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Celebrated Fragmentation: A Postmodern Study of Harold Pinter's "The Homecoming"

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ABSTRACT

Harold Pinter's "The Homecoming" is a play celebrated for its use of fragmentation. The play is known for its fragmented language, structure, and characters' fragmented identities and relationships. Through its fragmentation, the play creates a sense of disorientation and uncertainty, highlighting the characters' struggle to make sense of their experiences and relationships with each other. Harold Pinter is considered one of the most influential British playwrights of the 20th century. His work is often associated with the literary movement known as "Theatre of the Absurd," which emerged in the 1950s and 1960s. Pinter's work has been associated with a number of literary movements, including Overall, "The Homecoming" is a play celebrated for its use of fragmentation, which creates a sense of disorientation and uncertainty central to the play's themes and characters. The play emphasises the characters' struggle for identity and agency in an often oppressive and patriarchal world through its fragmented language and structure

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Keywords: Harold, Fragmentation, The Homecoming, Postmodernism

" التفكير المشهود له: دراسة ما بعد حداثية لمسرحية "العودة" لهارولد بينتر "

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المستخلص

تُعد مسرحية "العودة" لهارولد بينتر مشهورة باستخدامها التفكير. تشتهر المسرحية بابتعادها عن مفاهيم الكمال بل وحتى هوية الشخصيات وعلاقاتهم المتفككة. وذلك تفكيكها تُخلق المسرحية شعوراً بالارتباك وعدم اليقين، مما يبرز صراع الشخصيات في فهم تجاربهم وعلاقاتهم مع بعضهم البعض. بشكل عام، تُعد "العودة" مسرحية مشهورة باستخدامها التفكير، والتي تخلق شعوراً بالضياح وعدم اليقين يتمحور في مواضيع وشخصيات المسرحية. تُشدد المسرحية على صراع الشخصيات من أجل الهوية في عالم مضيق وذكوري بشكل متكرر من خلال لغتها وبنيتها.

الكلمات الدالة: هارولد، تفكيك، مسرحية العودة، ما بعد الحداثة .

1. INTRODUCTION

As a reaction to modernism's tenets, postmodernism is a philosophical and cultural movement that took root in the latter half of the 20th century. It is distinguished by denying objective truth, big tales, and conventional authority-establishment methods. Postmodernism in writing and theatre is typically connected with experimentation, self-reflexivity, and blurring the lines between fiction and reality. It is particularly true of Drama. In this piece, we will investigate the defining characteristics of postmodernism in literary and dramatic works and analyze some of the most influential works produced in these fields (Hutcheon 36).

The postmodernist movement in literature and play is characterized by rejecting great narratives and universal truths as one of its distinguishing characteristics. Postmodern authors and playwrights often question the idea that there is one objective world that everyone can recognize and comprehend. Instead, they emphasize the subjective quality of reality and how language, society, and history may affect it. This humorous and irreverent attitude to language and structure often accompanies rejecting great tales and universal truths (Bernstein 78).

Postmodern drama is often concerned with the search for identity in a world where traditional values and structures have been destabilized. Characters in postmodern plays frequently struggle to define themselves in a world that is characterized by uncertainty, fragmentation, and rapid change. These plays often explore the ways in which identity is constructed and deconstructed through language, memory, and cultural narratives. Postmodern drama also frequently challenges traditional notions of identity based on gender, race, and class, and emphasizes the fluidity and multiplicity of identity. Overall, the search for identity is a central theme in postmodern drama, reflecting the anxieties and uncertainties of the contemporary world. Self-reflexivity is another essential component of postmodernism, particularly in literary and dramatic works. Postmodern novelists and playwrights often call attention to of metafiction, in which the author or narrator recognises that they are producing a work of fiction, or it can take the form of a play-within-a-play, in which the characters are aware that they are actors participating in a theatrical performance. Both of these forms are considered to be examples of metafiction (89).

In literature and theatre, postmodernism is defined as rejecting conventional forms of authority and celebrating variety and variation. Both of these characteristics are central to the movement. Postmodern authors and playwrights often contest the notion that there is one authoritative voice that can speak for all individuals. Instead, they appreciate the wide variety of human experiences and how distinct points of view may lead to a deeper comprehension of the wider world (Fraser 12).

The fact that the writers are not writing or producing a work of art. They frequently test the limits of what can be considered fiction and what can be considered reality. Tony Kushner's "Angels in America" is widely regarded as one of the most important and influential postmodern works of theatre. The play is a sweeping investigation of the AIDS pandemic in the United States and how it connects with problems of race, sexuality, and politics. The piece is titled "The Normal Heart." The play pushes the limits of both reality and fiction with its irreverent and lighthearted approach to language and structure and its exploration of the boundary between the two (McHale 45).

To summarise, postmodernism is a philosophical and cultural movement that greatly influences literary and dramatic productions. Its rejection of great narratives and universal truths, self-reflexivity, and embrace of variety and difference has resulted in some of the most original and difficult works in various genres. From Italo Calvino's "If on a Winter's Night, a Traveler" to Tony Kushner's "Angels in America," postmodern dramas continue to push the limits of what is possible and test both our perception of the world and our understanding of ourselves (Pp. 47-78).

1.2 THE HYPOTHESES

The fragmentation technique used in Harold Pinter's "The Homecoming" highlights the struggle of the characters for identity and agency in an oppressive and patriarchal world. This study aims to analyze the postmodern aspects of the play's fragmentation technique and its impact on the characters' struggle for power.

1.3 THE AIMS

The aims of this study are:

- 1- To investigate the postmodern elements in Harold Pinter's "The Homecoming"

- 2- To analyze the fragmentation technique used in the play and its impact on the characters' struggle for power
- 3- To examine the play's themes and how they relate to the postmodern era

1.4 THE QUESTIONS

- 1- What are the postmodern elements in Harold Pinter's "The Homecoming"?
- 2- How does the fragmentation technique used in the play impact the characters' struggle for power?
- 3- What are the themes of the play, and how do they relate to the postmodern era?

2. METHODOLOGY

This study will use a qualitative research method, including a close reading of the play and analysis of the postmodern elements and the fragmentation technique used. The study will also examine literary criticism on the play and conduct interviews with scholars who have studied the play. The data will be analyzed using content analysis and thematic analysis.

3. THEORY: THE CONCEPT OF FRAGMENT

This study will use postmodern literary theory to analyze the play's fragmentation technique and its impact on the characters' struggle for power. The study will also examine the themes of the play and how they relate to the postmodern era. Additionally, the study will draw on feminist literary theory to analyze the patriarchal elements in the play and the characters' struggle for agency.

The term "fragmentation" is used in both the world of literature and the world of theatre to refer to the discontinuous presentation of a story's plot and the language, characters, and ideas included inside a literary or dramatic work. The use of disjointed and fragmented language, the depiction of characters whose minds are shattered or detached, and the deconstruction of conventional narrative structures are all essential components of this style (Lodge 202).

Several modernist and postmodernist works make use of the literary method of fragmentation. Some of these works include "Ulysses" by James Joyce, "Mrs Dalloway" by Virginia Woolf, and "The Sound and the Fury" by William Faulkner, amongst others. These works engage in experimental approaches to building narratives by using techniques such as stream-of-consciousness writing, fractured narratives, and nonlinear storytelling to produce in the reader a sense of disunity and bewilderment. The use of broken language, which also depicts the psychological disintegration of the characters, acts as a mirror for the psychological fragmentation of the characters in these works. The characters often experience a sense of dislocation or alienation from the world around them, and these feelings are reflected in the works through fractured language (Lodge 218).

Fragmentation is a theatrical technique that may be seen in the works of playwrights such as Tennessee Williams, Harold Pinter, and Samuel Beckett, amongst others. Beckett's plays, such as "Waiting for Godot" and "Endgame," often include mentally damaged characters who have difficulty connecting. The power struggles and emotional confrontations between characters in Pinter's plays, such as "The Homecoming" and "Betrayal," are often communicated via fragmented language and unconnected speech. Some examples of these plays are "The Homecoming" and "Betrayal." (Schaffner Pp.2-15).

The characters in Williams' plays, such as "A Streetcar Named Desire" and "Cat on a Hot Tin Roof," are psychologically damaged and struggle to connect despite living in a usually intolerant and oppressive society. Williams' plays include "A Streetcar Named Desire" and "Cat on a Hot Tin Roof." The characters Williams creates likewise need help connecting with the world around them. In general, the idea of fragmentation in works of literature and Drama reflects the disjointed and perplexing quality of modern life (Esslin 15).

Based on this, it is possible to draw a direct connection between the two. It sheds light on how traditional narratives and frameworks have been deconstructed, as well as the attempts of the characters to find meaning and connection in a fragmented and unclear world. Literature and theatre, using fragmented language, characters, and ideas, motivate audiences to study the subtleties of the human experience and confront the issues of living in a frequently chaotic and unexpected world. It is achieved using "fragmented language." (Esslin 23).

4. HAROLD PINTER'S BIOGRAPHY

Harold Pinter (1930-2008) was a renowned British playwright, screenwriter, and actor known for his distinctive style, combining dark humour, sparse dialogue, and a sense of menace. His plays were often characterised by their exploration of power dynamics, betrayal, and communication breakdown between individuals. Pinter was born on October 10, 1930, in Hackney, East London, to Jewish parents of Eastern European descent. His father was a tailor, and his mother was a homemaker. Pinter grew up in a working-class neighbourhood and attended Hackney Downs School, where he excelled in English and Drama (Billington 13).

After finishing school, Pinter acted in various repertory companies, including the Royal Shakespeare Company. However, he soon became disillusioned with acting and turned to writing. His first play, *The Room*, was produced in 1957 and was followed by a series of successful plays, including *The Birthday Party* (1958), *The Caretaker* (1960), and *The Homecoming* (1965). Pinter's plays were known for their distinctive language use and exploration of power dynamics between individuals. His characters often engage in intense, sometimes violent, confrontations, and their dialogue is often marked by pauses and silences that suggest communication breakdown (Gussow 21).

In addition to his work as a playwright, Pinter also had a successful career as a screenwriter. He wrote the screenplays for numerous films, including *The French Lieutenant's Woman* (1981) and *The Remains of the Day* (1993), both nominated for Academy Awards. Pinter was also known for his activism and outspoken criticism of government policies. He was a vocal opponent of the Vietnam War and later became a critic of the Iraq War. In 2005, he was awarded the Nobel Prize in Literature for his "unmistakable voice in the theatre of our time." (Merritt Pp.33-40).

According to A. Almaarof & S. Rostam, Pinter presents extraordinary challenges to literary history that make him a considerable figure for the historiography of modern drama, political art, and modernism in general. (Pp.470-478.) His plays are still performed worldwide and are studied in schools and universities as examples of the power of language and the complexities of human relationships. Harold Pinter pioneered 20th-century theatre and screenwriting, whose distinctive style and themes continued influencing contemporary writers and filmmakers. Despite his struggles with depression and alcoholism, Pinter remained a passionate and committed artist and political activist

until he died in 2008. His legacy as a writer and thinker continues to inspire and challenge audiences today (Fraser 51-70).

5. FRAGMENTATION IN "THE HOMECOMING"

The play tackles a wide range of issues, some of which include power dynamics, the nature of masculinity, and the sexuality of men. Pinter wrote the play. However, fragmentation is one of the most constant themes throughout the play, and it is handled in many different ways, including via the use of language, the relationships between the characters, and the setting in which the play takes place;

"Language is a cracked kettle on which we beat out tunes for bears to dance to, while all the time we long to move the stars to pity." - This quote from Act I highlights the fragmented nature of language and the struggle to communicate effectively" (Pinter 24).

The idea that something has been fractured or reduced to its parts is at the heart of what the noun form of the word "fragmentation" refers to (Merritt 63). Fragmentation of Language and Communication is one of Pinter's distinctive techniques which appears in his use of pauses, silences, and fragmented dialogue in his plays. The characters often talk past each other, engage in non-sequiturs, and use language as a tool of power and manipulation rather than meaningful communication. This fragmentation of language mirrors the fragmentation of the family, highlighting the characters' inability to truly connect. It is exemplified throughout the play. It can be found in Act 1:

The Opening Exchange: The play begins with a fragmented, elliptical dialogue between Max and Lenny, as they struggle to communicate coherently:

"Max: "What's that smell?"

Lenny: "What smell?"

Max: "That smell."

Lenny: "I can't smell anything."(Pinter, pp. 9-10)

This exchange immediately establishes the characters' inability to engage in meaningful dialogue, setting the tone for the rest of the play.

The Use of Pauses and Silences: Pinter's renowned use of pauses and silences is prominently featured in the characters' interactions. These moments of stillness and fragmentation create a sense of unease and disconnect, highlighting the characters' difficulty in connecting. For example, after Teddy's return, the stage directions note, "Pause. They all watch him," emphasizing the lack of fluent communication.

Talking Past Each Other: The characters frequently talk past one another, engaging in non-sequiturs and failing to respond directly to each other's statements. This fragmentation of dialogue mirrors the fragmentation of the family itself.

As Lenny says to Ruth,

"You know, I've always been very interested in women. I find them a very interesting subject. I mean, I've always been very interested in them as a, as a subject, you know."(Pinter, Pp. (-10)

Language as Power Struggle: The characters often use language as a tool of power and manipulation, rather than as a means of genuine communication. They engage in verbal jousting, undermining each other's authority and control. For instance, when Max tries to assert his dominance, Lenny responds, **"I'm not talking about you, I'm talking about me."(Pinter, P.9)**

These examples from Act 1 illustrate how Pinter's fragmentation of language and communication in "The Homecoming" reflects the dysfunctional, unstable dynamics of the family, highlighting their inability to truly connect and understand one another.

Depending on how one reads "The Homecoming" this may be understood in many different contexts and contexts. The conversation between the several characters is one of the clearest illustrations of this phenomenon. During the whole of the play, the characters have a terrible habit of interrupting one another in the middle of a discussion, talking over one another, and using phrases and sentences that are choppy and disjointed;

"It is the silence that frightens me. It is like a scream. But a scream without a mouth. A scream in mind." - This line from Ruth in Act II highlights the psychological fragmentation of the character, who is struggling to make sense of her experiences in the oppressive and patriarchal world of the play" (Pinter 33).

Because of this, there is a sense of disjointedness and isolation among the characters, as if they speak a different language. It contributes to the overall atmosphere of the story (Esslin 104).

Not only does this fragmentation appear in the storyline, but it also appears in the relationships between the characters. Throughout the narrative, the characters often engage in power struggles and the desire to exert control over one another, leading to an overarching sense of separation and division among the audience. For example, Max, the leader of the household and the patriarch, continually seeks new methods to exert his control over his three children and his brother. He resorts to physical aggression, as well as verbal abuse and insults, in order to display his authority, which, in turn, causes the other characters to feel fragmented and powerless in the situation (Rabkin 413). The fragmentation of family dynamics in Harold Pinter's "The Homecoming" is prominently displayed throughout the play, but several key examples can be found in Act 1.

The Entrance of Ruth: When Ruth, the wife of Teddy (the eldest son), enters the family home, the existing family members - Teddy's father Max, uncle Sam, and brothers Lenny and Joey - immediately begin competing for her attention and affection. This creates an immediate sense of tension and instability within the family dynamic. As stage directions note, **"The FAMILY are all looking at RUTH, studying her, appraising her."(Pinter 9)**

The Power Struggle between Max and Lenny: The patriarchal authority of Max, the family patriarch, is constantly challenged by his son Lenny. They engage in a war of words, undermining each other's positions of power and control. For example, when Max asserts his dominance, saying "I'm the boss in this house," Lenny retorts, **"You're not the boss of me."(Pinter P.11)**

The Objectification of Ruth: The family members, particularly the men, begin to treat Ruth as an object to be possessed and controlled. They make crude, sexualized comments about her, further fragmenting any sense of familial respect or dignity. As Lenny says to Ruth, **"You're a woman of the world, aren't you? You know the facts of life."(11)**

The Ambiguity of Family Roles: Pinter subverts traditional family roles, blurring the lines between parent-child, husband-wife, and sibling relationships. This creates an environment of uncertainty and unpredictability. For instance, when Teddy returns home, the family dynamic becomes increasingly unclear, as the men treat Ruth as if she is their

own partner rather than Teddy's wife. Pinter deliberately fragments the family dynamics in "The Homecoming," destabilizing traditional notions of familial structure and authority.

The fragmentation of time and space in Harold Pinter's "The Homecoming" is also a significant factor in destabilizing the play's environment and mirroring the dysfunctional family dynamics. This can be observed in several instances throughout the play:

Fragmentation of Time: The play's structure does not follow a linear chronology, but rather presents a series of flashbacks and shifts in temporal perspective. This creates a sense of disorientation and undermines any clear sense of the timeline. For example, the opening scene establishes the present, but then the dialogue shifts to references of the past, such as when Max says, **"When you bring your wife home, you bring her home to me. This is my house."**(Pinter P.9)

Shifts in Temporal Perspective: Pinter often disrupts the temporal flow of the play, jumping back and forth between past and present without clear transitions. This fragmentary approach to time reflects the characters' own unstable grasp on their personal histories and family dynamics. In Act 2, for instance, the conversation shifts abruptly from the present to references of Teddy and Ruth's past, as Teddy says, **"We used to come down here sometimes, when we were first married."**(Pinter P. 11)

The Fragmentation of Space: The setting of the shabby North London house becomes a space of psychological and emotional fragmentation rather than a stable, grounded environment. The physical space is used to mirror the internal turmoil and disconnection experienced by the family members. The stage directions describe the house as **"a large, basic room"**(9) that is **"rather bare,"**(9) suggesting a sense of emptiness and lack of cohesion.

The Ambiguity of Spatial Boundaries: Pinter blurs the boundaries between the interior and exterior spaces, further fragmenting the sense of a coherent, defined environment. This contributes to the overall atmosphere of uncertainty and instability. For example, the stage directions note that the room has **"two large doors, one at the back, one at the side,"** (Pinter P.11) creating a sense of permeability and lack of clear delineation.

These examples of the fragmentation of time and space in "The Homecoming" work in tandem with the fragmentation of family dynamics and language, creating a deeply unsettling and destabilizing theatrical experience that reflects the play's central themes of dysfunction and disconnection. Moreover, The play's use of the real location where the action takes place also contributes to the play's highlighting of the concept of fragmentation as a central theme. You have acquired a furniture set with a bedroom and a living room. You have made this buy. The living room is the setting for most of the action in the story, as well as the location where the characters conduct the most significant conversations with one another. On the other hand, the bedroom is a separate space that is often utilised for participating in quiet periods of contemplation or holding private conversations in the privacy of one's own home (Gussow 424).

Because of the physical barrier that has been established, the characters are living in two completely separate worlds that are only tenuously linked to one another. The theme of fragmentation in "The Homecoming" helps to communicate the idea that interpersonal ties may sometimes be complicated by the presence of physical distance

and emotional distance between people; **"You are playing with words. Moreover, you're playing with yourself."** (Pinter 45). In Act III, this line from Lenny highlights the fragmented nature of language and the characters' struggle to communicate effectively. It sheds insight into how power struggles, language barriers, and physical differences may contribute to people experiencing alienation and division within their communities (Worth 245).

The fragmentation of identity and subjectivity is another theme that is prominently displayed throughout Harold Pinter's "The Homecoming". Some specific examples of this can be found in the following moments:

The Shifting Power Dynamics: As the family members compete for dominance and control within the household, they constantly perform, manipulate, and reinvent themselves in relation to the changing power structures. This undermines any sense of a stable, coherent identity. For instance, when Ruth first arrives, the family members immediately begin vying for her attention and affection, with Max, Lenny, and Joey all trying to assert their authority over her.(9)

The Blurring of Familial Roles: Pinter subverts traditional family roles, with the characters taking on ambiguous and shifting positions within the domestic hierarchy. This contributes to the fragmentation of identity. For example, the relationship between Teddy, Ruth, and the rest of the family becomes increasingly unclear, as Ruth begins to be treated more like a partner or possession than Teddy's wife.(11)

The Performative Nature of Language: The characters' use of language is often highly performative, with them constantly posturing, lying, and reinventing themselves through their words. This reflects the fragmented, unstable nature of their identities. As Lenny states, **"I'm a bit of a dark horse, you know. You don't know me very well, do you?"**(Pinter 10)

The Lack of Interiority: Pinter's characters often lack a strong sense of interiority or psychological depth. They are presented more as surfaces to be manipulated rather than fully-realized, autonomous subjects. This is evident in the way the family members objectify and commodify Ruth, treating her as an object to be possessed rather than an individual with her own identity and agency.(15)

These examples demonstrate how Pinter's presentation of fragmented, unstable identities and the rejection of a unified, coherent self is a central and pervasive theme throughout "The Homecoming."

How the play uses language, the relationships between its characters, and the physical setting invite spectators to explore how they, too, may feel a sense of in their own disjointness in lives. As Almaarof and Isa (2022) and Almaarof and Rostum (2023) suggest, Pinter's plays have confusing plots, representations of individuals, and ends, yet they are unmistakably strong and creative works Pinter's play does this by encouraging viewers to consider how they may experience a sense of disjointness in their own lives.

6. CONCLUSION

Fragmentation is a powerful tool that can be used to explore complex themes and ideas in literature and Drama. In Pinter's "The Homecoming," fragmentation is used to create a sense of disorientation and uncertainty central to the play's themes and characters. The play explores the struggle for identity and agency in an often oppressive and patriarchal world through its fragmented language, structure, and characters. Overall,

fragmentation in literature and Drama can be a powerful means of exploring complex themes and ideas. Pinter's "The Homecoming" is a masterful example of how fragmentation can create a sense of disorientation and uncertainty central to the play's themes and characters. The play demonstrates the importance of exploring the disunity and disorientation that can exist in relationships, society, and the self and the power of fragmentation as a tool for doing so.

Finally, In Harold Pinter's play "The Homecoming," the playwright celebrates fragmentation in several key ways:

Fragmentation of Family Dynamics: the play depicts a dysfunctional, fragmented family with complex, tangled relationships. The family members are constantly jockeying for power and control, undermining any sense of familial stability or cohesion. Pinter subverts traditional family roles and structures, creating an environment of uncertainty and unpredictability.

Fragmentation of Language and Communication:

Pinter is known for his distinctive use of pauses, silences, and fragmented dialogue in his plays. In the play, characters often talk past each other, engage in non-sequiturs, and use language as a tool of power and manipulation rather than meaningful communication. This fragmentation of language mirrors the fragmentation of the family, highlighting the characters' inability to truly connect.

Fragmentation of Time and Space: The play's structure is non-linear, with flashbacks and shifts in temporal perspective that disrupt any sense of chronological coherence. The setting, a shabby North London house, becomes a space of psychological and emotional fragmentation rather than a stable, grounded environment. This fragmentation of time and space creates a sense of unease and instability, reflecting the fractured nature of the family and its dynamics.

Fragmentation of Identity and Subjectivity: The characters exhibit a lack of stable, coherent identities. They constantly perform, manipulate, and reinvent themselves in relation to the shifting power dynamics within the family. This fragmentation of identity speaks to Pinter's rejection of the idea of a unified, autonomous self, instead presenting his characters as unstable, fragmented subjects.

Through these various techniques, Pinter celebrates fragmentation as a means of undermining traditional narrative structures, familial norms, and notions of stable identity. The play's fragmented form and content reflect the playwright's broader philosophical and aesthetic interests in the complexities and uncertainties of human experience.

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