

ABSTRACT

This thesis examines the spectrum of the grotesque spaces in the plays of Harold Pinter. Pinter is one of the leading exponents of the theatre of the absurd. His plays are marked by an abundant use of silences, pauses, dots, contradictions, repetitions, monologues, irony, cruelty, violence and other forms of bizarre behavior which may be considered grotesque. The term grotesque is referred to things which are incongruous, mutually incompatible and comically or repulsively ugly or distorted. All of these features in some way disrupt the natural law of symmetry and probability. Pinter makes a particular use of the grotesque which is highly suggestive of spatiality. Working within the paradigm of space, Pinter remodels the artistic and physical worlds and disrupts our premeditated propositions every time we approach his plays. The thesis basically argues that the spectrum of the grotesque spaces works as a structural basis in Pinter's plays to disrupt conventions. It is through such devices that Pinter reaffirms the condition of absurdity and the failure of verbal language as a means of communication. He challenges the long-standing assumptions of considering literature a monologic phenomenon and reading a passive process. It is argued that the spectrum of the grotesque spaces prolongs the indeterminacy of the texts and helps the readers actively participate in the process of creating meanings that accord their socio-political and cultural orientations as well as their background knowledge. Seen within the framework of space, the thesis contributes to the understanding of the grotesque in its modern usage. Both the key terms grotesque and space used in this research are open to relative interpretations and they are central to Pinter's dramatic oeuvre. Thus, the spectrum of the grotesque spaces examined in the thesis distinguishes Pinter from his contemporary playwrights as these spaces are his distinctive contribution to the theatre of the absurd.