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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE PLACE OF HAROLD PINTER'S CREATIVITY IN
MODERN ENGLISH DRAMATURGY**

Speciality: 5718.01 – World Literature (English Literature)

Field of science: Philology

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A handwritten signature in blue ink, which appears to be "Shahin Hamid Khalilli", is written over the bottom part of the official seal.

GENERAL CHARACTERISTICS OF THE WORK

Relevance and development of the topic. It is important to study global scale problems in all areas of socio-cultural life in order to integrate into modern world civilization. In this regard, the inclusion of English British literature in the analysis is of particular importance.

The research work is devoted to the analysis of the dramaturgy of the modern English writer Harold Pinter (1930-2008). A brief overview of English drama and Harold Pinter's various literary traditions has become an object of discussion. The author's different approach to reality and unique expression methods are one of the main issues focused on throughout the research. The main reason for choosing English literature, if we stressed more precisely, the new English dramaturgy was the development of the theater in England, and the audience's interest in stage works. Another reason was the issue need to study of outstanding playwright Harold Pinter, who received the Nobel Prize for Literature in 2005, and this topic attracted our attention.

One of the prominent ideologues of the Absurd theater, Harold Pinter's dramaturgy has not become a systematic research object of Azerbaijani literary studies yet. However not only with his multifaceted creativity as a director, screenwriter, actor and poet, but also as a playwright, Harold Pinter's works transcend the boundaries of English reality and become relevant in the last century and today.

The reason for the interest of Azerbaijani literary studies to English drama is demonstrating very important human issues and that everyone can find themselves in its characters. It has been highly valued by world literary critics because it reflects the illogical, senseless, impossible, absurdity of the events happening in society and uses body language. Due to combining different literary genres, rejecting fixed literary formulas and freely using the language's expressive possibilities, he prefers the opening of psychological thought instead of dialogue and storytelling. Using different types of laughter as a literary-artistic weapon, the playwright showed the illogicality of life. The relevance of the topic is related to the author's exposure and understanding of the nonsense and senselessness that exists both in reality and in dreams.

The lawless, dependent state of humanity, the hegemony of the ruling forces and the lack of moral values worried the playwright as a citizen and pushed to political activity. Against the backdrop of the struggle of a person growing up in deprivations against injustice, the humanity of its active social position becomes relevant.

The discovery of typological parallels between modern Azerbaijani dramaturgy and Harold Pinter's plays, the consideration of the features of absurdism and postmodernism by making comparisons prove the relevance of the research.

The degree of development of the research. Harold Pinter's dramaturgy attracted the attention of literary critics and caused serious debates and clashes of opinion from the day first play was staged. As a literary phenomenon, it began to be studied by English and other countries' researchers and literary critics from that period. C.P.Hollis's monograph ("Harold Pinter: The poetic of silence", 1970) P.O.Hegberg's "The dramatic works of Samuel Beckett and Harold Pinter: a comparative analysis of main themes and dramatic techniques" (1972), M. Essley's monograph "Pinter the playwright", (1982) are considered valuable research works. In various collections of critical articles by I. Greaves, A. Sniderman, S. Watt, Alex Fox, Richard Allen Cave and other researchers, articles published in conference materials, scientific journals and newspapers can be an interesting source of information.

Harold Pinter's dramaturgy, which became the subject of research by N.A.Andreyev, O.K.Kantorovich, Y.Idlis, E.G.Dotsenko, E.B.Klimenko, A.N.Talanova, T.I.Nikitina, B.N.Sushkova, A.S. Tokmina, O.F.Senkova and other authors among Russian literary critics, was analyzed from various aspects. Turkish critics such as Melike Saba, Arzu Özyön, Seray Durak, Yavuz Pak, and Dilek İnan also addressed the work of the British playwright.

Harold Pinter attracted the attention of the Azerbaijani literary community after receiving the Nobel Prize. Thanks to translators such as Khayala Mammadova, Ramiz Abbasli, and Ilgar Alfioglu, the Azerbaijani reader became familiar with the work of the English playwright. Likewise, Zeydulla Agayev Shahin Khalilli, Qorxmaz

Quliyev, Emilia Asgarova, Khayala Mammadova, and other researchers have expressed their opinions about Harold Pinter's work.

Harold Pinter's dramaturgy is not systematically investigated in Azerbaijani literary studies confirms that the topic is relevant.

The object and subject of the research. The main object of the dissertation work is the dramaturgy of Harold Pinter.

The subject of the research is the study of the poetics, structure-compositional features of Harold Pinter's work in the process of the formation and development of English drama, and at the same time, the investigation of British drama as a new stage, and the discovery of parallels between Harold Pinter's work and Azerbaijani drama.

Research goals and objectives. The main goal of the research is to determine the place of Harold Pinter's creativity and the characteristic features of his works in the English dramaturgy, to reveal what his innovation is.

In this regard, we consider it appropriate to complete the following tasks in the dissertation:

- Creation of a general picture of H. Pinter's dramaturgy based on separate materials for the study of Harold Pinter's work, scientific monographic studies of researchers and literary critics of English, Russian, Turkish and other countries, as well as the opinions of the literary community of Azerbaijan;

- Explaining the structural-compositional features of Harold Pinter's works written in the dramaturgy genre, explaining their characteristics and features in a scientific way;

- Presenting the main goals and directions of the playwright's literary activity against the background of the works of the previously mentioned scientists while presenting the judgment of the ideas and ideals of Harold Pinter's creativity;

- Analysis of the similar plots and motives of the plays of the English playwright and the works of Azerbaijani playwrights such as Elchin Efendiyev, Firuz Mustafa, Kamal Abdulla, Afaq Masud.

Research methods. An attempt was made to acquire new knowledge through explanation and justification, referring to descriptive, comparative-typological and intertextual analysis

methods, which are the main principles of literary studies in the research work. Analytical analysis served to form the result.

The main provisions of the defense:

1. The poetics, structural-compositional features of Harold Pinter's theater are explained against the background of the formation and development of English dramaturgy;

2. In the plays remembered in the form of memory games, the approach to time and space categories, the "Pintersque" style of writing are presented as points that attract the attention of readers and viewers.

3. Harold Pinter touched on important and actual problems of his time in the plays presented under the description of "Chaotic World";

4. Harold Pinter opened a new stage in British drama with his plays presented to the world literary and scientific community under the name "Political plays" (1980-2000);

5. Harold Pinter provided a psychological-philosophical analysis of human problems with the plays "Party time" (1991), "Celebration" (1999).

Scientific novelty of the research. In the dissertation, an attempt was made to study Harold Pinter's dramaturgy in a comprehensive and monographic way, and it was justified that the study and evaluation of absurd theater traditions is an important issue.

A polemical attitude was presented to the works of a number of scientists and researchers in the circle of world literary and critical thought, but those research works were not accepted as standards in conducting the research. The propositions put forward in the research work and the materials involved in the analysis were considered a new issue in the Azerbaijani literary-critical opinion.

In addition to such aspects that justify the scientific novelty of the research work, the systematic examination of Harold Pinter's dramaturgy in the literary and scientific opinion of Azerbaijan ensures the scientific novelty of the dissertation.

Theoretical and practical significance of the research. Harold Pinter's work was considered as a new stage of British dramaturgy in the monographic analysis base of the dissertation work, analysis,

interpretation and generalizations were made by comparing it with Azerbaijani dramaturgy. Harold Pinter's dramaturgy can be used in the process of teaching world literature of the XX century and in the compilation of textbooks. A dissertation can serve as a resource for professionals researching the relevant field.

Approbation of research. The topic of the research work was approved by the protocol of the Problem Council on Literary Studies of the Nizami Ganjavi Institute of Literature of ANAS dated February 23, 2019.

The applicant's articles, theses and provisions related to the topic of the dissertation work were published in the compilations recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as scientific compilations, magazines and collections in foreign countries, and reports at International and Republican scientific conferences were published.

The name of the institution where the dissertation work is performed. The dissertation work was performed at the “English language and literature” department of the Western Caspian University.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The dissertation includes an introduction, three chapters, a conclusion, and a list of sources used. The introduction of the dissertation consists of 5 pages, 9160 characters, Chapter I – 46 pages, 89677 characters, Chapter II – 48 pages, 94107 characters, Chapter III – 37 pages, 71837 characters, Conclusion – 2 pages, 3691 characters. The total volume of the dissertation, excluding the list of used literature consists 268472 characters.

THE MAIN CONTENT OF THE DISSERTATION

The relevance and degree of development of the topic were discussed, the object and subject, goals and tasks, methods of the research were determined, the main propositions defended were indicated, and the scientific novelty, theoretical and practical significance of the dissertation was justified in the "Introduction" part of the dissertation.

Chapter I is called **“English Drama and Pinter's Theatre”** consists of three paragraphs. All stages from the emergence of dramatic genres such as mystery and miracle to the XX century drama are interpreted in the first paragraph ***“The formation and development of English drama”***.

The comedies of William Shakespeare (1564-1616) are unlike any of the European comedies that preceded from Antiquity and Roman times to the XVI century. Instead of criticism and exposure, the struggle between noble and evil people, the victory of goodness over badness, is one of the characteristics of the playwright's comedies. Romanticism is strong in his comedies, qualities such as love, happiness, purity, kindness and humanity are inculcated.

Ideological struggles are taking place between different literary movements that arose in England at the end of the XIX beginning of the XX century. Positivism, aestheticism, realism, decadence, neo-romanticism literary trends are more widespread.

The satirist, publicist and playwright Bernard Shaw (1856-1950) was a supporter of writing dramatic works dedicated to new demands and new problems, and fought against imperialism. The great playwright was awarded the Nobel Prize in 1925 and the Oscar in 1938 for the film based on the play "Pygmalion" (1912-1913).

Eric Bentley in his novel ("The life of the Drama") said that *“the essence of the plot for the show is its artificiality”*¹ and by saying it he meant the naturalists at that time abandoned the plot.

Artists such as Arnold Wesker (1932-2016), John James Osborne (1929-1994), who signed innovations in the field of drama in the second half of the XX century were chosen with a satirical and naturalistic approach to the problematic issues of their period. The penetration of absurd theater traditions into English literature coincided with this period. A different direction has shown itself in the works of writers such as Harold Pinter, Norman Frederick Simpson (1919-2011), Alan Ayckbourn (1939).

The use of the concept of "Absurd theater" coincides with the post-avant-garde period of dramaturgy in the 1950s-1970s. After the

¹ Erik, Bentli. Dramın həyatı /tərc. F.Cəlilova, elmi red.R.Mustafayeva. – Bakı: ADMİU, – 2019. – 272 s.

Second World War, vitality, ordinariness, facing the problems of our daily life took the main place on the stage. Eugène Ionesco's (1909-1994) play "The Bald Singer" ("La Cantatrice chauve", 1950) brought new life to the stage in 1951. Later, his "Chairs" ("Les Chaises", 1952), "The Lesson" ("La Leçon", 1951) and Samuel Beckett's (1906-1989) "Waiting for Godot" (1948- 1949) play led to the emergence of absurd drama.

The satirical comedies of Peter Ustinov (1921-2004), rich in fiction, and the commercial plays of Peter Shaffer (1926-2016) are also typical of that period.

At the end of the XX century, more feminist motives, the fight against corruption, the fate of black people, and the problems of sexual minorities were highlighted in English drama.

The second paragraph of the Chapter I is called ***"Poetics of Harold Pinter's work: structural-compositional features."*** The conditions of creation, history, poetic features, fabula, new approach to time and space categories, "Pinteresque" style of writing are discussed in this paragraph. The writer, fighting for freedom of speech and thought, gained fame not only in England, but throughout the world with his political activity and active public position.

Researchers have analyzed Harold Pinter's work by dividing it into three periods. Susan Hollis Merritt in her book "Pinter in Play: Critical Strategies and the Plays of Harold Pinter" examines Harold Pinter's plays written between 1957 and 1968 as "Comedy of Menace"². This phrase was used by the critic Irving World from the play "The Lunatic View: A Comedy of Menace" by the playwright David Compton. Michael Billington remembered the playwright's plays written in 1968-1980 in the form of "Memory Play"³. About the plays written by the playwright from 1980 until the end of his life, S.H. Merritt used the term "Political Plays".

The uniqueness of Harold Pinter's language has been proven by critics and particular importance when examining the playwright's artistic method. The creator of the rare style known as "Pinteresque"

² Susan Hollis Merritt. Pinter in play: Critical strategies and the plays of Harold Pinter / – USA, – Duke University Press, – 1990. – p.343.

³ Michael Billington. Harold Pinter / Faber & Faber, – 2007. – p.468.

was evaluated as a theater reformer⁴. The importance of a new critical approach to plays in order to properly evaluate the language that conveys information through various means becomes relevant. The dramatist's creativity has the ability to show what cannot be expressed beyond the boundaries of language⁵. The danger and power of language, the use of language symbols as a tool has become an object of research⁶.

The play "The Room" makes it possible to understand the features of Pinter's style and the main themes of his work. The style that we will often find in other plays - the events taking place inside the room attracts attention as the playwright's writing style.

*"The plot of Harold Pinter's plays is simple: a dinner, a meeting of two or three people, family members. But there is an abyss within everyday life. The author breaks down the closed doors of oppression and fear. Fear, alienation drives the heroes, violence immobilizes them. "Suddenly, humor removes the tense situation"*⁷. The volume of plays is small, and the number of characters is also very small. It may seem strange to us that they are afraid and wary, but really, the horrors of violence, oppression, and war make people immobile.

The information about the images seems to be incomplete, the reader or the viewer has to think and pick and choose in order to understand the progress and ending of the events. The events in the play are full of mysteries. The conflict of the plays is not based on

⁴ Alex Fox. Self Against Others: A Psychoanalytic Reading of Harold Pinter's Work: / doctor of philosophy dis./ – Scotland, University of Dundee, 2015. – p.306.

⁵ Words on Plays an educational guide to the Room and Celebration: [Electronic resource] / Gearsy Theater – 2001. URL: [file:///C:/Users/User/Downloads/Celebration%20and%20The%20Room_WoP_2001%20\(1\).pdf](file:///C:/Users/User/Downloads/Celebration%20and%20The%20Room_WoP_2001%20(1).pdf)

⁶ Renee Von Paschen, M.A. Harold Pinter in German: What's lost in translation? : / doctor of philosophy dis./ – Wien, Austria, 2012. – 356 p.

⁷ Сенькова О.Ф. Эволюция личностных установок в драматургии Гарольда Пинтера // Наука – образованию, производству, экономике: материалы XX(67) Региональной научно-практической конференции преподавателей, научных сотрудников и аспирантов. В 2т. – Витебск: ВГУ имени П.М.Машерова, – 12-13 марта, – 2015, Т.1, 404 с., – с.158-159.

family and love motives. For Pinter's heroes, "mastering" the space was considered the main thing⁸.

We want to return to the issue of the simplicity of the fable and the small number of images in Harold Pinter's dramaturgy. This drew our attention as a characteristic feature of modern Azerbaijani drama. "The Woman Thrown Under the Train" by Afaq Masud, "Actress", "She Loves Me", "Water", "Meeting in the Hotel Room" by Elchin, "One, Two, Ours!" by Kamal Abdulla, "Marian Candlestick", "Scarecrow" and other plays by Firuz Mustafa, involve several characters, and the fabula is one-line. People whose rights are trampled on and their freedoms taken away as a result of political maneuvers are the tense, nervous, fearful and stressed characters described by Harold Pinter.

Harold Pinter, having a realistic approach to human and social problems, showed that contact with the surrounding world only brings pain, humiliation, betrayal, and pressure. That's why most of his heroes avoid communication, they don't want to connect with the world outside the room, they want to insure themselves against unexpected "surprises".

In "The Lover", "A slight ache" and other plays, the disclosure of the female nature from the psychological aspect attracts our attention. Riley's blindness is transferred to Rosa, as if a transformation takes place. Immediately after the woman's longing for light, the room is shown to be plunged into darkness. The author transfers the fate of the character to the space using metaphor.

In Firuz Mustafa's monodrama "Scarecrow", the problem of Pinter's heroes being "locked in a room" is given as a result of not being understood by the people around them, as well as suffering and suffering.

*"The playwright paid special attention to the process of alienation occurring in modern human consciousness"*⁹. The process of alienation appears as an important feature in many of his plays.

⁸ Муратова Н.А., Жиличев Р.Е. Двое в комнате: категория пространства в драматургии Гарольда Пинтера // Новый филологический вестник. – 2016. №1(36), – с.149-159.

One of the common features of Harold Pinter's and Elchin's plays is that they show the directions in which our lives are moving and that different aspects of this life are exposed to accusation. The primitiveness of this world is exposed, the readers or the audience understand that they, like the heroes of the play, are prisoners of time and society, truth and lies, loyalty and betrayal, life and death have no difference for them, human life is absurd, it consists of a bright nothingness. Analyzing the hidden aspects of the human spiritual world indicates the high artistic value of the plays of these playwrights.

The third paragraph of the Chapter I is named ***“Description of the 'Chaotic World' in Harold Pinter's Drama”***. Here, it is clarified that the playwright wrote his plays based on an abstract idea, denied fixed literary formulas, and penetrated psychoanalysis into literature.

The way the playwright's plays are written, his characters' outlook on life, the relevance of the issues he raises, the unexpectedness and unusualness of the finale should be evaluated as a new breath of English drama.

Striving for realism, the playwright creates a contradictory environment by creating absurd situations. The author, who does not like to give information about the characters' life, family, reasons for their actions, wants to achieve realism in the theater. However, the characteristics of surrealism, which is an avant-garde trend, are also clearly visible in his work. Dreams, nightmares, and vigilance are brought to artistic creativity and play the role of expressing the main idea. Instincts prevail over consciousness, logic is denied, rules and norms are not followed. Since surrealism was also created by the influence of symbolism, expressionism and dadaism, the facts of life are summarized at the level of symbols, feeling-excitement, emotions are preferred, idealism and imagery are denied, and the detail of ideas and forms is taken as the basis. The reflection of the characteristics of these currents in Pinter's work can be explained by his unwillingness to follow rules and norms, his inability to fit into frameworks, and his rejection of fixed literary formulas.

⁹ Quliyev, Q. Müasir Qərb dramaturgiyası. / Q.Quliyev; G.Hüseynli. Red.: A.Sabitova. –Bakı: “Zəka print” MMC, – 2019. – 344 s.

If we really pay attention to the dialogues in everyday life, we will see that the relationships and negotiations between the characters in the plays are a naturalistic reflection of the human characters in the time we actually exist. *"Actually, only the author knows what the heroes want to say. Because often they are unable to even explain their actions, feelings and thoughts"*¹⁰.

The author says in his lecture at the Nobel Prize presentation ceremony: *"In the play "The Birthday", it seems that at first I offered my heroes a wide spectrum of behavior in a dense forest of possibilities, but in the end, I still imposed my will on them"*¹¹. The playwright, who is a supporter of freedom, does not want to exclude his heroes from the natural flow of life, but he admits that he has a subjective approach to events.

Instead of expressing concepts, ideas are a jumble of unrelated words. This is exactly the writing style of the representatives of the theater of the absurd. According to the author, *"I would say that what happens in my plays is realistic, but what I do is not realism"*¹².

People's extreme kindness or rudeness, love or hate, people's misunderstanding of each other is like the meeting of opposite poles. Inconsistency, contrasts are written by the playwright incompletely, without explanation, as in life.

The dramatist looks for a real, natural plot in life, in people's activities, he knows that the thought-out theme is not effective, it looks like fiction. In fact, this style was in line with the direction of the theater of the absurd. It is precisely for these reasons that he is considered the initiator and ideologist of the theater of the absurd in England.

According to critic Vagif Yusifli, *"things that are absurd eventually lead to the creation of a certain idea, and things that seem meaningless eventually express a specific meaning"*¹³.

¹⁰ Pinter H. Pyeslər: Ad günü; Xəyanət. /tərc. Xəyalə Məmmədova. – Bakı, BSU, Kitab aləmi, – 2006. – 135 s.

¹¹ Pinter H. Seçilmiş əsərləri / H.Pinter; tərc. və ön söz İ.Əlfioğlu; red. N.Cabbarova. – Bakı, Şərq-Qərb, – 2010. – 632 s.

¹² Pinter H. Plays 2: [Electronic resource] / H. Pinter. – London: Faber & Faber, Incorporated, – 2013. – 238 p. URL: <https://www.booktopia.com.au/harold-pinter-plays-2-harold-pinter/ebook/9780571300785.html>

¹³ Yusifli V. Absurd, absurd, absurd... // Ədalət, –2003, – 9 may.

In the plays "Betrayal", "The Caretaker", "Past Times" in addition to the use of nonsensical speech to establish contact with the interlocutor, we also come across provocative questions that serve to create a conflict.

The absurdity of the speech of the characters is created in the play by using such means as template speech, repetitions, enumeration, "deaf dialogue", meaningless words, alliteration, parallelism, violation of the informational function of speech. Harold Pinter primarily uses language as an object of "absurdization" in his plays.

Chapter II is named **"As a New Phase of British Drama: Artistic Experimentation in the Work of Harold Pinter"**. The first paragraph of the Chapter II is named ***"Unbounded freedom and denial of fixed literary formulas in H. Pinter's plays."***

We find such cases in the drama "The Caretaker" (1959) as infantile and passive-aggressive disorder, known as psychological disorder of personality in the science of psychology. Davis Aston and Mak passively resists disrupts adaptation by secretly protesting, and experiences distress resulting in inability to control himself. We clearly see the signs of passive-aggressive psychological disorder.

Although the theme of "madness" has been used a lot in world literature, Harold Pinter's play "The Caretaker" is original. This theme has been very successful in Azerbaijani dramaturgy. In Elchin's works "The Madman Escaped from the Madhouse", "My Husband is Mad", "The Murderer", "Shakespeare" and other works, "the sane and the mad" are treated from a new perspective. After Elchin Jalil Mammadguluzadeh, he addresses this topic extensively in several of his works. In J.Mammadguluzade's work "Assembly of Madmen", the doctor who came to treat the Lalbuyuz, cannot communicate with the patients because he himself is mute.

The unstable psychological state of the characters is reminiscent of the state of citizens of absolutist states. Individuals feel helpless and unable to make free decisions ("The Birthday party", Stanley), unable to value themselves properly, avoid communication in order not to be insulted and humiliated ("Family voices", young man), and at the same time do not want to be controlled and problems called personality disorder such as needing

others to achieve one's goal ("A night out", Albert) are reflected in the character of Pinter's characters.

As in the play "The Birthday party", the finale of "The Caretaker" uses darkness, not violence, as a means of tragedy. What is darkness? It is used in the sense of being deprived of light, absence of light, darkness. When talking about an incomprehensible, unclear, unclear issue, they call it a dark issue. Darkness is also used in the sense of ignorance, cultural backwardness, lack of culture, not knowing anything. Not being able to see the danger in front of you, creating a feeling of fear, anxiety and helplessness, itself indicates the presence of violence in the background.

Adila suffers from hallucinations like Len and Aston, their psychological state is similar in Elchin's tragicomedy "Ghost in the Post Office". According to research scientist Seyfeddin Eyvazov, "*is the Man in the work - this man who knows everything - the supreme truth or conscience? In any case, it is an image that reveals the truth*"¹⁴. The monotony and boredom of life causes Adele's loneliness, and the imaginary image that helps to get rid of this loneliness is actually her own inner voice. Len's illusions and imaginations can also be considered as his inner voice. He experiences deceptive emotions by reliving reality in a distorted way, he feels comfortable on the wing of his unfulfilled dreams.

Harold Pinter penetrated into the subconscious layer of the human psyche and revealed the differences between consciousness. The description of the "chasm", that is, the depth of the different characteristics between consciousness and subconsciousness, amazes the reader or viewer.

Time knows no frames, there is no time limit for events to unfold on stage. According to the three laws of classicism - unity of space, time and movement, the stories enacted on the stage must take place within twenty-four hours. Freedom knows no boundaries in modern and absurd theater. Fixed literary formulas are denied. First of all, the genre confusion shows itself. Irrelevant stories are discussed. There is no positive or negative hero.

¹⁴ Eyvazov, S. Xalq yazıçısı Elçinin dramaturgiyası. /S.Eyvazov; rəyçi və ön sözlün müəll. İ.Həbibbəyli, red. H.Həşimli. – Bakı: ADPU nəşriyyatı, – 2008. – 208 s.

Using time as a pun, the author helped to understand the psychology of the heroes. Time often changes, feelings experienced in the past seem to be happening now, the expression of subconsciously preserved experiences in the memory makes us question the period and conditions of the characters.

According to Harold Pinter, reality is shocking and scary, the characters he creates are in front of a terrible gap between dream and reality, in an era where tragic and comic truths coexist. Moral turmoil does not allow people to move away from their "worlds", they can lead a happy life within the boundaries of the "inner world", feeling confident, strong and proud¹⁵.

A.Tokmina, who wrote that *"the play has no beginning and end – these are parts of time torn from life"*¹⁶, touches on the issue of the mosaic memory of the characters being divided into fragments, and often the memories of people close to each other do not coincide. Afraid to be alone in an incomprehensible world, absurd theater characters prefer to stay together, do not understand what to do, show chaotic behavior without understanding their life missions.

As a result of our research, it is possible to observe that Harold Pinter's characters are sometimes cruel, stubborn, harsh, indifferent, sometimes gentle, caring, quiet, weak, strange, hypocritical, flattering at other times. The people we meet every day, our friends, neighbors, acquaintances and relatives remind us of Pinter's heroes at every step. Based on the absurdity and illogicality of life, we come to the conclusion that the playwright is a pessimistic person.

In our opinion, the leading line of the English playwright's work is the glorification of society, freedom, humanity, man and his inner world. In his grief, sadness, and disappointment, there is faith in a

¹⁵ Howard, Pearce. "Loving Wrong" in the Worlds of Harold Pinter's Moonlight and David Mamet's Cryptogram // – Chicago, Journal of Dramatic Theory and Criticism, – 2000, Fall, – p. 61-79.

¹⁶ Токмина А.С. «Былые времена» Гарольда Пинтера в контексте «драм памяти» / Молодежь и наука: сборник материалов X Юбилейной Всероссийской научно-технической конференции студентов, аспирантов и молодых ученых с международным участием, посвященной 80-летию образования Красноярского края, – Красноярск: Сибирский федеральный университет, – 2014.

beautiful future, there is a citizen's approach that seeks ways of salvation and is a supporter of the truth. Placing the problem of freedom on a global scale, thinking about the fate of all nations, demonstrating the concept of independence at the international level shows that Pinter's creativity does not recognize time and space limitations.

The second paragraph of the second chapter talks about *“The idea-conceptual basis of the plays "Political Plays" in the works of Harold Pinter”*. Harold Pinter subconsciously reflected political motives in his plays from the first periods of his work. From the play "The Room" to the work "Celebration", it was found that there is hegemony and pressure in the relationship of husband and wife, in the approach and policy of the nation and leaders.

The writer presented his unique political platform during the analysis and discussion of world politics with his persistent, steadfast, persistent and unshakable views, directed the political theater in a new direction with the plays "Mountain Language" and "Ashes to ashes" (1996).

According to the playwright's conclusion, we can say that we should evaluate the government based on what it does in domestic and foreign policy, not what it says and does. Eugène Ionesco, who puts forward the idea that *"reality is not realistic", confirms that the theater of the absurd is a theater of struggle, that it opposes the theater of the bourgeoisie, sometimes even against the realistic theater*¹⁷. *Those who say that it is related to the crisis of the absurd culture, which is formed as "the end of the world", "nothing"*¹⁸.

According to M.Essley's conclusion when analyzing absurd plays, *nothing real happens, time is only an illusion, the world is mortal and unchanging*¹⁹. The use of thoughts that are not in reality,

¹⁷ Ионеско, Э. Есть ли будущее у театра абсурда?: [Электронный ресурс]/ Ионеско Э. / Выступление на коллоквиуме «Конец абсурда?» / Театр абсурда. Сб. статей и публикаций. СПб., – 2005, – с.191-195. URL: http://ec-dejavu.ru/a/Absurd_b.html

¹⁸ Буренина, О. Что такое абсурд или по следам Мартина Эсслина / Абсурд и вокруг: Сб. статей, М. Языки славянской культуры, – 2004. – с.7-72.

¹⁹ Esslin, Martin. The Theatre of Absurd / M.Esslin. – London: Vintage publication, – 2011. – 373 p.

the works written with the help of one's own imagination and dreams are interesting.

In the one-act play "One for road" (1984) the goals are displayed directly in front of the audience, social and political relations are shown directly, openly, not in indirect ways. "Pinter chooses the theater to show political hypocrisy and political maneuvers to the middle classes, he tries to turn the truth into an abstract reality"²⁰.

The last plays clearly show the position of the playwright working for "political awakening", the absurd elements begin to decrease, they are based on facts and truths, especially plays such as "One for road", "Mountain Language", "The New World Order" seem less mysterious²¹.

The Chapter III is named "**Harold Pinter as an ideologue of the theater of the absurd: the struggle for human rights**". In the first paragraph of the Chapter III is named "*Active social activity, reflection of uncompromising citizen's position in the plays*", the author highlighted the despotic relations in his approach to the ruling classes and showed that despotism completely paralyzes the nature and inner world of people.

The play "The new world order" (1991) revealed the anti-imperialist ideas of the playwright. We see that problems, contradictions and issues in life that we consider difficult are not solved through dreams and dreams according to the idea conveyed by the play. The preservation of the moral norms, outlook and beliefs accepted by the society fails due to carelessness, indifference and irresponsibility.

In the play "Moonlight" (1990), instead of conflict and irony, the description of the inner world, instead of dramatic action, lyricism is ambiguously reflected. It is the largest voluminous work written 15 years after "Homecoming". During this period, the playwright, who prefers political themes, seems to be returning to memory games. In her second monologue, Bridget is happy that she

²⁰ Esslin, Martin. The Peopled Wound: The plays of Harold Pinter / M.Esslin. – London: Methuen & Co Ltd, – 1970. – 256 p.

²¹ Christoph Krüger. The plays of Harold Pinter. From Absurdizm to Political Drama / K.Christoph; – Tectum Verlag: Marburg, – 2011. – 115 p.

is not imprisoned, not a captive, not a slave, but free. The desire to hide and be free was a theme that followed Harold Pinter throughout his work. In the work written on the theme of family, love, life and death, conventions are revealed. The fact that moonlight is deceptive and fickle forms the main plot line.

In the play "Party time" (1991) the "world of moral barbarism" is described. There is a division of danger into internal and external worlds. Rejecting the family, not accepting events as we are used to, the lack of a sense of responsibility that prevents us from enjoying life, deprives people of their freedom, makes them dependent, and these people form a new society. Alex Fox, who puts forward the idea of writing the play in a psycho-political aspect, defends the idea of forming the communication of the characters as a psychological "reality" while determining Pinter's attitude towards the authorities in his research²².

The state of a society made up of people driving each other into thoughtlessness is disgusting. Dustin's "I don't know what to think?" to which Terry advises to show indifference by replying "you don't have to think about anything". Because the cruel world surrounded by torture terrifies those who remember what feelings of love, friendship and compassion are. Torture, which is a key part of the state's security strategy, is aimed at destroying dissenting thoughts. Instead of providing security, these organizations, which actually create a serious threat, focus on destroying people under fear and threats.

Terry talks about killing so casually that it's a daily routine. It turns out that human life is valued so cheaply, or rather, it is not valued at all. He says that he likes the way he will perform the act of death coldly and keeps it a secret.

These actions can be considered as narcissistic behaviors. "A narcissist is a person who likes himself a lot, considers himself superior, always expects high value and attention, and believes that he is valuable"²³.

²² Alex, Fox. Self Against Others: A Psychoanalytic Reading of Harold Pinter's Work: / doctor of philosophy dis./ – Scotland, University of Dundee, 2015. – p.306.

²³ Canbolat, U. Psikoloji söhbətləri. Kendinizi nasıl hissetmek isterdiniz? / U.Canbolat; editör Tuba Şimşek Uzun, Asena Meriç. – İstanbul: Timaş yayınları, - 2010. – 397 s.

The "Dangerous" is official because it is carried out by the armed forces of the state. In "The Room", "The Birthday", and other early plays, the "threat" is ambiguous. The author, who puts forward the opinion that Britain is being dragged into fascism, brings to our attention that the riot of the opposition was brutally suppressed. The hero, who is as poor and unhappy as his victims, is punished as part of the state's repression policy, that is, he is deprived of a normal life, he cannot understand what is happening around him, and he begins to put forward various illogical ideas, having the effect of a mental patient.

We see how sad the fate that awaits the "care owners" who have become an integral part of the security strategy of the authorities. Suppression of opposing forces, stifling of different opinions, rejection of protest, prevention of dissidence cause Pinter's concern.

"Blindness" is a manifestation of guilt. The expression of being ashamed and hiding from one's past and actions with blindness was applied to the characters of Rose, Disson before Jimmy. Not being able to see or not wanting to see reality comes from the character's excitement, fear, desire to hide in the moment of danger. "Blindness", considered as a sentimental tool, is the problem faced by the character at the moment of sensing the danger.

The author called them to learn from what happened, not to avoid responsibility, not to look for the culprit outside when they are the real cause of the situation they are in, and finally to understand their own dignity by showing different groups of people. In the play "Ashes to ashes" (1996) Nazism and its influence, as well as human humility, are shown. The allusive mention of the events of the World War II and the Holocaust through artistic depiction and incitement reveals the implementation of a political crime on a mass scale.

The tragedy of those who suffered from the Jewish genocide, like Harold Pinter, also makes Azerbaijani playwright Elchin think, and this problem is depicted in the example of the character of Maya in his play "Theatre".

The echoing of the protagonist's words serves to emphasize the point, limit information and avoid communication. Pinter's characters do not speak directly about what is happening, words are a minority to understand the idea, action, psychological state can give more

information than what is spoken. There is a deep gap between action and spoken words. In some cases, speech completely loses the functions of information transmission, communication and influence. An attentive reader or viewer better understands the points the playwright wants to convey through unspoken words.

Paragraph II of the Chapter III is named ***“Plays created as a result of the collision of the artist's active life position and ideas with the contradictions of reality.”*** The last plays of the author are involved in the study here. In the play "Celebration" (1999), three married couples celebrate their wedding anniversary in the most expensive restaurant in London. Billed as a rich "strategy consultant", Lambert and his brother are ignorant people who rule the world and concentrate control in their hands. The presentation of a generation brought up at the expense of money and power as a group outside of education, culture and ethics attracts our attention.

Researcher Harold Pinter demystifies the elite status and the manner in which the elite class displays it²⁴. The development of capitalist relations, the decisive role of authority and power leads to people's lack of love and indifference. As a result, there is a lack of communication, people suffer from loneliness.

The existence of a conflict between society and the individual manifests itself at almost every step. Because he knows that his friends and family do not believe him, do not trust him, do not love him, even hate him, the hero repeatedly talks about trust, love and trust. Although he faces hatred, he sarcastically says that he will remove them from friendship because of this part. In general, in a society dominated by anger, envy and betrayal, the characters prove their lack of level and lack of morality as they speak.

Those who use inappropriate words, admit to each other that they have no character, are immoral, are far from social values, and have a hidden sense of danger and aggression are the ones who rule the world. He is a simple worker who feels sorry for the persecution of culture and artists and talks about education and moral values. The

²⁴ Hudson, James. The Elite Pinter and the Pinter Elite. In: Harold Pinter: Stages, Networks, Collaborations // edited by Basil Chiasson and Catriona Fallow; Bloomsbury Publishing: Methuen Drama Engage, – 2021. – p.53-70.

way the ruling elite lavishly celebrates the triumph of monetary power is laughable

"Lambert's world" built on money shows his generosity to the restaurant staff, pays the bills of his lover and her husband for the sake of days gone by, and shows that respect and honor are tied to wealth. It means that he should understand the hints of the waiter and not talk too much with the words "look under your feet when you walk" and not go against the ruling idea. "Not to fall" - he should be careful not to be repressed, should not put forward mixed ideas, should not try to show the way, because he is a simple worker.

We see insults and mockery behind seemingly civilized speeches. Reviving a time of fear and cruelty, the playwright touched on the problem of psychological violence. It is not conflicts between classes, but the struggle of moral relations that attracts our attention. Due to the importance of presenting the characters in a psychological aspect, the waiter who wants to achieve spiritual purification is looking for ways.

Seeing the criteria of true love in the fulfillment of all desires and wishes related to material things, Suki still considers money as an important factor to show her faith. Love and trust cannot be obtained with the help of money, otherwise the brothers would live in prosperity, be happy and happy in their families. Based on the idea that the playwright wants to convey, love, mutual understanding, and sincere communication are important factors for building a successful and happy family. Those who do not understand this simple truth are the targets of the play's criticism.

It is not so easy to raise the voice of protest in the time of authoritarian regime. The author, who approaches with a rebellious mindset, described the opposition of individual people to despotism.

Memory remains the main theme of all plays of the playwright. The only changes is what the memory is used for. Memory is appealed to in order to understand what is happening now, to protect the past from alien attacks, to show the impossibility of returning what happened, and in other cases. Plays are based on "roots of lived experience", referring to a past event or word.

According to the conclusion of the English dramatist, who aims to understand the meaning of the political events taking place in the

world, to strive for the truth and to influence people in this way, literature itself is in search of truth, but it is impossible to find and keep this truth. Determining the boundaries between lies and truth becomes a difficult issue. The realities we believe to be true can also be false. Dramatic literature, like life, has no truth.

It can be concluded that the dramatist who discussed these questions discovered the absurdity of reality, that reality consists of nonsense, and that human life consists of false impressions and illusions. Our absurd reality was presented to readers and viewers without using traditional methods. The invisible, incomprehensible truth in art is like politics. If there is a basis for truth, it cannot be understood. Using deceptive and confusing tricks like manipulation, pressure, control, the characters wanted to get the truth.

In the **Conclusion** part of the dissertation, the scientific-theoretical conclusions obtained from the research conducted during the research are summarized in the following order:

The interpretation of Harold Pinter's work, which played an indispensable role in the English dramaturgy of the XX century, is of great importance in the organization of teaching the history of world literature. In the research work, various literary principles are refined by revealing the typological similarities and intersection points of the historical development stages of the English dramaturgy and the Azerbaijani dramaturgy.

1. Looking at the history of the formation and development of English dramaturgy, the poetics, structural-compositional features of Harold Pinter's theater were explained, which traditions were established, and which new directions and elements were brought to the dramaturgy were clarified.

2. The circumstances of creation, history, poetic features, fable, approach to time and space categories, "Pintersque" writing style of the plays mentioned in the form of memory games are presented as points that attract the attention of readers and viewers.

3. The lack of harmony, illogicality, confusion, the dominance of inconsistency, the absurdity of reality, the ugliness of human existence, and the "physiological" background reflected in the plays presented under the heading of the description of the chaotic world were analyzed.

The dramatist's departure from traditional patterns and his different way of conveying ideas forced the reader to think about the problems in the establishment of mutual relations between man and society.

4. Harold Pinter opened a new stage in British drama with his plays presented to the world literary and scientific community under the name of political games. Man's thoughts, spirituality, and a new view of reality are artistically revived with the help of the play's heroes. Issues such as the absurd theater ideology presented, the characters who understand the nothingness of life consisting of gaps, and who fall into discouragement face the reality of the absence of freedom and sovereignty, avoid responsibility in the struggle for survival, and suffer from conditions based on pressure in the family, are investigated. The presence of laws that trample on people's rights, ethical rules that destroy their dreams, invisible prohibitions and frameworks is sharply set in Harold Pinter's play.

5. Harold Pinter gave a psychological-philosophical analysis of human problems with the plays "Party time", "Celebration". Ethnic-national characteristics take a back seat, the representative of any nation watching the play tries to understand himself, to solve the problem of interaction between personality and society in his image. At first glance, features similar to realistic theater can be observed, but unusual dialogues and the flow of unexpected events indicate a "chaotic world". Loneliness made the playwright think as a global problem of this confused, unsystematic, disordered world. Disruption of family relationships, unfaithfulness of married couples is caused by spiritual emptiness, resulting from lack of communication.

The main goal of the playwright was to restore the truth with the plays and poems he wrote to call people reconciled to slavery to struggle. In order to reveal the essence of authoritarian power, it is important to talk about the psychological and political establishment of hegemony of characters over others. When Harold Pinter evaluated the ruling classes, he highlighted despotic relations.

All the proposed ideas serve to determine the place and role of Harold Pinter's work in English drama. The dramatist's plays reflect the characteristic features of absurdism and postmodernism and, thanks to his creativity, bringing a number of innovations to the world

theater is important for all mankind. Finding parallels between Harold Pinter and Azerbaijani drama shows that the topic will be effective.

In the cultural and literary environment of Azerbaijan, as well as in the higher schools of our country, it can be useful to use and benefit from the works of Harold Pinter and researches dedicated to him in the teaching of world, including Great Britain, drama.

The content of the dissertation was reflected in the following articles and conference materials:

1. Müasir ingilis dramaturgiyasında Harold Pinterin yaradıcılığının yeri // “Elm tarixi və elmşünaslıq: fənlərarası tədqiqatlar” mövzusunda I Beynəlxalq Elmi Konfransı, Elm Tarixi İnstitutu, – Bakı, – 29-31 oktyabr, – 2018, – s.312-314.
2. Harold Pinter yaradıcılığının ilk böyük uğuru // Gənc Tədqiqatçıların Elmi-Praktik Konfransı, Qərbi Kaspi Universiteti, – Bakı, – 19 aprel, – 2019, – s.163-165.
3. İngiltərədə ilkin intibah və intibah dövrü dramaturgiyası // İnsan inkişafı. Dünyaya inteqrasiya” mövzusunda II Beynəlxalq Elmi Konfrans, Azərbaycan Memarlıq və İnşaat Universiteti, – Bakı, – 26-27 aprel, – 2019, – s.92-95.
4. Описание жизненных противоречий (по пьесе Гарольда Пинтера «Комната») // Международная научно-практическая конференция, Инновационная парадигма развития современных гуманитарных и общественных наук, – Петрозаводск, Российская Федерация, – 27 апреля, – 2020, – с.129-134.
5. Ədəbi-bədii əsərlərin dilindən “Xaotik dünya”nın təsviri // – Bakı: Azərbaycan dili və ədəbiyyat tədrisi, – 2020. №1/263, –s.59-72. ISSN-0134-3289.
6. Harold Pinter dramaturgiyasında ünsiyyət əskikliyi problemi // S.Ə.Şirvaninin anadan olmasının 185 illik yubileyinə həsr olunmuş VII Beynəlxalq elmi konfrans, Personality and society: problems of interaction, – Ardahan, Türkiyə, – 25 sentyabr, – 2020, – s.39-44.
7. Humanity and originality (based on the plays “No Man’s Land”, “Betrayal” by Harold Pinter) // IV. International Conference on

- awareness, Language and awareness/abstracts, – Çanakkale, – Türkiyə, – 02-04 December, – 2020, – s.9-10.
8. Memory: İllusion, false impression, fabrication, or inner time. // – Kiyev: Vçeni zapiski Tavriyskogo naciionalnogo univçersitetu. Seriya: Filologiya. Sotsialni komunikaciya», – 2020. Tom 31 (70), №4, – s.91-97. ISSN: 2663-6069.
 9. Harold Pinterin “Ziyafat” pyesində mənəvi barbarlıq dünyası // – Bakı: BSU, Elmi əsərlər. Dil və ədəbiyyat seriyası, – 2020. №2, – s.272-279. ISSN-2071-4750.
 10. Harold Pinter dramaturgiyasında idarəetmənin nəticələri və uğursuz ünsiyyət // – Bakı: “Elm və təhsil” nəşriyyatı, AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2020. №11, – s.255-262. ISSN-2224-9257.
 11. Təhtəlüşür və gerçəklik // Humanitar elmlərin inkişaf strategiyası Respublika Elmi Konfransı, – Bakı, – 2021, – 6-7 mart, – s.142-145.
 12. Zaman söz oyunu kimi // – Bakı: AMEA, Filologiya və sənətsünaslıq, – 2021. №1, – s.131-138. ISSN-2663-4368.
 13. Vahid ideya müstəvisi: uyğunsuzluq, absurd, xaos // – Bakı: BSU, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2021. №1, – s.125-129. ISSN-2221-8432.
 14. Sərhədsiz sərbəstlik və illüziya (H.Pinterin “Gözətçi” və “Cırtanlar” pyesləri əsasında) // – Bakı: Elmi iş, – 2021. cild 15, №3, – s.68-71. ISSN-2663-4619.
 15. Psixoloji zorakılıq və pul güc vasitəsi kimi (Harold Pinterin “İldönümü” pyesi əsasında) // – Kars, “Buta” International Journal of Scientific Research, – 2021. № 2/3, – s.60-74. ISSN: 2717-7661.
 16. Harold Pinter dramaturgiyasında absurd və postmodern yanaşma // – Bakı: ADU, “Elmi xəbərlər”, – 2022. №4, – s.38-45. ISSN 2015-752X.
 17. İngilis dramaturgiyasının formalaşma şəraiti və prinsipləri // – Bakı: “Pedaqoji Universitetinin Xəbərləri”, Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası, – 2022. №4, – s.9-19.
 18. Harold Pinter yaradıcılığında insan psixologiyasının dərki // – Bakı: AMEA, Filologiya və sənətsünaslıq, – 2024. №1, – s.166-172. ISSN-2663-4368.

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