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**EGOISM IN
PARTY TIME AND KOZALAR
YÜKSEK LİSANS TEZİ**

**DANIŞMAN
Assistant Prof: Ayşe Gülbün ONUR**

**HAZIRLAYAN
Birsen TANRIKULU**

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ABSTRACT

EGOISM IN PARTY TIME AND KOZALAR

Birsen TANRIKULU

Supervisor: Assistant Prof: Ayşe Gülbün ONUR

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The aim of this study is to analyze two important Turkish and English playwrights who have produced many valuable works and pointed out contemporary problems. In this respect, in the frame of the subject of egoism, Adalet Ağaoğlu's "Kozalar" and Harold Pinter's "Party Time" are handled.

Theoretical section of the thesis includes the 1st, 2nd and 3rd parts. In the 1st part, the definition of drama is given and the emergence and development of it are analyzed and the development of political theatre in both Turkish and English literature is evaluated. In the 2nd part, the definition of egoism and the concept of it in the 20th century Turkish and English drama is handled. In the 3rd part, literary lives of Adalet Ağaoğlu and Harold Pinter are analyzed.

Application section of the thesis includes the 4th and 5th parts. In the 4th part the characters of the plays are analyzed comparatively and the concept of egoism in both plays are taken into consideration. In the 5th part, main scenes in "Party Time" and "Kozalar" are evaluated structurally and thematically.

The results of the study are explained in the conclusion section.

ÖZET

PARTY TIME VE KOZALAR'DA EGOİZM

Birsen TANRIKULU

YRD. DOÇ. DR. : Ayşe Gülbün ONUR

2008

Bu çalışmanın amacı biri Türk, diğeri İngiliz tiyatrosunda önemli yeri olan ve genellikle çağdaş sorunlara değinmiş olan iki değerli yazarın eserlerinin incelenmesidir. Bu bağlamda, egoizm konusu çerçevesinde, Adalet Ağaoğlu'nun "Kozalar" ve Harold Pinter'in "Party Time" isimli eserleri karşılaştırmalı olarak ele alınmıştır.

Tezin teorik kısmını 1. , 2. ve 3. bölümler oluşturmaktadır. 1. bölümde tiyatronun ortaya çıkışından başlanarak, gelişimi incelenmiş ve politik tiyatroya değinilmiştir. 2. bölümde, egoizmin tanımı yapılmış ayrıca 20.yy Türk ve İngiliz tiyatrosunda egoizm konusunun nasıl işlendiği değerlendirilmiştir. 3. bölümde ise, Adalet Ağaoğlu ve Harold Pinter'in edebi kişilikleri bağlamında hayatları incelenmiştir.

Tezin uygulama kısmını ise 4. ve 5. bölümler oluşturmaktadır. 4. bölümde, iki eserin karşılaştırmalı özetleri verilmiş ve bu eserlerde egoizm kavramını öne çıkaran ipuçları ele alınmıştır. 5. bölümde ise, her iki eserdeki karakterlerin özellikleri ayrıntılı olarak incelenmiş ve eserlerdeki önemli sahneler yapısal ve tematik olarak değerlendirilmiştir.

Çalışmadan çıkarılan önemli neticeler ise son bölümde açıklanmıştır.

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ABBREVIATIONS

BBC: British Broadcasting Corporation

BAFTA :British Academy of Film and Television Arts

CBE: Commander of the British Empire^{1*}

OED: Oxford English Dictionary

UN: United Nations

US: United States

¹ *The Most Excellent Order of the British Empire is a British order of chivalry established on 4 June 1917 by King George V. The Order includes five classes in civil and military divisions; in decreasing order of seniority, these are;

- Knight Grand Cross or Dame Grand Cross (GBE)
- Knight Commander or Dame Commander (KBE or DBE)
- Commander (CBE)
- Officer (OBE)
- Member (MBE)

1. INTRODUCTION

Egoism is an emotion which has existed since the first humankind stepped in the world. Ego means ‘I’ and every person opens his/her eyes with this emotion which never leaves people from their babyhood on. Although this emotion has been rasped in some people in the following years of their lives, in some people it comes to such a terrible state that causes the destruction of the nations, countries and may be the societies.

Ağaoğlu and Pinter’s point is surely that our lives are increasingly governed by an apolitical materialism in which it is uncool to get het up about injustice and corruption. In both “Kozalar” and “Party Time”, there is an image of style-conscious, narcissistic, bourgeois society. Here, the privileged are sealed off from reality because according these people, anything which is harmful for their comfort shouldn’t be faced.

So, the aim of this thesis is to show how egoistic desires make people indifferent, deaf, and blind to the events happening around them. In order to achieve this, firstly, the definition of drama is made and the emergence and development of it are analyzed. And the development of political theatre in both Turkish and English literature is evaluated. Then, the overall description of egoism will be made and under the umbrella of the social events of the 20th century, the influence of the theme of egoism on both Turkish and English playwrights will be discussed. Later on, Pinter and Ağaoğlu’s literary careers will be analyzed. In the last two sections, the characters will be compared in the light of the sentences they uttered, and the two works, “Kozalar” and “Party Time”, will be analyzed thematically and structurally.

1. DRAMA IN THE TURKISH AND ENGLISH LITERATURE

1.1. The Definition and Emergence of Drama

‘Tell me and I will forget.
Show me and I will remember.
Involve me and I will understand.’
Chinese Proverb

The importance of theatre is the opportunity it provides to experience the passion, immediacy and power of live performances. It is a place where ideas from around the world can be expressed and examined, giving the reader or spectator cause to stretch their imaginations and let these imaginations carry them to places they’ve never been. It is a haven where the reader or spectator can receive nourishment for their souls, be uplifted and entertained, and validate and enhance their lives.

Drama is a literary form involving parts written for actors to perform. It is drawn from the Greek word meaning ‘action’.²

According to the Websters Dictionary, ‘drama is a composition, in prose or poetry, accommodated to action, and intended to exhibit a picture of human life, or to depict a series of grave or humorous actions of more than ordinary interest, tending toward some striking result. It is commonly designed to be spoken and represented by actors on the stage.’³

Theatre was born in Attica, an Ionic region of Greece. It originated from the ceremonial orgies of Dionysos but soon enough its fields of interest spread to various myths along with historic facts. As ancient drama was an institution of democracy, the great tragic poets Aeschylus, Sophocles, Euripides as well as the comedian Aristophanes elevated public debate and political criticism to a level of aesthetic

² <http://en.wikipedia.org/wiki/Drama>. Downloaded on April 17th. 2007

³ Webster's Revised Unabridged Dictionary 1913

achievement. Euripides and the ethologist Menandros, in the thriving years of Alexandria and later on during the Roman domination, reached a beau ideal level and through the Romans managed to form Western Theatre, from Renaissance and thereafter.⁴

The plays were presented at festivals in honor of Dionysus, including the Great Dionysia at Athens, held in the spring the Rural Dionysia, held in the winter and the Lenaea, also held in the winter following the Rural Dionysia. The works of only three poets, selected in competition, were performed. In addition to three tragic plays (a trilogy), each poet had to present a satyr play - a farcical, often bawdy parody of the gods and their myths. Later, comedy, which developed in the mid-5th century BC, was also presented. The oldest extant comedies are by Aristophanes. They have a highly formal structure thought to be derived from ancient fertility rites. The humor consists of a mixture of satirical attacks on contemporary public figures, bawdy, scatological jokes, and seemingly sacrilegious parodies of the gods. By the 4th century BC comedy had supplanted tragedy as the dominant form. The form of the Greek physical theatre evolved over two centuries interestingly, the permanent stone theatres that survive today as ruins were not built until the 4th century BC - that is, after the classical period of playwriting. The open-air theatres may have consisted of an orchestra - a flat circular area used for choral dances—a raised stage behind it for actors, and a roughly semicircular seating area built into a hillside around the orchestra, although modern scholars debate the layout of particular theatres. These theatres held fifteen thousand to twenty thousand spectators. As the importance of actors grew and that of the chorus diminished, the stage became higher and encroached on the orchestra space.

The actors - all men - wore theatricalized versions of everyday dress, but, most important, they wore larger-than-life masks, which aided visibility and indicated the nature of the character to the audience. In the vast theatres, subtle gestures and facial expressions, upon which modern actors depend, would have been lost. Movement was apparently stately and formal, and the greatest emphasis was on

⁴ <http://en.wikipedia.org/wiki/Drama>. Downloaded on April 17th. 2007

the voice. Music accompanied the dances. An ancient Greek production was probably more akin to opera than to modern drama.

In keeping with its religious function, the theatre was state supported, admission was free or nominal to everyone, and actors were highly regarded. Working at the same time were the mimes; male and female popular entertainers who plied their trade wherever an audience would toss a few coins.

Greek tragedy flourished in Athens in the 5th century BC. Of the more than a thousand tragedies written during that century, only 31 remain, all by Aeschylus, Sophocles, and Euripides.

The three types of drama composed in the city of Athens were tragedy, comedy, and satyrs. The origins of Athenian tragedy and comedy are far from clear, but they began (and continued to be) as a part of the celebrations of the god Dionysus, which were held once a year. Every year three authors were chosen to write three dramas, and one satyrplay each. Similarly, five authors were also chosen to write three comedies and a satyr play each. Each tragedy tetralogy was then performed in three successive days, and on the last day the five comedies competed. All the plays were played in the Dionysos theatre in Athens, and the best author for both tragedy and comedy was chosen.

The chorus seems to have originated with a leader singing a song about some legendary hero. Later the leader, rather than singing about the hero, began to impersonate him. Spoken dialogue between several actors was added, and the result was tragedy in the Greek form. The very first prize for tragedy went to Thespis in 534 BC.

In fact, the two masks associated with drama with the smiling and frowning faces are both symbols of the Muses Thalia and Melpomene. Thalia is the Muse of comedy (the smiling face), and Melpomene is the Muse of tragedy (the frowning face).

1.1.1. The Emergence of Political Theatre

The stage has forever been a place where political issues have been examined. The ritualistic and social significance of the earliest Greek performances in central arenas brought relevance to many controversial topics, a pattern that has not subsided to this day.

According to Wikipedia, 'Political theatre is drama or performing art which emphasizes a political issue or issues in its theme or plot... Political theatre can also be defined as exploring themes more universal and central to society itself, especially when that society defines itself as politically conscious.'

One can say that the earliest Western dramas, arising out of the polis, or democratic city-state of Greek society, were political theatre to the most extreme degree. Being performed in the main amphitheatres, central arenas used for theatrical performances, religious ceremonies and political gatherings, gave them a ritualistic and social significance that enhanced the relevance of the political issues being examined. And one must marvel at the open-minded examination of controversial and critical topics that took place right in the political heart of Athenian society, allowing a courageous self-examination of the first democracy trying to develop and refine itself further.⁵

Aristophanes (447 -385 BC) was thought to be one of the greatest of all comic dramatists of his day, and one of the earliest recorded writers of political satire. His plays are an unequalled source of information about politics, personalities, morality, literature, and everyday life in Athens.

In the plays of Aristophanes the whole panorama of Greek society passes before the spectator, each phase touched with the poet's inexhaustible humor. One play is opened with a meeting of Parliament, and the whole machinery of government is presented in caricature — president, ambassadors with high-sounding titles, luxurious envoys; elsewhere a magistrate with his archers of the guard perform

⁵ <http://www.pbs.org/now/arts/politicaltheatre.html>. Downloaded on April 17th. 2007

their functions, and the punishment of the stocks and of scourging is administered on the stage.

Many of Aristophanes' plays satirized the well-known citizens of Athens and their conduct in the Peloponnesian War. Called by Bates the 'spokesman of the peace party,' four of his plays are passionate calls for peace. One of them, *Lysistrata*, revolves around the women of Athens who decide to withhold sex from their husbands until the men outlaw war. Although the play is lighthearted, it was written out of the poet's grief over the thousands of Athenians who had recently lost their lives in the terrible defeat at Syracuse.⁶

⁶ <http://www.TheatreHistory.com/GreekTheatre/Ancient/Index>. Downloaded on April 17th. 2007

1.2. A General Outlook to the Development of Drama in British and Turkish Literature

1.2.1. The Development of Drama and Examples of Political Theatre in Turkish Literature

Turkey has been home to a wide array of popular performance arts and entertainments since the thirteenth century, including dances, peasant plays, pageants, rites, processions, mock fights, festival acts, acrobatics, mime, puppetry, marionette performances, clowning, juggling, and magic. It may well be that the first ceremonial activities back in the depths of time in Anatolia, rituals performed in the name of the gods, were the first steps towards the art of theatre of our own time. The performance plays, the most important component of the festivals and celebrations observed in the structure of Ottoman society, appear before the spectator as a kind of folk theatre. The most noteworthy varieties of these spectator shows include the meddahs (storytellers), puppet shows and Karagöz shadow plays. Karagöz shadow plays came to Anatolia from Egypt. Apart from entertainment, it served a number of very important social functions both educational and critical. It was popular among the general public, who could easily recognise specific characters, both foreign and from within the state, represented by the puppets. The theatre thus created a melting pot of ideas on education, and a social critique directed towards authority at all levels of the public service, as well as at individual members of the Ottoman state, blamed for a wide range of vices from bribery to dishonesty and greed.

The legend of the emergence of Karagöz in Anatolia is a sad one. The most widely believed story is that this theatrical form arose from the death of two construction workers, Karagöz and Hacivat. During the reign of Ottoman Sultan Orhan (fourteenth century), Karagöz was working as an ironmonger and Hacivat as a mason in the construction of a mosque in Bursa, the capital city of the state at that time. They continually distracted the other workers with their humorous and attractive dialogues, and so slowed down the construction of the mosque. Getting angry at this, the Sultan had them both put to death, which later caused him unending regret. To decrease the sultan's sorrow, and to cheer him up, Sheikh Kusteri, *'the so-called inventor and patron saint of Turkish shadow theatre set up a curtain and behind it recited the humorous dialogues of Karagöz and Hacivat with yellow shoes*

in his hands'.⁷ Akdemir points out; *'Karagöz has always been a satirist, Karagöz plays are not intended for children: they are the voice of the public, they handle political issues when needed, and they must.'*⁸ According to And; *'Karagöz was a political weapon with which to criticise local political and social abuse'*.⁹ So, these plays gave the lower classes a sense of power and a feeling that they also had a say in the affairs of state. The plays had the duties of distinguishing the good from the bad, and warning the public against evil, injustice and tyranny. Karagöz plays experienced their golden age in the 19th. and early 20th. centuries.

As elsewhere in the world, two elements have been influential in introducing the theatre into the life of the Turkish people: rituals and religious ceremonies from pre-historic times and tales, legends and various other events from everyday life. The first theatre was a product of these events as they were staged on various occasions. In Turkey, folkloric theatre of this nature still exists in rural areas. Puppet plays, Karagöz shadow shows, the *Meddah* (story-teller) and *Orta oyunu* (a kind of Ottoman style dance), all of which have folkloric aspects, remained common in everyday life until the period of westernization. With the proclamation of the Tanzimat in 1839, a series of changes took place in state and social life, one of which was the establishment of the Turkish National Theatre. During this period, contacts were established with the western theatre, which were encouraged by the imperial palace and high-ranking state officials.

The close interest of the imperial circle in theatre led to the relatively easy acceptance of theatre by society. The library of Mahmut II included a great variety of theatrical works.

High-ranking state officials promoted western theatre in Turkey and lent their support to these developments. Turkish intellectuals and embassies also made their own contributions. The opportunities presented to Turkish Embassies abroad to observe theatre in other countries gave them an excellent concept of the art.

⁷ Metin And. *Geleneksel Türk Tiyatrosu: Kukla-Karagöz-Ortaoyunu* . Ankara: Bilgi Yayınevi. - (1975). Turkish shadow theatre. Ankara: Dost Publications. p. 34

⁸ Gamze Akdemir. *Cumhuriyet*. 3 August, 2003

⁹ Metin And. *Geleneksel Türk Tiyatrosu: Kukla-Karagöz-Ortaoyunu* . Ankara: Bilgi Yayınevi. - (1975). Turkish shadow theatre. Ankara: Dost Publications. p. 83

The first original Turkish play “Şair Evlenmesi / The Marriage of the Poet” was written by Ibrahim Sinasi (1860) in the liberal atmosphere of the Tanzimat period. It was a comedy criticizing the established marriage system based on female go-between. The same period also marks the beginning of Moliere translations and adaptations made by Bursa Governor Ahmet Vefik Pasha. He holds a significant place with his adaptations which still have a place in classic Turkish theatre repertory and with his efforts to introduce performing arts in the Western style to Anatolia.

On the other hand, Namık Kemal, besides his romantic and patriotic plays, has left his mark on the period with his essays on the art of theatre. During the Tanzimat period, essays on theatre put strong emphasis on the selection of plays to be staged and encouraged the productions which would reflect the life style of the Turkish society. Patriotic and nationalistic contexts were the characteristic traits of the plays. In the meantime use of an unpretentious language on stage was underlined and correct Turkish was required from the performers who were mainly Armenian. Training of the audience as well as that of the actors stands as an outstanding issue in those essays.

The treaty of Ayastefanos (1878) marks the beginning of the dark days in the Ottoman history and the Tanzimat period ended giving way to a rather depressive era: the Period of Autocracy. Censorship became the biggest influence on Turkish theatre up to the Second Constitution in 1908. All performances had to have the approval of the Security Directorship. This implementation was based on the enthusiastic public reaction received by Namık Kemal’s nationalistic and sentimental play “Vatan Yahut Silistre” in 1873. The play reflects Namık Kemal’s political ideas. After the play had been staged, it became the reason of a political sensation and made the Sultan angry. As a consequence, the play was banned and the playwright was sent for exile. Thus, the event has yet another significance as of first censorship in Turkish theatre history.¹⁰

¹⁰ <http://www.bgst.org/tb/yazilar/180207fg.asp>. Downloaded on March 17th. 2007

The Second Constitution in 1908 brought about a resurgence in the field of theatre. Censorship physically existed yet neither the theatres nor the press felt bounded. Once banned play, “Vatan Yahut Silistre” returned to the stage.

While Ottoman intellectuals adopted western theatre, traditional Turkish theatre was neglected. This led to a lack of national character in early Turkish theatre. Development in this field was generally the result of merely passing on experience. Cemil Pasa, who headed the Istanbul Municipality from 1913 to 1914, pioneered the foundation of a conservatory, in which the theatre and music departments were named ‘Darulbedayii Osmani’ meaning ‘The house of beauty.’ The departments were directed by Andre Antoine until he returned to his own country at the outbreak of the first World War. Muhsin Ertugrul took his place.

Muhsin Ertugrul (1892 -1979) would devote his life to theatre and would later be mentioned as the founder of the contemporary Turkish theatre. During his seventy year career, he remained a pillar in the country’s artistic field with his contributions to the modern Turkish theatre, his vast knowledge, faith, tenacity and training ability. As Ataturk restructured Turkey as a modern nation Muhsin Ertugrul was a full supporter with his reformist personality. Another significant event of the period was the first appearance of a moslem Turkish woman on stage.

It was also during the Constitution period that Turkish operettas began to be composed and staged in Turkey and became highly popular. Still, the plays were originally adaptations from western texts with the general opinion that the Turkish playwrights could learn western techniques by extensive adaptations. The art of theatre started to be debated on a wider scale. Acting skills, direction, policies for play selection, and the quest for national versus foreign plays remained on the agenda throughout the period. The outburst of such topics was not only owed to the free atmosphere that prevailed but also to Darulbedayi's contributions towards an active theatre life in Istanbul.

After the proclamation of the Republic in 1923, adaptations were gradually replaced by translations. Plays by Shakespeare, Ibsen, Pirandello, Gorki etc. staged by Muhsin Ertugrul one after the other created a lively debate as to their effect on the audience who were accustomed to the adaptations of plays based on simple themes. Under the management of Muhsin Ertugrul, the Darulbedayi encouraged Turkish

playwrights and their works were represented in the repertory. Most of these plays were melodramas and domestic comedies. Yet, discussions were still revolving around the dichotomy of foreign imports versus traditional forms. Some suggested that the Turkish theatre can find life in the works of the native playwrights and not in staging of the superior western examples. This debate, in the long run, implied a return to traditional forms such as Karagöz, Meddah and Ortaoyunu and the creation of a national theatre concept.

In the meantime, Darulbedayi was attached to the Istanbul Municipality in 1931 and its name changed to Istanbul Municipal Theatre. It became the first subsidized theatre of the country. Today, the Municipal Theatre has six stages in different locations of the city. The first Children's Theatre was also established by Muhsin Ertugrul under the auspices of the Municipal Theatre in 1935. Another important initiative of the time was the establishment of the drama branches of 'Halkevleri / Public Houses' which helped to train the audience and enabled the emergence of amateur groups around the country. Unfortunately, 'Halkevleri' were closed down during the Democrat Party government in 1950s due to political reasons hitting a heavy blow on the cultural and art life of the country.

In 1940s, the second subsidized theatre, Ankara State Theatre opened with the first graduates of the State Conservatory which was previously launched and headed by Carl Ebert who came to Turkey upon Muhsin Ertugrul's invitation. Currently, the State Theatres have twenty-six stages in sixteen provinces. The third subsidized theatre in Turkey is Bakırköy Municipal Theatre established in Istanbul, in 1994. The fourth subsidized theatre, Izmit Municipal Theatre opened in November 1997.

Private theatres in Turkey must be dealt with separately. A brief overview will show that it all started with Kucuk Sahne (The Small Stage) in Beyoglu in the 1950s. This theatre was established partially under the sponsorship of a bank as part of its cultural services and it was run by Muhsin Ertugrul who at that time had resigned from Ankara State Theatre as the General Artistic Director. Many renown actors and actresses have come out of Kucuk Sahne. This stage is known as 'the cradle of private theatres.' The private theatre companies which flourished within the free environment encouraged by the 1961 Constitution gave a new dimension to the

country's theatre life. These companies which were located in larger towns such as Istanbul and Ankara both gave new impetus to theatre activities and provided a ground for development for many distinguished playwrights. However, this intense activity led to an increase in the number of private theatres, which in turn deteriorated the quality. This rapid rise was followed by a period of decline. The cause of this decline was not only the inflationary increase in the number of theatre companies, but the social, economic and political decline the country was experiencing. 1960s and 1970s are also the years marked by oppression and censorship in the theatre field. The 1980s were a period of silence following the military coup. Nowadays, private theatres are gaining new impetus. In recent years, young groups have started breaking new ground with their experimental and research work. The state started to give financial support to private theatres in the 1980s. This support is not regulated by a legal frame and thus is subject to the political stances of ministers of culture.

If the progress of play writing in Turkey is evaluated, after the declaration of the Second Constitution in 1908, playwrights focused on historical themes and on political subjects, clash of traditional and modern life styles etc. In the thirties and forties melodramas and domestic comedies within the 'well-made play format' were favorable. Starting with the 1950s the concern for social and individual problems replacing the previous realistic genre could be observed: the playwrights' quest was focused on the issues of rural migration, feudal social order and life in the slums. In brief, the system was questioned with all its aspects. In later years, influenced by the current political theatre in Europe, the Turkish playwrights began to deal with the issue in a similar form and content. They employed the episodic form of epic and merged it with the traditional Turkish norms. Beginning from 1980, the sterility of the playwrights could be interpreted as a parallel development similar to the political and economical conditions prevailing in the country.¹¹

Briefly, writing for the Turkish theatre has developed increasingly since the founding of the Republic, and has generally followed a critical-realistic line aimed at

¹¹ <http://www.sanat.bilkent.edu.tr/interactive.m2.org/Theather/dikmen.html>. Downloaded on March 25th. 2007

society as a whole. Writers such as Haldun Taner, Necati Cumalı, Gngr Dilmn, Orhan Asena, Turan Oflazođlu, Turgut zakman, Ferhat Őensoy and Selim İleri, who have produced works for the political cabaret theatre in which players such as Zeki Alasya, Metin Akpınar and Ahmet Gldal have starred, have also made an enormous contribution to the Turkish stage while making full use of all the features of traditional Turkish theatre.¹²

¹² <http://www.kultur.gov.tr/EN/BelgeGoster>. Downloaded on March 25th. 2007

1.2.2. The Development of Drama and Examples of Political Theatre in British Literature

In the dramas of Greece and Rome the unities of action, time, and place controlled the unfolding of plot. There was one main action to which every minor part must contribute; the incidents of the play should naturally happen within twenty-four hours; and the entire action should occur, naturally, in one place. These rules of the ancient drama are known as 'the dramatic unities'. The early play-writers of other European countries were limited by these rules; the Spanish and English playwrights create new types of dramatic literature. At first, nearly all English dramatists ignored the unities. In representing character and passion their succeeding scenes transplanted one over impracticable distances, their time might include a long life, and subordinate parts of a play were unified only by the author's method of delineating passion or character.¹³

The dawning of the English dramatic literature can be traced to a period soon after the Norman Conquest, when the Church began to popularize in England the mysteries with which she supplanted the Roman mimes. To these the names of Miracle plays and Mysteries were indiscriminately given in England. The earliest 'miracle' of English record is the "Play of Saint Catherine". It was represented at Dunstable about 1110, was written in French, and was in all probability a rude representation of the miracles and martyrdom of the saint. These performances were encouraged by the clergy, since they gave religious instruction to the people and strengthened the influence of the Church. At first the plays were composed and acted by monks, and were performed in the cathedral close. The ecclesiastical stage was a platform in three divisions, representing Heaven, Earth, and Hell rising one over the other. The costumes were furnished from the vestry of the church. The dramatists boldly exhibited supernatural beings, angels, devils, saints, martyrs, even the persons of the Trinity. It was necessary that some comic element should be introduced to enliven the graver scenes; and this was supplied by representing the wicked personages of the drama placed in ludicrous situations. The Devil usually played the

¹³ J. Backus Truman. *The Outlines of Literature: English and American*. New York: Sheldon and Company, 1897. pp. 80-84.

part of the clown or jester, and was exhibited in a light half terrific and half farcical. The modern puppet-play of "Punch" is a reminiscence of these ancient miracles, in which the Evil One was alternately the conqueror and the victim of the human buffoon, jester, or vice, as he was called. The times did not condemn the use of vulgar or profane language, or scenes.

Some idea of those religious dramas may be formed from their titles: "The Creation of the World", "the Fall of man", the story of "Cain and Abel", "the Crucifixion of Our Lord", "the Massacre of the Innocents", "The Play of the Blessed Sacrament", and "the Deluge". The plays though abounding in absurdities, contain passages of simple and natural pathos, and scenes of genuine humor. In "the Deluge", a comic scene is produced by the refusal of Noah's wife to enter the Ark, and by the beating which terminates her noisy resistance; while, on the other hand, a Mystery entitled "the Sacrifice of Isaac" contains a pathetic dialogue between Abraham and his son. The oldest manuscript of a Miracle play in English is that of "the Harrowing of Hell", and "the Conquering of Hell by Christ", believed to have been written about 1350.

The Miracle plays and Mysteries continued to be popular from the eleventh to the end of the fourteenth century, when they were supplanted by the Moralities. These new dramas were simply an adaptation to dramatic use of the allegory which had been universally popular for two centuries. The persons who figure in the Moralities are, Every Man, a general type of humanity; Lusty Juventus, who represents the follies and weakness of youth; Good Counsel, Repentance, Gluttony, Pride, Avarice, and the like. The Devil was retained, and his hard blows and scoldings with the Vice, furnished many 'a fit of mirth.' The oldest English Morality now extant is "The Castle of Perseverance", which was written about 1450. It is a dramatic allegory of human life, representing the many conflicting influences that surround man in his way through the world. "Lusty Juventus" contains a vivid and humorous picture of the extravagance and debauchery of a young heir surrounded by the Virtues and Vices, and ends with a demonstration of the misery which follows a departure from the path of virtue and religion.

Springing from the Moralities, and making an approach to the regular drama, are the Interludes, much shorter in extent and more merry and farcical. Here

typical personages are substituted for allegorical characters. They were generally played in the intervals of a festival, and were exceedingly popular. The most noted author of these merry pieces was John Heywood, a man of learning and accomplishments, who seems to have performed the duties of entertainer at the court of Henry VIII. His "Four P's" is a good specimen of this phase of drama. It turns upon a dispute between a Peddler, a Pardoner, a Palmer and a Poticary, in which each tries to tell the greatest lie. They tax their powers, until at last, by chance, the Palmer says that he never saw a woman out of temper; whereupon the others acknowledge him the victor.

The earliest composition in English language possessing all the requisites of a regular tragedy, and the first in blank verse, is the play of "Gorboduc", or "Ferrex and Porrex", written by Thomas Sackville, and acted in 1562 for the entertainment of Queen Elizabeth. Its subject is borrowed from the old half-mythological Chronicles of Britain. Its dialogue is regularly and carefully constructed; but the sentences almost invariably terminate with the line, and the effect of the whole is tedious. The action is oppressively tragic, being a dismal succession of slaughters, ending with the desolation of an entire kingdom.

The first English comedy was "Ralph Royster Doyster", acted in 1551, and written by Nicholas Udall, master of Eton College. This was followed, about fifteen years later, by "Gammer Gurton's Needle", composed by John Still, afterward bishop of Bath and Wells, who had previously been master of Saint John's and Trinity Colleges in Cambridge. This play was probably acted by the students of those colleges. The action of "Ralph Royster Doyster" takes place in London. The principal characters are a rich and pretty widow, her lover, and an irrepressible suitor, who gives the title to the play. This ridiculous pretender to gayety and love is betrayed into all sorts of absurd and humiliating scrapes. The piece ends with the return of the favored lover from a voyage which he had undertaken in a momentary pique. The manners represented are those of the middle class of the period; and the picture given of life in London in the sixteenth century is animated and natural. The movement and utterance are rudely comic.

"Gammer Gurton's Needle" is a composition of a more farcical order. The scene is laid in the humblest rustic life, and all the dramatis personae belong to the

uneducated class. The principal action of the comedy is the sudden loss of a needle with which Gammer (Good Mother) Gurton has been mending a garment of her man Hodge, a loss comparatively serious when needles were rare and costly. The whole intrigue consists in the search instituted after this unfortunate little implement, which is at last discovered by Hodge himself, on suddenly sitting down, sticking in the garment which Gammer Gurton had been repairing.

The Mystery Plays seem to have reached their greatest popularity in the fourteenth and fifteenth centuries. In the dawning light of the Renaissance and the modern spirit they gradually waned, though in exceptional places and in special revivals they did not altogether cease to be given until the seventeenth century. Early in the sixteenth century, the Morality in its turn was largely superseded by another sort of play called the Interlude. But just as in the case of the Mystery and the Morality, the Interlude developed out of the Morality, and the two cannot always be distinguished, some single plays being distinctly described by the authors as 'Moral Interludes.' In the Interludes the realism of the Moralities became still more pronounced, so that the typical Interlude is nothing more than a coarse farce, with no pretense at religious or ethical meaning. The name Interlude denotes literally 'a play between,' but the meaning intended (between whom or what) is uncertain. The plays were given sometimes in the halls of nobles and gentlemen, either when banquets were in progress or on other festival occasions; sometimes before less select audiences in the town halls or on village greens. The actors were sometimes strolling companies of players, who might be minstrels or rustics, and were sometimes also retainers of the great nobles, allowed to practice their dramatic ability on tours about the country when they were not needed for their masters' entertainment. In the Interlude-Moralities and Interludes first appears The Vice, a rogue who sums up in himself all the Vices of the older Moralities and serves as the buffoon. One of his most popular exploits was to belabor the Devil about the stage with a wooden dagger, a habit which took a great hold on the popular imagination, as numerous references in later literature testify. Transformed by time, the Vice appears in the Elizabethan drama, and thereafter, as the clown.¹⁴

¹⁴ Robert Huntington Fletcher. *A History of English Literature*. Boston: Richard G. Badger, 1916. p. 85-91.

During the 1580's a group of men formed a group called 'The University Wits.' These were men who were interested in writing for the public stage. The 'wits' included Thomas Kyd, Christopher Marlowe, John Lyly, and Robert Greene. Thomas Kyd wrote "The Spanish Tragedy", the most popular play of the 16th century. He constructed a well-planned plot which made for a very interesting play.

The Cambridge-educated Christopher Marlowe was important in the development of chronicle plays such as "Edward II". He also wrote the well-known play "Doctor Faustus". John Lyly was another member of the University Wits who wrote primarily pastoral comedies in which he used mythology along with English subjects. "Campaspe", "Endimion", and "Love's Metamorphosis" are just a few examples of Lyly's work. Yet another University Wit, Robert Greene, wrote pastoral and romantic comedies. Greene took many different aspects and pieces and combined them into a single play. Two of his adventurous works are "Friar Bacon & Friar Bungay" and "James IV".

The man known as the greatest dramatist of all time is William Shakespeare. Shakespeare was involved in all aspects of theatre, more than any other writer of his day. Shakespeare is said to have written 38 plays--histories, tragedies, and comedies-- including "Comedy of Errors", "Taming of the Shrew", "Richard II", "Romeo and Juliet", "Julius Caesar", and "Macbeth". No writer has been more effective and powerful with the use of the language as Shakespeare. Emotions, pride, attitudes are all incorporated into Shakespeare's dramatic situation.¹⁵ Thought of as national English playwright in countries around the world, William Shakespeare (1564 -1616) can be called an author of political theatre. His history plays and tragedies such as "King Lear", "Julius Caesar", and "Macbeth" repeatedly examined the essence of political leadership, the lust for power. As Richard Eyre and Nicholas Wright put it in *Changing Stages* — 'anatomy of opportunism, moral ambiguity, expediency, and hypocrisy':

Shakespeare is fascinated by politics, charting the world of secular power with an avid curiosity, showing a very highly developed sense of the workings of

¹⁵ <http://www.tech.mit.edu/Shakespeare>. Downloaded on December 17th. 2006

*bureaucracy and power. No one who has brushed against the world of realpolitik in any government of any colour could fail to recognise Polonius, and Elsinore will be immediately identifiable to anyone who visited or lived in Eastern Europe under Communism. The world of bugged hotel rooms, the ever-present secret police, the friends who lower their voices and look about them before speaking, the fear of prison, the familiarity with those who have experienced it, these all belong to the world that Hamlet finds so 'out of joint.'*¹⁶

In his book, "Shakespeare's Politics", Professor Allan Bloom takes the classical view that the political shapes man's consciousness. Bloom considers Shakespeare as a profoundly political Renaissance dramatist and argues that Shakespeare's ideas and beliefs need to be recognized in today's society as a source for the serious study of moral and political problems.

Shakespeare was effective and at the same time sensitive to needs of his audiences and actors. Although well-known during his life, Shakespeare's popularity didn't flower until after his death. The name of William Shakespeare and Elizabethan theatre are inextricably bound together. Elizabethan theatre is also called as the English Renaissance theatre which was written between the Reformation and the closure of theatres in 1642. It includes the drama of William Shakespeare along with many other famous dramatists.

English Renaissance drama grew out of the established Medieval tradition of the mystery and morality plays. These public spectacles focused on religious subjects and were generally enacted by either choristers and monks, or a town's tradesmen (as later seen lovingly memorialized by Shakespeare's 'mechanicals' in "A Midsummer Night's Dream"). Writing in the early part of this period still retained much of the verse style of the old prose. However as playwrights developed so did the style and plays continued to move further away from the church based liturgy (this had been happening for some time already) and began to develop a more

¹⁶ Richard Eyre and Nicholas Wright. Changing Stages
http://www.tvfactual.co.uk/changing_stages.html. Downloaded on April 17th. 2007

grounded footing in fiction. Early playwrights of the time such as George Peele continued to develop the meter of verse. Christopher Marlowe developed the style even further but it was William Shakespeare who perfected it with the iambic pentameter.

Through the development of the play and the influences from further a field, (Marlowe's "Barabas" from "The Jew of Malta" takes its roots from the classic Pantalone from the Italian Commedia); Elizabethan playwrights dramatically changed the relationship between the audience and the actor. For the first time in English theatre history, the audience had a chance to connect with a character on an emotional level, without the influence of the church and its teaching or Mythology as the Greek and Roman theatre, and follow that character through a structured journey all of their own.

At that time, Ben Jonson was also a popular playwright in England, who some scholars consider the finest Elizabethan playwright (after Shakespeare, of course). In an effort to combat the dramatic excesses of his English contemporaries, Jonson addressed classical principles and sought to bring back the practices of the ancients in his own plays. Two of Jonson's 28 plays are "The Alchemist" and "Bartholomew Fair". He was awarded the title of England's poet laureate in 1616.

After 1610, changes started to occur in English drama . There was an increase in technical skill, playwrights handled exposition better, they began to compress action to fewer episodes, and they built startling climaxes to surprise audiences. With these changes came a new breed of playwrights who created a drama more focused on thrilling and exciting subject matter than complex characterization or tragic emotion.¹⁷

John Fletcher was one of these new playwrights who became very successful writing jointly with Francis Beaumont. Together they wrote about fifty plays including "The Maid's Tragedy", "Philasta", and "A King and No King". Fletcher also wrote plays on his own after Beaumont retired. "A Wife for a Month" and "The Scornful Lady" are two of his most famous solo works. Interestingly

¹⁷ <http://www.cwu.edu>. Downloaded on April 18th. 2007

enough, during the Restoration, Fletcher's plays were performed more frequently than Shakespeare's or Jonson's.

Thomas Middleton, Philip Massinger, John Webster, John Ford, and James Shirley were also strong dramatists who helped shape and encourage theatre during this time. With Massinger's "A Way to Pay Old Debts", Webster's "The White Devil", Ford's "The Broken Heart" and Shirley's "The Cardinal", these men became well-known playwrights who made a great impression on the world of theatre.

The years between 1642 and 1660 (also known as the Interregnum, or period between kings) saw very little theatrical activity in England as the Puritans worked to drive out 'sinful' theatre. A law was passed in 1642 that suspended performances for five years. After the law expired, Oliver Cromwell's government passed another law declaring that all actors were to be considered rogues. Many theatres were even dismantled during these eighteen years of stasis.

In 1660 Charles II returned to England from his exile in France, restoring the monarchy. This period, known as the Restoration, was a time of renewal for British theatre. The flamboyant Charles II was a huge patron of theatre and helped breathe new life into British drama. A patent was even issued for two new theatre companies. Led by William Davenant, the Duke's Men was for younger performers, while older, more experienced actors were in The King's Company, led by Thomas Killigrew. While the two companies created new opportunities theatrically, their monopoly on performances hampered the growth of British theatre.

Many scenic innovations developed during the Restoration. One of the most innovative and influential designers of the 18th century was Philip Jacques de Loutherbourg. He was the first designer to break up floor space with pieces of scenery, giving more depth and dimension to the stage. Other designers experimented with lighting by using candles and large chandeliers which hung over the floor of the stage.

Usually the playwright was the director of a play, and he held rehearsals from 11 a.m. to 1 p.m. When it was the actor's turn to speak, he or she would step forward into a star and speak his or her lines. Actors got paid on how popular they were, and they usually played the same type of roles; for instance, tragic actors always played tragic roles. The female was known as the ingenue and the male was

known as the juvenile. Playwrights got the proceeds from the third night's performance and also the sixth night's performance, but only for the original run of the show. Pantomimes would also perform before and after a play.

A theatre of note between 1642 and 1800 was The Haymarket Theatre, operated by Samuel Foote. Two eighteenth century writers of comedy were Sheridan who wrote "The Rivals" and Oliver Goldsmith who wrote "She Stoops to Conquer". John Gay authored the popular "The Beggar's Opera", updated in the twentieth-century playwright by Bertolt Brecht in "The Threepenny Opera".¹⁸

A change came in the later 19th century with the plays on the London stage by the Irishmen George Bernard Shaw and Oscar Wilde and the Norwegian Henrik Ibsen, all of whom influenced domestic English drama and vitalised it again.

Postmodernism had a pround effect on English Drama in the latter half of the 20th century. This can be seen particularly in the work of Samuel Beckett (most notably in Waiting for Godot), who in turn influenced writers such as Harold Pinter and Tom Stoppard who will be handled in section 2.2. As the concept of egoism and political theatre can not be separated from eachother, the other 20th century playwrights who wrote political plays and played an important role in the development of British Theatre will also be handled in section 2.2.

¹⁸ <http://www.ohiolink.edu/db/evd-tips.html>. Downloaded on December 15th. 2006

2. EGOISM and 20th CENTURY BRITISH and TURKISH DRAMA

2.1. The Definition of Egoism and Various View Points

According to Webster's dictionary, Egoism is "*The habit of judging of everything by its relation to one's interests or importance*".¹⁹

In the American Heritage Dictionary of the English Language, egoism is described as "*an ethical belief that self-interest is the just and proper motive for all human conduct. It is an excessive preoccupation with one's own well-being and interests, usually accompanied by an inflated sense of self-importance.*"²⁰

Whereas in the Webster's Medical Desk Dictionary, it is defined as "*a doctrine that individual self-interest is the actual motive of all conscious action and the valid end of all actions.*"²¹

In philosophy, egoism is the theory that one's self is the motivation and the goal of one's own action. Egoism can be in a descriptive or a normative position. In descriptive egoism, people are motivated by their own interests and desires. Whereas the normative egoism proposes that people should be so motivated, regardless of what presently motivates their behaviour.²²

The descriptive egoist's theory is called 'psychological egoism'. Psychological egoism describes human nature as being wholly self-centered and self-motivated. A psychological egoist person thinks of only him/herself. Nothing around him/her is important and everything should be in the service of him/her.

Normative egoism comes into two general forms: Rational egoism and ethical egoism. Rational egoism claims that the promotion of one's own interests is always in accordance with reason. Ethical egoism is the normative theory that the promotion of one's own good is in accordance with morality. In the strong version of ethical egoism, it is held that it is always moral to promote one's own good, and it is

¹⁹ www.nonserviam.com/egoistarchive/walker/walker.html) The Philosophy of Egoism by James L. Walker- 1905. Downloaded on December 17th. 2006

²⁰ The American Heritage Dictionary of the English Language, Fourth Edition. Houghton Mifflin Company, 2004

²¹ Merriam-Webster's Medical Desk Dictionary, Revised Edition, 2002

²² www.iep.utm.edu/e/egoism.htm (The Internet Encyclopedia of Philosophy). Downloaded on January 3rd 2007

never moral not to promote it. In the weak version, it is said that although it is always moral to promote one's own good, it is not necessarily never moral not to. That is, there may be conditions in which the avoidance of personal interest may be a moral action. Conditional egoism is a type of ethical egoism. This is the theory that egoism is morally acceptable or right if it leads to morally acceptable ends.²³

Egoism is the first and the most primitive emotion given to the mankind. It is because Eve ate the forbidden apple and Cain killed Abel.

Here are some quotations of egoism:

Egoism is the very essence of a noble soul.

Friedrich Nietzsche²⁴

There is a sort of jealousy which needs very little fire; it is hardly a passion, but a blight bred in the cloudy, damp despondency of uneasy egoism.

George Eliot.²⁵

But egoism is more than this. It is the realization by the individual that he is above all institutions and all formulas; that they exist only so far as he chooses to make them his own by accepting them.

John B. Robinson²⁶

I have been judged to be a pessimist but what abyss of ignorance and low egoism is not hidden in one who thinks that Man is the god of himself and that his future can only be triumphant?

Eugenio Montale²⁷

In brief, egoism in its modern interpretation, is the antithesis, not of altruism, but of idealism.

John B. Robinson²⁸

²³ www.iep.utm.edu/e/egoism.htm (The Internet Encyclopedia of Philosophy), Alexander Moseley, Downloaded on January 3rd 2007

²⁴ www.brainyquote.com . Downloaded on January 5th 2007

²⁵ www.brainyquote.com/quotes/quotes/e/georgeelio165169.html. Downloaded on January 5th 2007

²⁶ www.brainyquote.com/quotes/quotes/e/johnbrobi284699.html. Downloaded on January 5th 2007

²⁷ www.brainyquote.com/quotes/quotes/e/eugeniomon310080.html. Downloaded on January 5th 2007

²⁸ www.brainyquote.com . Downloaded on January 5th 2007

Oxford Advanced Learner's Dictionary (1996), defines the word 'egoist' as the synonym of the word 'selfish.' In her book "The Virtue of Selfishness", Rand defines selfishness as follows; 'In popular usage, the word "selfishness" is a synonym of evil; the image it conjures is of a murderous brute who tramples over piles of corpses to achieve his own ends, who care for no living being and pursues nothing but the gratification of the mindless whims of any immediate moment. Yet the exact meaning and dictionary definition of the word 'selfishness' is; concern for one's own interests.'²⁹

Rand advocates rational self-interest, a particular brand of ethical egoism. But she rejects psychological egoism, the position that asserts that we always act in our own self-interest anyway, whether consciously or not.³⁰ The egoism Rand advocates is neither automatic nor instinctual; rather, it is rational and must be chosen.

Just as man cannot survive by any random means, but must discover and practice the principles which his survival requires, so man's self-interest cannot be determined by blind desires or random whims, but must be discovered and achieved by the guidance of rational principles. So, Rand's ethics of rational self-interest is an ethics of choice, guided by reason, with human survival as its goal. But sometimes Rand's definition of selfishness or egoism doesn't run its course in true way. Egoism is in everywhere. It takes its role in nearly every branch of life. But when one speaks about the political egoism, the people should stop and think because it is one of the most dangerous one applied by the machiavellian people for political power. These people who have specific interests, such as economic advancement, social status, and ongoing friendships can do everything in order to be dominant. Of course, at the end the pursuit of these egoistic interests inevitably generates conflicts and wars between the people in a contry or between the countries in the world.

²⁹ Ayn Rand, "The Cult of Moral Grayness," *The Virtue of Selfishness: A New Concept of Egoism* (New York, NY: Signet Books, 1961, 1964), p.vii

³⁰ *The Virtue of Selfishness*. p. 90

2.2. The Concept of Egoism in the 20th Century British and Turkish Drama

In English theatre, especially related to the political theatre, egoism is one of the most important themes which is very ostensible in many plays. In these works, the most striking examples of the people who have the power and who oppress the other people for the sake of their own benefits and the most striking aspects of the Machiavellian societies are handled. Although egoism seems to be as a sub-theme in many of the works handled, when the plays are analysed in detail, it is very clear that how this egoism can be a main theme in reality.

Global War is one of the defining features of 20th century experience, and the first global war is the subject of one of this period's topics, 'Representing the Great War.' Masses of dead bodies strewn upon the ground, plumes of poison gas drifting through the air, hundreds of miles of trenches infested with rats- these are but some of the indelible images that have come to be associated with World War 1. (1914 -18). Of course the reason of these indelible images which took place in the works of the 20th century is the people's egoistic impetus.

At the beginning of the 20th century, George Bernard Shaw attempted to make the English theatre into an arena for the play of philosophical and political discussions. British theatre of the early 20th century was dominated by him. By infusing discussions of social problems with wit and paradox, Shaw lent power and success to the 19th century tradition of realistic drama. A prime example is the treatment of war, peace, and weaponry in "Major Barbara" (1905). In the play, Shaw draws into question the validity of religious and charitable organizations, such as the Salvation Army; he also ridicules the superficial family ties of the rich where nothing is sacred except money. For example; in the play, Mr. Undershaft is a successful and wealthy businessman who has made millions of pounds by selling the guns and canons made in his munitions factory; Undershaft torpedoes, submarines, and rampart guns are famous all over the world. So he is one of the egoistic businessmen who works for capitalism. Finally, the play has a Socialist leaning, for it questions capitalism, especially the exploitation of the worker by large industrialists.

Another defining feature which changed the tone and the atmosphere of the British plays in the 20th century was the Post-war years which were politically socially and culturally a conscious time when a number of quite startling changes

were taking place in British society. People were confronted with the awful consequence of the world war years, the legacies of which were to continue until the early 1950's. The most serious of these legacies were the grim conditions of the country as a world political power after the loss of Empire and a continuing process by which the country had sought to come to terms with its new status in the world.

During this period also, so many events coincided on a global scale that it clearly marked the end of an era in an historically unprecedented fashion and the beginning of a period of equally unprecedented political consciousness and activism. The Russian invasion of Czechoslovakia and Hungary provoked more anti-Communist feelings in Britain and was about finally to remove what small vestiges of credibility remained after 1956 for the communist party as a Left alternative in Britain. On the other hand, the loss of the control of Suez in 1956 was an important turning point in the history of the British Empire. The Suez crisis, which came to be seen by the young radical intelligentsia as the last example of imperialism, utterly divided the society and brought about riots, protest and fierce reactions at home. While those people inclined to the Left were faced by the spectacle of Russian tanks rolling into Hungary, those of the Right watched in despair and humiliation the fiasco of the Suez campaign.³¹

It was quite natural that these social and political upheavals during the post-war years should demand a rigorous dramatic response. It can readily be said that the identity of the mid-century English drama was shaped amid the Suez crisis, post-war disillusionment of younger generation, the loss of faith in socialist regimes and, the Soviet invasion of Hungary, the events which resulted in a profound realignment of socialist politics in Britain. In wide, a substantial section of the theatrical profession in that period wheeled politically to the Left, and during these years also the theatre very much came to be associated with the socialist politics.

The writers of the 1950's opened up all these wider subjects and issues and set out to tell the story and to mediate the contemporary reality. They also introduced the authentic voice of the working-class in the theatre which was hardly there before. For the most part they responded to the experiences of living in terms of either

³¹ Ibrahim Yerebakan "Political Dimensions of Harold Pinter's Dramatic Art" (Atatürk University Faculty of Arts and Sciences Publications). p. 5

metaphysical anguish or political questioning. In a sense, the fifties were a real breakthrough for a new socially committed drama. The drama as an art form was predominantly preoccupied with the existing social problems and the current issues which were seriously affecting the day-to-day life of ordinary people. In this context, new drama in Britain seemed socially revolutionary, if in some ways theatrically less developed. There is no doubt that this new generation of writers heralded the beginning of the most consistently exciting decade of drama of the entire century.

Certainly this revolution in the contemporary theatre mainly came from the Royal Court writers, namely John Osborne, John Arden, Arnold Wesker and even Pinter. These writers took the lead to define the post-war drama as radical and revolutionary in the sense that it totally rejected the cultural and, to a certain extent, established values of the traditional middle class drama. What is remarkable about these writers is that they all happened to be born at the beginning of the 1930's and reached the possibility of direct political activity in the fifties, assuming active role in movements such as Anti-Nuclear Campaign and the relentless struggle to abolish theatre censorship which was to continue until 1968. The plays by these particular writers were distinguished by two kinds of revolt, technically against well-made plays and more significantly against the stuffiness, pettiness and of course the selfishness of the British Establishment.

The work of these dramatists is directly rebellious and a complaint against a class-ridden, egoistic and hollow modern British society, reflecting most of the time a profound disquiet about the current state of the nation. Their permanent tone is also one of provocative confrontation, aimed as much at the values of the alternative society as of the Establishment it opposed. For example; Wesker's "Chicken Soup with Barley" spans twenty years -1936 to 1956- in the life of the communist Kahn family: Sarah and Harry, and their children, Ada and Ronnie. Beginning with the anti-fascist demonstrations in 1936 in London's East End and ending with the Hungarian uprising in 1956, the play explores the disintegration of political ideology parallel with the disintegration of a family.

Some other playwrights like Howard Brenton, David Hare and Trevor Griffiths go further and take up political issues and current social problems in a rather virulent manner, and in addition to often making known their political views

and political affiliation, craft dramas which are more socially specified. For example; Hare's "Stuff Happens" was an overtly political play about the genesis of the Iraq War.

With the description of the problematic social matters, the theme of egoism was very well explained in the 20th Century British drama.

Unlike the above mentioned dramatists, Pinter resists the temptation to offer any detached analysis of a political situation. Although it is possible to see some kind of social criticism, if not directly, his characters scarcely discuss such subjects as politics, class, social and economic issues. Even in his most overtly political plays like "One for the Road" and "Mountain Language", for instance, there is no indication whatsoever that the characters are either involved in some organised resistance movement or contemplate the violent overthrow of the established institutions which inflict on them constant suffering. Yet it is important to recognise that the consequences of political and social matters and the basic problems of the post-war period have a great impact on these playwrights.

But it should be noted that, Harold Pinter is one of the greatest pioneers of the movement which is about the problems of mankind. Pinter's "New World Order", "One for the Road", "Mountain Language", and "Party Time" are all about political schizophrenia, social repression, and of course egoism in the contemporary world. According to Pinter;

*'You can interpret reality in various ways. But there's one. And if that reality is thousands of people being tortured to death at this very moment and hundreds of thousands of megatons of nuclear bombs standing there waiting to go off at this very moment, then that's it and that's that. It has to be faced.'*³²

In his work "Understanding Harold Pinter", Knowless makes an important philosophical explanation about the use of the theme egoism by Pinter:

"Pinter was recently dubbed a "Foucauldian avant la lettre," and it is not difficult to see why. The French sociologist and philosopher Michel Foucault,

³² Ronald Knowless, Understanding Harold Pinter, University of South Carolina Press, 1995, p.188

from the 1970's on, was particularly concerned with power in society particularly the way in which various discourses operate both on and within individuals as a form of defining coercion. From an English point of view the seventeenth-century political philosopher Thomas Hobbes had anticipated Foucault in his conviction that, for all the appearances of man in society, the reality beneath was that of egoistic striving for power. Pinter's writings have always shown a consistent concern with direct and indirect forms of power-physical, social, and oral-and their criticism has always recognized the topic of power-subservience relationships."³³

In "One for the Road", for example, Pinter describes a state of affairs in which there are victims of torture. The violent acts of 'actual physical brutality' as rape and murder in "One for the Road" are kinds of egocentric impetus which show the power of powerful over the powerless.

With the beginning of the modern drama early in the 20th century playwrights such as John Osborne, Samuel Beckett, Harold Pinter and Tom Stoppard influenced by existentialism and the concept of life as absurd. Especially around 1950's under the umbrella of the theatre of absurd, tragic situations of the humankind were handled in an absurd and irrational way. In nearly all of the plays written by these writers egocentric emotions and their results can be said to be the main problem of the 20th century people. 'Absurdist Theatre' discards traditional plot, characters, and action to assault its audience with a disorienting experience.³⁴ Characters often engage in seemingly meaningless dialogue or activities, and, as a result, the audience senses what it is like to live in a universe that doesn't make sense. Beckett and others who adopted this style felt that this disoriented feeling was a more honest response to the post World War II world than the traditional belief in a rationally ordered universe. "Waiting for Godot" remains the most famous example of this form of drama. When analysed deeply Samuel Beckett's "Waiting for Godot" in which two tramps, whose lives at many points in the text seem synonymous with

³³ Ronald Knowless, *Understanding Harold Pinter*, University of South Carolina Press, 1995, p.190

³⁴ www.enotes.com, Downloaded on February 11th 2007

the fallen state of man³⁵, play pointless games to pass the time waiting for a savior who never comes. The situation of the two tramps in “Waiting for Godot” also gives many lessons about the egoistic acts of people because the reason of their hopeless waiting and their absurd situation is the egocentric acts of the people who had left humanity in disillusion for the sake of their own benefits in the World War II.

John Osborne’s “Look Back in Anger” forcefully signaled the start of a very different dramatic tradition. Taking as its hero a furiously voluble working-class man and replacing staid mannerliness on stage with emotional rawness, sexual and candour. In this play, Jimmy Porter embodies the frustrations of a particular age and class, a generation of young men who had attempted to leave behind their working-class origins, using higher education as the means by which to do so. The problem was that, once these men arrived in the promised land of the educated middle classes, they found that the promise had been a hollow one, and that the real worth while the privileges had carefully been retained within the inaccessible citadels of a class-ridden Establishment.³⁶ Of course, in a class conscious society, it is impossible not to speak about egoism. The 1956 premiere of “Look Back in Anger” was among the highlights of English theatre in the post war years. Its immediate effect was immense; it introduced a phrase to the language of ‘Angry Young Men’. It dealt with such contemporary issues as the atomic age, dislocation of the younger generation, housing shortages in the early fifties and post-war malaise. It vividly portrayed social and economic problems of the working-class characters and disillusioned young people who lived in the grey new world of the Welfare State, who spoke in the idiom of their class. It also realistically depicted their environment, including grungy furniture, the attic rooms, ironing boards and so on.

The stage which has been the mirror of real life has become the first in reflecting the problems to which the people are exposed in many of the parts of the world; the play is whether a comedy, or a tragedy.

³⁵ www.theatrehistory.com, Downloaded on February 11th 2007

³⁶ http://en.wikipedia.org/wiki/Look_Back_in_Anger, Downloaded on February 11th 2007

Turkish theatre has been developed upon a tradition which depends on the cultural accumulation of different kinds of societies that formed the Anatolian civilization; the cultural accumulation of the fathers of Turkish people who migrated to Anatolia and the cultural accumulation of the Islamic world. Turkish theatre includes the effects of both oriental and occidental elements.

In the 20th century, Turkish playwrights who were greatly influenced by the realist European theatre concerned with the problems of the society. These problems weren't peculiar merely to the Turkish people. Turkish playwrights who wrote in the 20th century also referred to the problems of the world.

The 1960's were the heydays of the Turkish theatre. In this period, when there was a great awareness of political, economical and cultural values, theatre handled the problems of peasantry and the working class. Of course, among them, were the problems of torture and indifference to human rights.

Critical-Realistic approach, which was very dominant in the first thirty years of the republic in Turkish playwriting, has been influential since those years. When the country passed from mono-party period to multi-party period in 1950's the political problems, concerning the state management were also on the agenda. At the same time, the playwrights passed from the stage of reflecting social problems to the stage of discussing the reasons and sources of these problems.³⁷

Between 1950 and 1960 there was an increase in the number of playwrights. Different kinds of plays were produced. The playwrights pointed out to the problems of the society taking the individual as a starting point while some others started from an event or a situation to explain a social problem.

In the theatre of 1950's the playwrights handled the problems of Turkish peasant. Some of the playwrights, who started from an individual to explain a social problem, are Oktay Rifat, Melih Cevdet, Haldun Taner, Orhan Asena, Çetin Altan, Turgut Özakman, and Nezihe Meriç. Most of the plays of these playwrights, psycholepsy, psychic traumas, interior conflicts and distress of an individual all depend on the social conditions.

³⁷http://www.tiyatrotarihi.com/1923ten_gunumuze_turk_tiyatrosu.html, Downloaded on September 15th 2006

Another playwright Orhan Asena is famous with his historical plays such as “Hürrem Sultan”, “Tohum ve Toprak”, and “Şeyh Bedrettin”. But even in the historical plays which were written in this period, the themes of the plays are closely connected with the people’s egoistic desires. For example; “Hürrem Sultan” describes Hürrem Sultan who prepared the end of her nearest relatives because of her passion of the political power. As a result of Hürrem Sultan and Gülbahar Sultan’s egoistic struggle for political power, many people die in the play. His play “Tohum ve Toprak” is the story of a statesman, Alemdar Mustafa Paşa who is such an idealist person that he does everything for the salvation of his country. He is against the egoistic desires of the other statesmen. But, just as every idealist person he is alone in his struggle.³⁸ In his play, “Sağırlar Sövüşmesi”, Orhan Asena also reflected the disconnection between governmental institutions and the public. In “Hacivat Politikacı”, Asena stresses the abuse of this disconnection by the public.

In the 20th century, most of the playwrights also discussed the collapse of the Otoman Empire and in this respect the indifference and some egoistic acts of the politicians. To give an example; Turgut Özakman’s “Sarıpınar 1914” is one of the most successful plays which explains the wide gulf between the society in Anatolia and the ruling class in İstanbul.³⁹

In his play “Günün Adamı”, Haldun Taner, handling the politicians, criticizes the greedy acts of them and disorder in a government. There is an economy professor who is in between his wife who wants him to be a politician for her own benefits and his nearest friend who doesn’t want him to be a politician. In this play, Taner explains the results of passing to the multi- party system. Because in this system there are monsters who can do everything in order to be politically powerful.⁴⁰ In “Keşanlı Ali Destanı”, he describes the problems of the poor in a society where one can not speak about the authority of the government. His “Gözlerimi Kapatırım Vazifemi Yaparım” is about an ingenious, goodhearted, honest man who is named Vicdani Yurdakuler and his friend Efruz who doesn’t resemble Vicdani in his character. Efruz constantly struggles for being a rich man throughout

³⁸ www.herkesetiyatro.com, Downloaded on October 1st. 2007

³⁹ Ankara Üniversitesi, Dil ve Tarih- Coğrafya Fakültesi, Tiyatro Bölümü, Tiyatro Araştırmaları Dergisi. Sayı: 16, Ankara, Aralık 2003

⁴⁰ Ayşegül Yüksel, ‘Hep Merhaba Diyeceğiz Haldun Hoca’ya’, Cumhuriyet Gazetesi, 10th May 1986

the play. At the end he achieves this aim. In this play, Efruz is the exploiter and representative of egoistic impetus.⁴¹ In “Eşeğin Gölgesi”, in order to go to a fair, Şaban goes to rent Mestan’s donkey and they begin to bargain. At the end they agree and set off. While they are on the way of the fair, in order to avoid himself from sunstroke, Şaban wants to use the shadow of the donkey. So, through a very simple debate, that is while showing the question of donkey and its shadow, Taner criticizes many problems from the law system and understanding of justice to the corruptions in all the institutions including the political parties and assembly.⁴²

Family problems were also one of the main themes of this period. Three plays of Sabahattin Kudret Aksal are about marriage and family. They are; “Bir Odada Üç Ayna”, “ Tersine Dönen Şemsiye”, and “Kahvede Şenlik Var”. All of them include the negative aspects of generation gap and egoism. In “Kahvede Şenlik Var”, for example, Aksal describes the relation between a young man and a young woman who are on the edge of marriage. They meet in a romantic unpretentious country teahouse and begin to speak about their wedding ceremony. But their talk turns into a bargain which depends on ostentation and passion of money and wealth.⁴³

As in the novels written between 1950 -1970, in the plays written in this period the subjects such as the abuse of the peasantry by the Aghas and the pressure of the Aghas on them, the situation of the women in villages and blood feud were handled within an egoistic frame.⁴⁴

The false acts of Aghas in the relation between them and the peasantry were criticized. The Aghas are seen as people who are villain, causing the peasants great troubles for their own benefits, and egoistically taking everything what the peasants have. Necati Cumalı, who handled the problems of peasantry, gives the life of an egoist society that neglects the rights of women and treats them as objects. The subject of his “Susuz Yaz”, as it is understood from the name of the play, is water.

⁴¹ Ayşegül Yüksel. Haldun Taner Tiyatrosu, Bilgi Yayınevi, Temmuz 1986 p.92

⁴² Zehra İpşiroğlu. ‘Dürrenmatt ile Haldun Taner’de Eşeğin Gölgesi’ Hürriyet- Gösteri Dergisi, Sayı:82, September 1987, p. 46

⁴³ Ayşegül Yüksel. Çağdaş Türk Tiyatrosundan 10 Yazar. MitosBOYUT, Tiyatro- Kültür Dizisi: 41. Eylül-2000, p. 91

⁴⁴http://www.tiyatrotarihi.com/1923ten_gunumuze_turk_tiyatrosu.html, Downloaded on September 15th 2006

Upon the inadequacy of the existing water in the village, two brothers whose field has too much water under it claim to be the owners of the water. As a result of these brothers' egoistic acts, a quarrel starts and one of the brothers kills a man. Then everything becomes worse.⁴⁵ Nevertheless his other plays such as "Yeni Çıkan Şarkılar", "Aşk Duvarı", are all about the inner lives of individuals.

Some of the playwrights who dealt with the corruptions of society, the politics of the world and the state depression are Gngr Dilmen, Sermet aęan, Adalet Aęaoęlu, Kerim Karcan, Oktay Arayıcı, and Vasıf ngren. Gngr Dilmen's "Ayak Parmakları", "Canlı Maymun Lokantası", Sermet aęan's, "Ayak Bacak Fabrikası", Vasıf ngren's "Zengin Mutfaęı", Adalet Aęaoęlu's "Evcilik Oyunu", "atıdaki atlak", "Tombala", "Bir Sessiz Adam", all deal with these themes. For example, "Zengin Mutfaęı" sets in a big, richly decorated kitchen of a house where there is no worry for money. Because the money spent in this house is paid by the labor of the proletarian. The play symbolizes the reason of the conflict between capital and labor.⁴⁶ In this conflict, the rich who earn their money through the poor aren't aware of the problems of the workers, servants, drivers, cooks, and mechanics etc. Oktay Arayıcı's "Nafile Dnya" is the story of an idealist policeman. Ranking police officer Ramazan is the major character of the play. He is one of the ordinary people whose line is dying out day by day. He is such an honest, morally upright man that he can't survive in this hypocritical and self-seeking world. He is the looser who couldn't put the society in order.

The plays written after 1970's have a more universal frame like the War of Independence, the problems of the workers, 12th. March and the events in the foreign countries.

Briefly speaking, as the main subject of this thesis is the analysis of egoism, it can be said that the theme of egoism, directly or indirectly is included in many of the works of Turkish theatre.

⁴⁵ www.kho.edu.tr/library, Downloaded on 13th February 2007

⁴⁶ Ayşegl Yksel. aędaş Trk Tiyatrosundan 10 Yazar. MitosBOYUT, Tiyatro- Kltr Dizisi: 41. Eyll- 2000, p. 124

3.HAROLD PINTER AND ADALET AĞAOĞLU

3.1. The Political Life and Works of Harold Pinter

Harold Pinter is commonly considered as the greatest English dramatist of his time and he stands alongside the leading playwrights of the 20th century. He was born in Hackney, London, on 10 October 1930. Both of his parents were Jewish born in England. On the outbreak of World War II., Pinter evacuated from the city to Cornwall. He lived with 26 other boys in a castle on the coast. At the age of 14, he returned to London. He was educated at Hackney Downs Grammar School, where he acted in school productions. At school one of Pinter's main intellectual interests was English literature, particularly poetry. He also admired the works of Franz Kafka and Ernest Hemingway.

After two unhappy years, Pinter left his studies at London's Royal Academy of Dramatic Arts. In 1950, Pinter started to publish poems in *Poetry* (London) under the name Harold Pinta. He worked as a bit-part actor on a BBC Radio program, *Focus on Football Pools*. He also studied for a short time at the Central School of Speech and Drama and toured Ireland from 1951 to 1952 with a Shakespearean troupe. In 1953, he appeared during Donald Wolfit's 1953 season at the King's Theatre in Hammersmith.

After four more years in provincial repertory theatre under the pseudonym David Baron, Pinter began to write for the stage "The Room" (1957), which, was finished in four days. "A Slight Ache", Pinter's first radio piece, was broadcasted on the BBC in 1959. His first fulllength play, "The Birthday Party", was first performed by Bristol University's drama department in 1957 and produced in 1958 in the West End. The play, which closed with disastrous reviews after one week, dealt with an apparently ordinary man who is threatened by strangers for an unknown reason. This play made Pinter master of 'the comedy of menace.'⁴⁷

In 1960 Pinter wrote "The Dumb Waiter". With his second full-length play, "The Caretaker" (1960), Pinter made his breakthrough as a major modern talent.

⁴⁷ Harold Pinter- A Casebook edited by Lois Gordon, Garland Publishing, 1990, p. xi

“The Caretaker” was followed by “A Slight Ache” (1961), “The Collection” (1962), “The Dwarfs” (1963), “The Lover” (1963).

“The Homecoming” (1965) is perhaps the most enigmatic⁴⁸ of all Pinter’s early Works. It won a Tony Award, the Whitbread Anglo-American Theatre Award, and the New York Drama Critics’ Circle Award. In the story an estranged son, Teddy, brings his wife Ruth home to London to meet his family, his father Max who is a nagging, aggressive ex-butcher, and other tough members of the all-male household. At the end, Teddy returns alone to his university job in America. Ruth stays as a mother or whore to his family. Everyone needs her. Similar motif, the battle for domination in a sexual context recurs in “Landscape” and “Silence” (both 1969) and in “Old Times” (1971), in which the key line is “Normal, what’s normal?” After “The Homecoming”, Pinter said that he “*couldn’t any longer stay in the room with this bunch of people who opened doors and came in and went out.*”⁴⁹

Several of Pinter’s plays were originally written for British radio or TV. In the 1960’s he also directed several of his dramas. From the 1970’s Pinter has directed a number of stage plays. He has received many awards, including the Berlin Film Festival Silver Bear in 1963, BAFTA awards in 1965 and in 1971, the Hamburg Shakespeare Prize in 1970, the Cannes Film Festival Palme d’Or in 1971, and the Commonwealth Award in 1981. He was awarded a CBE in 1966, but he later turned down John Major’s offer of a knighthood. In 1996, he was given the Laurence Olivier Award for a lifetime’s achievement in the theatre. In 2002, he was made a Companion of Honour for services to literature.⁵⁰

In 1985, he travelled to Turkey with the American playwright Arthur Miller and met many victims of political oppression there. Pinter’s most recent dramas- “One for the Road”, “Precisely”, and “Mountain Language”, present today’s political ‘facts of life’ starkly. Political awakening was not a sudden conversion. As a young man, Pinter refused to do his national service after the war on political grounds. His refusal was not as a pacifist but because of the post war political situation:

⁴⁸ Mel Gussow, Conversations with Pinter, September 1993, p. 65

⁴⁹ www.kirjasto.sci.fi/hpinter.htm, Downloaded on December 12th 2006

⁵⁰ www.kirjasto.sci.fi/hpinter.htm, Downloaded on December 12th 2006

' I disapproved of the cold war and wasn't going to join the Army in order to help it along as a boy of 18'.⁵¹

After his first marriage with the actress Vivien Merchant dissolved in 1980, Pinter married the biographer Lady Antonia Fraser. Vivien Merchant died in 1982. The divorce separated Pinter from his son Daniel, a writer and musician.

Since the overthrow of Chile's President Allende in 1973, Pinter has been active in human rights issues, but his opinions have often been controversial. During the Kosovo crisis in 1999, Pinter condemned Nato's intervention, and said it will "*only aggravate the misery and the horror and devastate the country*".⁵² In 2001, Pinter joined The International Committee to Defend Slobodan Milosevic, which also included former U.S. Attorney General Ramsey Clark. Milosevic was arrested by the U.N. war crimes tribunal. In January 2002, Pinter joined the world-wide debate over the so called "preventive war" against Iraq and cried out:

*"Bush has said: 'We will not allow the world's worst weapons to remain in the hands of the world's worst leaders.' Quite right. Look in the mirror chum. That's you."*⁵³

On 28 February 2005, in an interview with Mark Lawson on the BBC Radio 4 program *Front Row*, Pinter announced that he has decided to abandon his career as a playwright and put all his energy into politics and added:

*" I've written 29 plays. Isn't that enough?"*⁵⁴

Works of Pinter:

The Room (1957), The Birthday Party (1957), Pieces of Eight (1959), The Caretaker (1959), The Dumb Waiter (1960), A Night Out (1960), The

⁵¹ Ronald Knowless, *Understanding Harold Pinter*, University of South Carolina Press, 1995, p.183

⁵² <http://www.kirjasto.sci.fi>. Downloaded on December 12th 2006

⁵³ <http://www.kirjasto.sci.fi>. Downloaded on December 12th 2006

⁵⁴ Wikipedia, the free encyclopedia.htm. Downloaded on September 25th 2006

Dwarfs (1960), Night School (1961), The Collection (1961), One to Another (1961), A Slight Ache and Other Plays (1961), The Pumpkin Eaters (1963), The Lover (1963), The Servant (1963), The Pumpkin Eater (1964), The Homecoming (1965), Tea Party (1965), The Quiller Memorandum (1966), The Party and Other Plays (1967), Accident (1967), New Poems (1967), a PEN Anthology (1967), Poems (1968), Mac (1968), Landscape (1968), Silence (1969), Night (1969), Old Times (1971), The Go-Between (1971), Monologue (1973), The Proust Screenplay (1977), No Man's Land (1975), The Last Tycoon (1976), Betrayal (1978), Poems and Prose (1941- 1977), Langrishe (1978), Go Down (1978), I Know the Place (1979), The Hothouse (1980), Family Voices (1981), The French Lieutenant's Woman and Other Screenplays (1982), Other Places (1982), Victoria Station (1982), The Big One (1983), Players (1983), One for the Road (1984), Players (1985), Turtle Diary (1985), 100 Poems by 100 Poets (1986), Mountain Language (1988), Heat of the Day (1989), Reunion (1989), The Comfort of Strangers and Other Screenplays (1990), Victory (1990), The Handmaid's Tale (1990), The Dwarfs (1990), Complete Works (1990), Party Time (1991), Plays (1991), The Trial (1991), Ten Early Poems (1992), Moonlight (1993), Pinter at Sixty (1993), 99 Poems in Translation (1994), Ashes to Ashes (1996), War (2003), Death (2005).⁵⁵

That [Harold Pinter] occupies a position as a modern classic is illustrated by his name entering the language as an adjective used to describe a particular atmosphere and environment in drama: 'Pinteresque', placing him in the company of authors considered unique or influential enough to elicit eponymous adjectives. Susan Harris Smith observes: "*The term 'Pinteresque' has had an established place in the English language for almost thirty years.*"⁵⁶ The *OED* defines it as "*of or relating to the British playwright, Harold Pinter, or his works*"; thus, like a snake swallowing its own tail the definition forms the impenetrable logic of a closed circle and begs the tricky question of what the word specifically means.

⁵⁵ www.kirjasto.sci.fi/hpinter.htm. Downloaded on September 15th 2006

⁵⁶ Wikipedia, the free encyclopedia. html. Downloaded on September 25th 2006

The *Online OED* (2006) defines *Pinteresque* more explicitly:

“Resembling or characteristic of his plays. . . . Pinter's plays are typically characterized by implications of threat and strong feeling produced through colloquial language, apparent triviality, and long pauses.

The Swedish Academy defines characteristics of the *Pinteresque* in greater detail:

*“Pinter restored theatre to its basic elements: an enclosed space and unpredictable dialogue, where people are at the mercy of each other and pretence crumbles. With a minimum of plot, drama emerges from the power struggle and hide-and-seek of interlocution. Pinter’s drama was first perceived as a variation of absurd theatre, but has later more aptly been characterised as ‘comedy of menace’, a genre where the writer allows us to eavesdrop on the play of domination and submission hidden in the most mundane of conversations. In a typical Pinter play, we meet people defending themselves against intrusion or their own impulses by entrenching themselves in a reduced and controlled existence. Another principal theme is the volatility and elusiveness of the past”.*⁵⁷

Briefly, Pinter’s major plays originate often from a single, powerful visual image. They are usually set in a single room, whose occupants are threatened by forces or people whose precise intentions neither the characters nor the audience can define. The struggle for survival or identity dominates the action of his characters. Language is not only used as a means of communication but as a weapon. Beneath the words, there is a silence of fear, rage and domination, fear of intimacy. None of his plays contain any recipe for political action under any circumstances. In other words, his characters have never been designed to serve political objectives. They hardly make any ideological statement or call for any political action. As Cristopher Innes rightly argues, Pinter’s political concern represents a ‘moral commitment

⁵⁷ Wikipedia, the free encyclopedia. html. Downloaded on September 25th 2006

rather than a belief that the stage can change the world; and this distinguishes his work from the more propagandist approach of Arden and Edward Bond over the same period.’⁵⁸

Martin Esslin writes in “The People Wound”:

*“Pinter’s dialogue is as tightly - perhaps more tightly - controlled than verse. Every syllable, every inflection, the succession of long and short sounds, words and sentences, is calculated to nicety. And precisely the repetitiousness, the discontinuity, the circularity of ordinary vernacular speech are here used as formal elements with which the poet can compose his linguistic ballet.”*⁵⁹

Pinter, who has called himself a ‘citizen of the world’ has had a vital concern for people and their survival in any variety of social, professional, or political situation.⁶⁰ This is the subject matter of his latest plays. He has had an obvious interest in the welfare of others. His deepest concern is for the people living under brutal dictatorial regimes and the efforts necessary to acknowledge and hopefully ameliorate their circumstances.⁶¹ Recently, the political power of language has been Pinter’s subject.

⁵⁸ Christopher Innes, *Modern British Drama 1890-1990*.(Cambridge; Cambridge University Press, 1992) p.280

⁵⁹ Martin Esslin, *The People Wound*, 1970

⁶⁰ Harold Pinter- *A Casebook* edited by Lois Gordon, Garland Publishing, 1990, p. ix

⁶¹ Ronald Knowless, *Understanding Harold Pinter*, University of South Carolina Press, 1995, p.186

3.2. The Literary Works of Adalet Ağaoğlu

Adalet Ağaoğlu was born on October 23rd. 1923, in Ankara, Turkey. After she graduated from the French Language and Literature Department of The Ankara University, she started her long career as a dramaturge for Turkish national radio and television. She also uses pen names such as, Adalet Sümer, Adalet Sümer Ağaoğlu, Parker Quinck, and Remüs Telada.⁶² Ağaoğlu's first literary pieces were in the dramatic arts, and her work entitled "Üç Oyun", a collection made up of the three short plays "Kahramanın Ölümü", "Çıkış" and "Kozalar" earned her the drama prize of Türk Dil Kurumu (Turkish Language Association). In the early 1970s, Ağaoğlu stopped writing plays. In her own words;

*"During my literary career, my biggest dream was to create a fiction that would freely go back and forth inside a timeline. My inspiration in this was Eugene O'Neil who had already tried it on the theatre stage. In my own plays, I tried to adapt his techniques of using external voices or recorded voices on stage. However, this alienated the Turkish theatregoer. Furthermore, the limitations of the dramatic stage prevented me from getting the results that I sought. This is why I decided to move to the novel genre, which would allow me more liberty in terms of the concept of time. Hence, it would be possible to perform changes on the spatial and temporal coherence."*⁶³

Consequently, Ağaoğlu did not write any plays until 1991. She won the Türkiye İş Bankası Prize with her play "Çok Uzak Fazla Yakın".

In her novels, Ağaoğlu generally depicts the troubles of the intellectual caught within the course of social change, as well as the middle class individual's attitude when facing change. She deals with the events that took place in Turkey during the economically troubled and politically chaotic 1970s. She especially concentrates on the lives of individuals who are repressed, destroyed, and condemned to lose. In this sense, Ağaoğlu could be considered a master of aesthetics because on the surface, the characters deal with their own petty problems, whereas

⁶² <http://www.kultur.gov.tr>. Downloaded on October 5th. 2006

⁶³ Ağaoğlu, Adalet. Interview By Yesim Gokce. 7 January 2006. Published in: *SkyLife*, March 2006.

the works themselves vocalize the anger felt against politicians who oppress and intimidate the people. The works also take a significant critical stance against the powers which caused the economic collapse prevalent in those years. Ağaoğlu gets to the essence of the literary work thanks to her experience as a dramaturge, and her expert feel for the form. In Ağaoğlu's fiction, the characters witness the action through flashbacks, and they go back and forth in time.⁶⁴ Although the action of a typical Ağaoğlu novel will seem to be taking place over a single night, it actually carries a profound past within it. These novels are also amenable to psychoanalytical critical study, as it is possible to see characters driven by their memories and fantasies. Ağaoğlu received the Orhan Kemal Novel Prize, the Madaralı Novel Prize, and the Sedat Simavi Foundation's Literature Prize in the years she published *Fikrimin İnce Gülü*, and its sequel *Bir Düğün Gecesi*. Her story *Yüksek Gerilim* received the Sait Faik Story Award in 1975. In 1995, because of her contributions to the cultural and the artistic life of Turkish society Ağaoğlu was awarded the Republic's Grand Prize for Culture and Arts. Ağaoğlu, who has been granted honorary doctorate degrees by the Eskişehir Anatolian University and by Ohio State University, lives in Istanbul.

Works of Ağaoğlu:

PLAY: *Bir Piyes Yazalım* (Let's Write a Play, in collaboration with S. Uzgören, 1953), *Evcilik Oyunu* (Playing Family, 1963), *Çatıdaki Çatlak* (The Crack on the Roof, 1964), *Tombala* (Lotto, 1967), *Sınırlarda* (On the Borders, 1966), *Bir Kahramanın Ölümü* (The Death of a Hero, 1968), *Kendini Yazan Şarkı* (A Song that Wrote itself, 1977), *Çıkış* (Exit, 1970), *Kozalar* (Cocoons, 1971), *Üç Oyun* (Three Plays; *Bir Kahramanın Ölümü*-The Death of a Hero, *Çıkış*-Exit, *Kozalar*-Cocoons, 1973), *Oyunlar* (Plays; eight plays, 1982), *Çok Uzak Fazla Yakın* (Too Far Extremely Close, 1990), *Duvar Öyküsü* (Wall Story, 1992), *Oyunlar* (Plays; her all plays).

NOVEL: *Ölmeye Yatmak* (Lying to Die, 1973), *Fikrimin İnce Gülü* (Thin Rose of My Thought, 1976; translated into German), *Bir Düğün Gecesi* (A Wedding

⁶⁴ <http://www.kultur.gov.tr>. Downloaded on October 5th. 2006

Night, 1979; translated into Czech and Bulgarian), Yaz Sonu (The End of Summer, 1980), Üç Beş Kişi (A Few People, 1984), Hayır (No, 1987), Ruh Üşümesi (Soul Chilling, 1991).

MEMOIR-NOVEL: Göç Temizliği (Migration Clearance, 1985), Gece Hayatım (My Night Life, 1991), Damla Damla Günler (Days Drop by Drop, 2004, first volume).

SHORT STORY: Yüksek Gerilim (High Tension, 1974), Sessizliğin İlk Sesi (The First Sound of Silence, 1978), Hadi Gidelim (Let's Go, 1982), Romantik Bir Viyana Yazı (A Romantic Vienna Summer, 1993), Hayatı Savunma Biçimleri (The Ways of Defending Life, 1997), Toplu Öyküler I (All Stories I, 2001), Toplu Öyküler II (All Stories II, 2001).

ESSAY-CRITIC-INTERVIEW: Geçerken (While Passing, 1986), Karşılaşmalar (Encounters, 1993), Başka Karşılaşmalar (Other Encounters, 1996).⁶⁵

In her play “Evcilik Oyunu”, Ağaoğlu shows how the severe control of tradition, more frankly, how the traditional understanding of honour is applied on youth in such a way that they become unhappy in the following years of their lives. In “Çatıdaki Çatlak”, she points out to the problems of housewives, small shopkeepers, and proletarian and also to the problem of lack of economical confidence which lies under these problems. “Tombala” is about the argument of a couple who have the last days of their lives waiting for their children who never visit them. In her work “Kendini Yazan Şarkı”, a group of young people who believe in the ideology of establishing a fairer society are handled.

At the heart of Ağaoğlu's thoughtful, tightly constructed prose is a balance between a realistic milieu of the Turkey what she knows firsthand and the broader, more humanistic elements of gender prejudice, social pressure, and personal action. The social texture of her writings expresses the influence of Ottoman Turkish history on a people exiting an agrarian past. As the nation wrote its own script for the future, her themes illuminated hidden social and economic problems, particularly those

⁶⁵ <http://www.kultur.gov.tr>. Downloaded on October 5th. 2006

faced by peasant families and villagers living far from cities. In an unfamiliar urban world, her fictional newcomers to modernity struggle with age-old issues complicated by perplexing political, religious, economic, and social forces.⁶⁶

Philosophical, innovative, playful are some of the adjectives that immediately come to mind in describing the general features of Adalet Ađaođlu's works. One striking characteristic of these works is their very diversity. In fact, Ađaođlu undertakes each work as a challenge for technical and thematic experimentation that extends her discoveries in writing her previous books. However, despite this variety, there are also features that can be called Adalet Ađaođlu trademarks. One of the most important of these trademarks is the creation of a delicate balance between the depiction of external social reality that grounds, motivates and explains the plot and characters, and an internal poetry of emotions, ideals and music that both complements the social framework, but also rejects and transcends it.⁶⁷

Ađaođlu is a realist playwright who uses the real events while creating her characters. When her plays are handled as a whole, one can see a playwright who deals with the new themes, structures, and descriptions.

⁶⁶ <http://www.bookrags.com/biography/adalet-agaoglu>. Downloaded on October 10th 2006

⁶⁷ http://www.lightmillennium.org/2005_15th/aagaoglu_serol.html, On Adalet Agaoglu by Prof. Sibel Erol, Middle Eastern Studies, NYU. Downloaded on October 06th. 2006

4. PARTY TIME AND KOZALAR

4.1. Comparative Summaries of “Party Time” and “Kozalar”

The world of “Party Time” and “Kozalar” include a focus in the public events of their time. While “Kozalar” was written in 1970’s, “Party Time” was written in England of 1980’s. Actually the context of these plays isn’t only the countries where they were written and the public events of these countries. The context is the world of public events in those years in both national and international terms.⁶⁸ Events in the UK., the USA, South America, Turkey and elsewhere, forced upon Ağaoğlu and Pinter an urgent awareness of the imperative need for public commitment.

Both plays, where the bourgeois class shows a kind of withdrawn behaviour and can’t go out of its boundaries, include the political mosaic of the periods in which they were written. “Kozalar”, which was written in 1973, reflects the indifference of the rich to the poor and the powerful to the powerless. In this respect, one can say that the same things were happening different places in the England of 1980’s, again one can see the same indifference and egoistic acts.

In both plays, the playwrights criticize the indifference and selfishness of the people and knock down the bourgeois class. In “Party Time” the readers or the spectators see a sociable and powerful upper class. Whereas in “Kozalar”, the upper class people are passive in their reactions and these reactions are associated with a different sort of hatred which includes in it helplessness and leads to panic.

The setting of “Kozalar” is a simple tea party where the three bourgeois women whose living styles are only consisted of being accustomed to protect their possessions, such as their lace works, fur coats, non-stick pans, and bonds. The women close their doors to the violence, terror and poverty outside and they become the best representatives of egoistic behaviour. And according to these three women, as long as the exploding bombs and the acts of violence don’t effect their possessions, they are happy and see the events as extremely trivial details. These events aren’t important for them more than a broken tea-cup or stain on the carpet.

⁶⁸ Ronald Knowless, *Understanding Harold Pinter*, University of South Carolina Press, 1995, p.183

Meanwhile they have taken all the measures lest no external factor threatens their lives in the house in which they live in tranquil. But after a short time, all the defence mechanisms formed by them in order to protect their existence begin to work against them and the women, who are caught in the net made by themselves, begin to look for a 'hole' to escape.

In "Kozalar", Ađaođlu gives the social disorder of the period and indifferent reactions of people to this disorder in a surrealist image. The most striking point of this play is that although the theme of the play is situated in an environment which is full of images, the relationships between the characters are realistic and convincing. With the surrealist situations, the playwright refers to the sub-meanings which are in reality the main themes of the play. And these sub-meanings extend from actual and local realities to the universal.

In this respect, "Party Time" resembles "Kozalar". Pinter starts with the idea of a party in a very elegant and wealthy apartment. It becomes later clear that outside in the streets something else is happening. Gradually it becomes even clearer that what has been happening in the streets, which is an act of repression, has actually been organised by the people in this room. But the people in the room naturally never discuss it, just one or two fleeting references are given. They are drinking champagne and eating canapes and they are very happy. They know that it is all going well. In other words, it is a world which doesn't actually bother to discuss the acts of military and police repression for which they are responsible.

"Party Time" depicts the '*oppression of high society and the guns behind the glitter*',⁶⁹ without a need to extend a detailed narrative. In this rather bitter and satirical play, Pinter relates a sharp contrast between the privileged world of the guests inside the room and the street outside. In more general terms, there are two opposite societies presented here in "Party Time", one in charge, a bourgeois society or the powerful who stand aloof in this room, controlling and containing rather than solving, and the other in custody, suppressed and emotionally battered who hold their position at the bottom of human scale.⁷⁰

⁶⁹ Sheridan Morley, "Party Time and Mountain Language." Herald Tribune, 13 November 1991

⁷⁰İbrahim Yerebakan "Political Dimensions of Harold Pinter's Dramatic Art" (Atatürk University Faculty of Arts and Sciences Publications). p. 127

Against this background, there is an unusual party going on in a glamorous flat. However this is not a birthday party or a Noel party. The party-goers exist in a nameless, unspecified political regime. Later in the play, it turns out that these people are the supporters of a fascist party, which imposes curfews and takes away people's names.

Without making any great claims both Ağaoğlu and Pinter use the events happening outside the houses as images that have universal references. Because they are really extremely powerful people in apartments in capital cities in all countries who are actually controlling the events that are happening on the street in a number of ways. But they don't really bother to talk about it, because they know those events are happening and they know they have the power. Pinter forcefully expresses it as: *'It's a power how power operates.'*⁷¹ In both plays, under the drawing room elegance, private relationships echo public brutality.

⁷¹ Mel Gussow. *Conversations with Pinter*. p. 75

4.2. The Concept of Egoism in Party Time and Kozalar

As social problems violence and indifference to human rights have been important themes in the 20th century Turkish and English drama. 20th century people who had been inclining to materialism and individual benefit found themselves on the stage.

For Pinter and Ağaoğlu, another dimension of the violation of the human rights is the severe control of the bourgeois class. On the one hand there is the powerful group and on the other the powerless lower class. There is a world system in which the powerful side is unaware of the powerless. In this world, the victimizers do everything for the sake of their egos and pleasures. With their plays, Pinter and Ağaoğlu point out these problems to the people.

Pinter declares that:

*'The whole question of power and powerlessness seems to be embodied in the relationship between the USA and Nicaragua. The extraordinary thing about good old Nicaragua is that it refuses to lie down and be trampled to death. It is a pitifully poor country, bankrupt, and yet have not surrendered. In the last 40 years, we've been encouraged to believe that the evil exists on the other side of the Iron Curtain. Being encouraged to look 'over there'. We quite obviously draw a blank about what is happening in our lives. You have the rhetoric of the free, the Christian, the democratic, but underneath the rhetoric what you have is excrement, vomit, urine, blood, mutilation, horror, deprivation, poverty.'*⁷²

And he adds:

'In short, I did write a speech. It was all about what had happened, in my view, why it was happening, what it was doing, what it was representing, and with specific reference to the terms 'humanitarian intervention', 'humanitarian values,' 'civilized values.' And then I gave a long account of the U.S. penal system—the restraint chair, the stun belts, the stun guns, the death penalty. And I have to tell you—there were 250 people packed into the place—nobody said.

⁷² Mel Gussow. Conversations with Pinter. p. 73

*'This isn't relevant.' I was attacked on a number of other grounds, but not on that ground, because they all saw. It was simply that you use the term 'humanitarian intervention' while you have two million people in your own prisons, who you treat in the main with absolute contempt. And then the same state says, 'We are now acting from a humanistic point of view.' I think the rhetoric is serious crap. So I'm always looking for those 'schims' between language and action, what you say and what you do. This is where I find constant sources of curiosity and disgust.'*⁷³

And in another interview he says:

*" I think that the structures of power essentially treat people with contempt because that's the way they survive, But they say the opposite. Even while they're torturing them, they're saying. 'We love you. Please trust us and rely upon us.' And what appeals me is, 'we're looking after your best interests by torturing you.'*⁷⁴

Both "Kozalar" and "Party Time" seem that they were written out of anger, and that they are not a documentary account of a real party or a visit at home. They are the images that remains of the distinction between what happens upstairs at the party or in the house and about what's going on down in the street. They are to do with hierarchy of power. Egoism is playing the leading role in both plays.

"Party Time" is a terrifying portrait of the culpable indifference of a privileged class. At an elegant cocktail party, a stylish bourgeois discusses country clubs, summer homes, while below in the streets a sinister military presence protects them from the unmentionable horrors of poverty, vulgarity, and squalor.

The situation is the same in "Kozalar". Beginning with a situation which resembles a daily life routine, "Kozalar" deals with the universal truth of humankind. Behind the daily speech of the idle, ostentatious, indifferent, socially undeveloped

⁷³ Mel Gussow. Conversations with Pinter. p. 74

⁷⁴ Harold Pinter. One for the Road, with production photos by Ivan Kyncl and an interview on the play and its politics. P. 19

three women lies the reality of the 1970's social events such as bombs, demonstrations, and provocations.

The theme of dominant/subservient relationships- one character's struggle to assert dominance over another is the main point which is emphasized in both plays.⁷⁵ Indifference and ignoring the other people's rights which stem from egoistic desires highlight the main theme of the plays and they are very good examples of psychological egoism which is the most dangerous one. People's culpable indifference to the sins being committed in the name of social order and 'good government'⁷⁶ in both "Party Time" and "Kozalar" is a good example of distorted conditional egoism which claims that 'egoism is morally acceptable or right if it leads to morally acceptable ends.'⁷⁷ Here at this point, the divorce between language and reality comes into being because the aims are not morally acceptable although the language in which they are described is quite soft and acceptable. This is what America does in the world.

To give an example to this gulf between fact and language;

Although he is one of the powerbrokers of war machinery, Douglas declaims:

*DOUGLAS : We want peace and we're going to get it. But we want that peace to be cast iron. No leaks. No droughts. Cast iron. Tight as a drum. That's the kind of peace we want and that's the kind of peace we're going to get. A cast-iron peace!*⁷⁸

It is the image of the distinction between what happens inside and what is going on down in the street. These upper-class people who are increasingly governed by apolitical materialism are shown as being so fully occupied with trivial things (such as, hot towels, fruit juice, and swimming clubs in "Party Time" and knitting,

⁷⁵ Penelope Prentice, *Pinter Ethic, The Erotic Aesthetic*, Garland Publishing, 2000, p. 415

⁷⁶ Michael Billington, *The Life and Work of Harold Pinter*, Faber and Faber, p. 330

⁷⁷ <http://www.iep.utm.edu/e/egoism.htm> (The Internet Encyclopedia of Philosophy). Downloaded on January 3rd 2007

⁷⁸ Harold Pinter, *Plays Four.*, p. 437

fur-coats, non- stick pans, tea, and cakes in “Kozalar”) that they are even unaware of the brutality of the state that apparently protects them.

5. THE COMPARISON OF THE CHARACTERS AND THEMATIC APPRECIATIONS OF THE MAJOR SCENES IN PARTY TIME AND KOZALAR

5.1. The Comparison of the Characters

In “Kozalar” the characters are introduced to the reader as it is below:

CHARACTERS:

1st. WOMAN : A woman in her thirties. Blonde and a very fastidious woman. She speaks from her nose. She talks as a pedant. She repeatedly sneezes.

2nd. WOMAN : A woman in her forties. Plump, inactive, and shy. She speaks in a crying tone. She seems to be as an idiot.

3rd. WOMAN : A woman in her thirties. She is carefully dressed and beautiful. She has confidence in her beauty. She usually tries to give a distinguished tone to her voice. She unnecessarily laughs after every word.⁷⁹

And in “Party Time” the characters are introduced as follows:

TERRY, a man of forty

GAVIN, a man in his fifties

DUSTY, a woman in her twenties

MELISSA, a woman of seventy

LIZ, a woman in her thirties

CHARLOTTE, a woman in her thirties

FRED, a man in his forties

DOUGLAS, a man of fifty

JIMMY, a young man⁸⁰

⁷⁹ Adalet Ağaoğlu, *Toplu Oyunları-2*, p. 38. Translated into English by Birsen Tanrıku.

⁸⁰ Harold Pinter, *Plays Four.*, p. 426

In both plays, there is an image of a style-conscious, narcissistic, bourgeois society which is sealed off from reality.

In “Party Time”, the reader meets a group of well-dressed people who benefit from and provide the political support for such authoritarian governments. The play opens with two men who may have power over local, and possibly state affairs. Gavin is an apparently gracious man in his fifties who according to one of the guests ‘*seems to come from another world. A courteous caring world.*’⁸¹ It becomes apparent from the deference paid to him by his guests and his knowledge of the nature of the ‘*round-up*’ in the streets that Gavin has some political status.

Comfort, luxury, fashion, and sex alternating with a dash of fascist morality reflect the wealthy and powerful ‘*society of beautifully dressed people*’ of ‘*elegance, style, grace, taste.*’ All are embodied in Terry who recounts of his wife, Dusty: ‘*The only thing she doesn’t like on boats is being fucked on boats.*’⁸² If anything disrupts this atmosphere of smug, self satisfied harmony, it is the running battle between Terry and his wife Dusty, who naggingly enquires after the fate of her missing brother. When she appears on the stage, she begins her speech with a question: ‘*Did you hear what’s happened to Jimmy?*’⁸³ Terry also verbally savages his wife for asking after the fate of her dissenting brother. He issues his host Gavin an invitation to join his club. In the end Gavin accepts.

Her brother Jimmy is the one being tortured and is about to die at the hands of her host and his other guests. But she has no power to save him. Dusty’s brother Jimmy appears at the end of “Party Time” as a ghost. It is apparent that he is one of the people who has been rounded up outside, imprisoned, and that he is being tortured possibly for crimes he did not commit in seeking justice against those at the party.⁸⁴ He is a victim of state oppression to which the partygoers have turned the blindest of eyes.

Another character Melissa is the only woman in the play applauded by the male guests for what she says. She is the spokesperson at the party. She is a survivor

⁸¹ Harold Pinter, *Party Time*. Faber and faber, London, 1991 p. 23

⁸² Harold Pinter, *Plays Four.*, p. 440

⁸³ Harold Pinter, *Plays Four.*, p. 430

⁸⁴ Penelope Prentice, *Pinter Ethic, The Erotic Aesthetic*, Garland Publishing, 2000, p. 307

from the ‘ancient regime’ and talks of the tennis and swimming clubs of her youth which have died because they had ‘no moral foundation’. One of the most striking points in “Party Time” is the situation of the women, except for Melissa. For while the men in the play are in power and responsible, the women are submissive who allow themselves to be diminished.

Douglas is one of the powerbrokers of war machinery. He means to maintain and perpetuate his power as the men at this party. Liz is Douglas’s wife.

Charlotte is a widow who doesn’t seem to be sad for her husband’s death. As it is implied in the work her husband died significantly not from an illness but quite likely at the hands of some of those attending the party. Her power is almost solely sexual.

In “Kozalar” Aġaoġlu concretely gives the physical aspects of the characters. 1st. WOMAN is the host and an indifferent mother who doesn’t pay the attention she should do to her children. She repeatedly tidies the room even while her guests are sitting in her reception room. 2nd. WOMAN is one of the guests who seems to be an ideal housewife compared to the others. Whereas, the 3rd. WOMAN who hasn’t got any children often speaks about sexual affairs and about the bad sides of having a child throughout the play.

In both plays, there are gatherings which display differences. The gathering in a Western country takes place either at a party or at a club whereas in East, the women can only come together at homes. When the common aspects of the characters in both plays are analysed, many important points about these characters can be considered almost as the same. For example in both plays, the characters are lusting for unimaginable luxury:

In Kozalar;

*1st. WOMAN: But this chair is veneered mahogany!.. And it is lined with velvet!.. We that chair...*⁸⁵

⁸⁵ Adalet Aġaoġlu, Toplu Oyunları-2, p. 63

In “Party Time”;

DUSTY : What’s going on?

TERRY : Tell him about the new club. I’ve just been telling him about the club. She’s a member.

GAVIN : What’s it like?.....⁸⁶

They are also talking about their belongings:

1st. WOMAN : Where can I hide our bonds?

2nd. WOMAN : (Enviously) Have you got bonds?

1st. WOMAN : For the days of sorrow. Essentially, I can never know where should I hide them.⁸⁷

They are so deeply concerned with their belongings that they even speak of their children as ‘things’:

1st. WOMAN : Aren’t we going to look for my things? First of all, let’s look for my things... My children ... My satin veils ...⁸⁸

The situation is nearly the same in “Party Time”. What is shiny and artificial attracts their attention. Although, the majority of them are members of an exclusive, elegant new health club which they over-enthusiastically praise, they consider themselves as if the real owners of the club.

DUSTY : Oh, it’s beautiful. It’s got everything. It’s beautiful. The lighting’s wonderful. Isn’t it?⁸⁹

⁸⁶ Harold Pinter, Party Time. Faber and faber, London, 1991 p. 5

⁸⁷ Adalet Ağaoğlu, Toplu Oyunları-2, p. 55

⁸⁸ Adalet Ağaoğlu, Toplu Oyunları-2, p. 62-63

⁸⁹ Harold Pinter, Party Time. Faber and faber, London, 1991 p. 5

In “Kozalar”, the characters also happily gossip about their sexual affairs and rapacious activities:

2nd. WOMAN : It irritates me, too. I become blood-red on all sides. (Almost crying) And at that time my husband says: ‘My darling wife, your neck has grown red again.’

3rd. WOMAN : (Makes a bubbling noise) They notice at once. It is shame to tell, I hurt my arm yesterday. And it has become purple... If one hits any of the parts of his/her body somewhere, it becomes purple.⁹⁰

The gossip about sexual affairs is more obscene and direct in “Party Time”. Although the other characters in the play seem to be respectful to one another, the couples don’t behave respectfully to each other. While speaking about his own wife Terry tells Melissa that *‘the only thing she doesn’t like on boats is being fucked on boats. That’s what she doesn’t like’.*⁹¹

In “Party Time”, behind the facade of moral rectitude and respectability lurk carnal competitiveness and state and domestic violence.⁹² The former is conveyed by a conversation between Liz and Charlotte, in which they discuss another woman’s technique of seduction.

LIZ : But that bitch had her legs all over him.

CHARLOTTE : I know.

LIZ : I thought she was going to crush him to death.

CHARLOTTE : Unbelievable.

LIZ: Her skirt was right up to her neck-did you see?

CHARLOTTE : So barefaced-

LIZ : Next minute she’s lugging him up the stairs.

CHARLOTTE : I saw.⁹³

⁹⁰ Adalet Ağaoğlu, *Toplu Oyunları-2*, p. 41

⁹¹ Harold Pinter, *Party Time*. Faber and faber, London, 1991 p. 17

⁹² Peacock, D. Keith. *Harold Pinter and the New British Theatre* p. 145

⁹³ Harold Pinter, *Party Time*. Faber and faber, London, 1991 p. 9

According to Peacock, in Dusty and Terry's marriage, their personal relationship appears sterile except for a hint of sexual violence.⁹⁴ As it is indicated by Burkman and Kundert in "Pinter at Sixty"; *'The sadistic torturers and executioners of Pinter's universe, the characters seeking domination through verbal fencing, are thus engaging in a sadomasochistic quest for human contact; there is a distinctly erotic element in the various forms that cruelty, the striving for dominance and power over the other, is taking in Pinter's plays.'*⁹⁵

*TERRY : You'll love it. But I'm not going to tell you which method we'll use (to kill the other people). I just want you to have a lot of sexual anticipation. I want you to look forward to whatever the means employed with a lot of sexual anticipation.*⁹⁶

Also one can not speak about loyalty in these characters' marriage in "Party Time". Although she is married to Douglas, Liz enjoys and talks about another man with Charlotte.

LIZ : He looked at me.

CHARLOTTE : Did he?

*LIZ : I swear it. As he was being lugged out he looked back, he looked back, I swear, at me, like a wounded deer, I shall never, as long as I live, forget it, I shall never forget that look.*⁹⁷

They even don't regard the discussion of what is happening to the rest of the powerless, unprotected individuals, and whereabouts and fates of those people. On every occasion, they tend to segregate themselves from the people who do not belong to their class. For instance, remembering with nostalgia the tennis clubs and swimming clubs of former times and the vanished friends who filled these clubs,

⁹⁴ Peacock, D. Keith. *Harold Pinter and the New British Theatre* p. 145

⁹⁵ *Pinter at Sixty*. Edited by Katherine H. Burkman and John L. Kundert. Gibbs Indiana University press, 1993. p. 34

⁹⁶ *Harold Pinter, Party Time*. Faber and faber, London, 1991 p. 25

⁹⁷ *Harold Pinter, Party Time*. Faber and faber, London, 1991 p.10

Melissa slides into a public announcement of how glad she is not to be associated with them any more.

MELISSA : *'My friends went the way of all flesh and I don't regret their passing. They were not my friends any way. I couldn't stand half of them.'*⁹⁸

This is one of the most striking instances in "Party Time" that once again shows the glittering aristocrats who are in habit of downgrading their inferiors.⁹⁹ In "Kozalar" too, the characters are indifferent to their inferiors and their problems. But behind their indifference, there is deep fear and hatred which is understood clearly from the 2nd. WOMAN's reaction of *'drinking tea without breathing'* or the 1st. WOMAN's reaction of *'taking away a splinter from the floor and putting it into the ashtray angrily'*. So, from the stage directions their emotions can be traced:

2nd. WOMAN : *(She drinks her tea without breathing.) Look, they would make the poor attack on us!*

The OTHER WOMEN : *What ...?*

1st. WOMAN : *(While taking away a splinter from the floor and putting it into the ashtray angrily) What do they want us to do? (Sneezes.) What have we done? God grants the wishes of everyone.*¹⁰⁰

Other oddities of these upper class characters include their ultimate desire to separate themselves from the rest of the ordinary people by creating an artificial world for their routine existence. Escaping from the realities of life is an unseparable part of their lives:

1st. WOMAN : *(Takes a piece of thread from the floor, gives it a circular shape and puts it into the ash-tray.) They don't see... They don't see... They don't know what the death is... (Sneezes quietly.) They haven't heard even the word*

⁹⁸ Harold Pinter, Party Time. Faber and faber, London, 1991 p. 34

⁹⁹ İbrahim Yerebakan "Political Dimensions of Harold Pinter's Dramatic Art" (Atatürk University Faculty of Arts and Sciences Publications). p. 135

¹⁰⁰ Adalet Ağaoğlu, Toplu Oyunları -2, p. 47-48

*death up to now. (Sighs.) I have fed them, put them into the bed and they have slept soundly. You saw.*¹⁰¹

In “Party Time” the same aim is sustained through the characters’ attempt to change the subject:

DUSTY : I keep hearing all these things. I don’t know what to do.

*MELISSA : (to GAVIN) What a lovely party.*¹⁰²

They also distinct themselves from others with their different meals. Everything of these class conscious people in both plays is really of high quality except for their personalities: In “Kozalar”;

*1st. WOMAN : Our flour isn’t lousy. It comes from my brother-in- law’s mill. Here you are... Eat please... It is of high quality.*¹⁰³

And in “Party Time”;

*DUSTY : It’s first class. The food is really first class.*¹⁰⁴

Apart from these common aspects of the characters seen in “Party Time” and “Kozalar”, there are also some points peculiar to the characters of the two plays separately. For example; totalitarianism is one of the most striking one in “Party Time”. Jimmy is a low class character who has been taken away because of his opposition and the strong antagonism against the system in which he sustains his life. Being a rebellious young man, Jimmy is relentlessly being hauled off. Like other victimised characters of Pinter, he has committed no specific crime against the state other than to speak out and to think differently, which is a typical manifestation of totalitarianism’s criminalization of difference. It is most evident that Jimmy has

¹⁰¹ Adalet Ağaoğlu, Toplu Oyunları -2, p. 58

¹⁰² Harold Pinter, Plays Four., p 432

¹⁰³ Adalet Ağaoğlu, Toplu Oyunları -2, p. 43

¹⁰⁴ Harold Pinter, Plays Four., p 431

heavily suffered brainwashing and torture simply because he does not fit in, culturally at least, to his rather powerful, centralised one party police state.¹⁰⁵

According to Peacock;

*'The central topic of conversation concerns an opulent health club, to which some of the guests belong and which Terry, a yuppie-like character encourages Gavin to join. 'I'm telling you, the place has got real class, it's got everything . Mind you, there's a waiting list as long as-I mean you've got to be proposed and seconded, and then they've got to check you out, they don't let any old spare bugger in there, why should they?'*¹⁰⁶ *As the play progresses, it become apparent that the club is a metaphor for a right-wing, fundamentalist political ideology.'*¹⁰⁷

So, there is also repression in the name of order and stability in "Party Time". Terry's brutal contempt for the people who break the rules of the 'club' is the best example of this idea:

*TERRY : '.....You've got real catering You've got real catering . You've got catering on all levels.You won't find voices raised in our club. People don't do vulgar and sordid and offensive things. And if they do, we kick them in the balls and chuck them down the stairs with no trouble at all.'*¹⁰⁸

The characters in "Party Time" are also lusting for position in the world and Pinter lies down probable results of this power in Terry's speech. There are images of concentration camps in Germany. He speaks as if he was an oppressor and a dictator:

TERRY : Yes, you're all going to die together, you and all your lot.

¹⁰⁵ İbrahim Yerebakan "Political Dimensions of Harold Pinter's Dramatic Art" (Atatürk University Faculty of Arts and Sciences Publications). p. 136

¹⁰⁶ Harold Pinter, Party Time. Faber and faber, London, 1991 p. 4

¹⁰⁷ Peacock, D. Keith. Harold Pinter and the New British Theatre p. 145

¹⁰⁸ Harold Pinter, Plays Four., p 453

DUSTY : How are you going to do it? Tell me.

TERRY : Easy. We've got dozens of options. We could suffocate every single one of you at a given signal or we could shove a broomstick up each individual arse at another given signal or we could poison all the mother's milk in the world so that every baby would drop dead before it opened its perverted bloody mouth.

DUSTY : But will it be fun for me?

TERRY : You'll love it. But I'm not going to tell you which method we'll use.¹⁰⁹

When the different aspects of the characters in "Kozalar" are taken into consideration, one can say that the characters in "Kozalar" gossip about each other. In reality, their friendship is shallow. After the *1st. WOMAN* has gone to the kitchen, *2nd WOMAN* begins to speak about the *1st. WOMAN*'s husband and refers to her own freedom which is restricted in reality.

2nd. WOMAN : Her husband is very greedy. My husband doesn't interfere with my business. He doesn't ask me to turn on the light at that time and turn it off at this time.¹¹⁰

.....
(as soon as the 1st. WOMAN leaves the room)

2nd. WOMAN : (Cries) Have you noticed how she teased me?

3rd. WOMAN: (With a grim.) She has always been impolite.

2nd. WOMAN : (Cries) I am hurt...

3rd. WOMAN: (With a grim.) Don't show that you are hurt. If she sees you like this, she will be happy.

2nd. WOMAN : (Sighes) Have you heard that she also wanted to tell us that they have bought a land?

3rd. WOMAN: I am not prideful but I have also owned several estates.¹¹¹

¹⁰⁹ Harold Pinter, Party Time. Faber and faber, London, 1991 p. 24-25

¹¹⁰ Adalet Ağaoğlu, Toplu Oyunları -2, p. 42

¹¹¹ Adalet Ağaoğlu, Toplu Oyunları -2, p. 53

They are also distrustful and suspicious of each other:

2nd. WOMAN : (As if wishing to throw the bad thoughts out of her mind.) Clean is clean. It becomes perceptible. Dirty is dirty. (While uttering these words, she runs an eye on the room.)¹¹²

And they are jealous of each other. They listen to each other as if they are waiting for a chance to utter their differences. There are mixed feelings of pride and complaint in their speech:

1st. WOMAN : (Proud of herself.) The other two children would be enough for us... It is a problem when they are small children and another problem starts when they grow up...

3rd. WOMAN : (She has found an opportunity to take her revenge.) Yes... Yes... Furthermore, they are fighting at schools when they grow up. They are killing each other... (laughs with pleasure) Yes... Yes... killing each other...¹¹³

The most striking and ironical point about the characters in “Kozalar” is that they are unaware of their own indifference.

2nd. WOMAN : (Looks at the cage and sighs.) What a sensitive animal!..

3rd. WOMAN : Nowadays, even the people don't have this sensitivity...¹¹⁴

In “Kozalar” the characters look down on the poor with scorn and belittle them. There is a sarcastic tone in the conversation between the *2nd. WOMAN* and *3rd. WOMAN*.

2nd. WOMAN : They mostly get angry with fur –coat. They say, ‘Firstly we will take their fur- coats from their hands.’

¹¹² Adalet Ağaoğlu, Toplu Oyunları-2, p. 44

¹¹³ Adalet Ağaoğlu, Toplu Oyunları-2, p. 43

¹¹⁴ Adalet Ağaoğlu, Toplu Oyunları-2, p. 47

3rd. WOMAN : (Stands up quickly. While turning hastily around the fur- coat,) What will they do with my fur- coat? Everything doesn't suit everybody.¹¹⁵

When the characters in “Kozalar” hear something bad but real, their mood and feelings about somebody or something immediately change and they even don't want to be aware of such realities happening around the world. For example, 3rd. WOMAN talks of the speaker on the radio positively.

(The music suddenly stops and after a very short time)

SPEAKER : (Voice of a man.) You have listened to the light music. Now, the news...

3rd. WOMAN : I am enraptured by this man's voice.

SPEAKER : In a new skirmish took place among the young, a student died. Two of them were wounded.

1st. WOMAN : (Sneezes.) I don't understand, why do they fight.

3rd. WOMAN : Be silent... Be silent... Let's listen to the news...¹¹⁶

But after she has heard some bad news from the speaker, her idea about him changes and she reacts in a very interesting way. After the effect of something negative, they immediately forget about it.

3rd. WOMAN : (Jumps up from her place and goes to the radio.) Let's turn off it. Damn his voice!...

1st. WOMAN : (3rd. WOMAN doesn't allow the 1st. WOMAN to touch the radio. Turns off it herself. While blowing the dust from the furniture,) We bought a plot.

3rd. WOMAN : We haven't got a plot.

2nd. WOMAN : You have got a fur- coat.¹¹⁷

¹¹⁵ Adalet Ağaoğlu, Toplu Oyunları -2, p.48

¹¹⁶ Adalet Ağaoğlu, Toplu Oyunları -2, p. 51

¹¹⁷ Adalet Ağaoğlu, Toplu Oyunları -2, p. 52

While they don't care about the events outside, the women in "Kozalar" show very sudden and unnecessary reactions to the very unimportant events. The following speech of the *1st. WOMAN* includes image of light because what is shiny and ostentatious attracts them:

*1st. WOMAN : Oh, How inattentive I am nowadays!... (As if she has met with a disaster.) I have forgotten to turn on the lights! (Sneezes and goes hastily. While turning on the lights,) I am inattentive... I forget everything...(Glittering glass chandelier shines luminously.) Ask why! (Comes back.)*¹¹⁸

They also have prejudice about the people. Especially, the *3rd. WOMAN*'s prejudice about the children is almost observable. The reason of her prejudice is the fact that she doesn't have a child because she is sterile.

*3rd. WOMAN : She should have seen it from her friends. The girls of the present time are very dressy. (Giggles.) And some of them are so professional that... ..they even take one's husband from her hands.*¹¹⁹

.....

2nd. WOMAN : (Sighs.)The world feels odd nowadays...

3rd. WOMAN : What is the matter with the world? The children of the present time are too bad.

*2nd. WOMAN : Off, anyway. I thank God. My daughter is good.*¹²⁰

There is a pure and exaggerated panic in the character's of "Kozalar". These panic and fear stem from the fact that they are women. When they are compared to the male dominant world of "Party Time", the women in "Kozalar" aren't the ruling class who is responsible for all the chaos in "Party Time". For this reason, the speech

¹¹⁸ Adalet Ağaoğlu, Toplu Oyunları -2, p. 42

¹¹⁹ Adalet Ağaoğlu, Toplu Oyunları -2, p. 45

¹²⁰ Adalet Ağaoğlu, Toplu Oyunları -2, p. 51

of women in “Kozalar” includes punctuation marks which show their anxiety and worry which become almost visual in the text as:

3rd. WOMAN : (Quietly) We shouldn't open... in any case...

2nd. WOMAN : (Sits down.) She should open herself. The house is hers.

3rd. WOMAN : What if the gangsters attack on us...?¹²¹

Whereas in “Party Time”, the characters aren't afraid of anything as they are the ruling-class and they continue their chat regardless of the events outside.

DUSTY : I said I don't know what to believe.

TERRY : You don't have to believe anything. You just have to shut up and mind your own business, how many times do I have to tell you? You come to a lovely party like this, all you have to do is shut up and enjoy the hospitality and mind your own fucking business. How many more times do I have to tell you? You keep hearing all these things spread by pricks about pricks. What's it got to do with you?¹²²

Briefly speaking, Pinter and Ağaoğlu have created characters who resemble each other in their hatred and indifference to the outside world. The reader feels as if these two plays are the two long sketches of one play which tries to give the same message in two different settings and atmosphere.

¹²¹ Adalet Ağaoğlu, Toplu Oyunları -2, p. 53

¹²² Harold Pinter, Party Time. Faber and faber, London, 1991 p. 8

5.2 Appreciation of the Major Scenes in “Party Time” and “Kozalar”

According to Prentice, the title of “Party Time” is ironically lifted from a line in one of former President Bush’s speeches.¹²³ “Party Time” is also a punning title of great relevance for the 1980’s, in which the deregulation of the money markets in England meant great wealth.¹²⁴ If one should look at the period, he/she can see that in that decade champagne imports doubled, while it was discovered that in economically blighted areas of the country scavengers picked on rubbish heaps for a living.¹²⁵ As Pinter once remarked that his plays ‘*are what the titles are about*’,¹²⁶ the work excellently reflects its title and the social atmosphere in which it was written. “Kozalar” reflects its period, too. Ağaoğlu says: ‘*a cocoon or a butterfly symbolizes reminiscence.*’¹²⁷ And in order to relate her title with “Kozalar” she adds: ‘*As the characters in the play don’t remember their past and even their present and as they are indifferent to everything around them at the end of the play they are trapped in this cocoon.*’¹²⁸ Cocoon also means to be prisoned in the boundaries that a person has made him/herself. In this respect the situation of the women in “Kozalar” is the situation of Turkey and the world where peoples’ indifference causes problems both to themselves and to the other people.

In order to show the universality of the situation, Ağaoğlu doesn’t name her characters. She refers to them in numbers; ‘*1st. WOMAN, 2nd. WOMAN, and 3rd. WOMAN,*’ in order to introduce her characters. And in “Party Time”, Pinter consciously chooses universal names. The aim is the same here, too; to indicate the universality of such events. The names such as, Terry, Jimmy, Fred, Douglas are well-known names. When the names of the women are taken into consideration, it can be seen that their names are also universal and identified with their characters; Dusty, for example. But among all these names, Jimmy is the most remarkable one. The name is a popular name given to the American soldiers. Just like ‘Mehmetçik’ in

¹²³ Penelope Prentice, *Pinter Ethic, The Erotic Aesthetic*, Garland Publishing, 2000, p. 306

¹²⁴ Ronald Knowless, *Understanding Harold Pinter*, University of South Carolina Press, 1995, p. 195

¹²⁵ Ronald Knowless, *Understanding Harold Pinter*, University of South Carolina Press, 1995, p. 195

¹²⁶ Michael Billington, *The Life and Work of Harold Pinter*, Faber and Faber, p.185

¹²⁷ <http://www.tiyatronline.com>, Downloaded on 19th January 2007

¹²⁸ <http://www.tiyatronline.com>, Downloaded on 19th January 2007

Turkey. All the soldiers are subordinate at the end. They are the powerless ones. The powerful ones are their commanders or the governments for whom they expose their lives to. So, Jimmy is the exposed, the victimized and the powerless one in the play.

Although both “Kozalar” and “Party Time” are one act plays, the meaning and the message given by them are very deep.

In “Kozalar”, before the curtain rises, a film is shown. The film starts with an enormous uproar. With its loud sound effect, the playwright aims to give the situation of the modern world which has turned into a hell with the invention of many dangerous technologies, with the new formation, a new kind of act of searching, and the space race. The vision of torture, cruelty, pressure and resistance is given in this film. This film, in the form of a slide show, reflects the social panorama of 1970's. And the film is described as:

Film:

Ear piercing sound accompanies the ear piercing sound of the planes. First civil and then the military planes follow. While the planes are going away, suddenly a very strong explosion is heard and simultaneously the image of a bomb exploding. While the explosion is resounding, a continuous buzzing noise is heard.

Mass of walking and running people. An anthem if necessary. There are two young people lying down in blood. A very short silence. Only the image. Then, suddenly marching of the cavalries. A ceremony. The flags of which the nationality is unknown. A speech. (In a high tone: incomprehensible words discontinued by the microphone...) Suddenly, the great noise of the factory pipes splits the ears. A train comes fastly and goes away. Just as the sound of the train is disappearing, suddenly everywhere gets darker. Nothing is seen. Only the sounds of machine guns are heard. After the sounds of the machine guns, there is a silence and an image: Newly- born children in a maternity hospital. Many many children. SILENCE. After this silence, there is an

enormous explosion again. Again a very short silence and after this silence, the curtain rises with the singing of a canary. ¹²⁹

Here in this text, the nationality of the flags is unknown. This is the most striking point of the film. It points out that, such kind of events can take place under the flag of any nation. The main message and the deep meaning which lie behind the women's everyday life, routine tea party are given just before the play begins. The images of 'darkness', and of a 'caged bird' are important and functional literary devices which are given at the beginning of the play. While the the image of 'darkness' is giving a clue to the reader about the end of the play, the image of a 'caged bird' sembolizes the women who are caged like the birds at the end of the play. So, the canary image ties the story and characters together rather well. The image of tea which is repeatedly seen in "Kozalar" is also very important. The image of tea drinking in literature conjures up comfort, cosiness and eccentricity: idyllic cottages and grand houses, tea gardens and tea dances, part and parcel of a genteel society indulging in elegant fun. The image of the newly-born children is the complete picture of both innocence and beauty.¹³⁰ So, through this image Ağaoğlu creates an opposition between the chaos in the streets and beauty in the house.

Beginnings of the two plays resemble eachother in many respects. In "Party Time", the location of the party that Pinter depicts is unspecified, but from all the internal evidences which are seen during the course of the play, it seems to be happening in London.¹³¹ In "Kozalar", too, there's no indication of where the events in the play are taking place. Both of them open their curtains to a chamber.

In "Kozalar", the stage is decorated as a reception room and a dining room. Everything is ostentatious but ugly:

SCENERY: A scene in which everything is gleamingly beautiful and in good order but equipped tediously. The scene shows a reception room and a dining room. The sound of the canary comes from the cage in the reception room. The

¹²⁹ Adalet Ağaoğlu, *Toplu Oyunları -2*, p. 39

¹³⁰ <http://www.planetpapers.com/Assets/388.php>, Downloaded on 17th February 2007

¹³¹ Michael Billington, *The Life and Work of Harold Pinter*, Faber and Faber, p. 331

furniture in the room gives the impression of a routine life. This is a well protected house against the uproar, rain, and storm of the outside. The door on the right opens to the entrance and kitchen. And the two doors on the left open to the bathroom and the other rooms. When the play begins, the entrance and one of the rooms are seen in a dim-light.

Reception room is on the left and dining room is on the right side..¹³²

In the description of the setting, there is an opposition between the world in the house and the world outside. Just at the beginning of the play, while introducing the reader setting, Ađaođlu gives the reader a kind of clue about the characters who are going to be seen in this room later in the play.

After the description of the setting, Ađaođlu introduces the reader with the characters who are named after *1st. WOMAN, 2nd. WOMAN, and 3rd. WOMAN*. From the description of the characters, the reader gains an insight and can infer that the characters are indifferent to the events taking place outside.

There are three women sitting on the armchairs in the reception room.

2nd. and 3rd. WOMEN are the quests. They sit on a sofa side by side. 1st. WOMAN is the owner of the house. She sits with her slippers on the opposite side. 2nd. WOMAN is knitting seriously and 3rd. WOMAN is ornamenting a bag with beads. 1st. WOMAN often stands up during the play or blows out the dust on the furniture or she bends down and picks something then puts it into the ash-tray. The canary is singing.¹³³

“Party Time” opens with a large room in which there are many examples of luxurious living.

Gavin’s flat.

¹³² Adalet Ađaođlu, *Toplu Oyunları-2*, p. 40

¹³³ Adalet Ađaođlu, *Toplu Oyunları-2*, p. 40

A large room. Sofas, armchairs, etc. People sitting, standing. A waiter with a drinks tray.

Two doors. One door, which is never used, is half open, in a dim light.

GAVIN and TERRY stand in foreground. The others sit in half-light, drinking Spasmodic party music throughout the play.¹³⁴

The most striking point at the opening scenes of both plays is the doors. Although doors permit characters to enter and exit from the room, there are features suggesting that these rooms are isolated from the world outside. The doors enable the reader to divide the setting of place into two parts; one is the interior setting which includes all of the action in both plays. The other is the exterior setting which includes all of the chaos which is never made concrete visually in both plays. An unused, half-open door from which a dim light emanates at the beginning of “Party Time” is a visual clue that something is amiss and when, about halfway through the action, ‘the light open door gradually intensifies’¹³⁵ and ‘burns into the room’¹³⁶, it is clear that this door has some supernatural significance. In “Party Time”, the interior setting is opulent, and elegant and the lighting and sound atmospheric, reflecting the repression, abuse and sinister secrets operating beyond a half-open door. However in “Kozalar”, the interior setting consists of many detailed and opposite things. For example, the singing of a canary versus the uproar outside. While the house is a very well protected one, there are many evidences of a great trouble outside. Drinking something including alcohol symbolizes escaping from something real. In “Party Time” there is a ‘spasmodic music’ which reflects actually the soul of the play very well.

The play opens with two men who may have power over local, and possibly state affairs. At the beginning of the play, the characters Gavin and Terry stand in the foreground. The others sit in half-light, drinking. Gavin and Terry begin to speak about the ‘club’ to which Terry tries to make Gavin a member.

¹³⁴ Harold Pinter, *Plays Four.*, p. 427

⁴¹ Harold Pinter, *Plays Four.*, p. 427

¹³⁵ Harold Pinter, *Plays Four.*, p. 442

¹³⁶ Harold Pinter, *Plays Four.*, p. 442

TERRY : I tell you, it's got everything.

GAVIN : Has it?

TERRY : Oh, yes. Real class.

GAVIN : Really?

TERRY : Real class. I mean, what I mean to say, you play a game of tennis, you have a beautiful swim, they've got a bar right there.¹³⁷

These people whose egoistic souls are foregrounded, always speak about the quality and the beauty of their belongings. The situation is the same in "Kozalar". The play starts with three women whose opening conversation has the same peculiarities with that of "Party Time".

1st. WOMAN : There should certainly be a canary in a house. (Sneezes.) A house without a canary, (Sneezes.) looks like a drum without drumstick.

2nd. WOMAN : (Without looking at the others and ready to cry.) Yours is singing beautifully...¹³⁸

The women who have come together for a tea party repeatedly speak about their belongings throughout the play.

1st. WOMAN : Our radio, television, saloon set, dining-room set... This house is narrow even for us...

2nd. WOMAN : Our house is full of furniture, too. Then our vases... It is very hard to move in our house...

3rd. WOMAN : (Looks at her fur- coat.) till we could buy that fur-coat!...

2nd. WOMAN : And my silver cups...

¹³⁸ Adalet Ağaoğlu, *Toplu Oyunları-2*, p. 40

*3rd. WOMAN : And my Persian carpets... While dying my father said that 'This pair of carpets is my daughter's when she is marrying.'*¹³⁹

In both plays, Pinter and Ağaoğlu draw attention to the problem that people are indifferent to the events around them and selfish. They are the representatives of the idea that 'the snake that doesn't touch me can live a thousand years for all I care.' They only think about their benefits and comforts. The conversation between Terry and Gavin in "Party Time" is a very good example of this notion.

TERRY : Well, I'm sure it was. I'm sure it was. But no, these towels I'm talking about are big bath towels, towels for the body, I'm just talking about pure comfort, that's why I'm telling you, the place has got real class, it's got everything. Mind you, there's a waiting list as long as – I mean you've got to be proposed and seconded, and then they've got to check you out, they don't let any old spare bugger in there, why should they?

GAVIN : Quite right.

*TERRY : But of course it goes without saying that someone like yourself would be warmly welcome – as an honorary member.*¹⁴⁰

According to D. Keith Peacock, Terry's language betrays a lower-class background.¹⁴¹ In this conversation, there are also stylistically remarkable points. For example; there is a repetition of the sentence, 'I'm sure it was.' There are also structural parallelisms, such as 'I'm talking about are big bath towels.I'm just talking'. And also, 'You've got to be proposed and they've got to check you out.' This technique of repetition can be seen in many parts of the play. Because repetition is Pinter's customary device which is called as 'Pinteresque repetition'. To give some other examples from the play:

¹³⁹ Adalet Ağaoğlu, *Toplu Oyunları-2*, p. 49

¹⁴⁰ Harold Pinter, *Plays Four.*, p. 429

¹⁴¹ D. Keith Peacock, *Harold Pinter and the New British Theatre*, Greenwood Pres, 1997, p. 144

DOUGLAS : Oh, it matters. It matters. I should say it matters. All this fucking-about has to stop.¹⁴²

DOUGLAS : We want peace and we're going to get it. But we want that peace to be cast iron. No leaks. No droughts. Cast iron. Tight as a drum. That's the kind of peace we want and that's the kind of peace we're going to get. A cast-iron peace?¹⁴³

There is also an anaphora in this speech. The word 'peace' has an anaphoric use in the first sentence.

As both of the plays deal with the same theme and want to give the same message, there are many parallelisms among the actions and the notions of the characters. Even their speeches resemble each other. In "Kozalar" for example; the women constantly praise themselves regardless of the violence, turmoil and terror on the streets outside.

3rd. WOMAN : (She is accustomed to her friend's such kind of manners. She doesn't care.) Whenever I wanted tea in cup, my mother, may God bless her, said ' My daughter, you would have been a countess.' (Giggles.) Now you see what kind of person I am..... I was created in that manner.....¹⁴⁴

The same situation can be easily seen in "Party Time".

DOUGLAS : I mean it all right.

FRED : I admire people like you.

DOUGLAS : So do I.¹⁴⁵

In "Party Time", in the luxurious flat at the centre of a city, some sorts of festivities are taking place; barbed civilities are exchanged with waiters circulating with trays of drinks, and guests talking of fitness clubs. They also resume their

¹⁴² Harold Pinter, Plays Four., p. 436

¹⁴³ Harold Pinter, Plays Four., p. 437

¹⁴⁴ Adalet Ağaoğlu, Toplu Oyunları-2, p. 41

¹⁴⁵ Harold Pinter, Plays Four., p. 436

never-ending compliments and chat about idyllic island holidays, membership of exclusive swimming pools, tennis clubs and past romantic liaisons, which are all untitled but which the metaphorically alert audience will certainly name the Establishment:¹⁴⁶

TERRY : Real class. I mean, what I mean to say, you play a game of tennis, you have a beautiful swim, they've got a bar right there-

GAVIN : Where?

TERRY : By the pool. You can have a fruit juice on the spot, no extra charge, then they give you this fantastic hot towel-

GAVIN : Hot?

TERRY : Wonderful. And I mean hot. I'm not joking

GAVIN : Like the barber.

TERRY : Barber?

GAVIN : In the barber shop. When I was a boy.

TERRY : Oh yes?

Pause

What do you mean?

GAVIN : They used to put a hot towel over your face, you see, over your nose and eyes. I had it done thousands of times. It got rid of all the blackheads, all the blackheads on your face.¹⁴⁷

The great irony is that these chattering people, whom Pinter describes in an interview as 'a bunch of shits',¹⁴⁸ are hardly aware of what is going on beyond this saloon, which artificially seems to protect them from the danger outside. Their aimless conversation may well be intended as a sharp-edged satire which hints at the

¹⁴⁶ İbrahim Yerebakan "Political Dimensions of Harold Pinter's Dramatic Art" (Atatürk University Faculty of Arts and Sciences Publications). pp. 127- 128.

¹⁴⁷ Harold Pinter, *Plays Four.*, pp. 427- 428

¹⁴⁸ Gussow, *Conversations with Pinter*, p. 102

indifference of the high society to the poor or which has to do with the 1980's lack of connection with and understanding of the existing realities of life.¹⁴⁹

In this text, the emptiness of the dialogue clearly indicates the emptiness of the characters' relationship with each other, the boredom of their lives and yet their determination to go on making friendly conversation. There are again repetitions and structural parallelisms in this text. The sentences uttered by the characters are extremely short. There are ellipsis because Gavin doesn't ask his questions in full sentences and so does Terry.

The same situation can be easily seen in "Kozalar". The women in "Kozalar" are also unaware of the events outside. So again, here, there is a great irony. The women are talking about everything except the subject which is the main theme of the play. This lack which is a reflection of highly functioning egoism can be observed in the text below strikingly.

3rd. WOMAN : (to the 2nd. WOMAN) What are you knitting? It seems very beautiful... (She giggles.)

2nd. WOMAN : (She sighs.) For my aunt's daughter's daughter... A waist-coat... Something like that...(She raises her knitting up and shows.)

1st. WOMAN : (She doesn't look at her knitting and shows hers with a proud.) I knitted this waist- coat I'm wearing with an awl. It is faster with the awl. And more beautiful... (Sneezes.)

3rd. WOMAN : But yours isn't wool. Mercerized cotton.

1st. WOMAN : (Angirily) Mercerized cotton but I mixed it with floss. When it is mixed with floss, it seems as if it is silk. (Sneezes.) I can't wear wool. It makes me sneeze.¹⁵⁰

There are gaps in the women's speech. They speak as if they are scorning each other. There is no dialect in their speech. They are speaking in standard Turkish. There is also an ellipsis in the *2nd. WOMAN's* answer. *2nd. WOMAN's* utterance, ‘

¹⁴⁹ İbrahim Yerebakan "Political Dimensions of Harold Pinter's Dramatic Art" (Atatürk University Faculty of Arts and Sciences Publications). p. 129

¹⁵⁰ Adalet Ağaoğlu, Toplu Oyunları-2, pp. 40- 41

For my aunt's daughter's daughter' is also significant. Such a remark in the Turkish society can be considered as normal for the family ties are very strong. But in this text, it functions to display their boredom in life and aimlessness. As it is understood from the *1st. WOMAN's* sentence, the reason of her sneezing is a kind of allergic reaction to the things which include wool.

The fact that their talks consist mainly of food, drinks, diet and sports clubs indicates in some way that they are the parts of this consumer society:

TERRY : The thing is... you take your hand out of your pocket and you put your money down and you know what you're getting. And what you're getting is absolutely gold-plated service. Gold-plated service in all departments. You've got real catering. You've got catering on all levels. You've not only got very good catering in itself- you know, food, that kind of thing- and napkins- you know, all that, wonderful, first rate- but you have also got artistic catering- you actually have an atmosphere- in this club- ... you won't find voices raised in our club. People don't do vulgar and sordid and offensive things. And if they do we kick them in the balls and chuck them down the stairs with no trouble at all.

MELISSA : Can I subscribe to all that has just been said?

Pause

I would like to subscribe to all that has just been said. I would like to add my voice. I have belonged to many tennis and swimming clubs. Many tennis and swimming clubs. And at some of these clubs I first met some of my dearest friends. All of them are now dead. Every friend I ever had. Or ever met. Is dead. They are all of them dead. Every single one of them. I have absolutely not one left. None are left. Nothing is left. What was it all for? The tennis and the swimming clubs? What was it all for? What?

Silence.

But the clubs died too and rightly so. I mean there is a distinction to be made. My friends went the way of al flesh and I don't regret their passing. They weren't my friends anyway. I couldn't stand half of them. But the clubs! The clubs died, the swimming and the tennis clubs died because they were based on ideas which had no moral foundation, no moral foundation whatsoever. But

*our club, our club – is a club which is activated, which is inspired by a moral sense, a moral awareness, a set of moral values which is – I have to say – unshakeable, rigorous, fundamental, constant. Thank you.*¹⁵¹

This richly comic passage may suggest that the world of these people is comprised of an increasing moral coarseness, spiritual barbarism and egoism. Even the death of old friends is seen as a minor matter compared to the expiration of beloved clubby institutions.

In this passage, there are sentences which are not completed. This is an important technique employed by Pinter. Again there are structural and sound parallelisms and ellipsis in Terry's sentences; 'You've got You've got. You've only not got you know you know' etc. There is also a dramatic juxtaposition in Terry's speech. Because, while he is explaining the peculiarities of the club, he says: '*...you won't find voices raised in our club. People don't do vulgar and sordid and offensive things*'. But just in the following sentence which shows the undemocratic aspects of their club, he speaks of his vulgar, sordid and offensive capabilities: '*And if they do we kick them in the balls and chuck them down the stairs with no trouble at all.*' Repetition is also one of Pinter's most frequently used stylistic devices. Each time Pinter's characters repeat their own, or each others' phrases. The playwright employs the device of repetition to fulfil a definite function in the action. For example; the repetition of the word 'moral' is used consciously by Pinter. For, morality is the absolute power for these people. So, whenever Melissa utters the words; 'moral or morality', she means power. There is also a pause in this passage. Martin Esslin indicates in his article 'Language and Silence' that; '*Pinter uses two different terms for the punctuation of his dialogue by passages without speech: Pause and Silence*'.¹⁵² The function of the pauses in his texts is that; after a pause the tone and the course of the following sentence changes. But after a silence the following sentence is related to the sentence uttered before the silence. The

¹⁵¹ Harold Pinter, *Plays Four.*, pp. 452-454

¹⁵² Harold Bloom, *Modern Critical Views: Harold Pinter*. Chelsea House Publishers, 1987. p. 159

dialogue of “Party Time” is perhaps as notable for the long pauses and silences as the words.

One can see the same technical devices in “Kozalar”.

3rd. WOMAN : If they are playing a trick, of course, they won't give out a sound...(She believes this idea don't let the other women look for the children.)

Let's not disturb them!

1st. WOMAN : But... If they are absent? If?... We should look... We can't be sure without looking...

2nd. WOMAN : Puff... I tell you... If we are going to look for them, let's look together...

3 rd. WOMAN : Well... yes, of course... Cling together, swing together...

(While they are crouching under one of the beds and holding eachother firmly)

2nd. WOMAN : (Suddenly, turns towards the other women.) I fear...

1st. WOMAN : Well, but! You promised me that you would look for them. You said you would look for them if I don't sneeze.

2nd. WOMAN : (Her eyes are on the door.) I haven't broken my promise.

1st. WOMAN : (Pulls her.) Let's then... Let's all together... (All of them crouches under the first bed holding eachother firmly.)

3rd. WOMAN : (Straightens up. Takes a deep breath and sits.) Not here... you saw... they are absent...

1st. WOMAN : (Straightening up with the 2nd. Woman) But... under the other bed? ... We didn't look there...(The other two women look at eachother exhaustively. And then they lie down all together and look under the second bed.)

2nd. WOMAN : (Straightens up taking a deep breath.) Any way, there is nothing.

3rd. WOMAN : (Straightens up.) O, there is nothing.

1st. WOMAN : (Her head is under the bed.) Look...

2nd. WOMAN : What's it?

3rd. WOMAN : What did you see?

1st. WOMAN: (Straightens up.) A hole! Didn't you see?

The OTHERS : Where? Where?

1st. WOMAN : Crouches down and looks.

(All of them crouch under the bed.)¹⁵³

Here in this passage, the loss of their children is seen as a minor matter compared to their own unnecessary fears.¹⁵⁴

Technically, in order to give the emotion of the scene, Ağaoğlu uses gaps, either as silences or pauses, in the speeches of the women. As the stage directions and the women's dialogues accord the reader feels him/herself as if he/she is watching the play. This makes the stage directions successful. Here the repetition is not of the words but of the actions. So, the stage directions give the women's mixed feelings which include their fear, panic, and nervousness.

Pinter presents the scene which makes the reader orally aware of the hell outside much earlier in his play than Ağaoğlu does.

DUSTY : It's first class. The food is really first class.

TERRY : They even do chopped liver.

GAVIN : You couldn't describe that as a local dish.

Melissa comes through the door and joins them.

MELISSA : What on earth's going on out there? It's like the Black Death.

TERRY : What is?

MELISSA : The town is dead. There's nobody on the streets, there's not a soul in sight, apart from some... soldiers. My driver had to stop at a ... you know... what do you call it? ... a road block. We had to stay who we were... it really was a trifle...

GAVIN : Oh, there's just been a little... you know...

TERRY : Nothing in it. Can I introduce you? Gavin White- our host. Dame Melisa.

GAVIN : So glad you could come.

¹⁵³ Adalet Ağaoğlu, *Toplu Oyunları -2*, pp. 65 -66

¹⁵⁴ Michael Billington, *The Life and Work of Harold Pinter*, Faber and Faber, p. 331

TERRY : What are you drinking?

The waiter approaches

Have a glass of wine.

He hands MELISSA a glass.

DUSTY : I keep hearing all these things. I don't know what to believe.¹⁵⁵

One bitter irony is that while several people are terrorised outside, the people inside remain completely indifferent to the fate of the victims.

Here, Melissa is in great excitement and informs the other people about the events taking place outside. In this passage the door as an image is very important. It serves as a folding-screen or a messenger. Whenever it is opened throughout the play, there is a news from outside. Another striking point in Melissa's speech is that she is really unaware of the English words which are generally used by the ordinary people. Pinter consciously appeals to such kind of technique. He aims to reinforce the main idea of the play which is about the class-conscious bourgeois society.

However, in "Kozalar" the women become more and more aware of the events outside while they are looking for their children.

The OTHER TWO : Where? Where?

1st. WOMAN : Crouch down and look.

(All of them crouch under the bed again.)

2nd. WOMAN : I saw it!

3rd. WOMAN : Really! A hole...

2nd. WOMAN : It is something like a rat hole. (All of them straighten up one by one.)

1st. WOMAN : But there wasn't a rat hole here. (Sneezes.)

2nd. WOMAN : (Nearly weeping.) Now there is... It is simply a rat hole. (The roar of the outside begins to be heard again.)

1st. WOMAN : Even if it is a rat hole, how can the children go out from there?

No...No... They can not be taken away from this hole.

¹⁵⁵ Harold Pinter, *Plays Four.*, pp. 431 -432

2nd. WOMAN : One never knows. It is a hole at the end.

3rd. WOMAN : Yes, We should close the hole... (Takes a table-cloth and gives it to the 1st. Woman.) We can close the hole with this table-cloth. That's all.

1st. WOMAN : (While laying the table-cloth out it's place) No... No...This cannot be used for closing the hole. My dear canvas table-cloth... (Sneezes repeatedly.)

2nd. WOMAN : Don't sneeze!

3rd. WOMAN : In that case, what will we use to close that hole?

2nd. WOMAN : Be quick. Don't you hear? Too much noise has begun to leak out from this hole.¹⁵⁶

In order to describe the hole, *2nd. WOMAN* uses a simile and she resembles the hole to a rat hole. They behave agitatedly and there is a kind of fear and hopelessness in their actions. This is clearly understood from the question and exclamation sentences they uttered. From the stage directions the readers see the repetition of their actions and so they can infer that the women really don't know what to do. Ađaođlu uses many imperatives in her dialogue. These imperatives also show the hurry and helpless situation of the women. At the end of the text, their fear grows more and more because, even in this condition the *1st. WOMAN* thinks of her table-cloth and doesn't allow the others to close the hole with it.

In "Party Time", amid this cocktail chatter inside the home of Gavin, it soon becomes clear that things are not all together easy and quiet outside; terror, intimidation, disappearances are all taking place just outside the room. As these extremely serious things are happening, the snatches of the conversation inside the room, take on a more sinister and chilling air. From beneath these exchanges, there lurks a spectre of horror, turbulence and oppression. Among those guests who are seemingly enjoying the party, Terry makes a desperate attempt to persuade his friends to ignore the echoes of this terrorism reaching through the room. He explains to the guests:¹⁵⁷

¹⁵⁶ Adalet Ađaođlu, *Toplu Oyunları-2*, p. 66.

¹⁵⁷ İbrahim Yerebakan "Political Dimensions of Harold Pinter's Dramatic Art" (Atatürk University Faculty of Arts and Sciences Publications). pp. 130 -131.

*You don't have to believe anything. You just have to shut up and mind your own business, how many times do I have to tell you? You come to a lovely party like this, all you have to do is shut up and enjoy the hospitality and mind your own fucking business. How many more times do I have to tell you? You keep hearing all these things. You keep hearing all these things. You keep hearing all these things spread by pricks about pricks. What's it got to do with you?*¹⁵⁸

It is also implied in their conversation that this sudden eruption of public disorder in the street is being savagely suppressed by the military by setting up roadblocks, patrols and round-ups. This is a kind of chaos that is seemingly threatening the existence of these upper-class people in an elegant house.

In Terry's speech, there is a structural parallelism with the repetition of the structure 'You have to, you have to.' In order to relax them, he repeatedly asks questions to his guests. In reality these series of questions show how he is anxious about the events.

In "Kozalar" there is nobody to persuade the women to relax and to let them ignore the echoes of the terrorism which reaches to them through the room. For the uproar is becoming more and more noticeable, and the women are in a great fear and trouble.

2nd. WOMAN : It has begun again, listen...

1st. WOMAN : Whereas, we have closed the hole.

3rd. WOMAN : Do you think they have come?

2nd. WOMAN : (Cries screamingly.) Where?

1st. WOMAN : (Trembles.) To do us over? That is to say... Doing us over in our house?... That is to say to mess up our house? (Sneezes.) Furthermore, there is nobody in the reception room. If they crowd into the house when we are here?... (Turns towards the door.)

3rd. WOMAN : (Turns towards the door.) At that time, we can't go out from this small room.

¹⁵⁸ Harold Pinter, *Plays Four.*, p. 433.

2nd. WOMAN : (Runs and comes to the front.) Best of all, let's go to the saloon again...

1st. WOMAN : (Pushes her, and comes to the front.) If we sit on the armchairs, they can't sit.

3rd. WOMAN : (Pushes the others, and comes to the front.) Let's go to the saloon without separating from each other.

2nd. WOMAN : (Runs and embraces the 3rd. Woman very tightly.)

1st. WOMAN : (Casts an eye on the room. Murmurs.): We couldn't find my anything. My eyes remain behind...(They pass the entrance pushing and propelling each other. Left side gets darker. And the lights of the reception room are turned on. While they are going into the room, the doorbell begins to ring without stopping.)

2nd. WOMAN : We are beaten!...

3rd. WOMAN : (Wants to go back.) I feel nauseated.

1st. WOMAN : (Seizes and pulls her.) What are all these things happening to us? (begins to sob.) What have we done? Whose business have we interfered with? Whom...?

3rd. WOMAN : Don't cry now! If your crying is heard, they understand that we are afraid.

2nd. WOMAN : (Trembling) They shouldn't understand that we are afraid...¹⁵⁹

In this passage there are many gaps, substitutions, and repetitions which show the climbing stress and selfishness of women. In this passage, Ađaođlu once again uses the stage directions so perfect that the readers of the play feel themselves as if they are watching the play. Again as in "Party Time", in Terry's speech, there are many questions raised in this passage. Both playwrights use the same technique; to inform the reader or the spectator about the tension of the play they use many question sentences which show the dilemma from which the characters try to save themselves.

¹⁵⁹ Adalet Ađaođlu, Toplu Oyunları -2, pp. 68 -69.

In “Party Time”, there are people who make inquiry into what is taking place outside. But there are also people who suppress them.

DUSTY : Does anyone know what’s happened to my brother Jimmy?

TERRY : I don’t know what it is. Perhaps she’s deaf or perhaps my voice isn’t strong enough or distinct enough. What do you think, folks? Perhaps there’s something faulty with my diction. I’m forced to float all these possibilities because I thought I had said that we don’t discuss this question of what has happened to Jimmy, that it’s not up for discussion, that it’s not on anyone’s agenda. I thought I had already made that point quite clearly. But perhaps my voice isn’t strong enough or perhaps my articulation isn’t good enough or perhaps she’s deaf.

DUSTY : It’ on my agenda.

TERRY : What did you say?

DUSTY : I said it’s on my agenda.,

TERRY : No no, you’ve got it wrong there, old darling. What you’ve got wrong there, old darling, what you’ve got totally wrong, is that you don’t have any agenda. Got it? You have no agenda. Absolutely the opposite is the case. (To the others) I’m going to have to give her a real talking to when I get her home, I can see that.¹⁶⁰

In spite of disappearances and several arrests these people resume their gushing compliments and carefree chat about their everyday existence.¹⁶¹ The reader realise early in the play that Jimmy, Dusty’s brother, is missing, but it is not until the reader see her husband, Terry. He repeatedly and aggressively word off her inquiries concerning Jimmy’s whereabouts and so the reader begins to understand the more sinister implications of Jimmy’s disappearance. What Pinter implies is that are of the preconditions of fascism in which a myopic and self preoccupied wealthy elite, totally indifferent to the decisions taken in its name is becoming dangerously

¹⁶⁰ Harold Pinter, *Plays Four.*, pp. 440 -441.

¹⁶¹ İbrahim Yerebakan “Political Dimensions of Harold Pinter’s Dramatic Art” (Atatürk University Faculty of Arts and Sciences Publications). p. 133

apparent in Britain.¹⁶² But he goes much further and suggests that under the drawing-room elegance, private relationships echo public brutality and that language itself is corrupted. In this context, for instance, the word ‘agenda’ acquires sinister connotations¹⁶³. As Dusty repeatedly asks after her brother, Terry tells her that the subject of Jimmy is ‘*not on anyone’s agenda*’.

When Dusty twice defiantly says that it’s on her agenda, Terry brutally replies:

‘No, no, you’ve got it wrong there, old darling. What you’ve got wrong there, old darling, what you’ve got totally wrong, is that you don’t have any agenda. Got it? You have no agenda.’¹⁶⁴

Once the word neutrally applied to items of business to be considered at a meeting; here it has become a euphemistic prescription for political action. Through this text Pinter also exhibits the violence that underlies domestic relationships and the powerlessness of the women.

Whereas in “Kozalar” the loss is bigger. 1st. WOMAN’s children are lost here. Although 1st. WOMAN is very worried about her children, the other women don’t pay any attention. Meanwhile, the most striking point in the passage below is the 1st. WOMAN’s attitude and behaviour. As she considers the loss of her children as a minor matter compared to the loss of her canary. The loss of her canary makes her forget her own children. That is the most striking point, Ağaoğlu emphasizes here.

1st. WOMAN : We couldn’t close the hole well but...

3rd. WOMAN : Because the sock is too small to...(They stand up.)

1st. WOMAN : (While looking around the room, she suddenly screams.) My canary is absent. (2nd. and 3rd. Women look at the cage.)

3rd. WOMAN : Really! The canary isn’t in the cage... It has fled...

2nd. WOMAN : It has gone! ...

¹⁶² Michael Billington, *The Life and Work of Harold Pinter*, Faber and Faber, p. 331

¹⁶³ Michael Billington, *The Life and Work of Harold Pinter*, Faber and Faber, p. 331

¹⁶⁴ Harold Pinter, *Plays Four*. p. 441.

1st. WOMAN : But...Where did it go? How can it..... from the cage? (Sneezes repeatedly.)

3rd. WOMAN : If the children could go out from a small rat hole, a small canary can... ..

1st. WOMAN : It was the canary of best origin.¹⁶⁵

There are again unfilled sentences. There are also very satirical elements in this passage. These satirical elements are also ironical. For example; the women try to close the hole with a child sock. In reality, this means, they do nothing in order to solve the problem Just as they don't use any effort to understand and solve the problem of the other people. Another comic and exaggerated device is the women's considering the children getting out from a small hole. This is impossible.

But their anxiety and fear lead them to think of such an absurd thing. It is also interesting that the quality and the kind of the canary is what causes most of the agony for her.

In "Party Time", the characters' conversations also sketch a portrait of repressive regimes and the way ruling elites conduct their routine affairs.

GAVIN : Well I do sail. I do own a boat.

DUSTY : I love boats.

TERRY : What?

DUSTY : I love boats. I love boating.

TERRY : Boating. Did you hear that?

DUSTY : I love cooking on boats.

TERRY : The only thing she doesn't like on boats is being fucked on boats. That's what she doesn't like.

MELISSA : That's funny. I thought everyone liked that.

Silence

DUSTY : Does anyone know what's happened to my brother Jimmy?¹⁶⁶

¹⁶⁵ Adalet Ağaoğlu, *Toplu Oyunları-2*, p. 67.

¹⁶⁶ Harold Pinter, *Plays Four.*, pp. 439 -440.

In this passage in order to emphasize the verbs Pinter uses ‘do’ in positive form of the simple present tense. There are again repetitions. There is also a silence which is a technique employed by Pinter very often. But this time the function of the silence is different from the one explained before. According to Esslin, *‘Pinter’s characters do not talk explicitly about the situation at all.’*¹⁶⁷ So, the function of these silences is very important. Because in Pinter they encode very important details. Hamida Bosmajian in ‘Metaphors of Evil’ defines silence in two categories: ‘one is created by *‘too much knowledge’* and the other comes from *‘a refusal to become aware’ – ‘the escape into which memory and guilt are repressed’*.¹⁶⁸ The function of the most of the silences employed by both Pinter and Ağaoğlu belong to the second category; in order to change the subject or escape from the events outside and from the realities of their private lives, from time to time the characters become silent as in the text above.

In view of the manner of the conversation of these people, “Party Time” can be seen as a bitter social satire on the chattering classes who ignore the plight of the ordinary individuals within a deteriorating socio-political system.¹⁶⁹

The same indifference is shown by Ağaoğlu in “Kozalar” too. So, “Kozalar” is also a social satire.

2nd. WOMAN : I like drinking tea in the evening.

3rd. WOMAN : I want mine in the cup, please.(Giggles.) I don’t know why but I like tea in the cup.

1st. WOMAN : (While going out from the door on the right.) I will leave you on your own for a few minutes...

*3rd. WOMAN : Please, it is not problem... (1st. Woman goes out.)*¹⁷⁰

There are again uncompleted sentences in the conversation. The language is extremely distinguished; that is, it is peculiar to the upper class people.

¹⁶⁷ Harold Bloom, *Modern Critical Views: Harold Pinter*. Chelsea House Publishers, 1987. p. 142

¹⁶⁸http://blogs.warwick.ac.uk/zoebripley/entry/research_the_language/, Downloaded on 22nd March 2007

¹⁶⁹Yerebakan “Political Dimensions of Harold Pinter’s Dramatic Art” (Atatürk University Faculty of Arts and Sciences Publications). p. 134

¹⁷⁰ Adalet Ağaoğlu, *Toplu Oyunları-2*, p.41.

Almost every comment in “Party Time” is underpinned by the threat of violence portrayed as a moral mission. Gavin, from his position of insider in the ruling political ‘club,’ which dominates all other ‘clubs,’ tells his guests as they are about to leave that :

‘.....This round-up is coming to an end. In fact normal service will be resumed shortly. That is, after all, our aim. Normal service. We, if you like, insist on it. We will insist on it. We do. That’s all we ask, that the service this country provides will run on normal, secure and legitimate paths and that the ordinary citizen be allowed to pursue his labours and his leisure in peace. Thank you all so much for coming here tonight. It’s been really lovely to see you, quite smashing.’¹⁷¹

Pinter consciously uses the word ‘round-up’. Because at that time, when “Party Time” was written, rounds-up and roadblocks were a part of everyday life in Ireland.

The true implication of this authoritarian regime and its moral mission are represented immediately after this speech by the appearance of Jimmy in the lit doorway, his lonely, isolated figure contrasting sharply with the groupings of Gavin’s guests. So, according to Yerebakan;

‘At the end of “Party Time”, Jimmy’s appearance unreservedly tells the audience of the mind-numbing consequences of solitary confinement. When he shuffles through a doorway flooded with blinding white light, clad like an inmate, who has spent so many years of his life in jail, his situation vividly describes what sort of treatment he has undergone. He now appears as the embodiment of the world outside that neither the cocktail chatter nor the audience can bear to look at directly.’¹⁷²

¹⁷¹ Harold Pinter, Party Time. Faber and faber, London, 1991 p. 37

¹⁷² Yerebakan “Political Dimensions of Harold Pinter’s Dramatic Art” (Atatürk University Faculty of Arts and Sciences Publications). p. 136

Bathed in harsh white light, Jimmy repeats again and again how he has been shut in. His appearance and words are testifying to the regime's torture and violence:

The room lights go down

The light from the door intensifies, burning into the room.

Everyone is still, in silhouette.

A man comes out of the light and stands in the doorway. He is thinly dressed.

JIMMY

Sometimes I hear things. Then it's quiet. I had a name. It was Jimmy. People called me Jimmy. That was my name. Sometimes I hear things. Then everything is quiet. When everything is quiet I hear my heart.

When the terrible noises come I don't hear anything. Don't hear don't breathe am blind.

Then everything is quiet. I hear a heartbeat. It is probably not my heartbeat. It is probably someone else's heartbeat.

What am I?

Sometimes a door bangs, I hear voices, then it stops. Everything stops. It all stops. It all closes. It closes down. It shuts. It all shuts. It shuts down. It shuts. I see nothing at any more. I sit sucking the dark.

It's what I have. The dark is in my mouth and I suck it. It's the only thing I have. It's mine. It's my own I suck it.¹⁷³

Through Jimmy, Pinter also creates an absolutely powerful image of an unfeeling, vicious society who only enjoys cocktail parties but who never gives any consideration to the murders and disappearances which are all taking place a few yards away from them. So the conclusion that can be drawn from the merciless extinction of the opposing voice like Jimmy is that a dissenter is destined to be the regime's archetypal victim.¹⁷⁴

¹⁷³ Harold Pinter, *Plays Four.*, pp. 455-456.

¹⁷⁴ Yerebakan "Political Dimensions of Harold Pinter's Dramatic Art" (Atatürk University Faculty of Arts and Sciences Publications). p. 138

In Jimmy's internal monologue, there are repetitions and, semantic and structural parallelisms which make the scene more effective. He speaks as if he has lost his mind. In his closing speech, Pinter attempts to find language and utterance for what is left of a person after torture and deprivation, when identity, consciousness, and the senses have been pulverized and only darkness is left; *'the dark is in my mouth'*, Jimmy says. The passage is full of dark hints and pregnant suggestions. So, the reader is left uncertain as to what to conclude. So the image of darkness is very important.

Another important image in this closing scene is the image of 'light' which is seen in the stage directions. As Peacock indicates;

*'Party Time is divided into a series of short scenes that take the cinematic form of a series of shots, each conveying a snippet of the conversation being conducted by the various groups of guests. These culminate with the penultimate shot, which encompasses all the major characters. Each encounter is brought to the audience's attention by lighting changes that have the effect of cinematic cuts, during which light is focused on one group while the others remain in half darkness.'*¹⁷⁵

Three times in the course of the play a light 'burns into the room'¹⁷⁶ through a partly opened door. And with each burning something unexpected happens. With this last burning, 'a man' who is learnt later that, 'he' is Jimmy stands in the doorway. So, there is a cataphoric use here. With the unexpected appearance of Jimmy out of the light the tone of the play completely changes in this last scene. So, the effect of the supernatural significance of the door is repeated exactly late in the closing scene and Jimmy dramatically emerges from the intense light to deliver a chilling monologue.

¹⁷⁵ Peacock, D. Keith. *Harold Pinter and the New British Theatre* p. 144

¹⁷⁶ Harold Pinter, *Plays Four.*, p. 442

The speech of Jimmy owes a good deal to the wonderful rhythmic flow and to great fastidiousness in the choice of words. Positive sentences, under which there are many negative acts hidden are felicitously used in this speech.

However in “Kozalar”, the closing scene is striking but different from the closing scene of “Party Time”:

1st. WOMAN : (Jumps up screaming.) Something is wrapping around my neck!

2nd. WOMAN : A spider!...Did you see? A spider!...(She cries and shows apoint .)

1st. WOMAN : Where has it come from?

3rd. WOMAN : (Screams.) Something is wrapping around my face (She can not help laughing as if she is tickled.)

2nd. WOMAN : Spider’s web... Nothing important... Web... A spider... What a big spider!...

3rd. WOMAN : How much it is producing secretion!... How much it is producing secretion!...

2nd. WOMAN : (Cries.)It’s coming towards us! (They are unable to breathe for a moment. Meanwhile only the knocking of the door is heard.)

3rd. WOMAN : I am covered with sweat...

1st. WOMAN : (She has been following the spider for a few minutes. Suddenly she stretches her feet out and treads it on the ground. With a trembling voice.) Do... .. Don’t be afraid... ..I killed it ... lo...look...

3rd. WOMAN :(She takes a deep breath.) You’re very brave...

1st. WOMAN : My carpet has become dirty but.....

2nd. WOMAN : (Screams.) What is that? (All of them look at the ceiling.)

3rd. WOMAN : Ohh... This is bigger than the other!... I haven’t seen such a big spider before.

1st. WOMAN : Something is wrapping around my hands!

3rd. WOMAN : Look, it is a web... Spider web ... Rub it off, rub it off.....

2nd. WOMAN : Oh my God! How will we be able to kill this new one?

3rd. WOMAN : It is on the top of our heads! Now they’ve begun to pour down from the top of our heads...

1st. WOMAN : But, why?

3rd. WOMAN : Ohh!... My occiput...It is wrapping around my occiput!...

2nd. WOMAN : (She fixes her eyes on the other wall.) Look at the opposite side! Look!

1st. WOMAN : Ohh!... My beautiful house...

3rd. WOMAN : Everywhere is spider web!

1st. WOMAN : But, why? Why? So much of cleanliness, so much of precaution...

2nd. WOMAN : Take away that on my face...

3rd. WOMAN: It is wrapping around my hands. My occiput... my hands... my fur-coat... my fur- coat...

1st. WOMAN : (Groans.) It has wrapped around my legs! (While all of them are struggling as if they are in the web. The door is knocked monotonously.)

3rd. WOMAN : (Quietly.) We can't open even if we want to... (Tired, sits down.)

2nd. WOMAN : (More quietly.) We are trapped from everywhere... We are trapped...(Sits down.)

1st. WOMAN : (Very quietly.) We are in the web...(Very tired, sits down.)

3rd. WOMAN : (Cries silently.)Our husbands haven't come...

2nd. WOMAN : (Cries more silently.) They haven't rescued us...

1st. WOMAN : (Sneezes quietly.) They have left us alone...

3rd. WOMAN : (Turns to the 1st. Woman as if she is guilty.)Where are your neighbours?

2nd. WOMAN : (To the 1st. Woman) Did they die?

1st. WOMAN : (Looks at the other two women in vain.)Where are the neighbours?

(The uproar coming from outside increases.)

2nd. WOMAN : (Groans.) I can't hear you.

3rd. WOMAN : .) I can't see you...

1st. WOMAN : I can't touch you...(They sit down hopelessly and curl up as a silkworm.)

2nd. WOMAN : We are trapped...

3rd. WOMAN : We are trapped...

1st. WOMAN : We are trapped... (the doorknock begins resoundly.) Ah, if only I could open the door...

2nd. WOMAN : If only I could go out...

3rd. WOMAN : If only I could be outside ...

*ALL TOGETHER : (With an insectlike sound) A hole is needed!... A hole is needed!... We need a hole!...(While their struggling is getting weaker, the door continues to be knocked more and more strongly.)*¹⁷⁷

Here the unexpected and sudden appearance is not of a person, but of a spider which makes a very big web and wraps the women up. This is very ironical because, while the women are neglecting the uproar and terrorism outside, they are actually living it within them unaware. Now, just like the people outside, they are unable to escape or find a solution to their problem. They are surrounded by a spider although it is very small compared to a person, the women are even unable to overcome it. Again, in this last scene the very selfish and egoistic acts of women are strongly and strikingly displayed.

After *1st. WOMAN* has killed the spider, a new spider which is bigger than the other appears and then they are captured by other spiders. Another ironical use is when the *3rd. WOMAN* describes the spiders as follows:

*3rd. WOMAN : It is on the top of our heads! Now they've begun to pour down from the top of our heads...*¹⁷⁸

Now the spiders are pouring down and capturing them just like the bombs and bullets outside. Nevertheless, in this chaos the women are still thinking about their possessions:

*3rd. WOMAN : It is wrapping around my hands. My occiput... my hands... my fur-coat... my fur-coat...*¹⁷⁹

¹⁷⁷ Adalet Ağaoğlu, *Toplu Oyunları-2*, pp. 70-71-72.

¹⁷⁸ Adalet Ağaoğlu, *Toplu Oyunları-2*, p.71.

Once again reader comes face to face with another ironical use which is more important than the others. Now, they are looking for the people whom they have scorned and underestimated and haven't liked. Maybe most of these people outside are the neighbours of these three women. Now, they are asking about their whereabouts. But, what for? Of course, for their own salvation and existence. While the people outside were struggling with the problems, with the bombs and weapons, did these three women notice them? No. But now, they are in need of their help when they are themselves in trouble. The image of silk- worm which represents the women in their cocoons is also very important in this text. Each stage direction or word is followed by a stronger one which show the rising helplessness and despair of the women. This is achieved by Ađaođlu so successfully that the readers or the spectators of the play feel as if they are out of breath at the end.

And the most striking point of the work which can be accepted as a resolution begins with the 2nd. WOMAN's utterance: '*We are trapped.*'. The women are in such a terrible situation that now, they are looking for the hole which they closed a few minutes ago in order to protect themselves from the uproar and violence of outside. And now, they want to open the door which they didn't want to open and haven't opened since they gathered. As they are enclosed by the spider so tightly that they are even unable to move. This symbolic web image visualizes their trapped position.

The tone of the text immediately changes. The emergence of the spider gives a good lesson to the women. In order to make the last scene more effective, repetitions either grammatical or lexical are often used throughout the text. The women's loss of their senses is also very striking. The voice of the women echoes the cry of an insect. Other important points about the two plays can be summarized as follows: When the two plays are read comparatively, one can say that Ađaođlu's repetitions are more routine whereas in Pinter, repetitions are the substitutions of other different meanings. There is also a rhythm in his repetitions. In order to effect the reader and make the play more realistic, Adalet Ađaođlu uses some theatrical devices such as, slides, pictures, radio news, and music. Whereas, Pinter makes no

¹⁷⁹ Adalet Ađaođlu, *Toplu Oyunları-2*, p.71.

use of them. The only device he uses is the 'spasmodic party music' which reflects the atmosphere of the play.

Briefly speaking, in both plays, the rhythms of the dialogue, the silences, the smooth sophisticated manners, the fashionable dresses and furniture contrast with the oppression and torture and abuse of prisoners which is prevalent outside. As the themes and the styles of the two plays resemble each other in many respects, they are handled together.

6.CONCLUSION

Comparative literature is critical scholarship dealing with the literature of two or more different linguistic, cultural or national groups. While most frequently practiced with works of different languages, it may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken. Also included in the range of inquiry are comparisons of different types of art; for example, a comparatist might investigate the relationship of film to literature.

The aim of this study was to analyze two important Turkish and English playwrights who have produced many valuable works and pointed out contemporary problems. In this respect, in the frame of the subject of egoism, Adalet Ağaoğlu's "Kozalar" and Harold Pinter's "Party Time" have been handled.

Theoretical section of the thesis includes the 1st, 2nd. and 3rd. parts. In the 1st. part, the definition of drama is given and the emergence and development of it are analyzed and the development of political theatre in both Turkish and English literature is evaluated. In the 2nd. part, the definition of egoism is made and under the umbrella of the social events of the 20th. century, the influence of the theme of egoism on both Turkish and English playwrights is handled. In the 3rd. part, literary lives of Adalet Ağaoğlu and Harold Pinter are analyzed.

Application section of the thesis includes the 4th. and 5th. parts. In the 4th. part the characters of the plays are compared in the light of the sentences they uttered and the concept of egoism in both plays are taken into consideration. If it is necessary to give some brief information about the 4th. part, firstly one should note that, in both plays, there is an image of a style-conscious, narcissistic, bourgeois society which is sealed off from reality. They are also talking about their belongings and happily gossip about their sexual affairs and rapacious activities. They even don't regard the discussion of what is happening to the rest of the powerless, unprotected individuals, and whereabouts and fates of those people. On every

occasion, they tend to segregate themselves from the people who do not belong to their class. They also distinct themselves from others with their different meals. Everything of these class conscious people in both plays is really of high quality except for their personalities. They are distrustful, jealous and suspicious of eachother. Pinter and Ađaođlu have created characters who resemble eachother in their hatred and indifference to the outside world. The reader feels as if these two plays are the two long sketches of one play which tries to give the same message in two different settings and atmosphere.

In the 5th part, main scenes in “Party Time” and “Kozalar” are evaluated structurally and thematically. In both plays, the intended messages such as egoism, indifference, fear, hopelessness, hatred, and prejudice are given through the use of images, repetitions, silences, gaps, long pauses, metaphors and other stylistic devices. As Pinter himself acknowledges;

*‘There is something happening underneath the dialogue invariably in all the works I’ve written’.*¹⁸⁰

In this respect, Adalet Ađaođlu’s style and the technique she employed while writing Kozalar is not different from that of Pinter’s. But, when the two plays are read comparatively, one can say that Ađaođlu’s repetitions are more routine whereas in Pinter, repetitions are the substitutions of other different meanings. There is also a rhythm in his repetitions. In order to effect the reader and make the play more realistic, Adalet Ađaođlu uses some theatrical devices such as, slides, pictures, radio news, and music. Whereas, Pinter makes no use of them. The only device he uses is the ‘spasmodic party music’ which reflects the atmosphere of the play. Ađaođlu also uses the stage directions very successfully. From the stage directions the readers see the repetition of their actions and so they can infer that the women really don’t know what to do throughout the play. Towards the end of the play, each stage direction or word is followed by a stronger one which show the rising

¹⁸⁰ Kenneth Tynon, “People Today”. BBC, 28th. October 1968

helplessness and despair of the women. Aĝaoĝlu uses many imperatives in her dialogue. These imperatives also show the hurry and helpless situation of the women.

Briefly speaking, in both plays, the rhythms of the dialogue, the silences, the smooth sophisticated manners, the fashionable dresses and furniture contrast with the oppression and torture and abuse of prisoners which is prevalent outside.

As a conclusion, both plays seem to have been written as a reaction to the events taking place in their countries. Both Aĝaoĝlu and Pinter rebel against the political egoism and undemocratic decisions taken by the governors. They are also against the people's indifference and unconcern. So, because of these reasons, their works (Aĝaoĝlu's "Kozalar" and Pinter's "Party Time") resemble each other in terms of their -main and sub- themes.

In "Party Time", men and women are absorbed in various struggles for dominance, but these are portrayed with deep irony, for the social strategies take place against the background of a city and society in siege. The characters are flighty, and empty and gossip about club facilities, as well as about affairs, flirtations, and jealousies, all the while ignoring the tragedy surrounding them. As the situation in "Party Time" isn't different from the situation in "Kozalar", these two plays of two great playwrights have been chosen to be analysed. The aim was to show the universality of the events taking place both in human soul, in the form of egoism, and in different countries. And at the end of this study, the aim was fulfilled.

The contrast between the happy partygoers or the women guests and the disturbed countries is as thought-provoking today as it was in those years when the plays were written. When the situation in both plays is generalized to the world, one can see that some of the countries which are powerful and rich are on the victimizer side while the 'others' which are powerless and poor are on the victimized. For example, as in the relation between America and Afghanistan or England and India or France and Algeria.

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