Investigating The Concept of Social Identity in Pinter's Works

Niloufar Mojibi

Department of Social Science, Faculty of Humanities Sciences, Islamic Azad University South Tehran, Tehran, Iran

Received: 02 January 2021
Accepted: 17 February 2021
Published: 01 March 2021

Abstract
Harold Pinter has targeted the major existential obsessions of human being from personal and existential viewpoint in his work. This paper has tried to look at this existential viewpoint from a social perspective and its requirements in *Dumb Waiter*. The kind of social criteria or expectation that the society exercises upon man to make it appropriate for a required citizen and the required system’s plans has drived man towards some social delimmas and problems reflecting the great social problems of post modern man. The paper reveals Pinter’s tact in focusing on the social threats of post modern man from a social view point via his theatre of menace. He illustrates the great post modern social identity as a crucial point for the stability of the self mainly in *Dumb Waiter* and at a macro level for the postmodern man. The paper reveals Pinter’s tact in focusing on the social threats of post modern man from a social view point via his theatre of menace. He illustrates the great post modern social identity as a crucial point for the stability of the self mainly in *Dumb Waiter* and at a macro level for the postmodern man.

Keywords: Social Identity; Self Stability; Harold Pinter; Dumb Waiter

How to cite this article:
©2021 The Authors. This is an open access article under the CC By license

Introduction
Harold Pinter, the great British playwright, has contributed a lot to the revelation of post modern and post World Wars' themes. He has hinged mainly on the socially orientated and driven phenomenona which have targeted the identity of the people in his time. With the rapid advancement of technology and the strange social networks of the society engineered by authorities of different types, led to the formation of ideas totally detrimental to the health of the people mentally, physically, and psychologically. Pinter via the elements of the theatre of the absurd and through his own idiosyncratic theatre of the comedy of menace has tried to show that what areas of that time have acted most as the obsessions of his people. The formation of the organizations of different types with different missions forming a sort of totalitarian system have dominated the nature of the individual, social, and national life of the people whose detection reveals some sort of obsessions of different types for the people. The post modern dramatists like Pinter have tried their best to give rise to the revelations of themes of these types to pace the world progression in congruence with those of the nature of humanity and his being on the globe. Pinter, via the lense of social network has targeted the society of England at a micro level which would be applicable, at a macro level, to the other societies and at other parts of the globe. In his other works like the Birthday Party, the Homecoming, and the Room he has smoothy changed the orientation of his works towards the real social condition of people but in *the Dumb Waiter* this mode of presentation takes a higher pace and is reflected best as the ominous vicious
and condemning power in the society came into existence by forces of unknown origions and orientations. This paper has tried to answer the question how the retention and violation of social identity of the individual may lead to the annihilation of an act as a panic to the self stability and identity of the individuals in the society. To aswer this question, the researcher has done a close content analysis of the play, *Dumb Waiter*, and and other related texts and contexts giving rise to the clarification of the idea of the theme at hand.

**Discussion**

Harold Pinter, the great British playwright, composed *The Dumb Waiter*, a one-act play, in 1957. As it incorporates the major theme of social threat, it can be considered as one of Pinter’s great works whose analysis reveals some predicting social phenomenon afflicting the man at that time and more specifically at postmodernism. The way Pinter through minimal characters and minimal setting and space has given rise to the creation of some sort of ominous and threatening atmosphere is something which is overshadowed with the theme of absurdity revealing the fact that this paves the way for the reflection of social threats coming into existence at postmodernism and with the termination of the two world wars in Great Britain and more specifically across the globe. In *Dumb Waiter*, Ben, Gus, and a Dumb waiter are staged. Ben and Gus are in charge of killing people whose order is received via the Dumb Waiter taking the order from an anonymous source and giving it to them to perform it. Superficially, he recieves food order knowing the fact that the setting has not been equipped as a kitchen. There is no gas, no match, and other aminities in this kitchen to prove its real function. The characters instead of wearing patrons are carrying revolvers indicating the dubious nature of their jobs. It corresponds to the many practices top secret agents performing different roles determined by a kind of social system whose major objective is seemingly controlling the society, knowing the fact that the orientation of the story is socially centered. Just like other proponents of the theater of the absurd, Pinter’s work is flooded with ridiculous and meaningless colloquial exchanges whose best examples can be detected in Pinter’s *The Dumb Waiter*. The plot of the play revolves around modern form of drama which has no detectable ending leaving the burden of grasping upon reader or the viewer. The absurd, frightened, and panicked characters; long silences, absurd, illstructured, terrifying, and ambiguous language all lead to a sort of atmosphere which paves the way for the introduction of a dominant social system of unknown origin.

The characters are leading their absurd life in their uncertain and in-tumult state of being totally subservient at the mercy of unknown orders. They get involved in the time-consuming and happy-go-lucky state of behaviour in their waiting. One of them starts reading out aloud a magazine news revealing the above-mentioned features. A man of eighty-seven wanted to cross the road. But there was a lot of traffic, see ? He couldn’t see how he was going to squeeze through. So he crawled under a lorry. GUS. He what ?

BEN. He crawled under a lorry. A stationary lorry.

GUS. No ?

BEN. The lorry started and ran over him.

GUS. Go on !

BEN. That’s what it says here.

GUS. Get away.

BEN. It’s enough to make you want to puke, isn’t it ?

GUS. Who advised him to do a thing like that ?

BEN. A man of eighty-seven crawling under a lorry! GUS. It’s unbelievable.

BEN. It’s down here in black and white.

GUS. Incredible. (Dumb Waiter, henceforth, DW, 5)

This absurd ideas and conversations give rise to the atmosphere of the absurd-stricken atmosphere of the play which would lead to the pavement of the bed for the introduction of the intended theme by the playwright. The post modern drama of Pinter pioneering all other sorts of drama forms has been technicly tailored towards the incorporation and introduction of the theme of menace came into existence by an anonymous system or the like which has targeted the real nature of human being and his existence. They try to penetrate into each others’ mind coming up with the nature of what they are doing and are determined to do. "When it comes to a term, Pinteresque, the word “silence” is always evoked. Heroes or most characters in Pinter’s works are awkward in communication. Thus, a lot of Pinter’s dramatic scenes are demonstrated with silences and pauses to indicate people’s alienation, solitude and ill-communication” (Sandie: 2013:18). This indirectly puts the inside of the human being in a a state of tumult which can lead to the instability of one’s sense of self and being. The society has overshadowed individualism. I want to ask you something.

BEN. What are you doing out there?

GUS. Well, I was just-- BEN. What about the tea?

GUS. I’m just going to make it.

BEN. Well, go on, make it. (DW, 8)

Through such absurd and ordinary expressions, Pinter tries to show the personal status the society has ascribed upon the characters. They are initially stuck in a room, controlled, in a delima, and at the mercy of some unknown and ominous threat of the society leaving the man with a blurred idea of his
real being which is determined by the society; striking the mind the work of Huxley and the creation of the people in laboratories and the type of personality they are trained for. This threat is controlled by an unknown and unpredictable source making one ready for the desired changes that may be called for by the ruling system or the like targeting the individuality of the character and the unpredictability of the life events. “There is an open invitation of fear and insecurity in his plays. He seems to create meaning of her plays from an unknown tension accompanied with a long silence. It evokes a sense of disconfiture and the atmosphere is filled with horror” (Pandi, 2012: 45).

GUS. You got any cigarettes? I think I’ve run out. *He throws the packet high up and leans forward to catch it.*

I hope it won’t be a long job, this one.

Aiming carefully, he flips the packet under his bed.

Oh, I wanted to ask you something.

BEN (slamming his paper down). Kaw!

GUS. What’s that?

BEN. It was a girl (DW, 20).

Such method of theme development has been practiced by the proponents of the theatre of the absurd and Pinter himself has ameralmed it with his own comedy of menace. Just like the works of Samuel Beckett which are replete with nonsense words and expressions with characters involved in sheer common and meaningless colloquial exchanges, Dumb Waiter, to a large extent, follows the same absurd trend of presentation of the ideas of the play. The instability, indeterminency, and the complicated view of the characters shows the fact that it is somehow like sugar coated pills which, here, is absurd coated threat arising from the social system of undetermined source. This ominous threat has already been pipointed in “another dramatic link of Pinter with anti-imperialistic tenets illustrated in A New World Order in which the Imperialistic policies are quite tangible. The idea of New World Order was, firstly, addressed in 1990 by President Bush to the American Congress. President George H.W. Bush defined this New World as “a new era freer from the threat of terror”, something that Pinter mocks in his play and show it as a tapestry of lies” (Nadernia, 2015: 96).

"The First Eleven" Cricketers. You seen this, Ben?

BEN (reading). What?

GUS. The first eleven.

BEN. What?

GUS. There's a photo here of the first eleven.

BEN. What first eleven?

GUS (Studying the photo). It doesn't say.

BEN. What about that tea?

GUS. They all look a bit old to me.(DW, 24)

Time and again, the individuals are socially dislocated and feel panic at the presence of other social members with whom they may even be coworkers but what is supposed to pan out is highly illusive and undetermined. The chaotic state of the society has made the individuals senseless and selfless leaving them amidst a host of problems of different types whose origins are mainly socially oriented. The reception and taking order of food, being armed with revolver, being alone and awaiting some sort of order from an unknown source shows that the individual's self is on the verge of being eradicated, forged, or altered for no plausible reason indicating the fraility of the life, identity, and existence of the characters which has proved to be the dominent theme of the post modern societies. The social authorities like Ibsen’s The Enemy of the People, find it necessary to twist the reality and instead of changing the nature of the phenomena put an end to the social identity of the individuals and, if necessary, ascribing him or her the status of a social outcast, a vagrant, or unwanted member which is being exercised in many post modern societies staged in the plays and works of individuals of different fields of experts. Such ideas can be detected in Pinter’s characters’ conversation. I like to get a look at the scenery. You never get the chance in this job.

BEN. You get your holidays, do you?

GUS. Only a fortnight.

BEN (lowering the paper). You kill me. Anyone would think you’re working every day. How often do we do a job? Once a week? What are you complaining about?

GUS. Yes, but we've got to be on tap thought, haven't we? You can't move out of the house in case a call comes.

BEN. You know what your trouble is?

GUS. What?

BEN. You haven’t got any interests. GUS. I've got interests.

BEN. Look at me. What have I got?

GUS. I don't know. What?

BEN. I've got my woodwork. I've got my model boats. Have you ever seen me idle? I'm never idle. I know how to occupy my time, to its best advantage. Then when a call comes, I’m ready.

GUS. Don't you ever get a bit fed up? (DW, 28)

The uncertainty of their situation paves the way for the instability of their views of their selves and identities. They do not know who they are and what are they doing in the universe; what the reality of their job is, what they are killing for, who is the real authority behind such decision-making procedure. What they are supposed to do is suspension and hesistanty in behaviour and action proving the fact...
that they are being controlled by a social system which can determine their being and actions.

GUS s
ts on his bed and asserts: No, I mean, I say the crockery’s good. It is. It’s very nice. But that’s about all I can say for this place. It’s worse than the last one. Remember that last place we were in? Last time, where was it? At least there was a wireless there. No, honest. He doesn’t seem to bother much about our comfort these days.

BEN. When are you going to stop jabbering?
GUS. You’d get rheumatism in a place like this, if you stay long.

BEN. We’re not staying long. Make the tea, will you? We’ll be on the job in a minute (DW, 34).
GUS. What’s this?
BEN. What?
GUS. This.
BEN (examining it). This? It’s a speaking-tube.
GUS. How long has that been there?
BEN. Just the job. We should have used it before, instead of shouting up there.
GUS. Funny I never noticed it before.
BEN. Well, come on.
GUS. What do you do?
BEN. See that? That’s a whistle.
GUS. Yes, take it out. Pull it out. (DW, 35)
The word whistle reminds one of the whistle blowers who are doing their best due to the orders they take from the authorities implicating the case of the two characters of Dumb Waiter in their subservient obedience to the orders they take in a kitchen. Such a system dehumanizes humanity and degrades it to the level of a robot or a machine which in the end blurs the individual’s sense of self and identity as it is not fixed in time, in status, and in stability. Social identity assigned upon their being and existence, for sure, would give rise to their initial deprivation of their own self and identity with this regard like what some social movements do with their proponents adhering to the movements’ principles and defending it technically or blindly. Time and again, it has panned out that the self view and concept has been sacrificed at the cost of the service to the organization which implies the already skinned identity of one’s self. In the Caretaker, Davies is condemned and “he is a victim of a system, which gives him a name but forces him to use another. He combats injustice with inertia and self-righteousness” (Mahmoud, 2012:1) in the Dumb Waiter the two characters are doomed and both are susceptible to danger and lack of individual self and identity. The climax of the story targets this superficial kitchen in which there is no match to light the kettle revealing their temporary and undetermined residence here in that setting.

GUS. What?
BEN throws his paper down (DW, 37).

“Another kind of violence is the psychological violence where there is no apparent physical force used against a person’s body. This type of violence occurs in interrogations, investigations, brainwashing...etc. Pinter’s plays are saturated with this kind of violence” (Al-Sweidi & Al-Azraki, 2011:71)

**Conclusion**

Pinter has proved to be one of the great advocates of the theatre of the absurd who has flavoured it with his idiosyncratic comedy of menace. Pinter in *the Dumb Waiter* has tried to look at the stabilities of self and identity from the viewpoint of social subservience leading to one of the great threats to the stability of one’s sense of self and identity. At postmodernism with the advant of the technology and the formation of societies with different requirement for its control, there would be a need for the exercise of different types of strategies which violates the individual’s sense of self and social identity which has been assigned upon them by the social system on the one hand, and may act as a threat to their social identity on the other hand. Pinter has tried to highlight on his stage the micro level manifestation of the threat to the social identity of the characters which, in reality, prove to be the great macro level revelator of the reality of the social identity of man at postmodernism being monitored, modified, and controlled by the society and social forces.

**References**


Sandie, Y. J. Lo. One of the twenty-four: A Postcolonial Study of Harold Pinter and His Plays. 1(1)/2013.17-23.