adds confusion and susceptibility which demands that we create new directions to political reality according to our conditions (Chiasson 64). Pinter attempts to make a sense of actuality as his orientation from the prior plays to the subsequent ones towards realism (Taylor 335).

Pinter achieves one of the exceptional aims of freedom by the silence of the victim (Worth 90). The Blindfolded Man's silence represents the screaming inside him from a room that contains a devastated self in a degrading society. The victim's silence refers to his painful cries for liberty inside the room (Williams 370). His silence becomes the voice of the unspoken ideas and the subconscious oppression of the western man. Of the three characters in the play, only two speak, however, the third one keeps silent and he is invested with the fear of the anonymous (Esslin 275). The duration of prisoner's real submission in silence paves the way for the audience to live with the man and disclose new records of panic, pain and anguish (Chiasson 62). John Russell Brown argues that one of the distinctive attributes of Pinter's plays is the way of voicing the deep feeling through silence (Knowles 78). Pinter uses silence in order to show the existence of an issue which cannot be resolved at present. In addition, he employs pauses as they signal to speaker's changing intention resulting in danger and panic (Regal 12). The Blindfolded Man's muteness implies the overwhelming and powerful voice due to the hegemonic authority. His silence turns to be more powerful than words, even though he has been stripped of his will. Besides, he has no identity as well as his being nameless. He lives in an atmosphere of a victim who does not know what the two victimizers, Des and Lionel plan to him. The unknown coming promotes alarms and tensions for Pinter's victims:

Des: He hasn't got any idea at all of what we're going to do to him.

Lionel: He hasn't, no.

Des: He hasn't, no. He hasn't got any idea at all about any one of the number of things that we might do to him. (i. 53)

Pinter employs a dialogue that includes gestures as well as words. His distinguishing feature is his belief that silence is able to be as fluent as speech. In this play, he invents a way of presenting an overt miserable and petty world that has to explore more powerful reality in human relationships, otherwise it will be subject to subversion and violence (Brown in Brown 138-143). He also has an extraordinary

ability of using various types of silence in his dramatic writings (Salgado 203). His preferable gesture is merely the existence of the character in silence on the stage. Charles Grimes points out that the oppositionists tend to be silent when the political elites debilitate them by keeping their concepts aside. This silence, however, is not devoid of its possible terrifying reaction. Grimes adds that the other manner which causes the victim's silence is the use of embellished expressions such as democracy, independence, and equality as excuses for oppression. The oppressors employ these terms by making them separated from their true senses. They use them in order to conserve their power only (Grimes 102). In fact, *The Blindfolded Man* suggests his awareness when he remains silent utterly as a response to the subversive words by the two interrogators such as "Bollocks, cunt, fucking peasant, Motherfucker, and prick." Through *The Blindfolded Man*'s silence, in connection with words, Pinter expresses a slight answer that cannot be conveyed by speech. His use of that silence expresses those ideas, such as psychological devastation, that are beyond the reach of the spoken words. By using silence, Pinter wants to make his audience imagine the degree of psychological disorders and the sense of frightening which exists in his characters. *The New World Order* deals with the man's woeful search for safety, underhand fears and suspense as well as the oppression of the present-day world. *The Blindfolded Man* is tongue-tied to the point of being unable to defend himself.

Pinter tends to relate comedy to menace once again. He builds the play on violence when the *Blindfolded Man* is subverted by receiving vulgar words: "Bollocks," "Cunt," "Motherfucker," and "Prick." He once said: "The world is a pretty violent place ... so any violence in the plays comes out quite naturally" (qtd. in Cohn 16). He also said: "The violence is really only an expression of the question of dominance and subservience, which is ... a repeated theme in my play" (qtd. in Innes 339). With reference to the play, the brutality of the interrogators' abnormal behavior illustrates the level to which society decreases victims to the level of dependents. In his book *The Theatre of Harold Pinter*, Mark Taylor-Batty views that the submissive violence, which should be faced by *The Blindfolded Man*, is postponed until after the complement of this play. This highlights that the oral torture is the introduction to the corporal torture. The delay of this fierceness brings the pleasure and enjoyment to those who advocate the values of aggressors (173).

Pinter states that the political foundation of *The New World Order* is obvious in its concise scene that shows the association between the manipulation of language and the polity fierceness. The play also clarifies that the intellectual torment is added to the corporal abuse. It makes clear that Pinter's political engagement as a moral commitment rather than a thought that stage is able to change the system of the new world. Moreover, the play focuses on the issues of hegemony, imposition, submission, and victimization as they form the basis of power structure. However, hegemony can achieve nothing since the despotic rulers' way of thinking is corrupted and extremely exhausted (Innes 329-332). *The New World Order* includes an intense clash among its antithetic characters. The interrogators strive for predomination by the verbal violence.* Pinter tends to show the origins of tyranny in the normal daily demeanor when he intentionally eschews explicit political allusion in the play. *The Blindfolded Man* is subject to forced confession through a psychological torture. The idea is that of a State terrorism since Des and Lionel, who are in power, threaten the prisoner with what to do to him and his wife:

* https://www.goodreads.com/book/show/85998.Party_Time_and_The_New_World_Order. Accessed at: 8/10/2022.

Des: Let's put it this way. He has little idea of what we might do to him, of what in fact we are about to do to him.

Lionel: Or his wife. Don't forget his wife. He has little idea of what we're about to do to his wife. (i. 54-5)

Pinter implies that the interrogators are going to exercise the sexual violence against the Blindfolded Man's wife since it is the essential force to subvert the oppositionist in Pinter's recent dramas (Cohn and Dukore 618). He also explicates that the Blindfolded Man encounters a vulgar misogyny grilling through what the interrogators will do to his wife.

The play emphasizes a State hegemony practiced by the oppressors and it also emphasizes the silent aspects of resistance by the victim (Milne 239). It displays the idea of viewing the politics as the environment of suppression, torment, and vehemence. Pinter labels *The New World Order* as a comedy of menace in its moments of interrogation when he gives a hint toward Freud's vision of joke. Jokes in turn refer to ascendancy and enslavement as well as they provide the dramatic dilemma which uncovers the hostility between the aggressor and the victim (Coppa 43):

Des: Let's put it this way. He has little idea of what we might do to him, of what in fact we are about to do to him.

Lionel: Oh, I don't know. I used to discuss that question with my mother—quite often. (i. 56)

The play shows the role of language when it used to brutalize the political contenders and to allow political oppression as well as the ideological shaping of the social world. Characters' use of language is the main reason of the loss of loyalty in Pinter's dramas. The exemplification of cruelty emerges by Des and Lionel's spoken language in the play (Chiasson 66-68). Salgado points out that Pinter's language is provocative on the stage (203). The language of the play is a symbol of authority as it is named as God's voice by the powerful people who only speak. This is a distinguished habit of all Pinter's dialogues. The abstract idea of the Blindfolded Man as a prisoner, who is verbally threatened by unfair interrogators, is given its political connotation by the drama context. Pinter, in this sense, aims at inserting a slight indication to the Gulf War against Iraq and producing a world that is "*clean for democracy*" (i. 60) (Innes 334-35): "Des: *Definitely. And you know what it means to you. You know what language means to you*" (i. 58). In his presentation speech of the Nobel lecture, Per Wastberg, a member of Swedish Academy states that language in such a kind of plays is an instrument of attack and torture. He also believes that Pinter unveils the causes for tending to subvert others' identity and the practice of violence against them if they oppose the state (Pinter 6). During his critical comparison for Pinter's political dramas, Roger Planchon presents them as they express their public ideas such as the dual abuse of language in favor of ideological purposes, the practice of psychological torment against victims and the ability for absolute subjugation to the victimizers (Taylor-Batty 173).

The title of the play suggests the vagueness. It raises a question about what the new system of the world is. In an essay entitled "The Sacred Joke: Comedy and Politics in Pinter's early Plays," Francesca Coppa pinpoints that menace counts on lack of knowledge and the fear of it comes from its ambiguity. It leads one to be afraid of the worst (51). As the play is set in what John Peter names it as a locked world, it lacks of clarity. It describes the subversive environment of closed doors and windows in which humans

live to protect their intellectual survival from the outside world (Regal 9). Pinter's creation lies in the disorder and confusion of ordinary dialogue. His peculiar realism is an extremely genuine sense of subversion and exhaustion that comprises most human lives. In *The New World Order*, Pinter adopts the technique of ambiguity since he rejects to show full explanation and he believes that it gives an extended repercussion to the play. Because drama is unimaginable without mystery, the play contains a real, but not invented one. Its sense of enigma exists in the unknown identity of *The Blindfolded Man* (Salgado 200-3). Penelope Prentice in turn sees that through ambiguity, Pinter's licentious language represents human intricacy. This language exposes the perils that lurk in uncalculated suppositions and consequent actions (66). It presents subversion through the aggressive motivations and oral violence.

The subversion is present in Pinter's dialogue since it is associated with the devastating nature. Pinter seizes diverse habits of repetition, redundancy, and false logic that spread a normal speech. His normality guides him to be categorized, by some critics, as a social realist. He is interested in the aspect of being. He aspires to transmit the enigma and the debatable nature of human condition in the world. Therefore, his conversation is natural that makes *The New World Order* an image or a symbol of man's current situation. The play communicates the poetic image of the unknown subversive menace. Pinter makes us meet the danger and the severe fatigue of human condition. The play, too, shows that nothing is clearly defined and after each step forward, there are wide areas of the unknown. Its message is that everything is dark and hopeless. According to the human nature, man's dignity is enhanced by facing the reality of his condition (Esslin in Brown 66-70).

What produces the feeling of anxiety in the play is the exploration of the ways of self-justification which enables the oppressors to do such a psychological torture against the oppressed. Pinter refers to this kind of torture as the governments practice it although they might publically condemn it (Quigley 10):

Lionel: I feel so pure.

Pause.

Des: Well, you're right. You're right to feel pure.

You know why?

Lionel: Why?

Des: Because you're keeping the world clean for democracy. (i. 60)

In fact, the whole play condemns the reconciliation between the concept of democracy and real suffering of the political captive (Chiasson 64). Pinter also refers to the duplicity of politicians for achieving subversion under the pretext of freedom and democracy. He uncovers the falsity of political language which makes the readers get acquainted with his artistic purposes of producing the political plays (Taylor-Batty 165). Quintin Hoare and Geoffrey Nowell Smith points out that the two interrogators reach the crisis of authority in which they no longer lead but only dominate the governed. It alludes to the loss of societal majority that supports the ruling class and it refers to the separation between the majority and rulers' ideologies. This act of decreasing majority leads to a new cultural hegemony (276). Pinter shows how those who are in power give the violence, practiced against victims, a moral dimension. It is clear through Lionel's sense of purity and Des's justification of it by pretending that the former keeps the

life as democratic. As a result, the situation hints at the moral corruption of the environment to which both Des and Lionel belong.

In her essay “Speaking out: Harold Pinter and freedom of expression,” Mary Luckhurst points out that the victims in Pinter’s plays stand against the current situation and they are susceptible to abuse as well as death due to their being objectified. In this play, the Blindfolded Man reflects the victim’s powerlessness and hiding his face leads to his unknown feelings. He makes clear a wide range of State oppression. The play also criticizes the absence of the liberty of speech and it shows a man’s muzzled mouth. Pinter believes that one’s self is in a hazardous situation of subversion when utterance is silenced. Hence, the denial of the right to defend this self legalizes the state violence (113-115).

The play expresses the link between criminality, observation, and the desire to torture. Through the investigation with the Blindfolded Man, Pinter shows that the play is about destruction of humankind. For him, violence and threat in the play are the manifestation of hegemony and slavery. So, he portrays both physical and psychological torment. The play dramatizes the abuse of authority in a cruel and savage image. Pinter’s use of obscene language is to sensationalize human ability for devastation (Kane, Introduction 2-6). Moreover, the aim of the play is to expand Pinter’s former treating of felony. Pinter regards this play as a critical view for using power in order to subvert the individual (Begley 11-12). In his book *Harold Pinter: A Question of Timing*, Martin S. Regal remarks that Pinter unmasks the true faces of the oppressors and their false pretences of “*keeping the world clean for democracy*” (i.60). He also suggests that Pinter represents the subversion of memory in a dramatic manner through the dialogue between the two interrogators as a strategy for domination and potency. This subversion leads to the breakdown of the essential norms of human nature in which the past of a person furnishes the rules of their current behavior and psychology (133). Austin E. Quigley views that Pinter’s topical creation is undoubtedly linked to the decline of memory and its influence on the realm of theatre (Quigley in Regal 137). This ruined remembrance is depicted when Lionel does not remember his mother’s answer of his question about the “*the theological aspirations of the female*”. So Lionel may have been abused by the ruling system to which he belongs and it led to a defect in his memory and his tendency to violence:

Des: What did she say?

Lionel: She said...

Des: What?

Pause.

Lionel: I can’t remember. (i. 56)

Through the above-mentioned speech, Pinter also shows that the oppressors sometimes suffer from subversion; it is not restricted to the oppressed. In addition, subversion is not restricted to a specific sex; it is presented in males and females.

Conclusion

Pinter adumbrates that terrorism of State is the most dangerous type of subversion. It stimulates the subversion of peoples in all times. Pinter has managed to draw the world's attention to the misbehavior of arbitrary power. Over the course of *The New World Order*, he exposes the false democracy and its pretenders through the interrogation scene with the Blindfolded Man. He heaves to rebuild the identity of the oppressed through highlighting the concept of silence which implies the voice of freedom, self-determination, and dignity. The play depicts the situation that has been reached by the modern ruling systems which orientate the world towards what they believe as absolutely right in their eyes.

Pinter has uncovered what is hidden and has shown up what is really going on behind the closed doors. Through the exposure of subversion, he has displayed that the corrupted orders can realize nothing by using oppression and violence. Therefore, he presents that such behavior of the two interrogators reflects a double standard of the dictatorial orders. The subversive panic from the unknown represents the core of Pinter's themes in the play. It comes out of threatening the victim by the victimizers. Pinter proves his pessimism and hopelessness of the new world system due to the hidden subversion that stands behind the public democracy. He has succeeded in clarifying the disastrous findings of subversion via the spectacle of interrogation on the psychological and physical levels.

Works Cited

- Ali, Farah. *Eroding the Language of Freedom: Identity Predicament in Selected Works of Harold Pinter*. New York: Routledge, 2018.
- Begley, Varun. "A Poetics for Thugs," *The Art of Crime: The Plays and Films of Harold Pinter and David Mamet*, Ed. by Leslie Kane. New York: Routledge, 2004, 11-21.
- Beilenson, Laurence W. *Power Through Subversion*. Washington, DC: Public Affairs Press, 1972.
- Brown, John Russell. "Dialogue in Pinter and Others," *Modern British Dramatists: A Collection of Critical Essays*, Ed. by John Russell Brown. New Jersey: Prentice-Hall, Inc., 1968, 122-144.
- Chiasson, Basil. *The Late Harold Pinter: Political Dramatist, Poet and Activist*. Leeds: Palgrave Macmillan, 2017.
- Childs, Peter and Roger Fowler (ed.) *The Routledge Dictionary of Literary Terms*. London & New York: Routledge, 2006.
- Cohn, Ruby and Bernard Dukore (ed.) *Twentieth Century Drama: England, Ireland, the United States*. New York: Random House, 1966.
- Cohn, Ruby. *Currents in Contemporary Drama*. Bloomington & London: Indiana University Press, 1969.
- Coppa, Francesca. "The Sacred Joke: Comedy and Politics in Pinter's early Plays," *The Cambridge Companion to Harold Pinter*, Ed. by Peter Raby. Cambridge: CUP, 2009, 43-55.

Esslin, Martin. *The Theatre of the Absurd: Revised and Enlarged Edition*. Middlesex: Pelican Books, 1968.

Esslin, Martin. "Godot and His Children: The Theatre of Samuel Beckett and Harold Pinter," *Modern British Dramatists: A Collection of Critical Essays*, Ed. by John Russell Brown. New Jersey: Prentice-Hall, Inc., 1968, 58-70.

Grimes, Charles. "Pinter and the Permanence of Power: Party Time, Celebration, Press Conference, and The New World Order," *Harold Pinter's Politics: A Silence Beyond Echo*. Madison: Rosemont Publishing & Printing Corp, 2005, 101-143.

Gussow, Mel. *Conversations with Pinter*. New York: Grove Press, 1994.

Hoare, Quintin and Geoffrey Nowell Smith (ed.) *Selections from the Prison Notebooks of Antonio Gramsci*. New York: International Publishers, 1971.

https://www.goodreads.com/book/show/85998.Party_Time_and_The_New_WorldOrder. Accessed at: 8/10/2022.

Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: CUP, 2002.

Kane, Leslie (ed.). *The Art of Crime: The Plays and Films of Harold Pinter and David Mamet*. New York: Routledge, 2004.

Knowles, Roland. "Pinter and Twentieth-Century Drama," *The Cambridge Companion to Harold Pinter*, Ed. by Peter Raby. Cambridge: CUP, 2009, 74-85.

Krieg, Andreas. *Subversion: The Strategic Weaponization of Narratives*. Washington, DC: Georgetown University Press, 2023.

Leech, Clifford. "Two Romantics: Arnold Wesker and Harold Pinter," *Contemporary Theatre: Stratford-Upon-Avon Studies 4*, Ed. by John Russell Brown and Bernard Harris. London: Edward Arnold LTD, 1962, 11-31.

Luckhurst, Mary. "Speak out: Harold Pinter and Freedom of Expression," *The Cambridge Companion to Harold Pinter*, Ed. by Peter Raby. Cambridge: CUP, 2009, 105-120.

Milne, Drew. "Pinter's Sexual Politics," *The Cambridge Companion to Harold Pinter*, Ed. by Peter Raby. Cambridge: CUP, 2009, 233-248.

Pinter, Harold. *Art, Truth and Politics: The Nobel Lecture*. Pontefract: Route-online, 2006.

----- *Party Time and The New World Order: Tow Plays by Harold Pinter*. New York: Grove Press, 1993.

Prentice, Penelope. "Comedy and Crime: Pinter's Primal Power," *The Art of Crime: The Plays and Films of Harold Pinter and David Mamet*, Ed. by Leslie Kane. New York: Routledge, 2004, 61-71.

Quigley, Austin. "Pinter, Politics and Postmodernism," *The Cambridge Companion to Harold Pinter*, Ed. by Peter Raby. Cambridge: CUP, 2009, 7-23.

Regal, Martin S. *Harold Pinter: A Question of Timing*. London: Macmillan Press LTD, 1995.

Salgado, Gamini. *English Drama: A Critical Introduction*. London: Edward Arnold Ltd., 1980.

Santucci, Antonio A. *Antonio Gramsci*. Trans. by Graziella Di Mauro & Salvatore Engel-Di Mauro. New York: Monthly Review Press, 2010.

Taylor, John Russell. *Anger and After: A Guide to the New British Drama*. London: Methuen & Co. LTD, 1962.

Taylor-Batty, Mark. *The Theatre of Harold Pinter*, Ed. by Patrick Lonergan & Erin Hurley. London, New Delhi, New York, Sydney: Bloomsbury Publishing Plc, 2014.

Williams, Raymond. *Drama from Ibsen to Brecht: A Critical Account and Revaluation*. Harmondsworth: Penguin Books LTD, 1968.

Worth, Katharine J. *Revolutions in Modern English Drama*. London: G. Bell & Sons, 1972.