

Pinterian Model World: Exploring the Element of Anger in Pinter's Two Plays: The Caretaker and No Man's Land

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Keywords

- Anger
- Agony
- Existentialist
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Abstract

*This paper contends that the characters of Harold Pinter often find themselves angry. Set under existentially nebulous conditions, the fictional events in Pinterian plays push its characters to remain agonized and reclusive. To explore the causes and effects of Pinterian anger Harold Pinter's two plays *The Caretaker* and *No Man's Land* are selected and analyzed in this paper by applying textual analysis as a qualitative research methodology. A close scrutiny of the plays shows that characters face existential uncertainties, identity crises, torments of memories, and the failure to attain the desired goals. They lack any interest in life and social relationships. They are at constant war with themselves and others. In their pursuit of finding social and emotional refuges, they are compelled to define and redefine their understanding of freedom and relationships which ultimately leave them frustrated and angry.*

1. Introduction

In Harold Pinter's characters, a pervasive sense of anger occupies a dominant place. His characters mainly remain disoriented and often find themselves angry. This paper delves into the genesis and explores the impact of anger on Pinterian characters through his two masterworks: *The Caretaker* and *No Man's Land*. A close scrutiny reveals that Pinter's characters find themselves stranded in an existential wasteland, devoid of any existential meaning and social connection. Fractured identity, torments of the past, and uncertainty fuel their frustration which draws them further towards isolation and leaves them in a constant conflict – both internally and with others. In *The Caretaker* and *No Man's Land*, the characters' failure to navigate the modern condition manifests as simmering anger, a force which deepens their sense of alienation and isolation. Anger compels the characters to perpetually realign and readjust their conception of freedom, communication, and relationships. In the present study, anger is analyzed as a potent force which encompasses both psychological and physical aspects and acts as a driving force behind the emotions and feelings of Pinterian characters.

The purpose of delving into Pinter's presentation of anger in *The Caretaker* and *No Man's Land* in this paper is to investigate its significance within the modern human condition. It explores the reasons behind Pinter's portrayal of characters consumed by anger. It uncovers the answer to the question if anger works as a catalyst to shatter the moral fabric of Pinter's *Gesellschaft*. Do these characters succumb to self-perpetuating anger, or are they victims of external forces? For example, consider the ending of *The Caretaker* where Pinter's three main characters Mick, Davies, and Aston are perpetually embroiled in anger. They find it hard to forge a connection with each other due to communication breakdowns, personal insecurities, territorial anxieties, and fragmented identities. Their interactions turn out to be a constant source of pain for each other and also expose the futility of communication in Pinter's world. The characters' unreliable memories, further complicate their lives which adds to the pervasive sense of threat and frustration that defines their existence. This draws the readers' attention to a crucial question: does anger reside as an inherent menace within Pinter's societal model or the Pinter's characters are trapped in a self-perpetuating cycle of frustration?

Harold Pinter (1930-2008) is a 2005 Nobel Prize winner in literature. He is considered one of the giants of twentieth-century theatre. He has left a lasting legacy by transcending his roles as a playwright, screenwriter, director, and theatre actor. His works are firmly rooted in the 'Theatre of the Absurd'. According to Martin Esslin, Harold Pinter is one of the greatest writers of the Theatre of Absurd. Rejecting the conventions of realism, Pinter has crafted a unique style of writing known as the 'Pinteresque style of dialogue'. Rich in disharmony and dark humour, Pinter's writing style which also includes the frequent use of long pauses (The famous Pinterian Pause) is characterized by elusive meanings and conversations. Nevertheless, Pinter's plays are also often classified as comedies of menace, which touch upon the theme of existential anxieties and nothingness. A recurring theme in his plays is his characters' constant struggle with the harsh realities of life. However, the Pinterian style of writing and themes have inspired generations of playwrights, including Lucy Ann Kirkwood, Alexi Kaye Campbell, Sam Shepard, David Mamet, and Dennis Kelly.

2. Literature Review

Delving into the analysis of the element of anger in Harold Pinter's plays necessitates an understanding of the concept of anger itself, its nature and the reason why Pinterian characters are consumed by it. In its generic term, "to be angry is considered to be an aggressive act and to feel angry is considered the subjective awareness of aggressive impulses. Aggression also includes violence, hatred, hostility, and all manifestations of destructiveness" (Rothenberg, 1971, p. 455). Two critical factors, purposelessness and the crushing feeling of nothingness, engender a gradual accumulation of frustration and stress which cause humans to experience emotional outbursts (Chen, 2010, p. 73). Anger harbinger a cascade of negative consequences, including physical aggression, strained relationships, destructive behavior, and emotional turmoil. Anger is a potent emotion-driven force and a social disrupter. It can sever social and personal connections and erode the very foundations of communal living. As an emotional catalyst, anger intensifies passions and overwhelms rational thought. The heightened emotional state generated through anger can easily prompt individuals towards harmful behaviors and put them in unacceptable situations. "Expression of anger may take many forms, including violence, self-harm, and more commonly, physical and verbal aggression" (Rohany & Ghani, 2014, p. 566). Anger gives birth to catastrophic events. It jeopardizes the safety of both oneself and others. Its origin can be traced back to diverse stimuli. Modern behavioral psychologists describe several key factors which contribute to the emergence of anger. Anger, "can be generated by interpersonal relationships and is experienced when the plans, desires and needs of the individuals are frustrated and when the individual perceives the situation is unfair and a threat towards his ego" (Arslan, 2010, p. 26). Anger generates negative mental health consequences such as "decrease in attention, difficulty in focusing on a subject, difficulty in establishing a relationship, excessive forgetfulness and obsessive thoughts" (Arslan, 2010, p. 28). The effects of anger as a detrimental physical and psychological force, permeate Pinter's characters at varying degrees which lead to the erosion of their individual and social freedom. This paper explores the key catalysts of anger: unfulfilled desires, traumatized past, existential threats, and identity crises, in Pinter's characters from his two plays *The Caretaker* and *No Man's Land* to answer the questions previously posed.

Harold Pinter's manifestation of anger in his characters is a significant contribution to modern theatre. However, it is important to acknowledge his place within a larger movement. The social and political upheavals of the 20th century fueled several playwrights to depict a disillusioned and 'angry modern man' in their works. During World War I and World War II, a group of playwrights and novelists emerged whose works focused on the presentation of the modern man's dilemmas. Among them, there also emerged several writers known in English literature history as the 'Angry Young Men'. Their works flourished in the so-called "Angry Decade" (Sierz, 1996, p. 136), as they explored the themes of existential frustration and social alienation which they expressed through anger in their characters. Their working-class backgrounds built their frustration with the perceived inadequacies in the modern world, especially after having the harrowing experience of witnessing the devastations of World War I and World War II. As per the Encyclopedia Britannica, 'The Angry Young Men', "novels and plays typically feature a rootless, lower-middle or working-class male protagonist who views society with scorn and sardonic humour and may have conflicts with authority" (2017). However, these writers, impelled by the disillusionment of the post-war era, used their pen to present a terse

commentary on the prevailing social and economic disorders. The harsh realities of war, human nature, and the rapid social transformations of the post-war period drastically impacted this generation of playwrights. They saw themselves and the societies around them through a starkly different lens than their predecessors. Their plays portray a disillusioned modern man who is burdened by the weight of history and unable to find meaning in the present. Their characters represent the frustrations and anxiety of their generation due to existential complexities and a sense of isolation. They have a disregard for romantic ideals and chivalric narratives, instead, their works challenge the established theatrical traditions by embracing the themes of psychological complexity and the search for meaning in a world seemingly devoid of answers. Their dramatic works explore the multifaceted causes of anger in modern man. The playwrights like Albert Camus, Samuel Beckett, Jean-Paul-Sarter, John Osborne, Arthur Miller, and Jean Genet have presented a theatrical investigation of the modern man's problems.

Jean-Paul Sartre and Albert Camus's dramas expound the profound existential struggles of modern man. The characters in their plays try to confront the absurdity of their existence while failing to grapple with the question of the meaning of human life. Their struggle leads them to a state of paralysis and agony where they constantly question the value of life itself. Both Sartre and Camus's works attempt to explore the alienation experienced by modern men in a world seemingly indifferent to their existence. A sense of isolation and meaninglessness in their characters fuel a deep animosity towards other humans which insinuates that human existence can be a source of friction and conflict. Their works focus on the inherently antagonistic existence of humans. In *The American Journal* (1987), Albert Camus writes that "to live is to hurt others and through others, to hurt oneself! How can we manage not to touch anything? To find what ultimate exile?" (p. 111). This self-created existential dilemma heightens anger in Sartre and Camus's characters and to them, all kinds of relations and aesthetic pleasures become meaningless. Albert Camus further elaborates about this modern man's agony that "we used to wonder where war lived, what it was that made it so vile. And now we realize that we know where it lives, that is inside ourselves" (qtd. Hughes, 1989, p. 54). Similarly, Samuel Beckett, Eugene Ionesco, and Jean Genet's works also touch upon the themes of existentialism and anger. In Samuel Beckett's 1952 masterpiece, *Waiting for Godot*, the two central characters battle with the issue of anger. In the play "nobody comes, nobody goes, nothing happens". (Beckett, 1956, p. 1.41) The two homeless characters, Vladimir and Estragon embody a pervasive sense of anger and disillusionment. They appear purposelessly stagnated and devoid of any meaning in their lives. Their existential ennui breeds a deep cynicism in them whereby they fear that any social interaction might disrupt their fragile sense of identity. Samuel Beckett describes Vladimir and Estragon's condition as "the suffering of being: that is the free play of every faculty, because the pernicious devotion of habit paralyses our attention, along those handmaidens of perception whose cooperation is not absolutely essential" (qtd. Esslin, 1961, p. 92). In a similar fashion, Jean and Berenger in Eugene Ionesco's play *Rhinoceros* (1960), constantly engage in petty squabbles. Their anger escalates over trivial matters like the number of horns on African and Asian rhinoceros. They fume with anger and ultimately part ways over for not being able to bear each other. Jean severs ties with Berenger on the street. He yells at him "if that's how you feel, it's the last time you'll see me. I am not wasting my time with a fool like you" (Inesco, 1960, p. 1.31). John Osborne's *Look Back in Anger* (1956) exemplifies the archetype of the angry modern man. Jimmy Porter, the protagonist of the play, persistently remains in rage over a potent cocktail of

social injustices. His anger stems from feelings of social deprivation, the sting of class conflict, unresolved sexual frustration, and a deep aversion to established religious dogma. Also, Arthur Miller's *Death of a Salesman* (1949) depicts the tragic consequences of the American Dream's dark underbelly. Willy Loman and his family confront the harsh realities of a capitalist society. The relentless pursuit of capital advancements, coupled with a perceived decline in moral values, creates a suffocating atmosphere that breeds anger and disillusionment in Miller's characters. The pervasive sense of despair and agony ultimately leads to Willy's tragic downfall. old memories haunt Miller's characters. "Willy (the protagonist of the play in the *Death of a Salesman*) relives past encounters with his brother, his sons, and his love. The play merges a realistic present with a past experienced by Willy. These subjective remembrances return Willy to a past that may perhaps explain the reason for a failed and angry life" (Malkin, 1999, p. 20).

Anger as a defining characteristic of modern man finds a powerful expression in the Dramatic works of Harold Pinter. Pinter's plays explore the psychological and existential roots of this emotion. His characters navigate the complexities of the modern world which is confronting alienation, meaninglessness, and purposelessness. These factors coalesce to create a pervasive sense of rage and frustration in Pinter's characters which is often manifested through menacing silences, ambiguous power dynamics, and cryptic language in his plays. Harold Pinter "is often cited as the most original writer in England today and as one of the most significant of all living modern dramatists" (Burkman, 1971, p. 27). "In Pinter as in Beckett there is the tendency to deal with extreme situations, with men at the end of their tether" (Watson, 1988, p. 187). Pinter's plays delve deeply into the psychology of anger and investigate the situational triggers which ignite rage in his characters. The unmet needs as the recurring themes in his plays lead characters down a path of unconscious machination, where they accidentally start a conflict which they seek to avoid. Furthermore, Pinter portrays the characters' anger in response to external forces that thwart their ambitions and dreams. Pinter's *The Caretaker* and *No Man's Land* exemplify this dynamic, where the protagonists' dreams are dashed by the complexities of social interaction and their limitations which leave them isolated and angry.

3. Research Methodology

This paper explores the element of anger in the works of Nobel Prize dramatist Harold Pinter, specifically *The Caretaker* (1960) and *No Man's Land* (1974). These two masterpieces of Pinter are chosen due to their literary merit and their prominent presentation of anger. This study offers a close reading of the plays by utilizing the Textual analysis as a qualitative research method outlined by Catherine Belsey in her essay *Textual Analysis as a Research Method* (2005). Moreover, the concept of anger in modern man, Angry Young Man playwrights, and twentieth-century playwrights are my secondary data collected to explore the element of anger in Harold Pinter's plays. Textual analysis is selected as an analytical tool which is applied to the Pinter plays to examine the texts. An attempt to "find out the different positions the text has to offer helps in locating the texts and takes the readers to definitive interpretations" (Belsey, 2005, p. 161).

4. Data Analysis and Discussion

In Pinter's *The Caretaker*, Aston, Davies, and Mick remain frustrated due to a profound sense of longing, their unfulfilled desires, and their wishes. Aston is the first who shares his yearning to build a shed with Davies – a small act of creation and existence which symbolizes his desire for stability and purpose in life that is marked by neglect, torture, and societal indifference. He shares with Davies that "I might build a shed out the back" (Pinter, 1991, p. 1.17). Aston's desire to make a shed permeates throughout the play. He wastes his time wielding different tools and keeps on searching for construction materials instead of making the actual shed. However, he soon realizes that building a shed is contingent upon collaboration without which he cannot materialize his dream. This realization forces him to seek Davies help in materializing his dream. He hires Davies as a Caretaker of the house and requests his help in building the shed. Aston says to Davies, "you could be...caretaker here, if u liked" (Pinter, 1991, p. 2.42). Nevertheless, Davies, after accepting the offer starts threatening and criticizing Aston and his project.

Davies's threats and Aston's own incompetency to materialize his dream project turn Aston angry. In his distress and resentment, Aston blames Davies for his failure. He kicks Davies out of the apartment and tells him "I think it's about time you found somewhere else. I don't think we're hitting it off" (Pinter, 1991, p. 3.68).

Moreover, Aston's younger brother Mick, has plans of furnishing their flat with "furniture...mahogany and rosewood. Deep azure-blue carpet, unglazed blue and white curtains, a bedspread with a pattern of small blue roses on a white ground, dreeing-table with a lift-up top containing a plastic tray, table lamp of white raffia" (Pinter, 1991, p. 3.60). Mick also believes that with the Davies assistance, he could decorate the flat. However, once Davies accepts the offer of helping Mick, he instantly tries to encroach into Mick's personal space and also starts making fun of his idea. It compels Mick to stay away from Davies. Also, when Mick senses that there is now no possibility of accomplishing his dream, he turns angry. The fear of purposelessness and failure have a deep psychological impact on him. Mick becomes disrespectful and abusive. He instantly terminates Davies from his post of caretaker.

Similarly, Davies also experiences the same problems. He thinks of Aston as a bone of contention between him and Mick living alone in the apartment. Davies, to ensure his survival and job, perpetually endeavours to corrupt Mick's mind against his brother Aston and even succeeds in winning Mick's trust for some time. However, Mick eventually does not adhere to Davies's proposal of throwing his brother out of the house which makes Davies frustrated and furious. The failure of not accomplishing his dream turns Davies cynical. He begins mocking Mick and passes provocative statements. Life appears to him meaningless and in one instance, physically shoves Aston to start a fight with him.

Hirst and Spooner in Pinter's *No Man's Land* experience a similar burst of anger and frustration. Similar to Davies, Spooner tries to intrude into Hirst's personal life. "The real focus lies in Spooner's intrusion into Hirst's private sanctuary of his No Man's Land. It is his bold intrusion in this world that makes Spooner a dangerous and repellent figure in the eyes of the poet-host and eventually has himself kicked out" (Chen, 2010, p. 170). This intrusion by Spooner ultimately turns Hirst angry. The fear of living alone consumes

Spooner's mind and to avoid that he pleads Hirst to recall those mutually shared dreams. He appeals in frustration in fury, "what happened to our cottages? What happened to our lawns? You've revealed something.... We share something. A memory of the bucolic life". To Spooner's requests, Hirst responds by "throws his glass at him" (Pinter, 1979, p. 1.94). Briggs and Foster, the two other characters in *No Man's Land* start psychologically tormenting Spooner. They presume of him as an outsider with the potential to jeopardize their plan. Therefore, they first try to intimidate Spooner: "Don't try to drive a wedge into a happy household. You understand me? Don't try to make a nonsense out of family life" (Pinter, 1979, p. 1.112), and later make a plan to throw Spooner out of Hirst's house.

Nevertheless, Pinter in *No Man's Land* and *The Caretaker* has also depicted memory as one of the prime causes of engendering anger in his characters. In Pinter's plays flashbacks are employed in three ways. (i) Intrusive memories remind Pinter's characters of their previous failures. (ii) It reawakens the demons from the past which turns the characters angry. (iii) It also revivifies unhappy social and personal encounters. According to Sigmund Freud and Friedrich Nietzsche, the traumatic experiences of the past can cause anger and frustration. "Like Freud's repressed memory of the past, he claims but never lost, Proust too believed that the past part of our memory is concealed from our own vision in a more or less prolonged, thus leading us to remember those incidents which cause anger" (Foucault, 1986, p. 11). Aston in *The Caretaker*, lives in the agonies of his past and previous experiences. In the similar fashion, Hirst and Spooner in *No Man's Land* leave each other fuming with anger by reviving their past. They even start to have a verbal quarrel. Their effort to relive their past opens a threshold of unsettling old memories which pilot them to fight with one another.

Identity crisis and existentialism are the two prominent thematic features whereby Pinter explores the element of work in his plays. According to him, "it is very difficult to feel contempt for others when you see yourself in the mirror" (qtd. In Burkman. 1971, p. 27). Harold Pinter insinuates that human life is quite incomprehensible. He proposes that "there are no hard distinctions between what is real and what is unreal, nor between what is true and what is false. A thing is not necessarily either true or false; it can be both true and false" (qtd. In Aliakbari & Pourgiv, 2006, p. 1). In *The Caretaker*, Pinter's characters grapple with the idea of human identity and individuality. Mick's inhibits anger partially due to his inner uncertainties. He fails to live and grasp the existential complexities of life. At first, he attempts to avoid the problems of being and nothingness. However, gradually the existential crisis completely occupies. In one encounter, he fiercely thrashes Davies to apprise himself and others about his existence. Mick asserts his presence by giving a long description of his uncle and friends while beating Davies.

You remind me of my uncle's brother. He was always on the move, that man. Never without his passport. Had an eye for the girls. Very much your build. Bit of an athlete. Long-jump specialist. He had a habit of demonstrating different run-ups in the drawing-room round about Christmas time. Had a penchant for nuts. That's what it was. Nothing else but a penchant. Couldn't eat enough of them. Peanuts, walnuts, Brazil nuts, monkey nuts, wouldn't touch a piece of fruit cake. Had a marvelous stop watch. Picked it up in Hong Kong. That day after they chucked him out of the Salvation army. Used to go

in number four for Beckenham Reserves. That was before he got his gold medal (Pinter, 1991, p. 2.31).

Mick obsessively talks about human nature, his preferences, and city layouts in a desperate attempt to affirm his own existence. His physical outburst against Davies shows Pinteresque archetype characterization. It portrays an image of a modern man suffering from identity and existential crisis and constantly simmering with rage. Mick's frustration aligns with Nietzsche's notion of a man who is trapped in a repetitive cycle and who loses the meaning of life due to endless recurrence. Nietzsche has suggested:

What if a demon crept after you one day in your loneliest solitude and say to you: this life as you live it now and have lived it, you will have to live again and again, times without number; and there will be nothing new in it, but every pain and every joy and every thought and sigh and all the unspeakable small and great in your life must return to you, and everything in the same series and in the same sequence—and in the same way this spider and this moonlight among the trees, and in the same way this moment and I myself. The eternal hour glass of existence will be turned again and again-and you with it, you dust of dust! - would you not throw yourself down and gnash your teeth and curse the demon who thus spoke? (Nietzsche, 1969, p. 19).

Pinter's characters attempt to uncover the enigma of human existence. The deeper they look the more they find their existential foundation hollow as human philosophies and religion fail to provide any answer and solace. In *The Caretaker* Mick breaks the 'Buddha's statue' which symbolizes the failure of religion in helping to overcome the human existential issues. Mick's brother Aston succumbs to existential meaninglessness. His surrender depicts that existence is involuntary and he has no control over his fate. "Yet one wonders what exactly life should have offered them. Like Sartrean disciples, they were thrown into the world from nowhere and with nowhere to go. They wander round No Hope Alley" (Lumely, 1967, p. 209)

In *No Man's Land* Spooner and Hirst also struggle with a profound sense of meaninglessness. They remain in constant despair and conclude that life offers no inherent value or purpose. They think of existence as an enforced inescapable prison which has no meaning or possibility for growth. Hirst, in particular, expresses his sentiments when he declares, "it's a long time since we had a free man in this house" (Pinter, 1979, p. 1.83). With multiple insecurities and complexities in their lives, Hirst and Spooner try to understand the meaning of life. But their futile gestures and useless pursuits do not alter their situation and they keep on living a meaningless life. Moreover, their stagnant position makes them angry and depressed. Hirst describes their situation as an angry purposeless being. His dialogues aptly connote their mournful condition. He says;

Yes. It is true. I am walking towards a lake. Someone is following me, through the trees. I lose him, easily. I see a body in the water, floating. I am excited. I look close and see I was mistaken. There is nothing in the water. I say to myself, I saw a body, drowning. But I am mistaken. There is nothing there (Pinter, 1979, p. 2.95).

Hirst and Spooner remain anxious and question their existential freedom. Likewise, in *The Caretaker*, Davies embodies the existential plight mirroring Hirst and Spooner in *No Man's Land*. Enduring social seclusion, Davies loiters in the streets of London, contemplating on a man's existential void and his own sufferings. He struggles from internal conflict which culminates in the realization of the meaninglessness of his existence. He desperately endeavours to overcome his existential dilemma but repeatedly fails in his attempts. To seek refuge from his existential void, he initially works at a hotel and later accepts Mick's invitation to work as a caretaker. However, he is ultimately ejected from the apartment. Moreover, a glimmer of hope emerges for Mick to materialize his dream of decorating the house when Davies accepts his offer of the job but the self-imposed emptiness and the harsh realities consume him whereby he ultimately suffers in rage. Similarly, "Davies, besides feeling guilty about his existence, cannot tolerate the existence of others" (Mahmoudi, Azizmohammadi, & Kohzadi, 2013, p. 150). Aston suffers the same fate when Davies exposes him of his unworthiness.

In Harold Pinter's *No Man's Land*, Hirst and Spooner make a desperate attempt to escape the realities of life by burying themselves in the quicksand of memory. They engage in repetitive memory games, believing that revisiting their past might offer them a sense of belonging and purpose. In Act One of the play, their initial discussions revolve around mundane generalities and then gradually progress to more personal recollections in Act Two. This fleeting sense of progress gives them a sense of forging something new which ultimately crumbles as they get stuck in an existential struggle for they start questioning their very being (beingness). The feeling of fundamental nothingness breeds not only anger in Hirst and Spooner but also a profound sense of hopelessness in them. Both the characters' introspective journeys reveal to them that their lives are devoid of joy or happiness. The realization leaves them stranded in a wasteland of loneliness and rage.

Social constraints in Harold Pinter's plays also become the cause of anger in the characters. For example, Hirst and Spooner in *No Man's Land* face societal hostility once they decide to break free from the social norms. Foster and Briggs, who act as mouthpieces of societal forces in the play do their utmost to restrict Hirst's freedoms. They dictate his social interactions, sleep schedules, and even his sense of agency. This perceived control by society makes Hirst frustrated and angry. It demonstrates how social expectations can become a form of imprisonment. Similarly, in *The Caretaker*, Aston epitomizes the frustration of societal limitations. His unique ability to communicate with the unseen is interpreted by society as a rebellion against its norms. Therefore, it ostracizes Aston and forces him to conform. Aston initially, tries to suppress his uniqueness for fear of being considered a social menace. Also, when he starts talking with the supernatural forces again, he immediately attempts to shut his power for fear of being punished by society again.

5. Conclusion

The Caretaker and *No Man's Land* drench out the reasons behind their characters' development of anger. Identity crisis, existential threat, recollections of the past, and failures to attain the desired goals build frustration in characters which causes them to remain angry. These themes heave out Pinter's manifestation of the causes of modern man's anger. His plays provide an important theatrical insight into the causes and effects of anger in modern times. Pinterian works redefine the causes of modern man's dilemmas, their effects, and their aftershocks. His characterization postulates that remaining angry

under the pathos of existential absurdities, societal imbalances, and memorialization of the past has put modern man in such a conundrum that he is left with no option but to struggle, to define and redefine his boundaries of freedom, thought, communication, and relationships. Davies, Aston, Mick, Hirst, and Spooner in *The Caretaker* and *No Man's Land* remain dissatisfied with their social and individual positions which breed social and personal insecurities in them. It prompts them to retreat to anger which further creates an atmosphere of violence, fear, and menace.

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