

THE ANTI-HEROIC PERSONA IN HAROLD PINTER'S THEATRE

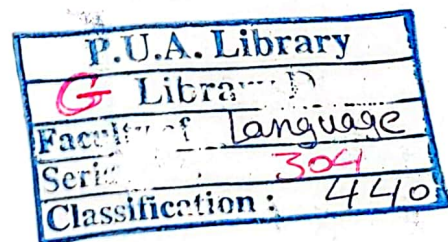
A Ph. D. Thesis Submitted

By

Randa Ahmad Abdel Wahab Khattab

Supervised by

Prof. Zeinab Raafat.



Department of English Language
And Literature
Faculty of Arts
University of Alexandria
1998

The Conclusion sums up the techniques which form Pinter's dramatic art; it introduces the marked development which Pinter's style has undergone. Pinter began by presenting man in a battle with an ominous external force, then he moved internally and explored the fears and inner complexes of his characters' psychology which tortured them and made them misfits. A development then occurred as he switched to a poetic and humanistic treatment of man's feeling of loneliness and inability at adjustment in his "memory plays", leading to a final phase of exploration of the drawbacks of power and politics in the present day.

Pinter acquired a prominent status among playwrights of this century by "his mastery of language which has opened up a new dimension of English stage dialogue; the economy of his technique; the accuracy of his observation; the depth of his emotion; the freshness and originality of his approach; the fertility of his invention; and above all, his ability to turn contemporary lower-class people and events into a profoundly poetical vision of universal validity" (Esslin, The Theatre of the Absurd, pp. 222-223).

Hence, Pinter's theatre will continue to appeal as a rich novelty to scholars and critics; sensational enough to attract audience all over the world.